



Eva Goebel,
Online Editor

Cooperation and collaboration

Content:

Embracing collaboration, by
Sammy McManus - [Page 2](#)

*Why do performing arts com-
panies set up cooperative or-
ganizations?*, by Christine
Sinapi and Edwin Juno-
Delgado - [Page 5](#)

ALL EARS on Asia, by Jani
Joenniemi - [Page 13](#)

*Cultural crossovers in Utrecht
and the Netherlands*, by An-
nelies van der Horst and
Brett Bannink - [Page 19](#)

*Sometimes listening is more
important than talking*, by
Sarah Herke - [Page 22](#)

*Museums and Creative Indus-
tries*, by Ineta Simansone
- [Page 26](#)

Museums Rocket, by Claire
Solery and Diane Drubay -
[Page 29](#)

Editorial

Dear reader,

The days of the lonesome artistic genius are already over for a long time. No one working in arts and culture would honestly assume that a creative process can prosper mostly in solitude. Instead, creativity and cooperation respectively collaboration accompany each other. This is also true because arts and cultural processes occur in social contexts and therefore always interact with social groups, whether it be producers, audiences, employees of institutions, sponsors, buyers and so on.

Surprisingly for many, the same applies to management. Administering an organization nowadays means to act on the assumption that nations as well as industrial sectors and whole economies are no self-contained units, but dynamic dimensions that gear into each other. Thus, when arts, culture and creativity are closely linked to collective and collaborative action, and when managing an organization requires boundary-bridging visions, the management of arts organizations and cultural projects in particular is even more based on collaboration and cooperation.

But what is the difference between the two? Cooperating on the one hand means working together with someone by sharing or conveying sources or providing information, while collaborating on the other hand is more about aiming at working together to achieve a common goal.

According to this, arts management creates crossovers between cultural institutions, businesses and start-ups, training programs, international understanding and cultural policy. On a small scale this can result in the development of a museum-app, in an effective community management that embraces projects with citizens, in creating access for creative professionals to a foreign market or in organizing cultural exchange. The ways of collaboration and cooperation in arts management offer a variety of opportunities.

On the following pages, you can find insights, knowledge and examples from all over the world. We hope to inspire you to enable a connecting arts management together.

Sincerely yours,

Eva Goebel and the team of Arts Management Network



SAMMY MCMANUS

is Executive Director of Firecracker Productions, a nonprofit organization committed to producing innovative and diverse theatre to Houston and the surrounding area. She earned her Bachelor of Fine Arts from Stephen F. Austin State University, after completing a year-long internship with the Alley Theatre. After working for Houston Grand Opera and Main Street Theater from 2011-2013, she graduated with her Masters degree in Arts Administration from the Savannah College of Art and Design. Sammy is a high school theatre teacher in Houston.

sammy@firecracker-productions.org

Embracing collaboration

“If you want to go fast, go alone. If you want to go far, go together.”

African Proverb

When you create something from scratch, something that you have spent months- maybe years- building, it is natural to want to keep doing it yourself. You may have some success doing this, but you will never achieve on your own what you could with others.

By Sammy McManus

A dramatically good experience

I founded Firecracker Productions as a 501(c)(3)¹ nonprofit theatre company when I was 25 years old. Fresh out of the Savannah College of Art and Design’s graduate program in Arts Administration, I thought I knew everything. I knew how to write grants, finance a season, and market events, but I didn’t realize how heavily I would need to rely on collaboration to grow the company.

From day one, I had a strong idea of the kind of works I wanted to produce. I envisioned Firecracker Productions as a bold organization that produced shows other companies shied away from. I wanted to inspire audiences and spark conversations. I recruited a Board of Directors comprised of people from a variety of backgrounds, and I started listening. I introduced some titles and concepts to them, but our season was chosen together. In valuing their input, I ensured that our shows would appeal to people outside of my creative box.

Today my five person Board is led by President Waldron Archer- a high school theatre teacher, Treasurer Lindsay Corona- a project accountant and small business owner, Peter Mueller- an IT professional, Robert Meza - a working actor and middle school theatre teacher - and Memo Corona - a local bar manager. After producing four shows together, we have developed a strong, unified voice.

During the run of a show, my Board of Directors takes the lead on house management. They schedule volunteers to run the box office and concessions, distribute programs, and schmooze with patrons. This allows me to channel my energy into ensuring the show is ready. This also displays our collaborative spirit and shows the community that we are a team. One of our frequent volunteers, Elena Mueller, is a prized patron. She attends multiple performances of every show and is the first person to ask if we need anything. Her friendly demeanor is captivating and our bar seems to earn more donations when she is running it!

¹ In the United States, the fiscal status of organizations is classified by Internal Revenue Codes.

Cooperation and collaboration

... Embracing collaboration

Firecracker Productions started with very little money, so we asked our artists to wear many hats. Our team relished the opportunity to explore skills that they didn't know they had. They also respected that we were paying them when many other theatres weren't. This is a tradition that we have maintained over the past two years. When we produced Sartre's *No Exit*, the actors costumed themselves with approval from the show's Director, Kelsey McMillan. Two of the supporting actors from our production of Amy Herzog's *Belleville* acted as the props crew for the show, and attended every rehearsal—even when they were not called.

We have been lucky to attract and retain some of Houston's busiest artists. Actress Danielle Bunch first appeared in our production of Sartre's *No Exit*, and was later cast in Herzog's *Belleville*. After *Belleville* closed, Danielle reached out to me about volunteering her time to assist with our production of Mamet's *The Duck Variations*. Next year, she will make her directing debut with our regional premiere of Catherine Treischmann's *Crooked*. Danielle says she enjoys working with us because, "Firecracker Productions is the theatre company Houston needs: a group of young, open-minded artists with fresh ideas, staging bold, quality, diverse productions. I've immensely enjoyed working for Firecracker Productions... any role they have for me, I'm there."

Producing win-win situations

We have also been fortunate enough to collaborate with other arts organizations in our area. When we were granted permission to produce the Houston premiere of Amy Herzog's *Belleville*, we wanted to make sure we did the play justice. We decided to co-produce the show with Obsidian Theater: a nonprofit theatre based in Houston with a permanent home and an established patron base. The result was a 200% increase in ticket sales. This bolstered our finances and gave our mailing list a much-needed boost. In addition to the operational benefits, this partnership provided us the opportunity to work closely with a theatre that had proven success. Tom Stell, Obsidian Theater's Director, was invaluable in terms of guidance and his support has helped me become a better leader.

For our first two seasons, we were a nomadic group performing in different venues around the city. In an effort to establish ourselves more securely in Houston's arts scene, we are joining forces with Mosaic Hub to share their space at Hub Studios in Houston's Washington Arts District. This partnership will allow us to have a permanent home with increased access to rehearsal and performance space for all of our future productions. Thanks to this collaboration, we have the opportunity to work with Mosaic Hub's Director, Natalie Lerner, to provide Houston audiences with a vast array of entertainment housed in Hub Studios.

... Embracing collaboration

Collaboration as part of the organizational structure

When Firecracker Productions' first show opened in August of 2014, I had anxiety about failing. In the last two years, we have started to define ourselves as a company that values collaboration. Firecracker's Board of Directors has inserted themselves into the community on the organization's behalf. We have worked with artists who want to return so that they may continue to explore their craft. We are proud to produce theatre in Houston with organizations that value collaboration and are supportive of each other. As the Executive Director, I've told them all before that I don't know what I would do without them, and I really don't. The talent and brilliance that is inherent in those around me is indescribable, and Firecracker Productions is just as much their company as it is mine.

Ben Nye once said, "Everyone you will ever meet knows something you don't." In the world of theatre- a world that people have claimed for decades is dying- collaboration is paramount to success. So much can be learned from those that created before us and from those that are working through the same struggles that we are now. Get your Board of Directors out of the meeting room and immerse them in your organization's culture. Allow artists to expand their horizons and learn new skills. Partner with local organizations and absorb all that they have to offer. Embrace the support of those around you and your success will astonish you.]]



