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**The conciliation of the scientific, cultural and economic missions of a cultural company through the entrepreneurial orientation of its business model. The case of Semitour.**

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**ABSTRACT**

Semitour is a semi-public company (SEM) that manages cultural and touristic sites on behalf of the *Conseil D partemental de la Dordogne*, including the extraordinary Lascaux cave, which is emblematic of parietal art. The success of this company has led researchers to study it for its intrinsic interest (cf. Stake, 1994). It soon became clear that its entrepreneurial orientation was instrumental (ibid.) in helping understand how its three fundamental missions (scientific, cultural and economic) come together in its business model. Our present research is therefore qualitative, a somewhat unusual approach to entrepreneurial orientation which has not yet been underused to analyze cultural firms. The concept of business model, also unused so far in the field of cultural entrepreneurship, helps us understand this model, which contributes to the success of the entrepreneurial project.

Keywords: entrepreneurial orientation, cultural entrepreneurship, business model, case study, qualitative research.

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## Introduction

Semitour is a French semi-public company (SEM) owned 80% by the *Conseil Départemental de la Dordogne* (CDD), 10% by the *Caisse des Dépôts et Consignation* and 10% by various private shareholders. Among other things, Semitour operates and manages the reproductions of the prehistoric cave of Lascaux. A total of 675,000 visitors paid for admission to the cultural sites managed by Semitour in 2018. Its turnover is growing (ticketing, in-store sales and catering generated 4.2 million euros in 2015 and 9 million euros in 2018). The net result was 265,000€ in 2018. This success allows the CDD to receive royalties (2% to 4% of the turnover depending on the site), which were 63,000€ in 2016 and 392,000€ in 2018. Semitour's staff has almost doubled, increasing from 67 employees in 2016 to 124 in 2018. To ensure the quality of its offer, Semitour calls on the services of experts of the periods represented by the sites (prehistoric, medieval, contemporary art). These experts provide advice on the museography of the sites, the content and scientific value of the tours and thus contribute to their credibility. Semitour also places emphasis on its cultural mission and takes great care in making its sites accessible and ensuring the comfort of visitors (families, disabled people, groups, etc.). The success of Semitour has been of intrinsic interest to us from the beginning (cf. Stake, 1994).

The nature of Semitour's activities has led us to include our case study in the field of cultural and creative entrepreneurship (CCE). The latter has recently been the object of many publications (for instance, in the special issue of the *International Journal of Arts Management*, volume 20 issue 2, as well as volume 17, issue 1, of the *Revue de l'Entrepreneuriat*). *Google Scholars* displays over 4820 references in response to a search with the keywords "CCE and entrepreneurship". These references show that CCE covers a wide range of activities that can either be cultural (museums, opera houses, etc.) or creative (fashion, architecture, etc.)<sup>1</sup>.

Semitour is a cultural entrepreneurship organization<sup>2</sup>. The research conducted on this case shows that the entrepreneurial orientation (EO in the following text) promoted for all of the company's activities has played a key role in bringing its scientific, cultural and economic missions into an overarching whole.

The expression "entrepreneurial orientation" (EO) was formalized by Covin and Slevin (1989), who themselves referred to Miller (1983) to define it, in particular to identify the three attitudes of an entrepreneurial firm: "*An entrepreneurial firm is one that engages in product-market innovation, undertakes somewhat risky ventures, and is first to come up with "proactive" innovations, beating competitors to the punch.*" (Miller, 1983, p.771). The performance of these companies is subject to various contingencies, mainly the company structure, management style and environment (Covin and Slevin, 1989). For Lumpkin and Dess (1996), five variables should be assessed to evaluate a company's EO: autonomy, innovativeness, risk-taking, proactiveness and competitive aggressiveness. We thought it interesting to apply this evaluation grid to Semitour, although it is not commonly used for cultural organizations and in research about CCE. Indeed, a search with the keywords "EO and cultural organizations" and "EO and Arts" in the main academic databases (*Google Scholar*, *Ebsco*, *Scopus*) found only two articles (Giraud Voss and Al., 2005; Combes et al., 2009) and four articles (Chaston, Sadler-Smith, 2012 ; Morris *et Al.*, 2011 ; Parkman *et Al.*, 2012 ; Rossheim, *et Al.*, 1995) and one chapter (Aggestam, 2007) with the keywords "EO and creative industries". However, the EO has been a proven concept in entrepreneurship research for thirty years and it seemed important to bring it to the attention of researchers studying CCE (especially cultural in the case of Semitour's activities). Our work consists in helping fill this gap.

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<sup>1</sup> Cf. Galloway and Dunlop (2007) and Garnham (2005) for a discussion on the definitions of cultural and creative industries.

