



# DIGITAL ROUTES

OF CULTURAL HERITAGE FOR A SUSTAINABLE FUTURE

## Module Meet the Cultural Entrepreneur: SAN



Co-funded by the  
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# Consortium

The consortium consists of seven organisations – six countries, each one with its own experience and field of expertise. Their aim is to motivate people to become active citizens of their communities and to branch out into the wider context.



Coordinator -  
Poland



Poland



Germany



Cyprus



Greece



Romania



Hungary



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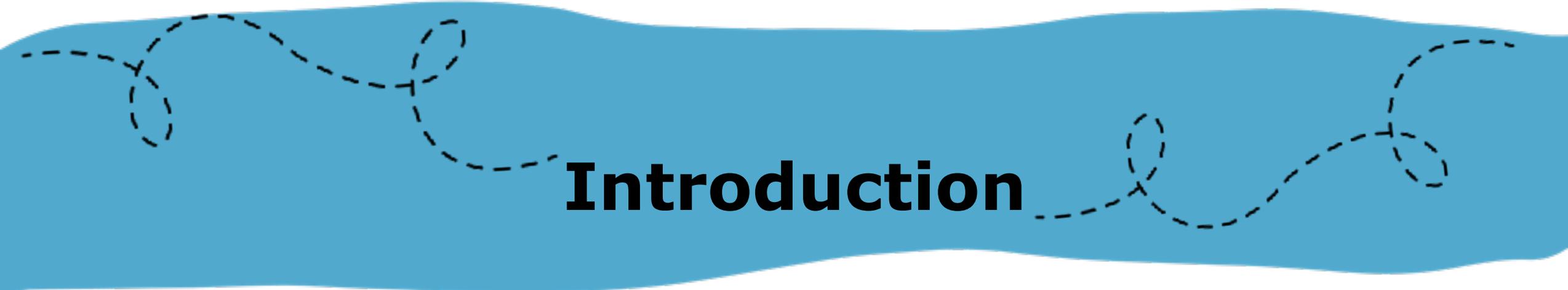




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# Introduction



# Cultural Heritage

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“People who say it cannot  
be done should not  
interrupt those who are  
doing it”  
George Bernard Shaw

“Understanding languages and  
other cultures build bridges”  
Suzy Kassem





Cultural heritage is nowadays regarded as playing an important role to the overall European GDP.

According to the 2020 Eurostat culture statistics, in 2019 7.4 million of jobs, have been covered by cultural jobs in the EU. The new European Agenda for Culture of 2018 moreover strengthens the importance of supporting culture-based creativity in education and innovation as well as for employment and growth and harnesses the power of culture and cultural diversity to ensure social cohesion and wellbeing.

32% employed people in the field of culture was self-employed in 2019 (Eurostat, 2020).

“

*'A person without  
the knowledge of  
their past history,  
origin and culture  
is like a tree  
without  
roots' (Marcus  
Garvey)*





# Aims & Objectives



**#1**

To encourage young people to professionally engage in cultural sectors and equip them with the necessary social entrepreneurial and digital skills to be involved in new cultural related job opportunities.



**#2**

To develop an open, dynamic and interactive Web-Portal and a mobile application which will map the cultural heritage spaces using augmented reality features.



**#3**

To address the issue of youth unemployment and youth urbanization.