CHRISTINE SINAPI

is Professor at the Burgundy School of Business (Dijon, France), where she is also scientific Coordinator of the Management of Culture & Arts Research Team (CEREN/ MECIC), and Head of the Finance - Law - Control Department. She graduated from ESSEC and holds a PhD in Economics. Her research interests include monetary economics, cultural economics and cultural entrepreneurship. She has authored a series of scientific articles, book chapters and conference proceedings. She recently conducted a European research project on performing arts organizations co-operatives.

Christine.sinapi@escdi-jon.eu

https://www.researchgate.net/profile/Christine_Sinapi/publications

Why do performing arts companies set up cooperative organizations?

And why does it matter?

One would think that culture and cooperation are two sides of a coin. And in fact, cooperative forms of organizing cultural processes are on the rise. There is more than one reason to this. The motivation of cultural stakeholders as an ideologically driven moment plays a role as well as the global context of economic unstableness we are currently living in. A scientific research team of the University of Burgundy explored the motivations of performing arts organizations as well as other factors that perform in favor of cooperative entrepreneurship.

By Christine Sinapi and Edwin Juno-Delgado

The current context of economic crisis has led to a renewed interest for participatory firms. In fact, scientific research has shown that co-operatives would be more resilient than traditional structures in times of global financial and economic uncertainty (Novkovic and Sena 2007. Park et al. 2004). In the field of arts and culture, this finding is of primary importance. On top of its obvious contributions to society, democracy and humanity, the cultural and creative sector is also today recognized as a major economic sector, but also a fragile one. The creative economy represents 4,5% of the European GDP, is labor intensive and is creating jobs even in times of crisis. The challenge of identifying resilient and sustainable business models for the creative sector is thus primary, especially regarding performing arts organizations (PAO). Cooperative forms may constitute a promising avenue. While the analysis of this phenomenon has been neglected in the past, it now recently has been given increasing academic consideration.

What is the economic context in which a growing number of cooperative arts organizations emerge?

In today's highly communication based work environments, interconnected associates tend to produce trust and cooperation. The implementation of cultural projects is a moment of encounter between special interests (non-go-

* This project benefitted from fundings by the Burgundy Region (PARI scheme), by Oxford Brookes University and the Burgundy School of Business (SGS scheme). The authors would further like to thank Pascaline Pont for excellent research assistance and anonymous reviewers for their useful recommendations.



EDWIN JUNO-DELGADO

is associate professor of law at the Burgundy School of Business (Dijon, France), where he is also Head of the Culture and Creative Industries Concentration (Master degree). He is affiliated to MECIC (Management of Culture and Arts Research Team). He is a Peruvian and French jurist, specialist in cultural law and regulations. He holds a PhD in International Public Law. His research interests are dedicated to cultural organizations legal framework, international comparative law in culture, mass cultural topics, and copyright and cultural consumption.

Edwin.Juno-Delgado@escdijon.eu

... Why do performing arts companies set up cooperative organizations?

vernmental organizations, charities, collectives, and non-profit institutions), private economic interests (business) and public interest (states and their institutions).

Nowadays, academic research on cultural organizations has been focused more on assessing not only the economic impact of these activities within a given territory but also their social impact (development, education, identity, etc.) and symbolic value. In this way, cooperative forms take into consideration that the objectives of a social group are sustainable wellbeing and prosperity rather than economic growth as an end in itself. The cultural and artistic cooperative combine economic viability and social utility with autonomous, democratic, and participatory management.

Cooperative experiments are currently developing in performing arts organizations in a specific economic context. Cultural and creative industries (CCI) are particularly exposed to the effects of economy because they heavily rely on public funding. Public expenditure was reduced up to 30 % within the European Union during the crisis. "Culture is struggling to keep its position in the welfare state" (Bonet and Donato, 2011). And average cultural consumption has reduced from 4,5 % of the household budget in 1999 to 3,9% during the 2005-09 period (Eurostat data, UE-27 countries).

Because of their structure, performing arts organizations are the most exposed to economic uncertainties. As prototype based economies they are largely undercapitalized and generate only low levels of margin. Often lacking adequate governance and management, these organizations have difficulties to acquire appropriate administrative and managerial skills. In addition, they are mostly represented by a huge number of rather small and territorially concentrated companies.

The budget cuts related to the economic crisis have contributed to PACs intrinsic fragility, which originates mainly in their small size. In this context, shared practices and co-operative firms may simply appear as a result of fundamental economic understanding.

What are the predominant motivations for establishing cooperative structures?

Any artistic or cultural project is conceived in a collaborative approach. Usually PACs operate within a network that uses a variety of resources and skills in the production and/or distribution of a creation or performance.

From the legal perspective, the cooperative is a legal form well adapted to social and cultural activities. It is more clearly compatible with sufficient equity levels and public incentives to create and retain earnings. It requires financing artistic research for creation on the one hand and to cover short term financial needs (working capital and treasury requirements) on the other hand. Such an improved financial structure (equity level coherent with productivity and

... Why do performing arts companies set up cooperative organizations?

growth prospects) would besides maybe give (better) access to bank financing, at least for the short-term needs. Finally, cultural cooperatives are closely linked with social and solidarity-based business models. Thus, by implementing cooperative models the cultural project owner(s) aims at preserving a kind of artistic creative freedom. In this way, cultural cooperative activities (artistic or educational) in production or distribution look for delivering a service to the community or the members rather than for profits.

Past research has examined motivations, which would lead entrepreneurs to set up cooperatives in agriculture and research and development (R&D) sectors. The results reveal that economic aspects seem to prevail: entrepreneurs starting cooperatives hope for access to financial means, resources, networks, competences, stimulation of creativity risk sharing and benefits for co-operative members. An ideological dimension may also be significant, relating to the social ideal of the XIXth century (Perrault, 1981) in which the co-operative movement emerged. Accordingly, members of cooperatives generally show dominant collective motivations (Birchall and Simmons, 2004) (Navarra, 2011). The context, such as common experienced history or social experiences may also play a role (Johannisson, 2002).

In the arts sector, the question so far has been poorly studied. In this research, we explore the explanatory power of instrumental (economic) logic, value driven logic, and context in PAO co-operative. We conducted a qualitative research based on semi-directive interviews collected from 21 performing arts collective organizations. The survey covered a period six European countries and was executed over a period of two years.¹

Table 1 presents the respective significance of the three types of motives, including some outliers. Both the instrumental and ideological motives are significant. The context is also important, although in a less systematic manner.

Theoretical concept / Categories (Second order concept)	Nr of sources (companies)	Nr of verbatims
3.1 instrumental motive	21	232
a. access to expert competences, resources, network	17	49
b. favor economic sustainability, risk sharing	15	25
c. improved productivity (reduce cost) from resource pooling and bulk purchasing	15	52
d. collective learning and (artistic) stimulation	15	27
e. development of revenues & audience, access to public funding & markets, increased visibility	13	45
f. individual interest - advantages for members	13	34
3.2 ideological motive	21	190
a. shared artistic views among members	15	23
b. shared values among members	14	30
c. identification to the image attributed to the cooperative firm, choice of collective entrepreneurship by militancy	13	49
d. adhesion to the cooperative ideal - values - ethos	12	25
e. collective motivation, social goal	10	40
f. adhesion to the cooperative form as a balance between economic, value driven and artistic rationalities	10	23
3.3 context influence	17	67
a. influence of socio-economic context	14	34
b. influence of the member's specific context	9	21
c. influence of the sectorial context (performing arts)	7	12

Table 1– Simplified data structure: main motivations for founding cooperatives in PACS frequent legal form (association).

¹Data analysis used a software (QSR NVivo 10) and semantic analysis.

... Why do performing arts companies set up cooperative organizations?