<sup>2</sup> Semitour manages exhibition centers. According to the French Ministry of Culture, exhibition centers are museums, contemporary art centers and regional contemporary art funds. Other cultural facilities include libraries, cinemas, performing arts venues (choreographic centers, national and convention venues, drama centers, street arts centers, circus arts centers, music creation centers, operas, contemporary music stages and zeniths) and conservatories (music, dance and drama).

The conceptual framework of EO was not initially set out. Semitour is first and foremost a unique case study that was launched because it was intrinsically interesting (as defined by Stake, 1994, 1995). Our research strategy proceeded by abduction (cf. Pierce), in an interactionist approach (cf. the current of American qualitative methodology sociology) and finally took on an instrumental character (cf. Stake). The originality of our work was therefore to use the concept of the Business Model (BM) to assess the EO and help understand the case studied here. The BM is an artifact and, more precisely, the representation used to analyze the Semitour case and make its model intelligible. Although the BM concept can no longer be considered new to researchers and entrepreneurial practitioners (a search in the *Business Source* database gives over 6,000 results with the phrase “Business Model” in article titles, over 3 million in *Google Scholars*), it has not yet been used in the EO research field. With regard to our inductive approach, our work focuses on the following question: how did Semitour's EO make it possible to bring together its scientific, cultural and economic missions in its Business Model? The study comprises three parts. The first presents the EO and what it can mean for a company operating in the cultural and creative sector, where scientific, cultural and economic missions coexist. The second presents the operational framework, based on a single case study. This position is quite uncommon in the field of EO (Chebbi et al., 2018). The third presents and discusses the results. The limitations and implications of this research are presented in conclusion.

## **1. The entrepreneurial orientation to drive a cultural organization under its three generic missions**

Some seminal works are used as references to define the EO, although variations are clearly identifiable (Miller and Friesen, 1977, 1982; Covin and Slevin, 1989; Lumpkin and Dess, 1996, 2001, 2005; later, Wiklund and Shepherd, 2003, 2005; Covin, Green, Slevin, 2006; Miller and Whitney, 1999; Rauch, Wiklund, Lumpkin, 2009; Covin and Lumpkin, 2011; Covin and Miller, 2014). They have been extensively commented on in research literature reviews involving the concept of EO. They aim at understanding how companies undertake projects (considering that all firms are not engaged in an entrepreneurial process) and at analyzing the contexts in which they do so, in particular to assess their performance.

According to Miller (1983), entrepreneurship expresses itself through a combination of risk-taking, innovation and proactivity in existing firms. Such firms can be described as entrepreneurial (others are not). Covin and Slevin (1989) use this basis to formalize the concept of EO (the phrase is not used by Miller). They observe companies' strategies and their organizational characteristics, depending on whether they operate in a hostile or favorable environment. One of their verified hypotheses is that entrepreneurial SMEs (i.e. those that take risks, innovate and are proactive) perform better in a hostile environment. One of the contributions of their research is an evaluation grid to assess the intensity with which firms undertake new projects.

Lumpkin and Dess (1996) propose a definition of the EO that is more related to entrepreneurship theories. While Covin and Slevin (1989) use Miller's three variables (1983), Lumpkin and Dess take five variables into account: autonomy, innovation, risk-taking, proactiveness and competitive aggressiveness. Lumpkin and Dess' conceptual work places a great deal of importance on the environment (also mentioned by Miller, 1983 and by Miller and Friesen, 1977), which explains both the expression and the weight of entrepreneurial variables. In addition, organizational factors are used to describe the extent to which the five variables are expressed in firms with an EO. This conceptualization of EO based on five variables is not used as much as the three-variable one (Chebbi et al., 2018). While there is no real consensus on the dimensions of the EO (Gupta and Dutta, 2018), Covin and Slevin's variables (1989) or those proposed by Lumpkin and Dess (1996) remain the gold standard. Since these key studies to define the scope of the EO were published, the literature has been abundant (Cogliser et al., 2008). In a bibliometric study, Chebbi et al (2018) noted the lack of qualitative research on the topic of EO (for the 2001-2013 period, 240 articles were quantitative while there were only 32 qualitative ones) and the consequent need to rebalance this discrepancy. Lumpkin and Dess's approach (1996) seemed like the most appropriate to us for the Semitour case. This choice is consistent with the idea that cultural firms (more than creative companies) require taking into

account the particularity of their context, particularly because of the plurality of their missions and the difficulty of reconciling them.