**#4**

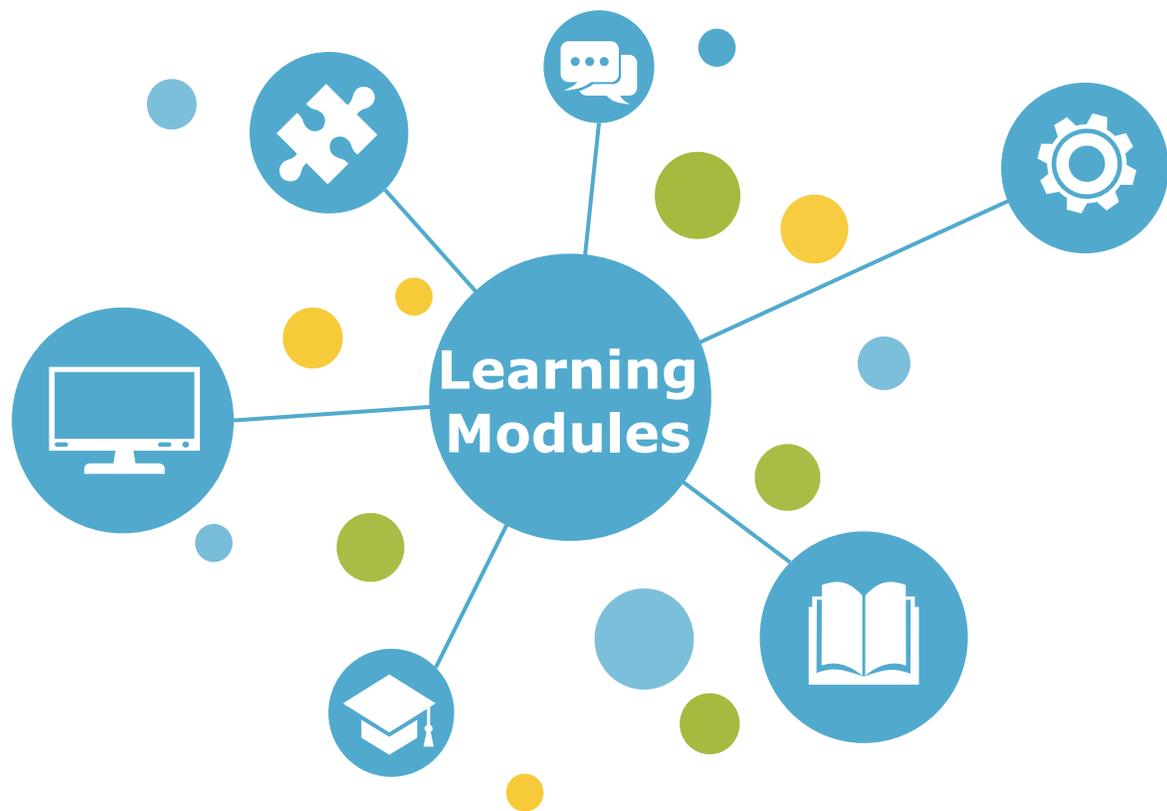
To support culture-based creativity in education and innovation, and for jobs and growth.





# DIGITALROUTES@CULTURE

## Learning Modules



### Module 1

Introduction - Meet the Cultural Entrepreneur

### Module 2

Entrepreneurs in Cultural Tourism

### Module 3

Cultural Entrepreneurs - Business Competencies

### Module 4

Cultural Entrepreneurs - Communication & Marketing Competencies

### Module 5

Cultural Entrepreneurs - Digital Competencies

### Module 6

Cultural Entrepreneurs - Creative Competencies

### Module 7

Cultural Entrepreneur - Working with Local Communities



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# Module Description



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**Module 1: Meet the Cultural Entrepreneur** is introductory. You will learn what it means to be entrepreneurial and specifically how to become a cultural entrepreneur. You will familiarise yourself with different organisational forms, namely public, NGOs or SMEs (individually-owned and cooperatives). You will also be introduced to cultural products and how to select them for your community.



This module will also help to navigate this Handbook and the learning materials.





# Module 1 - Topics

## Topic 1

Cultural entrepreneurs - main characteristics and strategies

## Topic 2

Forms of organising in a cultural heritage sector including NGOs, cooperatives and local centres



## Topic 3

Products and services in cultural sector



# **Topic 1 - Cultural entrepreneurs - main characteristics and strategies**

# Who is an entrepreneur?

## Definitions

- The term originated in French economics as early as the 17th century to be properly defined in the 19th century by Jean Baptiste Say.
- An entrepreneur is someone who undertakes major project or activity, and finds new and better ways of doing things.
- "Entrepreneurs create value" (Dees 1998)

## Entrepreneurship = Business?

- Entrepreneurship is commonly associated with people such as hi-tech pioneers of Silicon Valley but →
- Being entrepreneurial does not necessarily mean starting a business.
- Rather, it is a set of certain characteristics - these are introduced in the next slide.

