Arts Management Newsletter

Quarterly Journal for the global Perspective in Arts and Business

ARTS MANAGEMENT NETWORK

Kristin Oswald, editor

Perspectives on Cultural Entrepreneurship

Content:

Editorial

Dear reader,

Digitization is opening up a multitude of possibilities of increasing the economic value of the arts. The field of cultural entrepreneurship is reconsidering the intersection of culture, technology and entrepreneurship. It uses the new dynamics that arise to the cultural sector to revolutionize current business and financing models and redefine the impact of the arts.

As culture represents both artistic as well as social values, we do not intend to separate cultural and social entrepreneurship from each other or from entrepreneurial thinking within the arts sector and its organizations. The boom of the creative industry and the [Global Entrepreneurship Index](#) show that applied creativity that extends beyond artistic products is becoming increasingly important for economic and societal development in different parts of the world. That difficult political and societal conditions stimulating the desire for change play a role here can be seen in the examples from Africa in this newsletter. Here, cultural entrepreneurship serves to pursue a higher goal, to improve daily live and to use culture to cause social impact.

There already has been an increasing number of study programs on the issue of cultural entrepreneurship and a lot of research on its potential for the survival of the arts as well as social innovation. Additionally, practical trainings are emerging for artists and arts managers in universities, organizations, or in so-called impact hubs, accelerators or incubators, where the participants can benefit from synergies, mentoring and training.

Cultural entrepreneurship therefore needs public demand, visions and pioneers who want to create conditions for new forms of creativity, creative work or social roles, and to apply these conditions for the purpose of society in the future. Therefore, cultural entrepreneurship is about demonstrating shortcomings, developing new perspectives and ways of thinking, and questioning pre-existing structures. Since this needs time, teamwork, perseverance and most of all strategic proceedings, the task of cultural management in the future can no longer be reduced to enabling artistic activity. Cultural managers rather have to become change agents whose aim is to promote purpose, provide the courage to lower internal as well as external barriers, accept new ideas and withstand setbacks. In this way, approaches are needed that attempt to anchor economic and entrepreneurial thinking in the arts, to use resources and ingenuity to recognize opportunities, and to develop business acumen that increases revenue and ensures self-sustainability.

On the following pages we offer examples and knowledge areas that are critical for cultural entrepreneurship. We hope to inspire you to create a momentum to change the world.

Sincerely yours,

Dirk Schütz (CEO), Kristin Oswald (editor) and the team of Arts Management Network

www.artsmanagement.net

Call for Papers

Arts Management Newsletter on "An entirely new Arts Management"

Arts Management Network regularly publishes information for international professionals from academia, cultural organizations and the creative industry on all topics of cultural management, arts and business. It is dedicated to a cultural sector that is visionary, exemplary and cutting-edge. In more than 120 issues, the Arts Management Newsletter has been witness to a great deal of changes in the arts sector over the past ten years. Globalization, digitization and economization have brought both new challenges as well as opportunities for arts organizations around the world. For that reason, our aim is to present comprehensive worldwide developments while reviewing and fostering the special needs and local characteristics of the cultural sector in both developed and developing regions.

Suiting these changing circumstances and now that our ten-year anniversary is approaching, we at Arts Management Network – just like the arts sector as a whole – feel that it is time to rethink ourselves in order to meet these changes head on. With a whole new platform and newsletter, we want to create a user-friendly environment that is best suited for professional exchange and discussion. The first "new" Arts Management Newsletter will be the prelude for exchange about "an entirely new Arts Management," about societal and economical developments, problem-solving oriented perspectives, new organizational performances and the palpable role that art and culture will play for society in the future.

Topics and Focuses

Submitted papers should focus on new ideas about how the different tasks of cultural management in all parts of the world could and should work. Topics can be about - but are not restricted to - the aspects of structures within cultural organizations and the arts sector; participation and cooperation; financing and business models; leadership and people; as well as the following questions:

- How can cultural managers engage more actively in political or societal dynamics and show how to create opportunities rather than problems?