Although they often do so implicitly, economists (Benhamou, 2010, 2017; Feldstein, 1991), sociologists (Ballé, 2003), museologists (Hooper-Greenhill, 1992; Desvallées and Mairesse, 2009; Muniez 2018) and managers (Baujard, 2012; Solima, 1998; Tobelem, 2003; Weil, 2002, 2005) have identified a number of missions that cultural organizations with exhibition spaces assign themselves. For example, Baujard (2012) identifies "traditional missions", including those of scientific or cultural nature. As for economic missions, they are identified from the factual observation of the activity of these exhibition spaces (Gombault, 2003).

The **scientific** register used to take precedence, especially in the XIX century, when the public was of secondary importance. Because of this "elitist" mission, according to Ballé (1996), museums have both a conservative and a patrimonial function. Their research activity complements the objectives of their scientific mission. The scientific register thus consists in making works available to history experts, so that they can study them and produce knowledge about our past. At that time, museums were viewed as "churches of arts": they were considered to be cultural authorities, wielding the power of tradition and viewed as depositories of "authentic" knowledge, which in turn validated their authority (Harrison, 2005).

From the 1980s onwards, the museum *"redefined its missions. This redefinition primarily concerns its patrimonial vocation. Museums have improved the conditions for the protection of works and objects, as well as for the collection, acquisition, conservation and restoration. They have endeavored to deepen their scientific knowledge to take proper care of the collections and enhance their value"* (Ballé, 2003, p. 22).

In accordance with the principle of protection of the works and heritage preservation, the scientific mission may take precedence (Desvallées, Mairesse, 2009) and lead to reducing or even forbidding access to an exhibition space or a work that has become fragile.

Mediation is part of the **cultural** register. A result of each nation's cultural policy, it was developed *"in the interwar period, [when] American museum professionals - gathered in influential associations - showed that the museum's patrimonial vocation could not go without a cultural, even democratic mission"* (Ballé, 2003, p. 18). This phenomenon accelerated in the 1980s when "the desire to strengthen the links with the public implied the diversification of cultural activities" (Ballé, 2003, p. 22). This is how new spaces were opened, increasingly richer programs were offered to the public, reception services were created and new specialists (e.g. mediators) were needed (Kavanagh, 1994; Caillet, 1995). The cultural mission also includes educational activities such as familiarizing people with their heritage or teaching them how to visit a museum (Meunier, 2011). These activities are sometimes considered a priority by some exhibition venues, up to the point of justifying their very existence (Hooper-Greenhill, 1999). Finally, in order to reach new audiences, some cultural offers consist in making access to our heritage more playful and relaxed (cf. for example Addis, 2005, on "edutainment"), while warning against the risk of *McDonaldization* of museum activity (Ritzer, 2000) or *Disneylandization* of culture (Brunel, 2006).

These two traditional missions now have to find common ground with a more recent economic objective, which has become a third mission over the past fifteen years. This began with the introduction, in official documents (ICOM, UNESCO), of aspects more explicitly related to local promotion and enhancement. *"[The museum] remains first and foremost focused, as it has probably never been before, on the economic and tourism development of the region in which it is located. It remains a development tool, but within a globalized economy of service and experiences (Pine and Gilmore, 1999) in constant competition. This is reflected in the Lévy-Jouyet report, which presents museums as brands likely to participate in the development of the intangible economy, in the logic of the Guggenheim Foundation (Lévy and Jouyet, 2006) [...]"* (Desvallées and Mairesse, 2011, p. 31). The decline in public subsidies, partly because of the growing number of structures that now request them, is also a justification for the interest in the economic mission and the production of their own resources (Mengher, 2002). The economic dimension has thus become an aspect that museums can no

longer ignore (Benhamou, 2000). "[Translated from French] *Museums have also sought to increase their own resources through a range of commercial activities - bookshops, shops, cafeterias, restaurants - or through services that could be a source of revenue - rental of museum spaces, personalized events -* (Bayait and Benghozi, 1993)" (Ballé, 2003, p.22). As Ballé rightly pointed out, "[Translated from French] *improving the functioning of museums is a difficult task because of the absence of a specific administrative, managerial and organizational tradition. This lack of tradition has led museums - like many institutions - to borrow solutions from other organizations and set up ad hoc structures* (Mintzberg, 1989)" (Ballé, 2003, p. 26).