## Types of Entrepreneurship

- Business
- Social
- Cultural
- Green

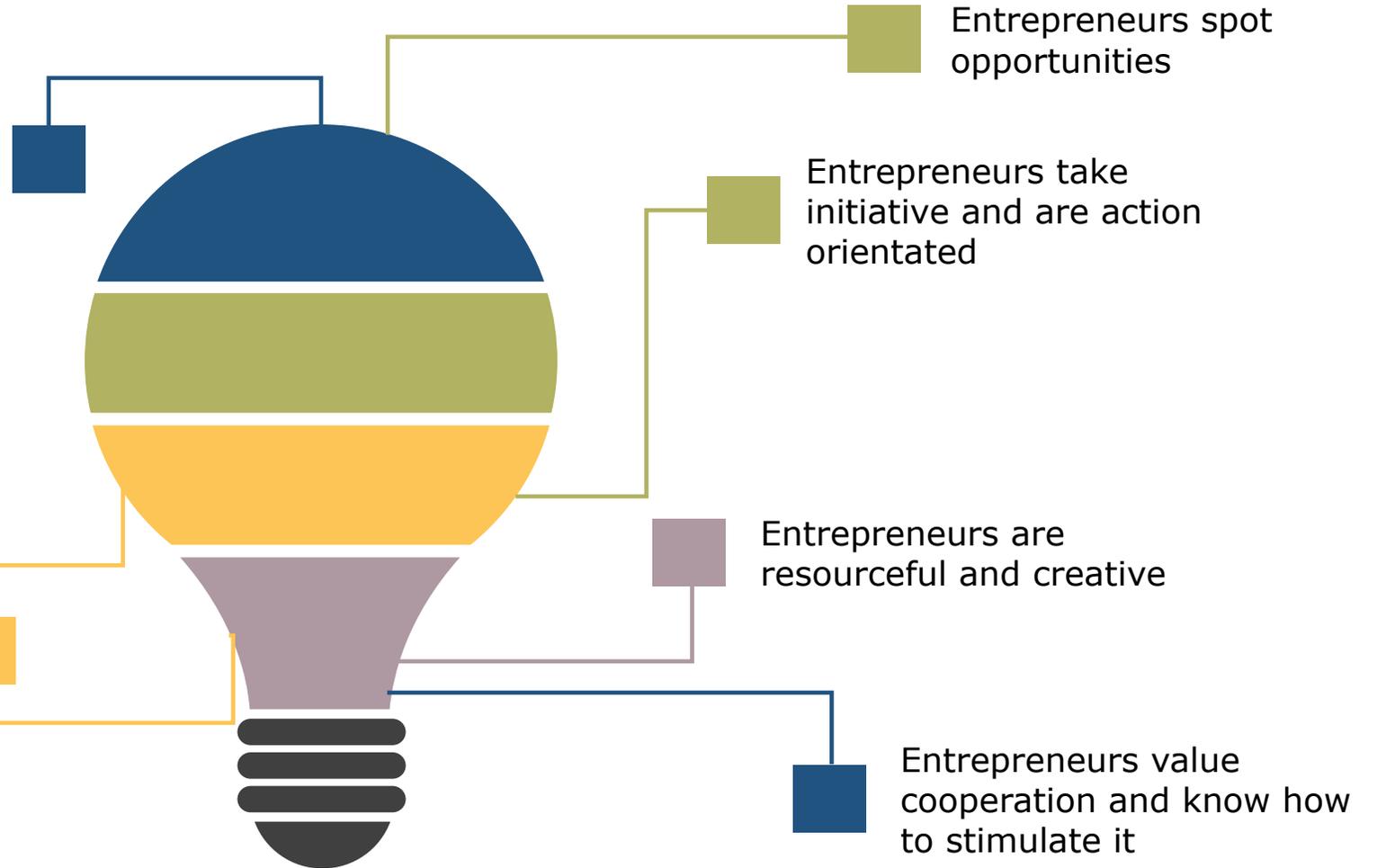


# Entrepreneurs share certain common characteristics

In a situation of change entrepreneurs focus on new possibilities rather than new problems; "the entrepreneur always searches for change, responds to it, and exploits it as an opportunity"