We found strong influence of economic logic, although shaped by the sector's contextual specificities. Sharing costs and resources matters, but accessing skills (especially accounting, law & communication) is even more important for cooperatives in the performing arts sector. Sharing spaces for rehearsals is a priority. The complexity of the transmission of artistic organizations also matters. Transmitting artistic organization is complex in many ways. One has to do with the figure of the leading artist. Another has to do with the more frequent legal form, i.e.: association. A cooperative has equity and shares various resources; the legal transfer of the organization is thus facilitated. Besides, by signaling that the cultural enterprises corresponds to the gathering of a collective team – and not attaching it to the sole name of the artistic director-, the sustainability of the structure after its transmission is expected to be reinforced. In addition, the reasons for establishing cooperative structures are getting access to public order, which is especially difficult for small firms, and increasing the artistic visibility (e.g. sharing one's own artistic recognition with young and less experienced artists), and lobbying power towards cultural public authorities.

Non-economic logics also matter: collaborative learning, controlling one's own employment, participating in artistic choices (and not to leaving it to the sole choice of a producer, a manager, or a choreographer), and remaining artistically free (keeping the possibility to enroll in other artistic projects while securing a permanent job in the collective firm). It is often argued that artists would not enroll voluntarily in permanent employment schemes, because artistic freedom comes first. There are several collaborative organizations that succeed in combining both artistic freedom and the security of a permanent employment. Particularly cooperatives in favor of theatre production are in our view promising organizational schemes, which are so far missing visibility and public support, as we simultaneously observed emerging collective projects in Belgium, Italy and France.

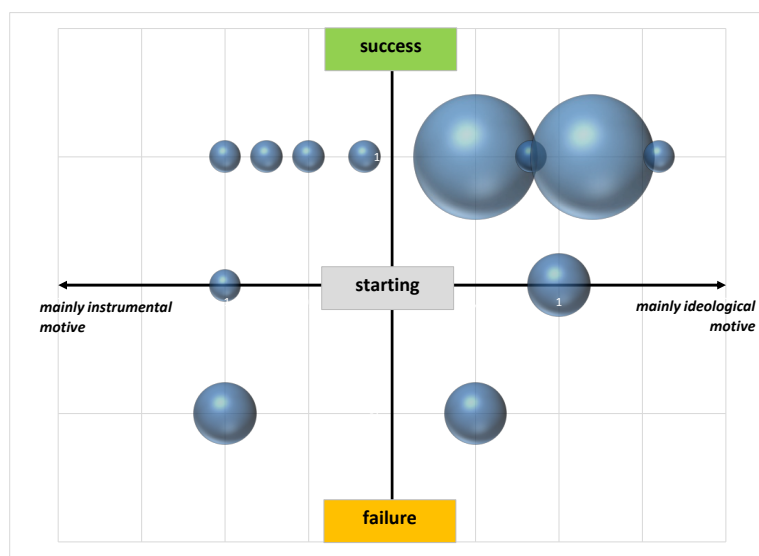


Diagram 1 – Dominant types of motivation and level of economic success after 3 years.

... Why do performing arts companies set up cooperative organizations?

Common aesthetic views, as well as political and ethical convictions, also contribute to the success of a cooperative project. Even if both, instrumental and value driven, motives are significant, semantic analysis proved that the ideological motives are primary. They also seem to influence the resilience of the project (cf. Diagram 1 above).

What type of cooperative structure have we found?

Sharing practices has a broad prospect (cf. table 2). Interesting cases show "artistic nurseries" practises (young artists benefit from the high profile of established artists).

Nature of the pooling	% of companies
1 location, rehearsal places	43%
2 artistic creation, artistic research	38%
3 human resources (shared employees) for support function*	33%
4 network	33%
5 competences	33%
6 training	24%
7 secured employment (as opposed to precarious employment)	24%
8 physical resources (technical elements, IT)	19%
9 notoriety (to help to emergence)	19%
10 candidature to public market orders	19%
11 treasury management, treasury fund	14%
12 bulk purchasing	14%
13 research of funding (public esp.)	10%
14 financial risk (shared working capital, financial solidarity funds)	10%
15 functioning budgets	5%

Table 2. Pooling and sharing practices among collective performing arts organizations.

We identified 4 types of collective organizations, depending on their degree of integration. The less integrated ones simply pool resources, skills or competences. They were often a response to public incentives and sometimes ended up being short-lived experiments. The second type of cooperative organization is the traditional artist co-operative, functioning as a "troop". This was rather observed in organizations created in the 1970's. The third type consists in formal inter-organizational collaboration. These cooperatives share resources, skills, often also risks (employment and financial risks). The fourth and more integrated level consists of cooperatives of projects or of companies. We con-

... Why do performing arts companies set up cooperative organizations?

sider these emerging business models as being more promising, in the sense that they address economic challenges of the sector in an appropriate way and also preserve some form of artistic freedom and individuality.

While no systematic correlation can be found between the motivation and the cooperative form, dominant value driven motives tend to prescribe a more developed form of cooperation.

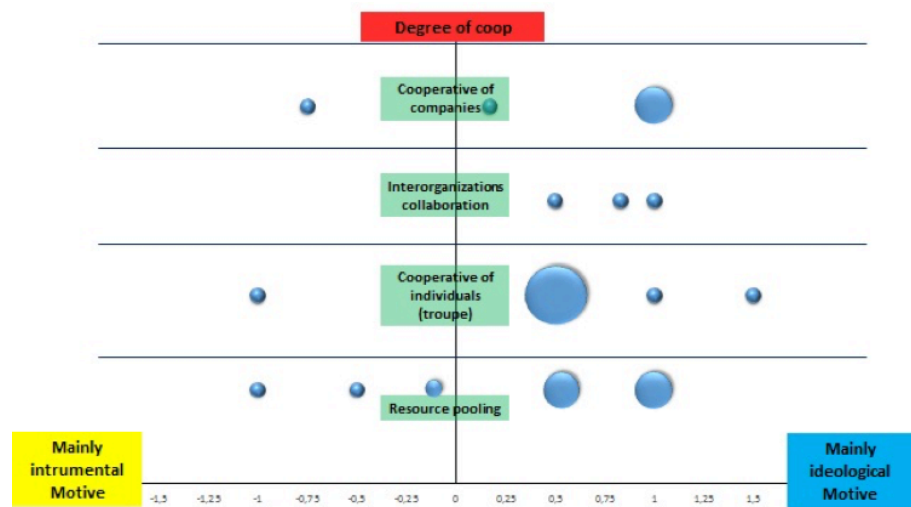


Diagram 2 – Type of cooperation and dominant motivation logic.

Conclusion & cultural policy implications

Performing arts companies are intrinsically economically fragile. Resource pooling and economic cooperation may be of simple good sense. Co-ops of production are one of those. They however still receive insufficient public support.

Our results also point out the importance of the ideological motive, which is yet being largely ignored within cultural policies. Incentives have been set up to encourage mono-sectorial co-ops. These experiments have failed in a large part. Our results suggest that the sole artistic convergence is insufficient to promote cooperation, even if an economic advantage can be expected. On the contrary, we noticed that cooperatives grouping artistic companies from various artistic fields were the most successful. Cross borders cooperatives similarly succeeded. Several dimensions are in our view to be discussed from these paradoxical situations: incorporation of artistic freedom in the cooperation schemes, ideological dimension of the cooperation motivation, and the competition / cooperation dialectic at the territorial level.

Further research should investigate arts cooperative process, success factors and resilience.¶

... Why do performing arts companies set up cooperative organizations?