The affirmation of these three missions (scientific, cultural and economic) has led to the emergence of a new operating model. Despite these changes, museums *"have not [yet] made organization a priority. Almost without realizing it, they have become complex organizations"* (Ballé, 2003, p. 24). This transformation changes the way exhibition venues operate and *"creates tensions"* (Baujard, 2012, p. 5). In countries where culture has historically been subsidized, the economic mission generates a form of reticence that extends to the managerial evolution of cultural facilities (Solima, 1998). The economic mission, some would hold, is incompatible with the scientific and cultural missions because it trivializes them (Chiapello, 1997). Artists may fear that the museum manager will favor blockbusters at the expense of unknown artists. That said, other tensions exist between the scientific and cultural missions when, for example, scientists (conservators) question mediation activities, seeing them as *"the end of the hegemony of curators and scientists at the head of the institution"* (Desvallees and Mairesse, 2011, p. 34). While the scientific mission might tend to turn sites into sanctuaries, the cultural mission responds to the influence of the media and favors an entertaining approach to culture. All in all, it seems that these three missions are difficult to conciliate. When studying the Semitour case, it seemed to us that it was a good illustration of such a process of reconciliation, which had become possible by undertaking a project and giving an EO to the organization. To shed light on this EO and understand how it works, we therefore examined the Semitour model in the light of the BM.

## 2. The operational framework: the intrinsic and instrumental case study of Semitour

Semitour operates prestigious historical sites, including the reproductions of the prehistoric cave of Lascaux. It is a successful company whose success did not seem solely based on the exceptional resources of the caves of Lascaux. Semitour thus has characteristics that allow it to be described, according to Stake (1994), as an intrinsic case study. However, after a joint analysis of the field and literature resources to understand Semitour, the concept of EO appeared to be a particularly relevant source of insight into the case, which then also took on an instrumental status (again according to Stake, 1994, and without losing its intrinsic interest). *"I call a study an intrinsic case study if it is undertaken because, first and last, the researcher wants better understanding of this particular case. Here, it is not undertaken primarily because the case represents other cases or because it illustrates a particular trait or problem, but because, in all its particularity and ordinariness, the case itself is of interest ... I call it instrumental case study if a particular case is examined mainly to provide insight into an issue or to redraw a generalization. The case is a secondary interest, it plays a supportive role, and it facilitates our understanding of something else."* (Stake, 1994, p. 437).

Semitour is a tool created by the CDD<sup>3</sup> to contribute to the implementation of its proactive tourism development policy initiated in the 1960s. The aim was to enhance the natural and architectural sites owned by the department in the Vézère Valley. This mission was a form of excellence in artistic, scientific and public service terms, required both by the exceptional nature of these sites and by the need to preserve them and constantly renew the interest they generate. The reasoning is that the cultural and touristic contribution of Semitour will help increase the number of visitors to the

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<sup>3</sup> France has 98 departmental councils, one for each department. A department is a territorial division of the country. There departments are grouped into 18 regions, of which 13 are situated in Metropolitan France. The departmental councils are assemblies where elected officials deal with issues such as social assistance, roads, the management of secondary schools, public transport, housing, culture, local development, tourism, etc...

department, and trigger initiatives from private operators to make the department's rural tourism even more attractive.

Semitour is a follow-up to a departmental "régie" (public company) created in 1967 and subsidized by the department. In 1998, the maturity of the tourism economy allowed the CDD to transfer the mission from this public company to a private company. Semitour had to balance its budget and, if possible, generate profits. The *Société d'Économie Mixte* (SEM = semi-public company) thus created took the form of a *Société Anonyme* (SA) with a board of directors (chaired by an elected representative) and a general management (entrusted to an experienced manager).

Among the sites managed by Semitour, the "flagship" is undoubtedly Lascaux, whose original cave is closed to visitors to preserve this immense World Heritage Site recognized by UNESCO. Lascaux is internationally renowned for its parietal animal paintings, on which a cultural offer about prehistory has been created with two reproductions of the original cave. Lascaux II (1983) is a partial reproduction and Lascaux IV is an exhibition space offering a complete replica of the original cave, located in the International Center for Parietal Art in Montignac Lascaux (the CIAPML, opened at the end of 2016). Semitour also manages the Thot Natural Animal Park (the theme of the park is the link between cave dwellers and animals), the Prehistoric Shelters of Laugerie Basse (classified by UNESCO) and the Grotte du Grand Roc (geological cave, classified by UNESCO). The architectural offer comprises the Cadouin Cloister (XVth century), the *Château de Biron* and the *Château de Bourdeilles*. Semitour also developed Lascaux III, which is a travelling exhibition of a partial reproduction of the Lascaux cave. This activity is subsidiarized by Semitour as part of a *Société Publique Locale* (SPL = local public company).

Finally, the experience acquired in reproductions has led to the creation of the *Atelier des Facsimilés du Périgord* (AFSP). It is a subsidiary of Semitour, dedicated to the creation of reproductions that could potentially operate on markets other than Lascaux, even outside the department.

