



IC industries
CA culturelles &
création
artistique

annual report
2015

LABEX ICCA

Publishing ; globalization, design,
sociology ; video game. Films,
régulation, music ; independence ;
law ; audiovisual media, creative
industries, innovation, platform,
cultural industries, changes...

* sommaire

1 foreword 3

by Bertrand Legendre, director, laboratoire d'excellence ICCA 3

2 labex ICCA 4

the steering committee 4, the scientific council 5

3 research projects in 2015 6

structuring projects 6, partnership projects 8, "open-ended" research projects 9

4 support for young researchers 14

end of thesis contracts 14, doctoral contracts 14, missions as part of the thesis 15, summer school 15

5 ICCA events 16

conferences 16, workshops 17

6 perspectives 18

opening of the ICCA doctoral programme in January 2016 18, international partnerships 18

7 publications in 2015 19

books 19, chapters of books 19, articles published in academic reviews 20

8 2015 in figures 22

interdisciplinary research 22, breakdown of labex budget in 2015 22, a large community of researchers 23, support for young researchers 23



1 the director's foreword

**BY BERTRAND LEGENDRE,
DIRECTOR, LABORATOIRE D'EXCELLENCE ICCA**

ICCA is a research centre and laboratory of excellence (LabEx) founded in 2011 as part of *Investissements d'Avenir*. It conducts a programme of interdisciplinary research into the practices and markets of culture, art, and digital technology and media.

Its main objectives concern the definition of new economic models and regulation models, the study of new usage habits and emerging markets, both in traditional lines of work and in the digital world.

For these purposes, ICCA puts together teams from several universities belonging to different disciplines (sociology, economics, law, design, communication, education sciences): [CEISME](#) * (Centre d'études sur les images et les sons médiatiques), [CEPN](#) * (Centre d'économie de l'université Paris nord), [CERLIS](#) * (Centre de recherche sur les liens sociaux), [Ensadlab](#) * (Ensad's research centre), [EXPERICE](#) * (Expérience ressources culturelles Education inter-university research centre), [IRCAV](#) * (Institut de recherche sur le cinéma et l'audiovisuel), [IRDA](#) * (Institut de recherches de droit des affaires) and [LabSic](#) * (Laboratoire des Sciences de l'information et de la communication).

Since its foundation, ICCA has refined its ways and means of operation, concentrating most of its research potential on long-term projects, such as the "Plateformes" programme launched in 2015. That same year was also marked by the development of partnerships with organisations such as GfK, HADOPI or DEPS (the Department of Studies, Long-term Planning and Statistics) of the French Ministry of Culture and Communication. International partnerships were also started or reinforced, with teams from Canada, Asia, North Africa and South America; in this way, a very extensive interdisciplinary scientific network has been formed around arts/cultural industries and artistic creation.

This international dimension is inter-related with another aspect of the Labex ICCA's work, the policy applied in favour of young researchers, PhD students and postdoctoral students, who are central to our strategy and already form a fruitful network in this field of research. In this respect, the organisation of a specific doctoral training programme in late 2015 was a major highlight of the consolidation of the Labex ICCA and its long-term establishment.

ICCA'S TEAMS WORK PARTICULARLY IN THE FOLLOWING FIELDS:

- Publishing, music, cinema, audiovisual media and broadcasting in the digital age (forward planning studies and analysis of transformations induced by digital technology, players' strategies, economic models, creatives, usage habits).
- Convergence of content (analysis of multimedia operating practices and of the evolution of the content design processes); development of new forms of production and of circulation of online content.
- Regulation of creative industries and of the Internet (analysis of the needs and the measures for regulation; legal and economic aspects).
- Video games and education industries (analysis of the interactions between the video game and education sectors, serious games, e-learning).
- The arts and culture economy's contribution to economic growth, including in emerging countries, particularly within the perspective of the integration of arts and cultural industries into creative industries. The attractiveness of geographical areas (analysis of the local stakes involved in arts and cultural industries and in digital technology, employment, regional development and planning, population, and training).

ICCA is also a place for dialogue with professional organisations and industrial players of the arts and culture sectors. A standard-setting partner and a place for experimentation of new ideas, it performs functions of technology watch, consultancy and forward planning. The Labex ICCA has a Scientific Council and a Steering Committee.

This governance, appropriate for collective and interdisciplinary projects, provides cohesion and links between partner research centres and researchers of the various disciplines.

the steering committee

The Steering Committee is made up of representatives of every partner research centre. It is chaired by the Labex's coordinator, **Bertrand Legendre**. His role is particularly to define budgetary choices (allocation of funding and resources according to the main items of expenditure: postdoctoral contracts, structuring projects and open-ended projects), the publicity and communication strategy, and the search for partnerships.

the scientific council

The Scientific Council also includes a representative of each partner research centre. It is chaired by **François Moreau**, Professor of Economics at Université Paris 13 and researcher in CEPN. The roles of the Scientific Council are to define the main scientific guidelines (defining the Labex's areas of research, launching calls for projects, seminars, invitations to researchers), to examine projects that are submitted to it, and to organise recruitment of postdoctoral students and doctoral contracts.