Recommended Literature

- Bayona, C., Garcia-Marco, T. & Huerta, E. (2001): Firms' motivations for cooperative R&D: an empirical analysis of Spanish firms, in: *Research Policy*, 30, 1289-1307.
- Birchall, J. & Simmons, R. (2004): What motivates Members to participate in co-operative and mutual Businesses? A théoretical model and some findings, in: *Annals of Public and Cooperative Economics*, 75, 465-495.
- Bonet, L. & Donato, F. (2011): The Financial Crisis and its Impact on the Current Models of Governance and Management of the Cultural Sector in Europe, in: *ENCATC Journal*, 1, 4-11.
- Deroin, V. 2013. Les activités marchandes de spectacle vivant en 2010, in: *Culture chiffres*, 2013/1, 1-16.
- Greffe, X. & Simonnet, V. (2010): Les entreprises culturelles sont-elles soutenables, in: *Revue d'Economie Politique*, 120, 59-87.
- Gueguen, G. (2011): Entreprendre seul ou en équipe: une explication par les ressources et compétences. Talk held at the 7ème congrès de l'Académie de l'Entrepreneuriat et de l'Innovation, Paris, 12-15 octobre.
- Henneke, D. & Lüthje, C. (2007): Interdisciplinary Heterogeneity as a catalyst for Product Innovativeness of Entrepreneurial Teams, in: *Creativity and Innovation Management*, 16, 121-132.
- Johannisson, B. (2002): Entrepreneurship as a collective phenomenon, in: Genescà i Garrigosa, E. (ed.), *Creación de empresas: homenaje al profesor José María Veciana Vergés*, 87-110. <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.196.5760&rep=rep1&type=pdf>
- Krivokapic-Skoko, B. (2002): The Concept and Classifications of Agricultural Co-operatives. ACCORD Paper No. 8. Bathurst, Australian Centre for Co-operative Research & Development, Charles Sturt University.
- Madden, C. (2009): Global financial crisis and recession: Impact on the arts. IFACCA D'Art Report No 37.
- Miotti, L. & Sachwald, F. (2003): Co-operative R&D: why and with whom? An integrated framework of analysis, in: *Research Policy*, 32, 1481-1499.
- Navarra, C. (2011): Profit Reinvestment in Italian Worker Cooperatives as a Contribution to a Common Good: An Empirical Analysis on Workers' Perception and Motivation, in: Devaro, J. (ed.), *Advances in the Economic Analysis of Participatory and Labor-Managed Firms*, Volume 12.
- Novkovic, S. & Sena, V. (2007): Cooperative Firms in Global Markets.
- Park, R., Kruse, D. & Sesil, J. (2004): Does employee ownership enhance firm survival?, in: Perotin, V. & Robinson, A. (eds.), *Employee Participation, Firm Performance and Survival. Advances in the Economic Analysis of Participatory and Labor-Managed Firms*, Volume 8, 3-33.
- Perrault, P. T. 1981. Vers une théorie du développement coopératif. La notion de bien collectif, in: *L'Actualité économique*, 57, 314-324.

... Why do performing arts companies set up cooperative organizations?

- Sinapi, C. & Juno-Delgado, E. (2013): Growing and surviving in times of turmoil: Observations from the case of the Pardès rimonim Theatre Company, in: *CEREN Working Papers*, 34-52.
- Sinapi, C. & Juno-Delgado, E. (2015): Motivations for Establishing Cooperative Companies in the Performing Arts: A European Perspective, in: Kauhanen, A. (ed.), *Advances in the Economic Analysis of Participatory & Labor-Managed Firms*, Volume 16, 63-107.
- Throsby, D. C. (1994): The production and consumption of the arts. A view of cultural economics, in: *Journal of Economic Literature*, 32, 1-29.
- Turbide, J. (2012): Can Good Governance Prevent Financial Crises in Arts Organizations?, in: *International Journal of Arts Management*, 14, 4-16.
- Turbide, J. & Laurin, C. (2009): Performance Measurement in the Arts Sector: The Case of the Performing Arts, in: *International Journal of Arts Management*, 11, 56-70.
- Urrutiaguer, D. & Henry, P. (2011): Territoires et ressources des companies en France. Rapport définitif. Paris: DEPS - Ministère de la Culture et de la Communication.



JANI JOENNIEMI

is the founder and program director of EARS - a conference series supporting creative industry collaboration between Europe and Asia (2012-). He was the Director of the cultural program for Finland at Shanghai World Expo and has worked as project manager with a strong focus on China & Southeast Asia for cultural export organizations like Music Export Finland and Design Forum Finland. More recently he was the General Manager for Chinese-Finnish arts management joint venture Center Stage China in Shanghai and the director of Modern Sky Festival Helsinki - the first festival in Europe by China's leading music festival organizer Modern Sky Entertainment.

All EARS on Asia

The impact of culture and creativity can generate intersectional dialogue, connect people, and exceed traditional limits. But when it comes to making a living out of your creativity and the cultural goods you produce, much knowledge and empathy is needed for the economic and cultural specialties of the foreign market. And which market could be more promising and intriguing than Asia?

By Jani Joenniemi

Professionals of design, media and marketing, music, and performing arts share the passion for international collaboration. But to be successful in foreign markets, there is a need to know local people and understand cultural differences. For this reason the [Europe-Asia Roundtable Sessions \(EARS\)](#) were set up in 2012 to provide a place for creative professionals from different cultural settings to meet, connect and share ideas.

The mission of EARS is to help building and fostering relationships between creative professionals, and to connect the fastest growing creative industry market, Asia, to the rest of the world.

EARS lives its mission by offering leading information on Asia's creative industries through talented professionals, and by bringing professionals together to share best practices and discover business opportunities. To date, EARS events have been organized altogether eight times in Helsinki, Beijing and Shanghai. In August 2015, EARS gathered 350 creative industry professionals from 31 countries to Helsinki.

Blossoms behind the curtain

The German dance pop group Alphaville released its hit single "Big In Japan" in 1984 - a hit from a time when making it big in Japan seemed equal to making it big in Asia in the eyes of the West. Japan was the place in Asia that had the proper infrastructure and a sufficiently large consumer base to digest Western cultural offerings. Moreover, the country also figured prominently as an exporter of culture such as video games, manga and anime, to allow for movement in both directions.

Other parts of Asia fell short of the consumer base or infrastructure, so there were only few official imports of cultural products from the West. The consumption of Western entertainment and cultural products that existed was dominated by pirated products, so that the amount of traded goods remained invisible for the industry in the West. This is because pirated products don't generate statistics or income to the creators.

... All EARS on Asia

Asia opens its cultural markets

This has, however, changed rather drastically during the last 10-15 years. In fact, Asia's position on the global cultural marketplace has grown radically. Above all, the emergence of smart phones and mobile internet combined with the fast growth of income and relaxation of government regulation have allowed Asia's audiences to be integrated into global flows of culture and entertainment. In consequence, "Big in Japan" has been accompanied by "Big in China", "Big in India" or "Big in Korea".



Panel on the world of multi-channel networks and social media endorsements during EARS 2016 in Helsinki. Speakers: Olli Siren - Miltton Creative (Finland), Satu Apukka - United Screens (Finland), Jangmin Choi - Visla (Korea), Ding Li - Fosun Group (China), Tuan Khuu - Luxury Brand and Marketing Specialist (China). © Annina Sinisalo

Out of the emerging Asian economies it's China that attracts most attention as the Chinese market has been growing rapidly and its future potential is extensive. This goes also for the part of Finland: for example, some Finnish bands started touring through China about ten years ago whereas the figure has since grown to around one hundred bands. Especially during the past year, cultural exports to China have been attracting considerable attention in the Finnish media and public discussion. Major events that have kept China in the headlines include the Finnish-US co-production "Angry Birds - The Movie", gaining the most revenue in China, and the Finnish company Supercell - one of the world's most successful mobile gaming companies known for hit games such as Clash of Clans and Hay Day being bought by China's Tencent.

A major cultural earthquake

Asia is not longer a market that simply absorbs Western products that were originally made for Western needs. The increasing prominence of Asian consumers also impacts the way cultural products are planned and designed in the first place. Western producers are far more attuned to Asian culture than it used to be.

... All EARS on Asia

Notably, China is already number one on the world market of luxury and lifestyle products. It is number two on the market of fine arts and in a few years it will become the world's biggest film market. Soon the most significant achievement for the global film industry will consist of being able to make it in China, rather than in the U.S. This will surely be something of a major cultural earthquake with far-reaching reverberations.

Asian creative industries out on shopping tour

In India – the world's second largest English speaking market – the amount of internet users grew between 2014 and 2015 by 44 per cent reaching the figure of 330 million. They are estimated to grow up to 900 million users by the year 2020 already. India's new 4G mobile network will allow a faster speed of downloading and therefore will also improve access to entertainment. This implies that the demand for entertainment and cultural products in English is going to rise considerably – taking also into account that the English speaking population in India is estimated to quadruple in the next 10 years from today's 120 million.