The successful opening of the ambitious CIAPML project in 2016 (a 8,000 m<sup>2</sup> building with an atypical architecture dedicated to prehistory) represented a significant change of level with an increase in the number of paying visitors from 488,000 in 2015 to 675,000 in 2018, in turnover from €4.2 million in 2015 to €9.2 million in 2018, in net income from €110 thousands in 2015 to €265 thousands in 2018, and in staff from 67 full-time equivalents in 2016 to 124 in 2018.

Following the positive response received to a call for tenders launched by the CDD, Semitour operates these sites through *Délégations de Service Public* (DSPs = public service delegations). These DSPs are contracts (generally one per site) signed between the CDD and the company. They formalize the economic and patrimonial issues specific to these sites and describe in detail (particularly that concerning the CIAPML and the Parc du Thot) the project's objectives, the rules to be respected and the delegation's control tools. Within the framework of these DSPs, Semitour's Chief Executive Officer since 2011, Mr. André Barbé, enjoys a great deal of autonomy in the implementation of operations to achieve the objectives. He has an unusual profile in the field of cultural management. Indeed, he is not an art historian or a heritage curator, but a manager with experience in the retail sector and in the management of touristic sites. His interlocutor at the CDD is Mr. Marc Bécret, General Manager of Services.

The operational framework of the case study is based on a qualitative research design. The data collected come mainly from three sources of information: semi-directive interviews, the DSP and other secondary sources, in particular to triangulate the data, the method "*strengthens a study by combining methods. This can mean using several kinds of methods or data*" (Patton, 2001, p.247).

*Table 1. Research design*

Research Question	<i>How did Semitour's EO make it possible to bring together its scientific, cultural and economic missions in its Business Model?</i>
Research Strategy	Qualitative
Research Methods (Triangulation)	<ul style="list-style-type: none"> <li>• Semi-structured interviews</li> <li>• Document analysis</li> <li>• Analyse of second-hand data</li> </ul>
Sampling	Unique Case

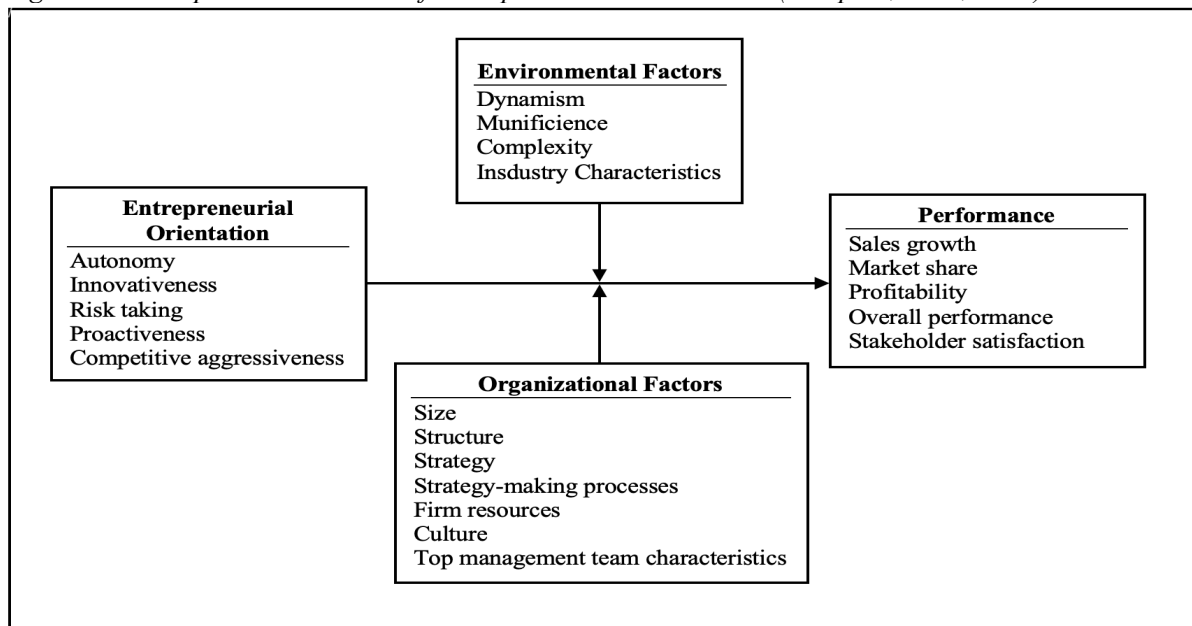
Source: elaborated by the authors.

Data analysis consisted in a double manual coding based on a thematic analysis (Bryman, 2008, p. 555). The *scientific*, *cultural* and *economic* missions (cf. §1.2) constituted the three main themes. They themselves have been divided into sub-themes, starting with notions belonging to the same or a similar lexical field.