- How can cultural organizations be a paradigm for other businesses and laboratories for innovative organizational structures – relating to e.g. corporate responsibility, sustainability, collaborations or diversity?

- What kind of knowledge and experience can be transferred to other organizations from the arts in order to benefit from them in a multitude of contexts and foster internal and external knowledge-sharing?

- Are there innovative research projects that combine humanities and arts research with totally different aspects and scientific fields?

Call for Papers

The papers can represent

- theoretical analyses

- quantitative, qualitative or mixed research outcomes

- examples and applied case studies from arts and non-profit organization as well as from for-profit arts businesses

- studies that address micro, meso, macro and cross-level perspectives

- novel and innovative approaches, tools, and strategies in cultural management education and training

- interviews with cultural management scholars, educators, leaders, and practitioners

- in-depth experience and knowledge on non-western cultural management and the arts

Submission Guidelines and Deadlines

To be considered for the April 2016 Arts Management Newsletter, papers need to be submitted via email at office@artsmanagement.net by **January 10th 2016**. They should include a draft as well as a short CV with a combined total length of not more than 500 words.

The editorial board of Arts Management Network will review all submitted papers and let the authors know about the publication decisions by January 31st 2016. The final contribution with a length of 2000 and 3000 words should be submitted by March 6th and, if necessary, include references and images.

The Art of Fostering Intrapreneurship

Intrapreneurship means being an entrepreneur within a company or organization. Intrapreneurs drive a business forward. They are not just doing what they are told, but rather go beyond the expectations by taking the freedom and resources to initiate new projects, structures or business ventures. Thereby, they help their organization to be flexible, innovative and survive economic and societal changes in the long run. That's why intrapreneurs are crucial and should be encouraged and supported.

By Mario Herger, Enterprise Garage Consultancy LLC

MARIO HERGER

PhD, is CEO, founder and partner of Enterprise Garage Consultancy LLC (formerly known as Enterprise Gamification), a strategic consulting group focused on gamification, innovation, creativity, social business, and intrapreneurship in the enterprise. He was Senior Innovation Strategist at SAP Labs in Palo Alto, California, and Global Head of the Gamification Initiative at SAP where he had worked for 15 years. He also connects European companies with the Silicon Valley to understand the entrepreneurial and innovative spirit of the region.

Great examples of intrapreneurship are the inventors of the famous Post-It-notes, Spencer Silver and Arthur Fry. When Silver worked at 3M laboratories in 1970, he was aiming to create a strong adhesive, but the result he got was quite the opposite, an adhesive that just wouldn't stick and was of no use. It went into the failure files. Some years later at choir practice he struggled with not finding the right pages in his songbook quickly enough. The markers he had put in kept falling out. That's when he remembered his adhesive that wouldn't stick. Together with Fry he started experimenting with it again. They developed the adhesive in a way that they could remove it without leaving stains. Then they tested it with their coworkers who kept coming back for more. At that moment Silver and Fry knew they were on to something. The rest is history.

Pros and cons of intrapreneurship

While Silver and Fry were lucky to work in a company that supported them, companies usually resist intrapreneurs because after all, they are wasting their working time for trying and developing new ideas beyond their given tasks and without a guarantee for success. They create more work for others. They use resources for things that no manager knows what they are for. All this seems very suspicious and too unreliable for a defined and constant organizational structure.

But intrapreneurs are like an immune system for companies. They detect dangerous disruptions coming from outside and react to them. They also depict intern structural or e.g. communicative issues, sometimes unconsciously, and react to them. Thus, intrapreneurs make companies more resilient. Organizations benefit in multiple ways from intrapreneurs. They foster innovation while saving money on R&D, they breed and attract talent, they

... The Art of Fostering Intrapreneurship

benefit society, they boost employee morale and are a paradigm for self-responsibility, and they increase revenue.

And it doesn't matter if your organization is a for-profit company or a non-profit. Rethinking and doing things a better way is good for both. Saving money? Of course! Benefiting society? Isn't that a non-profit's core competency? Stimulating new ideas? Isn't that what arts organizations and the creative economies should do?