Coordination : **Bertrand Legendre**, director of Labex ICCA

SCIENTIFIC COUNCIL

Chairs :

François Moreau
David Throsby

Fabrice Rochelandet
François Moreau
Pascale Garnier
François Mairesse
Emmanuel Mahé
François Jost
Philippe Bouquillion
Céline Bloud-Rey

IRCAV

CEPN

EXPERICE

CERLIS

ENSADLab

CEISME

LabSIC

IRDA

STEERING COMMITTEE

Chair:

Bertrand Legendre,

Laurent Creton

François Moreau

Gilles Brougère

Bruno Péquinot

Emmanuel Mahé

M.-F. Chambat-Houillon

Bertrand Legendre

Project Manager du LabEx ICCA : **Vanessa Berthomé**

In 2015, the Labex put in place organisation based on so-called “structuring” projects which mobilise major means on research topics with major societal implications in terms of organisation of production, regulation, available range of products, usage habits and consumption.

Several national and/or international partners from the institutional and/or private sector are involved in these projects, in order to develop and widen the planned areas of research.

“USING DATA FROM THE GfK CONSUMER PANEL” PROJECT

Project scientific managers :

François Moreau, **CEPN**

Marianne Lumeau, **LABEX ICCA** postdoctoral student in charge of coordination of the study

The GfK group of companies, one of Europe’s leaders in market research and marketing audits, put together a panel of 15,000 French consumers whose consumption of culture and the arts is regularly surveyed and analysed. The Labex ICCA has all the data from the panel for 2014, through a partnership put in place with GfK.

This data is used to analyse, on a two-monthly basis for each of the 15,000 consumers, the person’s purchases of books, of recorded music and of video games, and their purchases and hire of DVDs, as well as their cinema attendance.

A multidisciplinary working group was formed to analyse and make use of this data.

Access to this data is a real opportunity for the Labex ICCA. The research that will be conducted into this panel will reflect the Labex’s founding rationale: the working group formed will have a multidisciplinary and multi-sectorial approach. The aim is clearly to go beyond just a simple collection of research studies conducted in parallel and to give them overall coherence.

“PLATEFORMES” PROJECT

Project scientific managers:

Philippe Bouquillon, **LabSIC**

Laurent Creton, **IRCAV**

Bertrand Legendre, **LabSIC**

François Moreau, **CEPN**

Fabrice Rochelandet, **IRCAV**

Louis Wiart, **LABEX ICCA** postdoctoral student in charge of coordination of the project

Launched by researchers belonging to three research centres (LabSIC, IRCAV, CEPN), this project proposes to analyse platforms, which are new tools and resources for distributing and promoting arts/cultural content. They distribute and sell arts/cultural products, whether dematerialised or not, and/or they promote these products by compiling expert opinions and consumers’ notes/comments/reviews or by putting in place automatic recommendation systems.

The **PLATEFORMES** structuring project particularly concerns the following:

— The organisation of these platforms, the role played in them by long-established players of the industries of art, culture or communication and the role of “new entrants” from the digital world, and, in return, the impact on the content sectors.

— The emergence of a new class of intermediaries – “infomediaries” – that provide consultancy, information and evaluation services that were previously usually provided by players in distribution/dissemination (bookshops, record shops, specialist supermarkets/superstores) or information professionals (media). The proposed tools and resources, which range from recommendation algorithms to discussion forums between consumers, may become both tools for vertical differentiation for players in distribution/dissemination who propose them, and tools that tend to concentrate or, on the contrary, diversify the consumption of arts/cultural works.

— The development of business models with a growing tendency to “servicisation” of arts/cultural and creative industries (access to cultural works or works of art via an online service that replaces sale in the form of a physical medium/object or a digital file).

CURRENTLY, THREE AREAS OF RESEARCH ARE PARTICULARLY DEVELOPED

— Socio-economic organisation of digital platforms: The aim of this area of research is to analyse the role of platforms in the industrial and financial positioning of players in the communication industries (telecommunication operators, makers of electronic hardware and players involved in the Web and software) and to study the stakes involved in the development and roll-out of platforms for content sectors. Stressing symbolic goods, this research examines content from several sectors, including content from outside arts/cultural industries and particularly those that are the least studied today (audiovisual media and broadcasting, books, printed press media, video games and educational content).

— Online reviews and cultural diversity: The aim of this area of research is to assess how new forms of online recommendation (grading, comments, reviews) may influence consumers' choices of films and therefore cultural diversity. The aim is also to understand exactly the determinant factors and the mechanisms of formation of this «participative review», and particularly its degree of independence from other forms of recommendation such as mass marketing. This area of research involves researchers from several disciplines (economics, marketing, information and communication sciences, sociology) and a private partner (SensCritique).

— Online music platforms: analysis of the various modes of consumption. The aim of this area of research is to analyse the detailed ways and means and the consequences of the transition from an economy based on products or goods (physical media) to a service economy via online listening, from an economy based on possession to an economy of based on hiring/rental, and from budget-limited selective consumption to unlimited consumption.

partnership projects

The Labex ICCA also aims to build bridges with professionals of the sectors studied by developing financial and scientific partnerships. These joint research projects improve and vary funding sources. They are especially an opportunity for very closely examining the stakes involved and the questioning faced by professionals of the sector and for which they express a real need for expertise.