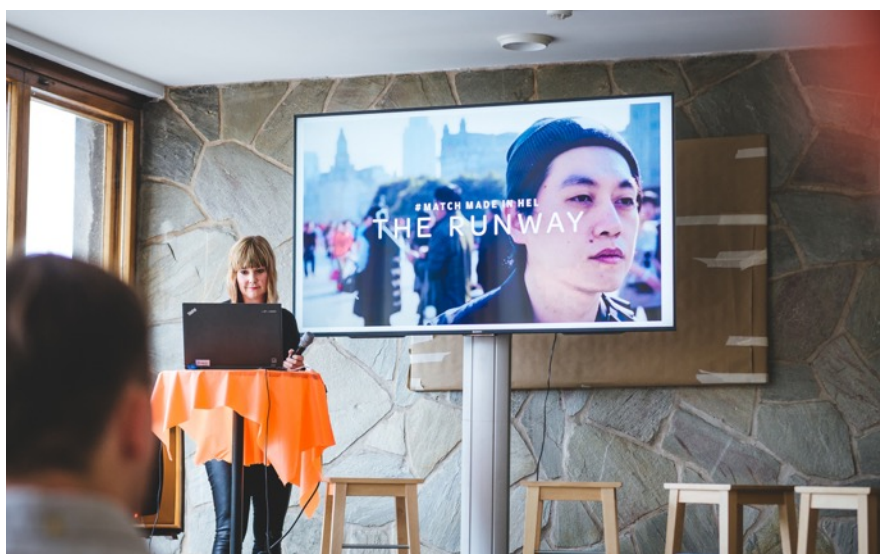
The increasing impact of the Asian consumer is clearly visible in the way Hollywood is now courting Asian markets – Hollywood films contain more and more elements from Asia, in addition Hollywood companies are accepting companies from Asia as partners. Steven Spielberg's production company Amblin Entertainment is a case in point: it recently brought onboard India's Reliance Entertainment, a flagship of media and entertainment business on the subcontinent, and China's huge e-commerce company Alibaba. Furthermore major Chinese companies such as Wanda, LeEco or Fosun have recently been on a buying spree in Hollywood.

Entering the stage of creative collaboration

EARS – Europe Asia Roundtable Sessions was launched in 2012 to push creative industry companies in Finland and Europe to seize on the growing opportunities in Asia and lower the threshold to entry by offering networks and first hand knowledge. We saw there existed a considerable amount of misperceptions regarding the Asian markets, their cultural contents as well as the way the markets were regulated which clearly hampered the efforts of companies and professionals from engaging with and orienting themselves towards the Asian markets. The problem wasn't specific to Finland, so we set out to launch a wider European platform that would allow for European companies to share experiences and networks.

Companies aiming for the Asian market are confronted with quite a number of cultural and regulation-related obstacles. When aiming for any international market, one has also to understand how your work or production is placed in relation to the needs of the local market. Despite the examples of Western and Eastern elements increasingly mixing in Hollywood films, creating content for "global audiences" might risk creating content for nobody. In the age of globalization, some of the cultural thresholds seem to be getting higher, not lower.

... All EARS on Asia



Katja Siberg - VP Marketing and Business Development, Finavia / Helsinki Airport talking about their Match Made In Hel - viral campaign that introduced both Asian and European fashion designers. © Annina Sinisalo

Local beats global

For example, the Finnish music market has always been very domestic and the popularity of songs with Finnish lyrics has grown even more. In 2015 there was just one English language song by a domestic artist among the Finnish top 100 compared to 24 just a decade ago. Similarly, local films for the local market have boomed in Finland. The trend might not be equally clear everywhere. I would however assert that from Germany to India and China contents in local language are gaining ground and more generally the local seems frequently to beat the global.

I would claim that often it's the less visible layer of services and knowhow, rather than a ready made content that has the greatest potential of crossing borders. Products and productions that on the surface seem to be made for locals by locals turn out to be not local at all at a closer look.

Trading workplaces around the globe

Within the cultural market in Finland the most successful cases in the field of music export have more recently consisted of songwriters writing music for international stars. In Asia, especially Korean record labels are nowadays known for their extensive use of international, especially Nordic talents writing music for Korean pop stars.

Moreover, Finnish talents are sought-after by Asian companies operating in the sphere of the gaming industry. Finnish fashion designers have for their part been extensively engaged in design for various Asian labels. Similar trends have been visible in animation character design sourced by Asian companies, and actually the list could be extended much further.

... All EARS on Asia



Experts from the music industry engaged in "touring in and from Asia" during EARS 2016 in Helsinki: Jaco Brixvold - chairman, Dansk live (Denmark), Jae Jin In - director, Jarasum Jazz Festival (Korea), Gao Wei - Modern Sky Entertainment (China), Joppe Philgren - chairman, Livemusik Sweden. © Annina Sinisalo

Finding local partners

The Key to successfully entering a foreign market lies in finding local partners. A local knows better if there is a potential connection between your artistic work and the needs and requirements of the local market. A particular product or service may not work at all because of cultural differences. Maybe it is only the intellectual property such as a character or brand that should be licensed and localized, or it can consist of specific skills of the creative team of the company that is in demand in Asia or maybe the product or service needs scaling to adjust to a quite bigger market. The question of how to fund cultural products is even more vital in matters of big markets, because it requires extensive marketing and scaling beyond the ordinary. Often the right partner has the sources required for funding or he can help out in finding local investments.

EARS has therefore aimed at offering a platform for professionals allowing them to engage directly with people functioning as bridge-builders between Asian and Western markets. In addition to offering insight into developments and trends dominant in the sphere of the Asian markets, it provides opportunities to meet people who are helpful in identifying potentials and niches existing in the field of Asian markets and in general to lowering the entry to the market.

... All EARS on Asia



Dong Il Dillon Seo - CEO, Voler Creative (Korea), expert on virtual reality games and technology, attending EARS conference 2016 in Helsinki.

© Annina Sinisalo

Initially a major question addressed in the discussions conducted in the context of EARS consisted of whether and how Asia could offer an interesting and lucrative inroad for cultural industries aiming at the international markets. However, these themes quickly lost relevance as the answers turned out to be quite obvious. Whether it's following latest consumer trends, seeking out investments or selling actual products and services, you just can't avoid connecting with Asia. Its influence in the global flows of culture and entertainment is undeniable even more with an eye toward the future. Understanding your own place in the global marketplace is to understand Asia. ⁴



ANNELIES VAN DER HORST

is an experienced consultant and project and programme manager at DSP-groep. She has a great knowledge of art and culture, developments in the cultural sector and government policies. She is strategically strong, has great experience with politically sensitive issues and can motivate and persuade. Annelies has knowledge of the functioning of cultural institutions and the positioning and understanding of promising alliances between the cultural and other social sectors.

Cultural crossovers in Utrecht and the Netherlands

Partnering culture with other sectors to maximise creativity, growth and innovation

When it comes to creating a cooperative process that aims to involve a multitude of stakeholders of a whole region, someone has to take the driver's seat. For this reason, the cultural department of the Dutch Province of Utrecht initialized creative cross-overs between culture, economy, and social issues to tap the full potential of all regional forces combined.

By Annelies van der Horst and Brett Bannink

The cultural department of the Province of Utrecht has opted to encourage and facilitate cultural crossovers in order to increase and use the dynamics generated in the cooperation between culture, creativity and social issues. With this in mind the province wants to contribute to a network of creative and cultural initiatives and platforms in the region and in the Netherlands. The goal is to exchange knowledge and stimulate the development of crossovers. The province also plans to launch several crossovers in the region. It will do this as an equal player in the midst of a network of other social players. The province will connect, manage and initiate but always in collaboration with others. The province sees its role as ambassador, connector and sometimes as initiator and facilitator.