As the theoretical framework of the EO proved to be a particularly useful evaluation grid for the Semitour case by adding an instrumental character to the initially intrinsic case (see Stake's typology, 1994), we analyzed the data according to Lumpkin and Dess's (1996) five variables of the EO into the different components of the Semitour GRP BM. This coding consisted in identifying the words belonging to the lexical fields close to the five variables (innovation, risk-taking, autonomy, proactivity and aggressiveness towards competitors) of the EO (see Table 2). In doing so, we modified the conceptual framework proposed by Lumpkin and Dess (1996), as shown in Figures 1 and 2.

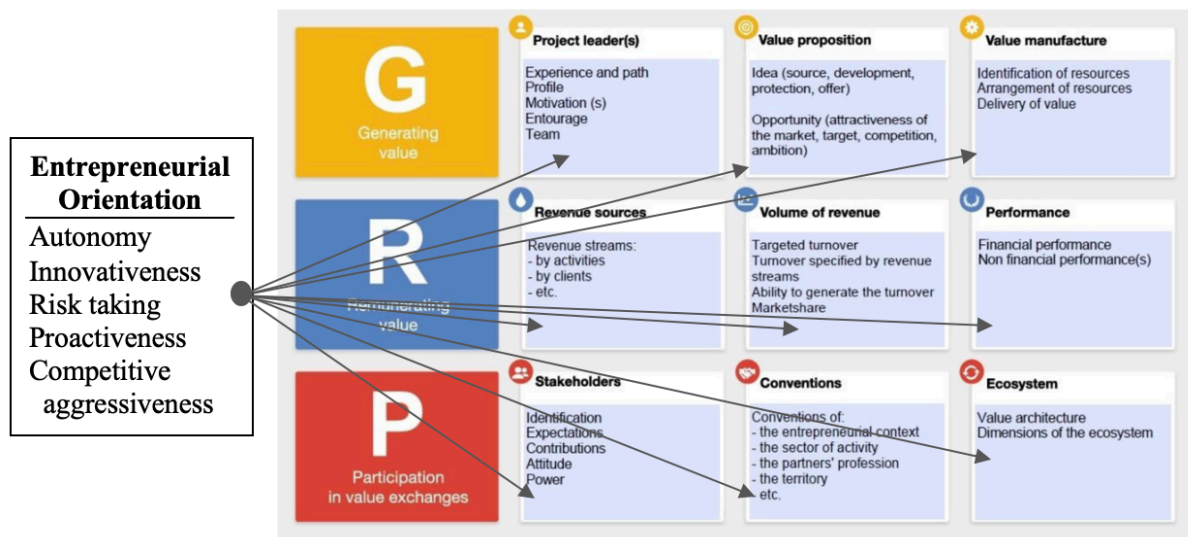
The BM is an artifact and, more precisely, the representation used to analyze the Semitour case and make its model understandable. It is thus used as a tool for representation.

Figure 1. Conceptual Framework of Entrepreneurial Orientation (Lumpkin, Dess, 1996)



Source: Lumpkin and Dess, 1996.

Figure 2. Our conceptual Framework of Entrepreneurial Orientation



Source: elaborated by the authors.

We adopted a component-based approach to the BM. The Canvas (Osterwalder and Pigneur, 2010), RCOV (Demil and Lecocq, 2010) and GRP<sup>4</sup> (Verstraete and Jouison-Laffitte, 2009) models all share the same approach. More specifically, we used the GRP model, which has been tested and approved in research. Its authors (2011a, 2011b) define it as a convention relating to the **Generation of Value**, the **Remuneration of Value** and the **Participation in Value Exchanges** (hence the acronym GRP), each of these dimensions comprising three components that are themselves composed of items (Appendix 1).

### 3. Discussion: Semitour's entrepreneurial orientation brings together its scientific, cultural and economic missions

This section presents the results of our study. We will see that the expression of the EO in the Semitour BM has largely contributed to bringing together the scientific, cultural and economic missions (summarized in the following table for the sake of clarity and discussed hereafter) of the company, which greatly contributes to explaining its success. Due to a 6,000-word limit demanded by the conference's call for papers, it was impossible for us to feature the *verbatim* that illustrates our point.

To appreciate how the EO serves the Semitour BM and brings together its scientific, cultural and economic missions, a more systemic interpretation is needed. We provide a possible illustration below, in the knowledge that the tables resulting from coding provide extensive material that may be approached in various ways. The purpose here is to illustrate how the EO (with its underlined variables) is expressed in the components of the BM (italics) and brings together the missions summarized in Table 2.