PARTNERSHIP WITH THE *HAUTE AUTORITÉ* (HIGH AUTHORITY) FOR THE DISSEMINATION OF WORKS AND THE PROTECTION OF RIGHTS ON THE INTERNET (HADOPI)

In 2015, France's High Authority for the dissemination of works and the protection of rights on the Internet (known by its French acronym, HADOPI) and the Labex ICCA entered into a research partnership that aims to improve understanding of the motivations of Internet users who illegally access online content. The relative importance of two motivations for the illicit consumption of content – the facts that the content is free of charge and that it is recent – will be particularly studied. Based on an experimental process that analyses the behaviour of several hundred individuals in laboratory conditions, the aim is to understand why some of them choose a legal means of access to content, while others choose an illegal means. By providing a controlled environment, the experimental method isolates the respective role of each factor that can influence the individuals' choices. The analysis will focus on the case of cinema films and will identify the roles of various factors that influence the consumers' choices: whether or not the content is accessed free of charge, whether or not the available films are recent, the existence of a risk of interruption of the video (due to virus, etc.), and the existence of a legal risk (of being fined).

PARTNERSHIP WITH THE *DÉPARTEMENT DES ÉTUDES, DE LA PROSPECTIVE ET DES STATISTIQUES (DEPS) OF THE FRENCH MINISTRY OF CULTURE AND COMMUNICATION.*

In the autumn of 2015, the Département des études, de la prospective et des statistiques (DEPS / Department of Studies, Long-term Planning and Statistics) of the French Ministry of Culture and Communication and the Labex ICCA jointly launched a call for research proposals with an overall grant of 60,000 euro on the topic of participative funding in the arts, culture and the media. A product of the so-called digital revolution, participative funding or crowdfunding is a new means of funding projects that encourages contact and collaboration between the people who foster a project and a potentially very high number of individual investors or donors.

The research topics preferred by DEPS and the Labex ICCA concern the motivation of the stakeholders, the factors that determine the success of campaigns, the geography of crowdfunding, the substitutable or complementary nature of crowdfunding and public funding of culture and the arts, and the impact of crowdfunding on cultural diversity.

The originality of this call for projects is that several French crowdfunding platforms (Anaxago, KissKissBankBank, Ulule, and Touscoprod) granted access to their data for the selected research projects. Twelve French or European teams replied to this call, and the selection committee finally funded six projects for a period of one year.

“open-ended” research projects

Twice every year, the Labex ICCA launches Calls for Open-ended Projects for research projects fostered by teams from partner research centres. They consist of calls for “open-ended” projects (projects which are not aimed at a predetermined goal). However, every project must be consistent with Labex’s general topics and must match up with at least one of its eight thematic areas. Therefore these calls enable Labex to foster multidisciplinary projects on a large variety of topics and to invite joint discussions and thinking on arts/cultural industries and artistic creation.

In 2015, 9 research projects were launched or developed in greater depth.

NEW PUBLISHING COMPANIES IN EUROPE

Project scientific managers:

Bertrand Legendre, Corinne Abensour, [LabSIC](#)

This project consists in conducting a survey of the foundation of publishing companies in the period 1995 – 2014 in several European countries. Above and beyond a quantitative assessment of the foundation / disappearance of publishing organisations during the period considered, the aim is to

analyse the differences between their editorial choices, their ways of operating, and their development paths, in order to identify, if not rules, at least types of publishing companies that have succeeded in finding their place in the sector and sometimes even establishing a leading position. At the same time, this substitutable will be used to assess the capacity of these publishing companies to contribute to the diversity of production and to provide access to it.

This study also examines the place occupied in the sector's operation by major digital technology companies and the ambiguous attractiveness of an organisation such as Amazon in the eyes of many small publishers. On the scale of the countries chosen for the study (UK, Spain, Germany, Italy and France), this question naturally lends itself to a comparative analysis. Furthermore, this sociological change in the publishing population raises questions on the common interests of the sector. To ensure the survey's international dimension, researchers from the various countries concerned are involved in the project.

NETWORK OF RESEARCH INTO ARTS, CULTURAL AND MEDIA INDUSTRIES IN THE COUNTRIES OF THE MENA REGION

Project scientific managers:

Abdelfettah Benchenna, LabSIC

Dominique Marchetti, CNRS

This international interdisciplinary project was initiated due to the low level of interest shown by French language human and social sciences research concerning the transformations undergone by the arts, cultural and media industries in the countries of the MENA region (the Middle East and North Africa) under the effects of both technological innovations and political transformations.

To contribute to the launch of this study and, in the long term, to mobilise several research teams, a comparative field survey (in Morocco and Tunisia) of newspaper and information press companies was begun. It concerns the profile of the press entrepreneurs and the socioeconomic context, the form of organisation within the press companies, the printed/written press companies and the political powers.

NICOLAS SCHÖFFER, AUGMENTED ANNOTATED CATALOGUE

Project scientific managers:

Lucie Haute, ENSADLab

Émeline Brulé, ENSADLab

This study project aims to develop a prototype of a digital annotated catalogue. It consists in answering two major questions. Firstly, how long will digital archives last? Secondly, what accessibility and dissemination of these archives can be envisaged via digital platforms for sharing knowledge?