Entrepreneurs are able to locate and mobilise resources

Entrepreneurs are flexible



Entrepreneurs spot opportunities

Entrepreneurs take initiative and are action orientated

Entrepreneurs are resourceful and creative

Entrepreneurs value cooperation and know how to stimulate it

# Who are cultural entrepreneurs?

- Cultural entrepreneurship is an emerging term and does not yet have a clear definition.
- Here we understand it simply as an entrepreneur operating in the cultural field.
- Cultural entrepreneurs impact and improve their communities (and indirectly also the society and economy at large) through cultural activities (like sports, music, food, or film events) and cultural products (such as art, theatre, and literature).





# Spotting opportunities

- Use your imagination and abilities.
- Be alert and flexible.
- Be proactive.
- Use your knowledge and understanding of the local context.
- Identify existing challenges and problems in your local communities that need solutions - look for ways to contribute to solve them in new and innovative ways.

# Flexibility

- Things often do not go according to the plan - funds are less than what they were supposed to be, partners quit, pandemic strikes - instead of dwelling over what did not work out try to find new possibilities that the new situation created.
- Entrepreneurs work with “whatever there is at hand” (Fligstein & McAdam, 2012)



## “Be water my friend”

This is a famous quote from Bruce Lee who paraphrased Confucius. Lee explained that water is at the same time the softest and the hardest material, it is shapeless but can also take any form. Lee is a great example of a cultural entrepreneur. This Chinese actor tried to compete for leading roles in the predominantly white Hollywood of the 1960s and 70s. For years he only received supporting roles despite studio executives recognising his talent with an excuse of the audience not being ready for a non-white movie star. Eventually, he decided to make films where he was allowed to play leading roles - in Hong Kong. After making a few of them, he was able to show them to the Hollywood decision-makers and this eventually convinced them that a Chinese actor can be a leading man. Being flexible, “working with whatever was at hand”, “being water” - resulted in making “Enter the Dragon” in 1973, one of the biggest hits in the history of cinema. It changed cultural norms and perceptions and paved the way for other actors of colour.



# Resources



- Resources can be material or non-material:
  - Examples of material resources - funds, equipment
  - Examples of non-material resources - skills, expertise, time, networks but also creativity or flexibility
- Resources will always be limited

## Resource plan

- First you need to identify what resources are needed
- Which ones do you have?
- Which do you have to find? Is it possible to find them?
- If not, is it possible to replace them with something else? Or maybe reuse/recycle/repair what you have?
- Remember that resources can be pooled and shared



# How to navigate this handbook

- Module 2: Entrepreneurs in Cultural Tourism - will guide you through the entrepreneurship opportunities in cultural tourism including planning and organizing events and activities, networking and cross-sectorial cooperation as well as ethics and sustainability in cultural tourism.
- Module 3: Cultural Entrepreneurs - Business Competencies - will provide you with an understanding of how a business within the cultural heritage industry operates to motivate participants to create an enterprise of their choice.
- Module 4: Cultural Entrepreneurs - Communication & Marketing Competencies - **to be added**
- Module 5: Cultural Entrepreneurs - Digital Competencies - will help you navigate the digital side of a cultural endeavour through discussing responsible and ethical management and dissemination of online information, cautious content creation and dealing with privacy issues to guarantee a safe digital experience.
- Module 6: Cultural Entrepreneurs - Creative Competencies - will explore the issues of creativity and inspiration and present you with some techniques and instruments, the basics of visual and design skills as well as creative approaches in video and podcast making
- Module 7: Cultural Entrepreneur - Working with Local Communities - will provide you with an understanding of how to map stakeholders and initiate cooperation, what good practice is and how to use it in one's activity, as well as how to engage the local community into cooperation for the common good.



**Topic 2 - Forms of organising in a  
cultural heritage sector including  
NGOs, cooperatives and local centres**

Cultural institutions often belong to the **public sector**. This means that they are funded publicly, either through taxes (distributed by the local or central government) or grants (e.g. European Commission or Norwegian grants). They are non-profit.