In preparation for its policy the Province of Utrecht commissioned DSP Group to carry out a study into the success factors of good examples of crossovers culture and their associated platforms in the Netherlands. The results of this study were published in September 2016. This article is a short reflection on these results.

New perspectives and solutions to complex social issues

We all know that current social issues are becoming more complex, too complex for our existing instruments to be able to provide a good solution. Combining various angles, for example technology, art and policy, will maximise creativity, growth and innovation and provide a strong basis for innovative solutions. Solutions you had not thought of. Unusual solutions perhaps. New collaborations between traditionally separate sectors are called crossovers. These combinations and collaborations result in a renewal of a concept, strategy, process or product. Crossovers between sectors therefore have the potential to solve larger and more complex issues. In a *cultural crossover* creativity, imagination, design and history provide a different, new perspective – and as a result



BRETT BANNINK

is a policy advisor at the cultural department of the province of Utrecht. He has a great network in the cultural and creative industry and has experience in the translation of trends into government policy. One example is an innovative programme relating to the connection between culture and economics in the period 2009-2012. In the past he was, as an entrepreneur, involved in the start-up of a creative hotspot and he is a board member of two cultural organizations.

... Cultural crossovers in Utrecht and the Netherlands

a possible solution to social issues. Making culture and creativity part of the solution goes beyond the diagnosis of a problem; it enhances the possibility of a new, future-oriented, usable solution to the urgent social issues in our world today.

Cultural crossovers with a lasting effect

A *cultural crossover* can also lead to greater efficiency or to a more demand-oriented approach. One example is the ‘Water square’ (in Dutch: Waterplein) designed by ‘De Urbanisten’, where an underground problem that caused major flooding was solved above ground using multifunctional water basins. This solution significantly cut costs. ‘Granny’s Finest’ is a good example of working in a more demand-oriented way. This project not only addressed the loneliness of the elderly, but it also found a gap in the market: work experience for young creative talents.

With a good crossover it is also possible to acquire funding from other, less obvious sources. At Knowledge Mile (Amsterdam Creative Industries Network), for instance, several companies were interested in funding (one of) the projects. Another example is the development of the FairPhone, which was funded through crowdfunding. And *cultural crossovers* provide something else: the use of culture and creativity strengthens the cultural and creative sector, not only financially but also by ensuring greater recognition and increasing social significance.

Another example of a crossover is the cultural development of the former air base in Soesterberg. The Institute for Case Studies was commissioned by the Culture Department at the Province of Utrecht to draw up a development vision for Soesterberg Air Base Park. The project was divided into an exploratory and orienting philosophical phase and a decision-making Scenario Phase. The study, carried out at the philosophical studio, focused on analysing the area from various perspectives and charting its qualities. Postponing and avoiding the most obvious judgements and assessments proved useful in this process, because it created scope for less evident, unfamiliar and perhaps thorny ideas about what Soesterberg Air Base Park is and could be.

The Scenario Phase resulted in three proposals that are coherent on three levels. A link between the different aspects — nature, culture & economy and organisation — was made, first and foremost because the cultural programming and landscape design are not viewed as two distinct components, but as one coherent entity. The landscape at Soesterberg Air Base Park is a cultural product, a neglected park ruin, and calls for a design assignment that enhances the perception of qualities and tackles the flow of visitors in relation to park management with an eye to the future. This vision is the starting point and context for the further development in collaboration with the municipality, national military museum and the nature and landscape administrator of the site.

... Cultural crossovers in Utrecht and the Netherlands

Success factors

Working in cultural crossovers means collaboration and co-creation. Increasing numbers of organisations and initiatives are realising the benefits of crossovers and initiating this collaboration. Art education courses (in Utrecht The HKU University of the Arts Utrecht) use this method as a basis for training new artists and designers. Working in crossovers is not yet common practice. But it is developing, and development involves trial and error. For the crossover approach to flourish we have to practise, try it out, and surprise each other with extraordinary solutions and projects. We can incorporate the characteristics that have already proven successful in existing crossovers. Future promoters of crossovers can learn and benefit from these success factors. This article summarises the success factors as follows:

- The issue should be urgent
- It should appeal to the imagination
- The ‘what’ should be set, but the ‘how’ should be left open for experiments and discussion
- An artistic and creative attitude can provide new perspectives, especially in the search for an approach
- Make sure you know who the players are and provide an open playing field
- Appoint a facilitator or mediator
- Keep up the energy levels with regard to cooperation
- Respect all disciplines, learn each other’s language
- Know your end-user early on in the process and involve him/her in the crossover
- Ensure mixed financing from the participating disciplines

Next steps

The next steps will take place at various levels and with different organisations. To raise awareness of the concept of cross-over thinking in other domains the cultural department of the province of Utrecht will initiate internal dialogues with, for instance, the department of spatial planning and economy. At a national level the province will discuss the results of the investigation with other provinces, municipalities and the Ministry of Culture of the Netherlands. Last but not least the Province will facilitate a couple of local cases to operationalize the experience and knowledge acquired by the investigation.¶

The publications „Crossovers cultuur, nieuwe oplossingen voor complexe vraagstukken“ (2016) and „Van Waterplein tot Shrinking Man, culturele crossovers die inspireren“ (2016) can be found via www.provincie-utrecht.nl and www.dsp-groep.nl.

SARAH HERKE

studied in Berlin and worked in different cultural institutions for 5 years before starting to work with MitOst, an organisation that promotes participation in society, exchange and active citizenship in Europe and its neighbouring regions. Since 2007 she works in qualifying cultural managers active on an international level.

<http://www.mitost.org/en/cultural-exchange.html>

Sometimes listening is more important than talking

From cooperation to collaboration

With its programs and projects, the goal of MitOst is to qualify internationally active cultural managers in an innovative and committed manner. The program is a means of getting away from the lone existence of many cultural workers, from the "do it yourself" attitude towards an international and cross-sectoral ideal of "doing it together."

By Sarah Herke

Translated by Erik Dorset

At the end of October, around 30 cultural managers from the EU and Ukraine arrived in the Ukrainian city of Uzhhorod for one final gathering. Over the course of one year they had been working in tandem, i.e., in partnerships between one organization each from the Ukraine and the EU. In this final meeting, the fourth in a series of such group meetings, we asked the participants what they had learned for future international partnerships. "Speak, explain, show and talk," this was the consensus in the group. Much more important however was the almost lapidary comment of one of the participants: "Sometimes listening is more important than talking." Because, the key to a successful partnership that extends beyond boundaries - by all means - is the ability to change the angle and understand the perspective of the partner in order to recognize commonalities.



© G. Akkoyunoğlu, MitOst e.V.

... Sometimes listening is more important than talking

TANDEM

Developed by MitOst in 2010 together with the European Cultural Foundation, TANDEM was tested for the first time in 2011. It provides the participating cultural managers an inside view of the cultural scene of the countries concerned as well as an extensive process oriented qualification program over the course of four training modules. As of now, we offer five TANDEM programs together with other sponsors and local partners. Since 2013, we have been bringing the cultural managers from different TANDEM programs together.

www.tandemexchange.eu

ACTORS OF URBAN CHANGE

Promoting sustainable and participative urban development through culture, the program allows stakeholders from the sectors of culture, administration and business to strengthen their skills for cross-sectoral cooperation. Through local projects, process-oriented consulting and Europe-wide interaction, participants put their skills into practice. The program is a cooperation with the Robert Bosch Foundation.

www.actors-of-urban-change.eu

For more than ten years, MitOst has been working in the qualification of international cultural managers. Particularly with the TANDEM programs and the program *Actors of Urban Change*, we are currently strengthening and supporting the international and cross-sectoral cooperation between cultural operators.

A new understanding of cooperation

Today, we are not merely facing new political, social and economic challenges in Europe. To meet these needs, it is valid to move away from the "do it yourself" mentality and toward the "doing it together" mentality. Mark Terkessidis, philosopher and author of the book *Kollaboration* ("Collaboration"), spoke in September to a group of young cultural workers from Greece and Germany about the difference between cooperation and collaboration, explaining it in the following way: People who cooperate come together for a certain period of time in order to help each other with their respective tasks before going on their separate ways. The cooperation will not have changed the individual. A person who collaborates is someone open for a change. New things arise from the collaboration through the experience and expertise of the partners involved. But the partners, as well as the way they work, also change.