On the basis of the work and archives of the artist Nicolas Schöffer, the aim is to produce a digital edition of a multi-platform annotated catalogue that can be (re)configured. The prototype produced in this framework, in synergy between human sciences researchers and designer-programmers, will make it possible to better identify what this little-explored object may be or may become. A prototype of this type opens perspectives not only for digital publishing, but also for documentation of the work of other artists. The prototype produced can be seen here:

★ <http://www.olats.org/schoffer/0-proto-kirby/>

CLUSTER 93

Project scientific managers:

Fabrice Rochelandet, **IRCAV**

The highest concentration of audiovisual media and broadcasting companies and jobs in France is in the north Paris area. This area is also very vibrant, with its high-density cultural, artistic and creative fabric. Despite this coexistence, the interactions between these two worlds are limited to Seine-Saint-Denis. The aim of this multidisciplinary project (involving economics, information and communication sciences, and regional management, development and planning) is to map and analyse the players, the infrastructure and the places that can stimulate this integration and the formation of an audiovisual media and broadcasting cluster.

The organisation of in-house seminars since June 2015, with the support of Campus Condorcet and the Labex ICCA, helped to define a wider project that received funding from the ANR.

LUDOPRESSE

Project scientific managers:

Alexis Blanchet, **IRCAV**

Selim Ammouche, **GEISME**

Ludopresse is a research project concerning the specialist French video game press (1982-2014). This study entails several aspects. Firstly, it traces and analyses the historic and economic changes undergone by a French magazine press segment that had very wide distribution and great commercial success during the period 1980-2000. Then there is aesthetic question of the construction of a critical vocabulary for appraisal of the games. Lastly, the third aspect of this programme concerns the players' reading practices and the question of how they incorporate what they read while playing games.

The Ludopresse project corresponds to various Labex ICCA areas of research, and it is in line with the Labex's aim of examining emerging arts/cultural industries and the economic and cultural ecosystems that they develop.

COCIRPE : CONCEPTION AND CIRCULATION OF CULTURAL AND EDUCATIONAL PRODUCTS FOR CHILDREN

Project scientific manager:

Gilles Brougère, **EXPERICE**

Régine Sirota, **CERLIS**

Sébastien François, postdoctoral student in **LABEX ICCA**

The aims of this project is to analyse the design of cultural and educational products for children in the context of their transmedia circulation and, beyond mass media broadcasting and the press, between various types of media. It particularly concerns the conception of emblematic characters of children's mass culture. How are the products designed that are aimed to be part of this circulation and/or which involve characters that move between different types of media? How do the designers and makers perceive and position the child at whom the product is aimed? To what extent do children participate, directly or indirectly, in the conception and design of products that are aimed at them?

To address these questions, the team gives preference to qualitative methods (interviews with professionals involved, observations of the production processes, where possible) and it pools tools, resources and results. The areas examined include literature and printed press for children, games and toys, video games and television, as well as the design of shops for children, and, as the research progresses, they appear to be more and more inter-related. (★ <http://www.univ-paris13.fr/cocirpe>)

FILM-LOVERS AND SERIES-LOVERS 2.0

Project scientific managers:

Laurent Jullier, **IRCAV**

François Jost, **CEISME**

Mélanie Boissonneau, postdoctoral student in **LABEX ICCA**

This project analyses “unofficial” reviews of films and of TV series, which sociologists of the arts and culture call more correctly assessment by “laypersons” (or non-professionals). In fact, reviews of films and of TV series on the Internet are like unordered responses to a gigantic survey of public taste – a survey for which we do not have the questions. This project aims to identify the questions of this survey and to classify them within a utilitarian perspective. During 2015, there were very many seminars, which can be viewed on the project's website (★ <http://labex-icca.github.io>).

The progress made by this study raised new questions and two extensions of the issue. The first leads to the consideration of non-verbal material in reviews, which leads to continuing existing work on parody on television; the second invites examination of the differences between film-lovers and series-lovers, particularly due to the different histories of the establishment and recognition of these media. It also appears necessary to examine the specific features of the “new forms of production and circulation” of online reviews by “lay” (or non-professional) film-lovers and series-lovers.

IMAGE INDUSTRIES IN ASIA

Project scientific managers:

Christian Fergelson, **IRCAV**

Camille Deprez, **HONG KONG BAPTIST UNIVERSITY**

The socio-cultural and economic transformations related to the globalisation of image industries are almost always seen from the viewpoint of the USA. Working in the image industries in Eastern Asia also invites one to see globalisation from a different viewpoint and to re-examine theories of cultural globalisation more critically. This project proposes a different viewpoint: that of Asia, from four converging centres, viz., South Korea, Hong Kong, Japan and Taiwan.

This research concerned more particularly the concrete forms of cultural hybridization, mutual borrowings, economic and artistic exchanges in which these various filmic centres take part.

DIGITAL ARTS

Project scientific managers:

Geneviève Vidal, **LabSIC**

Christian Papilloud, **INSTITUT FÜR SOZIOLOGIE** (Martin-Luther Universität Halle-Wittenberg)

The digital arts, as a field of creative activities, go beyond the boundaries of the arts into the field of the companies and industries of digital innovation. The players in digital arts are also engineers, scientists, or even amateurs whose aim is to divert contemporary digital media in order to stimulate thinking and discussion on the uses of these media in our societies.

This project is based on research (Labex ICCA 2013-2014) conducted into a limited group of artists and authors affiliated to the NetArt movement who are based in France, who are joining or who are on the margin of digital arts. The aim is to analyse the visibility and the socio-professional positioning of artists and project organisers in digital arts, comparing respective results for France and Germany.