### Advantages

- stability of funds
- trust of the public
- low risk



### Disadvantages

- usually funds are limited
- often overly bureaucratic

# Other types of organisations

It is important to be aware that there are other organisational forms too - as a cultural entrepreneur you can also set up, e.g.:

- a non-governmental organisation (NGO)
- a privately owned business (Small or Medium Enterprise)
- a cooperative (Small or Medium Enterprise)



# Non-governmental organisation (NGO) - characteristics

- NGOs operate not-for-profit - this means that your organisation does not exist to generate individual profit but to serve a social goal. You can engage in commercial activities but the profit has to go back to the organisation and will fund your future activities.
- Detailed regulations might differ among different countries.
- Your funding will be to some extent public. It can also come from fundraising, commercial activity and grants.

## Advantages

- Relative independence
- Flexibility
- Access to public funding and grants
- Less bureaucratic structure
- Public trust



## Disadvantages

- Financial instability

# Individually-owned business (Small or Medium Enterprise)

- Cultural products and activities are treated as a business endeavour
- An organization aiming mainly at profiting through its operation



## Advantages

- Full independence
- Flexibility
- A possibility to create a less bureaucratic structure
- Financial profit and, often, stability

## Disadvantages

- Limited (if any) access to public funding and grants
- Limited public trust
- Higher risk

# Cooperative (Small or Medium Enterprise)

- Similar to individually-owned businesses cooperatives operate for-profit - cultural products and activities are treated as a business endeavour.
- Established and managed by a group of people who have equal rights and responsibilities and share profits among all members.
- International Labour Organisation (UN) estimates 10% of global employment is provided by cooperatives who are a major employer in Switzerland, Spain, Italy, France, Canada, USA, Japan, among others. Yet - this form is rarely considered an option.

## Advantages

- More sustainable
- Flatter, less bureaucratic structure
- Equal and democratic



## Disadvantages

- Could be more difficult to manage, especially at the beginning



- Choosing the right form for your organisation will require careful weighting of advantages and disadvantages
- Different forms will be set up in different ways and according to different requirements based on specific legislation



## **Topic 3 – Cultural Products**



# Cultural products

- Cultural and heritage terminology has not been standardised across different countries (UNESCO)
- Culture does not fit easily into the definition of either a service or a good (Braun and Parker, 1993) as they have both significant service and good components
- Cultural products are “not like other forms of merchandise” (UNESCO) as they often have both cultural and commercial value



# Cultural products cont.



Cultural products are goods and services that include:

- the arts (performing arts, visual arts, architecture)
- heritage conservation (museums, galleries, libraries)
- the cultural industries (written media, broadcasting, film, recording)
- festivals



They could be grouped into the below categories:

- tangible culture such as monuments, literature, art
- intangible culture such as folklore, religion, traditions, language and political heritage
- natural heritage which includes important cultural landscapes and biodiversity





# Examples of cultural products that could be provided by a cultural centre:

- Film screening
- Festivals of local traditions
- Exhibitions of local and visiting artists
- Concerts of local and visiting artists
- Lectures and panels that would include local community
- Sports activities
- Competitions
- Theatre shows
- Conferences and workshop based on the specific interests of various community groups
- Touristic activities e.g. trips to visit historical and natural sites or monuments
- Food & drink workshops
- Health and wellness workshops/activities
- Technology and science workshops



**TIP**

You can find more ideas as well as details of how to organise events and activities in Module 2: Entrepreneurs in Cultural Tourism



# Before creating an offer of cultural products it is important to understand:

- Who the local community is, what groups it consists of, how to find them (mapping).
- What the needs and expectations of these groups are.
- What cultural products are already available.
- What good practices there are.



**TIP**

You can find more details on the above in Module 7:  
Cultural Entrepreneur -  
Working with Local  
Communities



# To map cultural resources available locally you should ask yourself questions such as:

- What natural heritage is there? Any interesting landscapes, landmarks, sites of biodiversity?
- What monuments, historical buildings and other tangible objects are there?
- Is there any unique food/drink?
- Are there any locally based artists?