Stimulating intrapreneurship

So how can you encourage your own employees to be intrapreneurial? You may start with carving out some time for them that they can spend on their own ideas. There is no need that those ideas are related to work. Coach them, but do not judge their work. Stimulate open communication and the exchange of internal information. If you can get sponsors and connect them to other people that you think can be helpful, the better. Again, tell them not to judge. If possible, keep a budget for small items that they can use for purchases to build prototypes. And finally: just let them do and give them a forum where they can talk about their ongoing projects and present it to others in the organization. This will give them motivation, potential help, public scrutiny and the sense that they are being appreciated.

Google has been very successful with the way they encourage innovative ideas. Gmail or Google News were done as skunkworks projects and became products. And Google hosts regular events where intrapreneurs present their work.

To get an intrapreneurship program started you may consider a creative format for exchange and brainstorming, like a hackathon, ideathon, or create-a-thon. At those gatherings, groups and individuals with different backgrounds are working together in a large room to inspire each other and open up for different perspectives. After 24 or 48 hours the participants have to come up with a concept or even a working prototype and present it to a jury. Software programming hackathons are very common ways to engage programmers to churn out a prototype in short time. San Francisco just hosted a create-a-thon to come up with ideas on basic income. Such events are a lot of fun and you'll be surprised about what great solutions people can come up with.

Events like hackathons are not just for an organization's own employees. You can invite customers, startups, freelancers, stakeholders and other parties who are interested in the topic. This way you infuse external viewpoints that also energize your own employees. So don't stop after the hackathon, let them continue working on it and follow all aspects mentioned above to encourage them.

BACKGROUND: Perspectives on Cultural Entrepreneurship

... The Art of Fostering Intrapreneurship

What motivates intrapreneurs is not a big reward you promise them, and I wouldn't recommend that anyway. An intrapreneur is motivated through being able to work on his or her own idea and seeing it come to life. Even if they fail, make them share the learnings with others. This way you create organizational learning that not only makes the company more resilient, but also gives a clear signal that taking a risk and failing is fine, as long as you learn from it and do it better next time.

Especially in public financed organizations that are found pretty often in the cultural sector, intrapreneurship often needs a whole new thinking about hierarchies and structures. That may be challenging. So if you are not yet sure if intrapreneurship is a good thing, I recommend trying to show an attitude that is the opposite of 'paranoia.' Instead of thinking that your employees are plotting the demise of your company by taking time away from things that they should do, belief that they actually plot the best for you and your organization. We call this 'pronoia.' Be more pronoic! ❡

Recommended Literature

• Jeff Dyer, Hal Gregersen, Clayton M. Christensen; The Innovator's DNA, Harvard Business Review Press, 2011

• Larry Keeley; Ten Types of Innovation: The Discipline of Building Breakthroughs; Wiley, 2013

• Bernard Roth, The Achievement Habit: Stop Wishing, Start Doing, and Take Command of Your Life, Harper Business, 2015

For more information visit Enterprise Garage

CHRISTOPH BIRKHOLZ

is serial entrepreneur based in Zurich. Being educated in business and economics, he is passionate about prototyping the future of business. He co-founded several ventures in the Impact Hub ecosystem. He received a M.A. from Witten/Herdecke University, Germany, and a PhD in Impact Investing from St.Gallen University, Switzerland. He is a committed European coming from the Ruhrgebiet.

Impact Hubs. The Culture of Entrepreneurship in Practical Terms

Cultural entrepreneurship seems to be the stepchild of social entrepreneurship although the concerns of both are the same: to find new, economical, i.e., self-financing ways of making a positive contribution to society. To meet these demands, economic, creative and artistic expertise is needed. This is where the so-called Impact Hubs come into play: "Impact cannot happen in isolation. It requires collective action. Impact Hubs make up a global network of people, places, and programs that inspire, connect and catalyze impact." Such hubs are a place of cooperation for people with diverse backgrounds who, thanks to a cross-sectoral exchange, promote the development of new ideas. The example of the Impact Hub Zurich shows how artists and cultural managers work together with people from the creative industries, the startup and technology branches – and why public cultural institutions should make such interdisciplinary structures their own.