The cross-over between various disciplines represented within the Labex ICCA (sociology, economics, law, communication sciences, education sciences, design) has been an asset for PhD students who work in these sectors ever since its foundation, particularly in summer schools.

The Labex ICCA is involved in doctoral research by making different types of contracts and resources available for PhD students.

end of thesis contracts

The purpose of these contracts is to enable PhD students at a partner research centre, who are working on one of the Labex's areas and do not have funding, to finalise their thesis and to defend it in good conditions. There are two possibilities of contracts for PhD students: contracts lasting one year or lasting two years.

In 2015, 3 PhD students benefited from these end of thesis contracts:

— **Juan Mansilla**, PhD student at **IRCAV**

Thesis subject: "Hybrid public spaces and urban marginality in the digital age", supervised by Laurent Creton

— **Yasemin Bozdogan**, PhD student at **CEPN**

Thesis subject: "The paradox of the French motion picture industry", supervised by Françoise Benhamou

— **Quentin Mazel**, PhD student at **IRCAV**

Thesis subject: "A non-unordinary film-lover: the accursed passion of so-called 'genre' cinema", supervised by Laurent Jullier

doctoral contracts

In 2015, the Labex ICCA, in association with the two doctoral schools, Erasme (Paris 13) and Arts et Médias (Paris 3) proposed two doctoral contracts for theses concerning the Labex ICCA's areas of research.

The two chosen candidates are:

— **Marie Ballarini**, PhD student at **IRCAV**

Thesis subject: "Collaborative platforms in sectors of the arts/culture", supervised by Fabrice Rochelandet and François Moreau

— **Chloé Mougnot**, PhD student at **CEISME**

Thesis subject: "Short media forms and fragmented media forms: the media as a place for the circulation of forms", supervised by François Jost

missions as part of the thesis

The Labex ICCA also proposes specific grant aid for PhD students of partner research centres who are working on one of the areas covered by Labex.

For example, these grants fund travel expenses incurred as part of the thesis (for conference attendance or for field/ground work, in France or abroad). They can be applied to other situations or other requirements specific to each thesis. In 2015, four PhD students benefited from this funding, for an overall total allocated budget of 5,750 euro.

summer school

During the Labex Summer Schools, PhD students from partner research centres are invited to have discussions and exchanges on the subject of their work in progress. The Summer School is also intended to be a time of intensive learning with critical appraisal and advice from the foreign guest professors, researcher teachers and directors of research centres who are present as well as Labex postdoctoral students.

The Labex ICCA organised its third Summer School from 16 to 18 September 2015 at Moulin d'Andé, in the Eure area of France.

These three days were full of scientific exchanges and discussions, discoveries of research "in progress", and establishing contacts between researchers. They combined group work sessions during which the PhD students presented their work and received a lot of advice from Labex's researcher teachers, together with talks by guest professors: Patrik Wikström (Queensland University of Technology – Australia) and Miao He (Zhejiang University – China).

There were many different events supported by the Labex ICCA in 2015. They consisted of conferences, seminars and workshops as part of a partnership, or research projects supported by the Labex in order to capitalize on the scientific results from these projects.

conferences

— International multidisciplinary conference on **“Thinking on the categories of thought. From the object to objectivation in the study of arts, media and cultures”**.

- 11 & 12 June 2015

Organised with CEISME, CERLIS, IRCAV, UFR Arts&Médias, and Université Sorbonne Nouvelle Paris 3

Conference website: ★ <https://penserlescategoriedepensee.wordpress.com/presentation/>

Programme : ★ <https://penserlescategoriedepensee.files.wordpress.com/2015/04/colloque-pcp-programme.pdf>

— International conference: **“Organogenesis, for a new paradigm of research in art and design”**

- 15 & 16 October 2015

Organised with EnsadLab, IRI (Institut de recherche et d'innovation – Centre Pompidou), the French Ministry of Culture & Communication (drest), and LabSIC (université Paris 13)

Programme : ★ <http://www.univ-paris13.fr/icca/colloque-international-organogenese-pour-nouveau-paradigme-de-recherche-en-art-en-design/>

— International conference:

“Exchanging views of Korean cinema”

- 22 & 23 October 2015

Organised with ENS Louis Lumière as part of France-Korea Year 2015

Programme : ★ <http://www.univ-paris13.fr/icca/colloque-international-regards-croises-sur-le-cinema-coreen/>

— International conference on **“Culture and (In)dependence”**

- 26 & 27 November 2015

Organised with LabSIC

Programme : ★ <http://www.univ-paris13.fr/icca/colloque-international-culture-independances-les-enjeux-de-lindependance-dans-les-industries-culturelles/>

— International conference on **“Sounds and mobiles”**

- 3 & 4 December 2015

Organised with IRCAV

Programme : ★ http://www.mobilecreation.fr/?page_id=9

— Workshop on **“Crowdfunding and cultural industries”**

• 13 April 2015

Organised with IFRIS, Télécom ParisTech

Programme : ★ <http://www.univ-paris13.fr/icca/journee-detude-financement-participatif-industries-culturelles-lundi-13-avril-2015-de-10h-17h/>

— Workshop on **“Identities of libraries and cultural practices”**

• 18 June 2015

Organised with CEPN

Programme : ★ <http://www.univ-paris13.fr/icca/journee-detude-identites-des-bibliotheques-pratiques-culturelles-le-18-juin-2015/>