**TIP**

Consult  
Modules 2  
and 7 for  
more ideas



# Conclusion



## 1. Cultural entrepreneurs - main characteristics and strategies

- Definitions and types of entrepreneurship including cultural entrepreneurship
- Entrepreneurial characteristics
- Navigating the Handbook

## 2. Forms of organising in a cultural heritage sector including NGOs, cooperatives and local centres

- Types of organisations
- Characteristics of different organisational forms
- Choosing the appropriate organisational form

## 3. Products and services in cultural sector

- Types and examples of cultural products
- Choosing cultural products and services that are appropriate for the local community
- Proposing an attractive offer of cultural products and services for the local community



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# Glossary



## TERM

## DEFINITION

Entrepreneur

Someone who undertakes major project or activity, and finds new and better ways of doing things; entrepreneurs share certain characteristics such as ability to locate and mobile resources, spot opportunities, being flexible, proactive and creative.

Cultural entrepreneur

An entrepreneur operating in the cultural field who can impact and improve their communities through cultural activities and cultural products

NGO

A non-governmental organisation that operates not-for-profit and is devoted to realising a certain social goal.

Cooperative (coop)

A collective form of running a business, established and managed by a group of people who have equal rights and responsibilities and share profits among all members

Cultural products

Goods and services that include the arts (performing arts, visual arts, architecture), heritage conservation (museums, galleries, libraries), the cultural industries (written media, broadcasting, film, recording) and festivals



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# Module Scenario



Marta is a fresh graduate of cultural studies at one of the Polish universities. She is 24, and together with three friends from high school, they opened a cultural centre/cafe in a town that she is originally from. Currently, the town has a relatively limited cultural offer - there is a cinema, a library and a local community centre. Now and then there are concerts hosted by the local church and the nearest theatre is located in the city 50 km away.

Marta and her friends wanted to do something a bit different by opening a "cultural cafe". Their idea has been to create an inclusive space where people could enjoy their tea or coffee, some cake and snacks and where cultural events are organised regularly. The menu is not very big and includes some healthy and tasty but at the same time easy-to-make food options as well as coffee, tea, lemonade, wine and craft beer from microbreweries. The "cultural menu" on the other hand consists so far of film screenings, temporary exhibitions of local artists, concerts, book clubs, workshops for children, cooking classes and talks with interesting people. Film screenings, exhibitions, book clubs and talks can be attended free of charge and concerts, workshops and classes are ticketed.

The offer is based on the mapping of needs and resources that Marta and her friends conducted very early in the project. They made contact with local organisations - a community centre, a few senior facilities, an NGO that deals with residents with disabilities, schools and nurseries, a local sports facility and, last but not least, the local government. They asked the members of these organisations what would be of interest for the specific groups. This allowed them to understand who the local community consists of and what their needs are. The cultural offer was tailored to these needs.

The group decided that their cafe is to be a coop. It is for-profit but the activity has both commercial and non-commercial elements and they managed to secure some public funding. The rest of the budget is sourced from the sales of the cafe and the ticketed events. At this early stage, the coop has four members but it might grow depending on how well their cultural cafe is doing. The members take turns in the different roles that the activity requires. They make their decisions by consensus so loads of conversations are happening. This sometimes means longer hours but they don't mind because they enjoy the work and each others' company. They can already see that they are getting quicker at decision making. They will share the profits equally among each other.



## QUESTIONS:

An entrepreneur could be best described as:

1. Being business orientated and focused
2. Being flexible, resourceful and creative
3. Being proficient in accounting and finance

The suitable form of organising for a cultural entrepreneur is:

1. An SME or a coop
2. A publicly-funded organisation or an NGO
3. All of the above, depending on the specific context

Which of the below statement is NOT true about coops:

1. Coops are more sustainable than individually owned businesses
2. There are very few coops around the world and they provide limited employment
3. As democratic enterprises where everyone gets a say and decisions are made by consensus coops can sometimes be difficult to manage, especially at the start

Which of the below answers contains only tangible cultural products?

1. Music, folklore, traditions
2. Monuments, political heritage, landscapes
3. Literature, art, monuments

The priority when selecting the appropriate cultural products should be:

1. That they are based on the local needs identified in the process of mapping the needs and resources
2. That they maximise profits
3. That they are standardised across different cultural centres



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