The *Entrepreneur* component displays the high degree of proactivity ("*acting in anticipation of future problems, needs, or changes*", Lumpkin and Dess, 1996, p. 147) of Mr. Barbé. The latter is constantly questioning Semitour's offer and is always seeking new business opportunities (*Value Proposition*), sometimes even proposing the evolution of Semitour's company status (*Conventions*) in order to be able to compete in new markets (e. g. to obtain the management of other national historical sites). *Innovation* is also a constant concern, including in the media (*Value Manufacture*) with SnapPress on advertising flyers or in the offer of refurbished rooms at the CIAPML, new tours at Le Thot, interactive tours using augmented reality at Château de Bourdeilles (*Value Proposition*, *Value Manufacture*). Mr. Barbé (*Entrepreneur*) makes his decisions quickly and independently, particularly

<sup>4</sup> In French, the acronym GRP is for « Generation », « Rémunération » and « Partage », which would be translated in English by « Generation », « Remuneration » and « Sharing ». Regarding this, the model (published for the first time in 2009) firstly has been published in English in 2011 for a book edited by Edwar Elgard with the translation GRS (« The Business Model: a Convention for the Generation, the Remuneration and the Sharing of Value », Verstraete, Jouison-Laffitte, 2011, p.42). In the present work, in order to keep the initial acronym, we translate the French word "Partage" with the English expression "Participation of value exchanges". This clarification allows the reader to consider the importance given in the GRP theorization model to *sharing*.



regarding commercial issues (*Value Manufacture*). This autonomy testifies to a certain level of confidence resulting from the economic success (*Revenue sources, Performances*) of the actions already undertaken. The involvement of prehistory and art history experts, in terms of scenography and mediation content, is reassuring for the delegator and the other *Stakeholders* involved in the scientific and cultural missions. The conciliation of these three missions systematically involves these *Stakeholders*.

Innovation is very present through the use of the most advanced technologies to conceive and design reception and mediation (*Value Proposition, Value Manufacture*), but also to exploit visitor flow data (*Performances*). By analyzing this data, it is possible to design targeted offers for the public, for example "last minute" operations. Such proactivity requires the *Stakeholders* (here, the suppliers for online ticket sales) to be very reactive. Otherwise, Mr. Barbé could distance himself from suppliers, which would hinder Semitour's functioning.

In the context of relations with *Stakeholders*, proactivity is also present in the ability to offer synergies to other private cultural operators in the department, with the aim of promoting the territory's heritage and cultural attractions. By providing itself with the means to achieve its ambitions (*Performances*), Semitour takes risks. To illustrate this risk-taking, the number of employees has been doubled (which is significant in terms of employment for a rural territory; *Performances, Ecosystem*).

Innovation is also driven by the DSP (*Conventions*) as an expression of the parties' willingness to seek the best possible compromise between a commercial policy and the implementation of an activity that

*Table 2. Semitour's missions*

<i>Semitour's scientific mission (conservation, protection, research and cultural authority).</i>	<ul style="list-style-type: none"> <li>- Belief that there is still a lot to learn from the prehistoric sites of the Dordogne.</li> <li>- Recognition of the « Sanctuarization » of the original cave of Lascaux (testimony to the primacy of the scientific mission of heritage protection).</li> <li>- Robust and reliable scientific discourse.</li> <li>- Being the authority.</li> <li>- Committees of experts (archaeologists and art history advisers) and representatives of the <i>Direction Régionale des Affaires Culturelles</i> (DRAC, regional representation of the Ministry of Culture) to validate scientific and artistic decisions. Systematic validation by experts of the content of the programs.</li> <li>- Validated scientific approach (CDD has an exclusive right of reproduction of Lascaux paintings).</li> </ul>
<i>Semitour's cultural mission (pedagogy, physical mediation, virtual mediation, delight).</i>	<ul style="list-style-type: none"> <li>- Mediation respects the uniqueness of each managed site.</li> <li>- "Restoring cave art with the greatest finesse" (DSP, p. 5), "Disseminating to the greatest number" (DSP, p. 5), "Promoting the site to the young and the world of pedagogy (DSP, p. 6)".</li> <li>- Motivated and well-trained mediators.</li> <li>- Systematic combination of physical and virtual mediation.</li> <li>- Use of the most efficient tools of current technology (tablets, augmented reality, 3D cinema, etc.) and evolution of the sites.</li> <li>- Provide a unique and memorable experience to the visitor.</li> <li>- Contribution of the experiential model (Holbrook and Hirschman, 1982). Highlighting the primary processes of distraction and pleasure in cultural consumption (Bourgeon-Renault, 2009).</li> <li>- Meeting the public's expectations.</li> </ul>
<i>Semitour's economic mission (territorial development, tourism, development of financial resources, activities and projects).</i>	<ul style="list-style-type: none"> <li>- Participation in the territorial development mission in the Dordogne region.</li> <li>- Play a role as the "driver of tourism in the region".</li> <li>- Using income generated by the most emblematic sites (Lascaux II and Lascaux IV) to balance the accounts of other less well-known sites.</li> <li>- Lascaux IV as the flagship that attracts attention to the other sites by bringing them a certain notoriety.</li> <li>- At least balancing the accounts and, better still, generate profits.</li> <li>- Entrepreneurial profile and behavior of Mr. Barbé and marked proactivity.</li> <li>- Keen surveillance of the competition.</li> </ul> <p>Synergies through the initiative of the group "<i>Les Grands Sites du Périgord</i>" (promotion of various touristic sites in the Périgord region).</p>