— Workshop on **“Digital arts”**

• 16 June 2015

Organised by Labex ICCA as part of *Futur en Seine*

Programme : ★ <http://www.univ-paris13.fr/icca/journee-detude-arts-numeriques/>

— Workshop of Labex ICCA postdoctoral students on **“Digital Survey”**

• 25 June 2015

Organised by Labex ICCA

Programme : ★ <http://www.univ-paris13.fr/icca/journee-detude-des-post-doctorants-du-labex-icca-en-quete-de-numerique-25-juin-14h-18h/>

— Workshop on **“Television genre and formats: digital variations”**

• 23 October 2015

Organised with CEISME

Programme : ★ <http://www.univ-paris13.fr/icca/journee-detude-23-octobre-2015-genre-formats-televisuels-les-declinai-sons-numerique/>

— 5th workshop of CERLIS PhD students on

“Consideration of survey respondents”

• 7 December 2015

Organised with CERLIS

Programme : ★ <http://www.univ-paris13.fr/icca/la-consideration-des-enquetes-5eme-journee-detude-des-doctorantes-du-cerlis/>

— Workshop on **“Cultural industries – East Asia between globalisation and local identities”**

• 18 December 2015

Organised with IRCAV

Programme : ★ <http://www.univ-paris13.fr/icca/journee-detude-les-industries-culturelles-asie-de-lest-mondialisation-identites-localesi/>

6

perspectives

opening of the ICCA doctoral programme in january 2016

At the end 2015, the Labex ICCA put in place a specialised interdisciplinary training programme for PhD students.

Lasting from January to April 2016, this doctoral programme enables PhD students to acquire a common base of knowledge of all sectors and Labex ICCA disciplines. It will enable them to develop the contributions of their own discipline and their knowledge of the sector that they study through complementary approaches, concepts and data. This trans-sectorial multidisciplinary programme meets the need to combine the specialisation required by doctoral research with a more generalist dimension, which is a real asset in research and teaching.

international partnerships

The Labex ICCA works to establish exchange programmes for researchers and PhD students with foreign partner universities.

Contacts have been developed with Jiaotong University in Shanghai, China's leading university in communication. Bertrand Legendre, Labex ICCA's director, met the team of Professor Shan, the director, with whom it was decided to launch a publication project on questions of cultural exception and diversity.

A French-Australian partnership is also envisaged after hosting the guest professor Patrik Wikström, associate researcher at ARC "Centre of Excellence for Creative Industries and Innovation", Queensland University of Technology. ARC is a centre of research on creative industries and innovation whose research topics (arts and cultural economy, innovation and digital media) match up with those of the Labex ICCA, which is promising for future scientific exchanges.

7 publications in 2015

BENCHENNA ABDEFETTAH, PINHAS LUC (dir.), *Industries culturelles et entrepreneuriat culturel*, Paris, l'Harmattan, 2016

BENHAMOU FRANÇOISE, *Politique culturelle : fin de partie ou nouvelle saison ?*, Paris, La Documentation française, 2015.

BROUGÈRE GILLES (dir.), *Penser le jeu*, Nouveau Monde Éd., 2015

CAMART CÉCILE, MAIRESSE FRANÇOIS, PRÉVOST-THOMAS CÉCILE, VESSELY PAULINE (dir.), *Les mondes de la médiation culturelle*, Paris, L'Harmattan, 2015 (deux volumes).

JOST FRANÇOIS, *Les Nouveaux méchants. Quand les séries américaines font bouger les lignes du Bien et du Mal*, Bayard, 2015. Trad. espagnole, Los Nuevos Malos, Buenos Aires, Libreria, ediciones, 2015.

MAIRESSE FRANÇOIS, ROCHELANDET FABRICE, *Économie des Arts et de la Culture*, Armand Colin, 2015.

PÉQUIGNOT JULIEN, ROUSSEL FRANÇOIS-GABRIEL (dir.), *Les métavers. Dispositifs, usages et représentations*, Paris, L'Harmattan, 2015.

chapters of books

ALLARD LAURENCE, "‘Pratique’, ‘Genre’, ‘Remix’", in *Glossaire de la diversité culturelle à l'heure numérique*, Unesco-La Documentation Française, 2015.

ALLARD LAURENCE, "De l'hypertexte au mobtexte. Les signes métisses de la culture mobile : écrire quand on agit" in C. ANGÉ (dir.), *Les objets hypertextuels : pratiques et usages hypermédiatiques*, Lavoisier, 2015.

BIANCHINI SAMUEL, BOURGANEL RÉMY, QUINZ EMANUELE, LEVILAIN FLORENT, ZIBETTI ÉLISABETH, "Essai : (Mis)Behavioral object, empowerment of users vs empowerment of objects", in D. BIHANIC (dir.), *Empowering Users Through Design, Interdisciplinary Studies and Combined Approaches for Technological Products and Services*, Springer, 2015.

BIANCHINI SAMUEL, "Audience Works. Étudier, par l'image, le public pratiquant des installations interactives", in D. DUBUISSON et S. RAUX (dir.), *À perte de vue, les nouveaux paradigmes du visuel*, Éd. Les presses du réel, Coll. "Perceptions", 2015.