By Janine Fuchs and Christoph Birkholz, Impact Hub Zürich
Translated by Erik Dorset

"Inspiration has a venue"

This is how the designer and entrepreneur Ela Haney describes the Impact Zurich hub. Along with nearly 100 Impact Hubs worldwide, the Zurich one is comprised of a community of entrepreneurs, creative people and techies. Here, entrepreneurs like Ela Haney find contact with like-minded people, work in inspiring community offices ("coworking"), use meeting and conference rooms, and network at events to exchange experience, mutual support and, in particular, inspiration.

Impact Hub members are building the future of business

Besides Ela, who with CookEat created an online community marketplace where individuals offer homemade meals to be enjoyed together with others in a private and friendly environment, Impact Hub Zürich has more than 500 members. For example, Etienne Abelin, who visualizes classical music and presents it to young audiences; Lukas Peter, who deals with the startup relations of the communication and technology group Swisscom; or Thomas Vel-

BACKGROUND: Perspectives on Cultural Entrepreneurship

... Impact Hubs. The Culture of Entrepreneurship in Practical Terms

lacott, who is CEO of WWF Switzerland. Impact Hub provides a meeting place for people from diverse fields, industries and sectors of society and deliberately overcomes the boundaries between them. But where's the common thread with so much diversity? The members of the Impact Hubs are united in what they do and in their activity in terms of the future of business and an economy that is inclusive and fit for future generations. Rather than striving for a maximum financial profit, "hubbers" collectively contribute to society every day. They develop projects, build startups and initiate collaborations. This image of the future economy is influenced more strongly by cooperation than by competitive thinking. In which direction this is leading the Impact Hub can be seen in regularly published reports.

Social, cultural, creative entrepreneurship: Or simply entrepreneurship

Who promotes entrepreneurship today will be quickly asked for differentiation, for a definition. How do technology entrepreneurs differ from social or cultural entrepreneurs? Are the latter really entrepreneurs if they, unlike the big Internet startups, don't strive for the growth of the company and a lucrative IPO? We are asked this question often, not by the entrepreneurs themselves but mainly by observers of the scene. As recently as 2010, researchers counted definitions of social entrepreneurship: there were over 40 in different scientific articles. It is definitely similar in the field of cultural entrepreneurship.

Interestingly, these classifications are hardly relevant for entrepreneurs. They see themselves as entrepreneurs in the strictest sense: as people who take up and tackle something in order to make a contribution to the world. Anyone who needs more differentiation should label those who understand financial wealth as the motivation for entrepreneurship as "purely commercial entrepreneurs". Reports of successful startups that receive multimillion sums from investors dilute the image of entrepreneurship. Today, it is not about making money but about entrepreneurial spirit and doing something positive in society. That's what unites many technology entrepreneurs, social entrepreneurs or cultural entrepreneurs.

When boundaries disappear

When boundaries between established domains disappear, people on both sides, their initiatives and their sectors continue to develop. As seen in the Impact Hub, this works best through activity. Rather than just talking about things, the members are "doers" who launch projects, look for collaboration and try things out, sometimes fail and start again. The Impact Hub enables this in a pleasant atmosphere that is established both online and offline. The so-called "hosts" introduce members to each other who may otherwise never have met and most likely would not have started joint projects. Initiatives arise out from the community – not planned analytically "from above", but organically from the "bottom-up".

JANINE FUCHS

is a Zurich-based graphic designer and entrepreneur who co-founded Grafik2 and Colab, Zurich's leading technical and creative community coworking space did merged with Impact Zurich hub in 2015. Previously she completed a MAS in Design Culture at ZHdK, a program exploring and developing methods, discourses and strategies of critical design research and practice at the interface of science and society.