© C. Flamme, MitOst e.V.

In addition to the value of such collaboration, Terkessidis addressed another basic attitude here that we teach in our programs: the mutual appreciation of partners. In an exchange program of cultural managers from the Ukraine and the EU, it would be fatal to assume that the cultural managers from "the West" are the only experts. Especially in reference to the local context, the local actors are experts themselves, especially when localness is being addressed. Recognizing and appreciating this expertise allows for cooperation on an equal footing, which is characterized by trust - a prerequisite for a lasting change.

Cooperation and collaboration

... Sometimes listening is more important than talking

Not only do we impart this approach in the programs, we implement them as well. The programs are developed and carried out together with local partners and foundations. In this manner, we offer with our own work practice an example of collaboration and cross-sectoral cooperation.

Not merely project funding, but freedom for ideas

Following the approach of collaboration, the program's focus is not merely about implementing projects. Although the participants receive project funding, the project serves more as an opportunity for collaboration and to become more closely acquainted with the partner. Often the projects are used to create a prototype, to try out a new approach. In the program's secure framework this is possible because we expect no success from the participants in the classical sense. We know that mistakes and failures are part of the process of redevelopment. Instead, we expect a certain willingness to take risks in order to try out new things. We also expect the honest reflection of the process, the collegial exchange of challenges, difficulties, failures and of course approaches that work as well. The group meetings, which take place according to the program every four to six months, serve this purpose. Recently we were labelled as a "support group for idealists" in reference to these meetings. One cannot entirely dismiss this description; regularly we get the feedback that one of the major perceptual changes brought about by participating in the program is not wanting to be left alone with the issue and to have a positive effect upon society through cultural work - that, although one has the impression in one's own city of being a lone fighter, there are people throughout Europe who have similar values and with whom you share common goals. This gives strength to not give up in difficult times.

Alongside the exchanging of ideas, the group meetings include training sessions. External trainers bring in issues that we choose depending on the group constellation. Often the individual groups, with a number of participants 12 to 30 people (depending on the program), are however so diverse that the training needs vary widely. We try to solve this with parallel workshop offerings and also by taking advantage of the expertise of the participants in terms of a peer-to-peer approach in the workshops.

In addition to funding projects, we support the collaboration between the partners through the financing of placements, i.e. an internship in the respective partner organization. This approximately one-week work stay is described as fundamental to the success of the collaboration, as it not only offers insight into the work context and work procedure of the partner but also allows one to reflect on one's own behavior patterns.

Individual offers for individual needs

The programs are equally open to grassroots initiatives as they are for employees of large and established cultural organizations. The described changes that arise for the participants and their organizations differ accordingly.

... Sometimes listening is more important than talking

Here, the feedback from the personal development extends over to specific project management skills, organizational development and an establishment as a nodal point for civic organizations in each city. This shows another strength of our approach: Through close, individual support (mentoring), we allow participants to focus on individual priorities in their personal development or of their organization.

Last but not least, the staff who implement the program see themselves as colleagues of the participants. We are open to feedback and suggestions that come from the circle of participants and decide on program elements as quickly as possible according to the needs of participants. For us, the work with cultural operators in Europe and beyond is an inspiring experience, one that allows us to perceive new political and social developments quickly, confirming our belief that culture is a fundamental pillar of sustainable development that offers an important contribution to an open society. ¶



INETA SIMANSONE

is a museologist and museum practitioner with more than 10 years of experience. She started her career as a museum educationist and specialized into museum communications. Since 2012 Ineta is director of the independent think-tank Creative Museum which offers critical and forward-looking reflection of museum sector in Latvia with a special focus on museums and creative industries. Two years later she began leading the working group Museums and Creative Industries within the Network of European Museum Organisations (NEMO). Her main fields of interest are museum leadership, management, museums and creative industries, museum programming and education.

Museums and Creative Industries

A joint venture for shaping access to culture

It comes with the huge collections of many museums that only the smallest amount of it is on display for the public. The rest remains packed in storage areas, awaiting its moment to come. But here is the rub: Museums usually lack staff as well as financial means in order to bring all their resources to light. Collaborating with a young generation of creative economists can be a solution. This article presents a promising creative collaboration originally taking place in Latvia.

By Ineta Simansone

Creative Museum is an independent think tank focusing on museums and creative industries. It serves as a platform for sharing knowledge, experience, innovation and creativity. Our mission is to challenge routine through critical thinking and spur innovation in museums via cross-sectoral collaboration and partnerships.

Even if occasionally we would hear that museums and creative industries have not much in common, in the last few years [Creative Museum](#) was able not only to highlight a variety of cooperation in result of which products and services with high added value were created, but also started to observe a change in attitude towards the very idea of bringing museums and makers together. We do also see an increasing interest among the makers and agents of creative industries themselves in museums as a resource for creative economies. Our conviction is that cooperation between museums and makers is the basis of communication work of a modern museum; to put it simple – an attempt to talk to the audience in a language it understands.

Mapping cooperation

At the European cultural policy level the [Creative Europe framework program](#) is providing an opportunity for museums to raise their profile in the field of creative economies. [Creative Latvia](#) and similar cultural policy initiatives in other European countries are recently projecting that same vision on a national level.

Engaging with this vision, think tank Creative Museum has been focusing on museums and creative economies as an undervalued resource for developing products and services with high added value, thus stimulating regeneration and growth.

... Museums and Creative Industries

Parallel to a local mapping exercise in Latvia, Creative Museum has initiated and is leading the working group *Museums and Creative Industries* within the Network of European Museum Organizations (NEMO).

As part of this assignment, in 2015 we published a report titled [Museums and Creative Industries. Mapping cooperation](#) where we tested the methodology for registering and evaluating various cooperation forms among museums and makers in Latvia. As a result we developed a toolkit for creative cooperation that can be used by museums and creative entrepreneurs to seek out what collaborative processes might benefit.

In 2016, the NEMO working group members applied this methodology to museums in Iceland, Romania, and Poland all at once in order to get the first international overview.

We are truly glad to be witnessing more and more outstanding examples of cooperation among museums and makers, authors, artists – the creative sector as such – both in Latvia and further afield to be appearing. It means there is more to be monitored and understood as to how museum resources can be used to create products and services with high added, and – not least – social value.

How to argue in favour of creative cooperation?

Creative Museum has shaped up the following recommendations to the authorities (in Latvia, 2015) in view to utilizing the potential of museums for developing creative economies:

1. Since in Latvia the synergy between museums and creative industries is a new trend and a new development direction for museums with quite a few experiences, it is necessary to create cooperation that provokes an informative and public background. It is necessary to promote the benefits of cooperation between museums and creative industries for both parties involved and for the public as a whole.
2. The significant prerequisite for the successful establishment and development of cooperation is an open internal culture of museums. Museums are traditionally quite conservative institutions, where changes occur slowly. It is therefore important to promote the readiness of museums to be open to various external expertise, as well as to ensure the availability of their collections.
3. Although the willingness to cooperate largely depends on the settings and development strategies of museums, the vision of museum management institutions on the necessity of synergy between museums and creative industries is also essential. On the one hand, even only a declarative statement by the Ministry of Culture and other ministries on the importance of such synergy could facilitate including this topic into the agenda, as well as directing museums towards the development of such cooperation. On the other hand, the availability of va-

... Museums and Creative Industries

rious funding types for cooperation projects gives an additional incentive for the greater development of synergies between museums and creative industries.