BLOUD-REY CÉLINE, "Propos sur l'art législatif, les usages de la loi et la régulation audiovisuelle", in *Mélanges offerts au Professeur Pascale Bloch*, Bruylant, 2015.

FOURNIER THIERRY, "Fenêtre augmentée et Flatland : une exposition et une édition numériques", in A. GUILLET (dir.), *Les écrans tactiles mobiles*, Paris, éd. publi.net, 2015.

HAUTE LUCILE, "L'hyperfiction Conduit d'aération : entre littérature et design, construction d'un roman augmenté pour tablettes et liseuses", in **A. GUILLET** (dir.), *Les écrans tactiles mobiles*, Paris, éd. publi.net, 2015.

JOST FRANÇOIS, "Quel paradigme pour interpréter les genres télévisuels?", in D. ABLALI, S. BADIR et D. DUCARD (dir.), *En tous genres. Normes, textes, médiations*, Paris, L'Harmattan-Academia (coll. "Sciences du langage – Carrefours et points de vue"), 2015.

MAIRESSE FRANÇOIS (dir.), "Nouvelles tendances de la muséologie/New Trends in museology", *Icofom Study Series*, 43 a et 43 b, 2015.

PAPIN BERNARD, "De l'art de tenir (ou non) sa 'promesse' : les révoltes paysannes de 1788... et demi dans la fiction télévisuelle...", in S. HAFFEMAYER (dir.), *Révoltes et révolutions à l'écran*, PUR, 2015.

PÉQUIGNOT JULIEN, "De la Web série au cinéma, le succès de la culture geek amateur participative", in *Actes de Avanca/Cinema International Conference Cinema-Art, Technology, Communication*, Edições Cine-Clube de Avanca, 2015.

PÉQUIGNOT JULIEN, "Clip et genres. Catégorisation, autonomisation et hiérarchisation", in D. ABLALI, S. BADIR et D. DUCARD (dir.), *En tous genres. Normes, textes, médiations*, Paris, L'Harmattan-Academia (coll. "Sciences du langage – Carrefours et points de vue"), 2015.

PÉQUIGNOT JULIEN, "Le métavers comme métaphore de la représentation. IRL et virtuel dans la Web série Noob", in J. PÉQUIGNOT, F.-G. ROUSSEL (dir.), *Les métavers. Dispositifs, usages et représentation*, Paris, L'Harmattan, 2015.

ROUSSEL FRANÇOIS, "ICM et IHM dans les métavers", in J. PÉQUIGNOT, F.-G. ROUSSEL (dir.), *Les métavers. Dispositifs, usages et représentation*, Paris, L'Harmattan, 2015.

TRELEANI MATTEO, "Une sémiotique critique du numérique est-elle possible?", in C. MASSELOT et P. RASSE (dir.), *Sciences, technique et société. Recherches sur les technologies digitales*, Paris, L'Harmattan, 2015.

WIART LOUIS, "La prescription de livres numériques sur les plateformes littéraires", in F. PIROLI (dir.), *Le livre numérique au présent: pratiques de lecture, de médiation et de prescription*, Editions Universitaires de Dijon, 2015.

articles published
in academic reviews

BACACHE MAYA, **BOURREAU MARC** et **MOREAU FRANÇOIS**, "Creation and Piracy: The Case of the Music Industry", *European Journal of Law & Economics*, 39(2), 245-262, 2015.

BENHAMOU FRANÇOISE, "Fair use and fair competition for digitized cultural goods: the case of eBooks", *Journal of Cultural Economics*, 39(2), 123-131, 2015.

BIANCHINI SAMUEL, "Towards Organogenesis: For an Instrumental Approach in Research in Art", *Media-N*, 11(3), 2015.

BOURREAU MARC, MAILLARD SISLEY et MOREAU FRANÇOIS, "Une analyse économique du phénomène de la Longue Traîne dans les industries culturelles", *Revue Française d'Économie*, 30(2), 1-38, 2015.

CHAMBAT-HOUILLOIN MARIE-FRANCE, CORROY LAURENCE, "Pour un archétype du féminin et du masculin ? Le discours essentialiste dans la série Les Mystères de l'amour", *Genre en série : cinéma, télévision, médias*, 1, 100-119, 2015.

CHAMBAT-HOUILLOIN MARIE-FRANCE, "Quand l'histoire est bouleversée par des contraintes externes. Les fins dans une série pour les jeunes : Gossip Girl", *Sociétés & Représentations*, 39, 119-138, 2015.

GOESTCHEL PASCALE, JOST FRANÇOIS, TSIKOUNAS MYRIAM (dir.), "Écritures du feuilleton", *Sociétés & Représentations*, 39, 2015.

HAUTE LUCILE, "L'hyperfiction Conduit d'aération, un projet de recherche-crédation", *Formules*, 19, 415-436, 2015.

JOST FRANÇOIS, "Quelle relation au temps nous promet-on à l'ère de l'ubiquité télévisuelle ?", *Télévision*, 6, 99-112, 2015.

LUMEAU MARIANNE, MASCLLET DAVID et PENARD THIERRY, "Reputation and social (dis)approval in feedback mechanisms: An experimental study", *Journal of Economic Behavior & Organization*, 112, 127-140, 2015.

LUMEAU MARIANNE et THIERRY CLÉMENCE, "La demande de livres de fiction en bibliothèques", *Réseaux*, 190-191, 275-298, 2015.