BACKGROUND: Perspectives on Cultural Entrepreneurship

... Impact Hubs. The Culture of Entrepreneurship in Practical Terms

Examples from Impact Hub Zürich

Let's take a look at Etienne Abelin, mentioned above. Etienne is a violinist and music teacher. During an Impact Hub Fellowship Program he launched Superar (http://superar.eu) in Switzerland, a successful initiative to promote classical music education for children and young people whose parents cannot afford private music school lessons. Inspired by the pioneering El Sistema project in Venezuela, Superar presently has 27 locations in five countries. Etienne received the impulse for a Swiss branch through the contact with Impact Hub Vienna, where an Austrian Superar had already been launched. At Impact Hub Zürich, Etienne and his fellow colleagues received support and a stipend so that he could commit to Superar on a sustainable, long-term basis in order to bring classical music closer to more children and adolescents. In turn, Etienne enriches the Impact Hub community with his creativity, sometimes in the form of violin concerts where he also presents his visualization projects (an impression of these concerts can be found at TEDxZurich).

Impact Hub members support each other mutually through constant exchange so that all can learn from each other: artists stimulate the creativity of technology entrepreneurs, experts assist artists in keeping their finances under control, and graphic facilitators develop new models of cooperation between large and small organizations as well as international corporations. This "entrepreneurial culture," as described by Teekampagne founder Günther Faltin, is routine at Impact Hub.
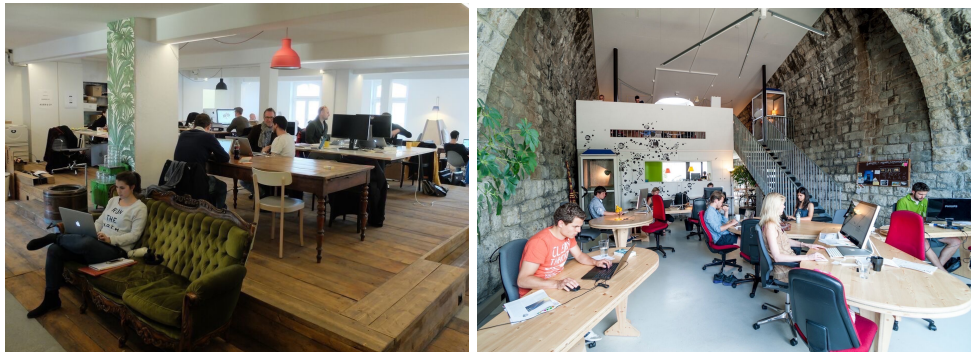
Impressions from Impact Hub Zürich

From silos to the creative community: five formats

An entrepreneurial idea that is rather based on creating new things than on financial profit makes it easier for both artists and creative people to identify themselves with it. In practice, a "Creative Community" is able to emerge. Here are five practical formats of this to happen:

1. The *Impact Hub lab* serves as a platform for the internal reflection and evaluation of own experiments. Externally, it is a communication platform that allows and shapes the discourse surrounding the future of work, business

... Impact Hubs. The Culture of Entrepreneurship in Practical Terms

and organization through various formats of communication. These include media-related permutations (film, comics, pamphlets, and theater), exchange formats (debates, dialogues, conferences and town meetings), and formats of experience and participation (games, artistic presentations in public space and interactive city walks).

2. At *Skillshare Breakfasts* - mutual learning at breakfast - Impact Hub members learn from each other. For example, a media expert conveys tips and tricks of the media sector to other members: How do I present myself to journalists? How are things decided within newsrooms? How does the digital media sector differ from the traditional mediums of print, radio or television? Such questions are interesting for both entrepreneurs who are establishing an Internet startup as well as for those who want to present an art exhibition. Skillshare Breakfasts deal with a specific topic or an experience – and along the way people from different backgrounds get to know each other.

3. In the *Impact Hub Factory* entrepreneurs and freelancers receive tasks from the Impact Hub network where they offer their expertise, experience and opinions for the redevelopment and transformation of digital prototypes, products and services. The Factory puts interdisciplinary teams together and uses proven methods of startups (e.g. Lean Canvas) to support business customers in product development. In this way, participating Impact Hub members are able to generate an income while being able to exchange experience with other members and external customers. Although the developed product, service or prototype is paramount as a result, the Factory also strengthens the network beyond individual sectors. Successful collaboration provides a base for future joint projects.