4. For the promotion of synergies it is important to ensure formal or informal platforms, where representatives of both parties can meet and network. The formal introduction and maintenance of such platforms may not be economically beneficial, but various kinds of informal networking opportunities could potentially produce the greatest benefits. Such could be regular annual mutual conferences, symposiums, exchange of experience events, etc. It is important to provide opportunities for the representatives of museums and creative industries to meet and get to know each other; which would be a first step towards cooperation in the near or distant future.
5. The study allowed the identification of one particular fact – in considering cooperation between museums and creative industries, the crucial aspect is the availability of museum collections. Specifically, when we are talking about the design sector. Therefore, the digitization of museum collections and their public availability is one of the key measures to be taken. The availability of collections must be less bureaucratic or even fully public (of course, not access to real items but rather to their digital form).¶



CLAIRE SOLERY

is a Paris-based digital strategist, museum adorer, entrepreneur, cultural translator and proud co-founder and director of We Are Museums. She works as an event and project manager specialized in the digital and cultural sector. In addition she is a community manager, translator, and content producer for cultural institutions.

Museum Rocket

Making a case for collaborations between young entrepreneurs and museums

Is there a conference for museum professionals that spreads entrepreneurial spirit, engages young creative people and creates digital ideas for cultural businesses? There is. It's called We Are Museums. The fourth edition of the international conference was added up with a think tank where cultural entrepreneurs could speak up for their ideas about future museums. A win-win situation both for the young generation of cultural workers and the cultural sector with its sometimes slightly outdated institutions.

By Claire Solery and Diane Drubay

When we created We Are Museums in 2013, we had one idea in mind: getting artistic and creative communities in the same room with museum professionals, and use best practices and the right amount of serendipity to make two worlds collide and collaborate. Back then, the concept of inviting young startups on the table was still a little bit remote, but we branded ourselves a platform at the intersection of museums and innovation nonetheless.

The philosophy behind We Are Museums has always been that museums have long ceased to be solely conservation-driven venues. They are rather becoming increasingly open and essentially transformative. Our imagination was fueled by new initiatives that extended the scope of museums beyond its traditional function.



Curiosity: discovering and testing at Museum Rocket in Bucharest (June 2016)

© We Are Museums

... Museum Rocket



DIANE DRUBAY

is a Berlin-based museum fanatic and an active member of the digital revolution of Museums. She is founder of We Are Museums and Buzzeum, a media and communication agency specialized in museums and cultural institutions. She sees museums as actors in our lives and as open, connected and participative entities. She is the go-to person for general information, speakers and sponsors. She is event curator of Museum Connections and Video Artist.

In this context, the [Rijksstudio](#) has been performing pioneering work over the past years, freeing all rights on the museum's entire collection and, furthermore, urging young creators to take the digitized images released even for commercial use and to make them theirs by developing new business models which actually pay off. Today, the Rijksstudio boasts more than 3 million image downloads and 250.000 accounts with 645 000 personal collections created by users. While evaluating the exact benefit for the museum remains tricky, it is safe to assume that it gained considerable influence as it created the condition for a safe and open creative environment using and enhancing its legacy. In a global and competitive economy, museums have to face the question how they can support the education and self-development of individuals while at the same time fostering professional collaboration and economic viability for all involved.

While the Rijksstudio created a lot of enthusiasm, it cannot change a whole field on its own. The way the museum performs leadership cannot be reproduced but, it can be inspiring for others to find their own way. As We Are Museums explored creative ecosystems across Eastern and Central Europe, it became obvious that innovation, as we saw it, was gradually shifting from a solely technology-driven approach towards more creative and humane preoccupations: how do museums adapt to change? How do they work with freelancers, creators, artists, designers, corporate businesses? In short, how do they diversify while retaining their unique identity and setting clear goals?

As we approached our 2016 edition in Bucharest, it became evident that we needed to start championing young entrepreneurs more specifically. There are mostly two reasons for that: on the one hand, we see more and more young aspiring museum professionals becoming frustrated with museums and changing career paths to work in environments they perceive as more modern and more open to major generational changes. This is wrong. We need to retain and nurture these budding talents. On the other hand, after visiting Lithuania, Poland, Germany and Romania, and mapping creative sectors in all these ecosystems, we realized how vivifying their energy could be for museums. Young talented entrepreneurs have already started the process of developing innovative products and solutions specifically for museums.

Romania is one of the fastest emerging countries in Europe, now boasting 170 incubated startups, accelerators and the sixth fastest internet speed in the world (for reference, the USA rank 17th). It is becoming a fantastic place to start a venture, especially in the software industry.

With that in mind, we tested the field and organized an improvised evening with creative industries at a local coworking space in Bucharest. We got in touch with Newzeum, a project team which had the idea of creating a mobile app which targets museum visitors in Bucharest. Although the start-up scene is still small in the field of arts and culture in Romania, we felt that many young creative and cultural entrepreneurs are trying to get access to the market. Thus

... Museum Rocket**WE ARE MUSEUMS**

is a community of professionals of museum and innovation to get share, debate and get inspired to shape together the future of museums. We Are Museums started as a yearly event at the intersection of culture and innovation. Today We Are Museums creates events, writes publications and surveys trends. From museum professionals, cultural venues, heritage owners, startups and businesses, we make worlds collide and collaborate. The next We Are Museums event will take place in June 2017 in Riga.

<http://www.wearemuseums.com>

<https://vimeo.com/wearemuseums>

we decided to bring to life an event connected to the We Are Museums conference that would focus more particularly on entrepreneurs and set up a networking area where museums' clients and other perhaps more advanced European startups could meet up with the Romanian creative scene.



Tech meets Museums at Museum Rocket © We Are Museums

Named Museum Rocket, as it aspires to accelerate opportunities and develop the creative business niche, this extra conference day was organized in a separate venue from We Are Museums. On June 8th 2016, we took a good chunk of our 250 delegates from the National Museum of Contemporary Art (MNAC) to The Ark, a well-known space for creative professionals in Bucharest. We also actively campaigned towards Romanian startups and creatives through local facilitators.

Museum Rocket was divided up into a mini startup fair, exhibiting 20 curated startups from 10 countries offering solutions for museums and a conference programme including panel discussions with museums' representatives, corporate businesses and startup professionals. Products presented at the fair included 3D printing, VR devices, augmented reality, mobile apps, ticketing solutions and more.

Guestviews, a Paris-based startup won the first Museum Rocket Award ever for its digital guestbook which collects, analyses and enhances data from museum visitors. The jury consisted of Martijn Pronk, Head of Publications at the Rijksmuseum, Kalam Ali, Project Manager at European Pioneers, a Berlin-based startup accelerator and Sabina Baciu, founder of Creative Est, a Romanian festival for the future of the creative industries.

... Museum Rocket



Winning: Guestviews is a digital guestbook that helps museums make sense of the collected data. © We Are Museums

For its first edition, Museum Rocket attracted 150 participants, and up until now, it stands as a unique format. Will we arrange a second Museum Rocket edition for our next event in June 2017 in Riga? We absolutely will. With projects such as the opening of [Mahuki](#), a startup incubator supervised by the Museum of New Zealand Te Papa Tongarewa, we are more convinced than ever that young entrepreneurs and museums can have a great working relationship. For startups, museums constitute a fantastic playground for testing, improving and launching new products. This was the idea behind [Museomix](#), a French platform who has hacked museums globally since 2011. Now there is a need for solidifying and continuing this type of collaboration by winning over investors in order to enter the next stage. This will be our challenge for Museum Rocket Riga, as we are currently scanning for regional startups and accelerators to help the event to grow up and become a meeting place for entrepreneurs who love museums and want to make them thrive. ¶

Get some impressions of the first Museum Rocket with this video:

<https://player.vimeo.com/video/180289358>

Imprint

ARTS MANAGEMENT NETWORK

c/o KM Kulturmanagement Network GmbH

PF 1198 · D-99409 Weimar

Bauhausstrasse 7c · D-99423 Weimar

Phone +49 (0) 3643.7402.612

Fax +49 (0) 3643.7402.614

office@artsmanagement.net

www.artsmanagement.net

Twitter: www.twitter.com/amnweimar

Facebook: <https://www.facebook.com/ArtsManagement.Network>

Chief Online Editor: Kristin Oswald

Subscribers: 7.840