MAHÉ EMMANUEL, "Pour une recherche combinatoire. Enjeux de la recherche en art : le doctorat SACRe comme cas d'étude", *Hermès*, 72(2), 217-225, 2015.

PAPIN BERNARD, "Les Raisins verts : le surréalisme attardé de Jean-Christophe Averty", *Télévision*, 6, 143-156, 2015.

PAPIN BERNARD, "Quand la fiction télévisuelle s'affranchit de l'Histoire : dénouements, détournements ludiques et contraintes médiatiques", *Sociétés & Représentations*, 39, 139-149, 2015.

PÉQUIGNOT JULIEN, "Objet hybride et hybridations sémiotiques. C.S. Peirce, Roger Odin et la Web série Noob", *Questions de communication*, 28, 127-144, 2015.

ROUSSEL FRANÇOIS, "Culture des métavers et culture académique : quelles interactions ?", *Communication*, 33(1), 2015.

SOULEZ GUILLAUME, KITSOPANIDOU KIRA (dir.), "Le levain des médias : forme, format, média", *MEI – Médiation et Information*, 39, 2015.

SOULEZ GUILLAUME, "Du 'cinéma éclaté' au 'levain des médias' : rapports de formes", *MEI – Médiation et Information*, 39, 239-260, 2015.

TRELEANI MATTEO, "La vidéo en ligne et le problème de l'interactivité", *Cahiers du CIRCAV*, 24, 2015.

VIOTTO JORDANA, "Competition and regulation of crowdfunding platforms: a two-sided market approach", *Communications & Stratégies*, 99, 33-50, 2015.

8

2015 in figures

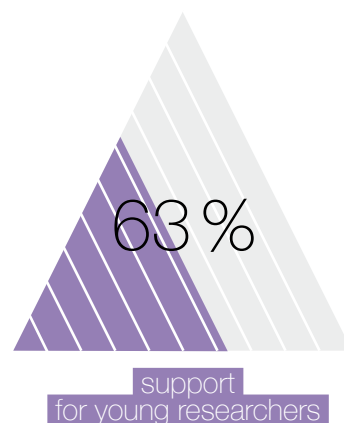
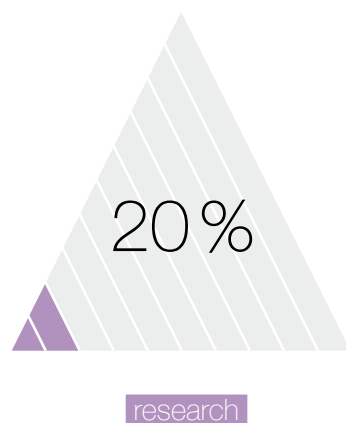
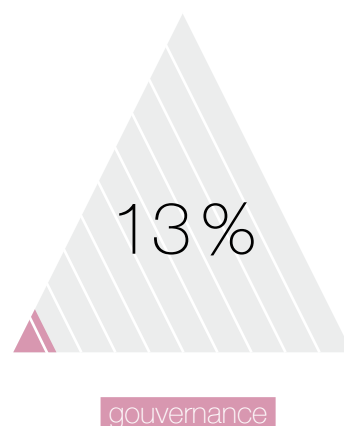
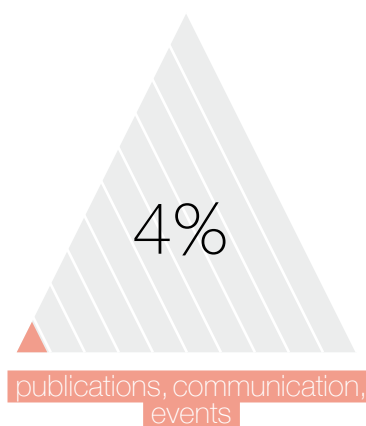
interdisciplinary research

9 new research projects funded
including **4** with an international dimension

12 conferences and workshops funded

In 2015, **€100,000** earmarked for funding research projects (two calls for annual open-ended projects and structuring projects) and scientific events (conferences and workshops).

breakdown of Labex budget in 2015 (management costs not included)



a large community of researchers

More than 200 researchers, and as many PhD students are involved in the Labex ICCA's area of activity. Their involvement naturally fluctuates according to different periods. In 2015, research work funded by the Labex ICCA involved more than **85** researchers.

A Summer School involving:

23 PhD students

15 supervising researchers

2 international guest professors

support for young researchers

€326,000 devoted to funding young researchers

10 young researchers recruited

- **2** doctoral contracts
- **1** 12-month end of thesis contract
- **2** 24-month end of thesis contracts
- **5** postdoctoral contracts

**LABORATOIRE D'EXCELLENCE INDUSTRIES CULTURELLES
ET CRÉATION ARTISTIQUE**

Maison des Sciences de l'Homme – Paris Nord
20 avenue George-Sand
93210 La Plaine-Saint-Denis
France

★ labex.icca@univ-paris13.fr

★ +33 (0)1 55 93 93 21

Labex ICCA Mailing List :

• Subscription :

★ <https://listes.univ-paris13.fr/mailman/listinfo/labexicca>

• To change your subscription :

★ <https://listes.univ-paris13.fr/mailman/listinfo/labexicca>

IC industries
CA culturelles
création
artistique