Source: elaborated by the authors.

involves the general interest. The various DSPs signed between Semitour and the CDD (*Stakeholders*) constitute an important framework (*Conventions*) for bringing together the scientific, cultural and economic missions.

Semitour has developed a very elaborate human/technology mediation system (*innovation*, *Value Proposition*) to promote the travelling exhibition Lascaux III. This *innovation* again implied *risk-taking* in the investments that were made (*Performances*). In this respect, Lascaux IV (*Value*

*Proposition, Value Manufacture*) is also a remarkable example of the investments made (risk-taking) to innovate (innovation), with very satisfactory results. The mix of tours, catering, by-products, special actions and international promotion has generated new resources (*Revenue sources*) through a profitable activity (*Performances*), which is quite rare in this field.

Semitour's offer consists of incentives and matching rates between the different sites (*Value Proposition, Ecosystem*). Although the cultural sector (*Ecosystem*) tends not to refer explicitly to the competition (*Value Proposition*), Semitour clearly displays its competitive aggressiveness, but does so in accordance with the public interest vocation of the DSPs (*Conventions*). Their mediating role (*Conventions*) allows

Semitour's competitive aggressiveness to be contained. As an illustration, Semitour's trademark application for the name "Lascaux IV" (*Value Proposition*) was symbolic of an entrepreneurial attitude that led to tensions (*Agreements*) with the representatives of the scientific mission, in particular the DRAC curator (*Stakeholders*) in charge of the conservation of the original cave (*Ecosystem*). The CDD then played a mediating role by buying the Lascaux brand. This reassured the State (public interest). By

doing so, the CDD contained Semitour's competitive aggressiveness, without completely suppressing it. In other words, it is as if the CDD (*Stakeholders*), notably through the DSP (*Conventions*), both channels and promotes the EO. This moderation of an "overly entrepreneurial" attitude, particularly linked to the personality of the *Entrepreneur*, Mr. Barbé, helps bring together the various missions. However, we have noticed that the latter appreciates his legitimacy within the circles with which Semitour deals (*Stakeholders, Ecosystem*) and the values promoted by them (*Conventions*). The systematic call to experts (*Stakeholders*) to define offers and mediations (also for contemporary art exhibition, although this is not required) confers legitimacy to the entire BM. All the components are indeed subject to this need for legitimacy, which allows Semitour's expertise to be recognized (the DSP talks about "being the authority").

## Conclusion

Although non-exhaustive, this article explains how the Semitour EO has brought together the scientific, cultural and economic missions in its BM. The five variables of the EO are present, although to various degrees, in all the components of the Semitour BM. It is possible to see this as the bringing together of the three missions of this type of structure, which appears to be the result of the EO.

The EO is implemented by Mr. Barbé, while being supervised officially by his public delegator (the CDD) through the DSP. The association of the manager's entrepreneurial profile with a supervising authority that is conscious of the scientific, cultural and economic stakes has contributed to Semitour's success. This is the main managerial advantage and it constitutes a message for this type of structure: implement an EO. Missions that may not initially be in tune with each other can come together in this entrepreneurial dynamic.

The BM can be used by this type of structure to understand how to achieve this goal in a *design* phase, in collaboration with the delegator supervising the project. Following this case study, one of the avenues of research related to this pragmatic consideration could be to carry out an action-research project using the BM, which has shown its relevance here.

On a theoretical level, the BM can contribute to research on the EO. This turns out to be a modernized vision of the conceptual framework (see Figures 1 and 2), the change of scope requiring more work than has been done here. To our knowledge, there had not been any qualitative research in the field of cultural entrepreneurship that had mobilized the OE (and the BM). The present results certainly encourage us to continue.

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## Appendixes

### Appendix 1. The GRP Business Model



Source: Verstraete, Juison-Laffitte (2009).