4. Together with the "Förderfonds Engagement Migros" we are launching the *Pionierlab*, a funding program for pioneering projects for societal change, in early 2016. In addition to financial support, chosen projects will be monitored in the Pionierlab. Thereby, it does not matter whether the projects have an economic, social or cultural focus. What counts is their effect in society as well as their long-term sustainability. The project managers exchange information among themselves in joint seminars, which in turn helps further surmounting the boundaries between social, cultural and tech-entrepreneurship.

5. As conventional as *events and conferences* may seem, these formats can bring together people from different backgrounds effectively. We use the unique atmosphere in the premises of the Impact Hub to bring special events to life – often in collaboration with partners such as the Canton of Zurich ("Creative Wednesdays"), the Zurich University of Arts, the Federal Institute of Technology and the University of Zurich ("Creative Cloud ") as well as with the renowned Haus Konstruktiv in Zurich next year. The atmos-

BACKGROUND: Perspectives on Cultural Entrepreneurship

... Impact Hubs. The Culture of Entrepreneurship in Practical Terms

phere is hard to describe in words: informal and playful, yet professional and goal-oriented; much discussion, but filled with activities as well.

The first Impact Hub was launched in London in 2005 with the motivation to overcome the boundaries between sustainability and enterprise, between "social" and "entrepreneurship". Like the original founding team, the members of Impact Hubs today see the positive possibilities of harmonized cooperation on the one hand while on the other hand understanding the risk of silo thinking and activities in society. Our experience over the past years has shown that this not merely includes the combination of social engagement and entrepreneurship, but in particular people and organizations of technical, creative and, above all, cultural areas. We look forward to more "cultural entrepreneurship" – not simply because we believe in an "entrepreneurial culture". This is something that should be experienced rather than simply be read about. You are invited.¶

Arts Management Network - News on our Website

• **Sponsorship is Dead! Long Lives Corporate Cultural Responsibility**

How are companies earning trust through cultural engagement? Money for "publicity": this over-simplistic marketing principle that underlies any sponsorship agreement is increasingly losing its attractiveness for corporate communications. Here's the thing: today, entrepreneurial cultural engagement is less about image or about customer loyalty than it is about the central asset of trust. Hence, the idea of corporate cultural engagement has to be rethought. Business logicians of capital have to learn to think in culturally relevant terms and the artists have to see the economic externalities of their actions as a means of securing subsistence.

http://bit.ly/Sponsoring_CCR

• **Using Data to Inform Decision-making in the Arts: A look at the SMU National Center for Arts Research**

NCAR, the U.S. National Center for Arts Research, provides insights into the national arts and cultural community. As arts organizations fall on a spectrum with regard to their relationships with data, NCAR wants to enable their leaders to use data strategically to overcome challenges, transform their institutions in a sustainable way and increase impact. Marla Teyolia, Associate Director at NCAR, shows in this introduction that the research methods and tools provided by NCAR can be helpful for every arts leader to measure and improve the work of her organization, even if not situated in the U.S.

http://bit.ly/NCAR_data_decisions

• **Orchestra Development by strategy: A best practice example from the Netherlands**

Most professional orchestras today are confronted with growing difficulties. The South Netherlands Philharmonic (SNPh) was founded in 2013 as a result of severe cuts in state subsidies for the arts. At the beginning of its third season the orchestra is a successful artistic body and arts-institution with a close relationship to its region. One key factor to this success lies in the strategic approach that the orchestra applied. The article gives insight into that approach. It provides the reader with an example of best practice for strategic management of an innovative orchestra today. And it describes a model that can be useful for other institutions of the performing arts in order to work out their own strategies into the future.

http://bit.ly/Rosu_SNPH

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Perspectives from Anglophone Africa on Cultural Entrepreneurship

The African Arts Institute (an NGO based in Cape Town, South African) provides practical training programmes for artists, cultural managers and cultural entrepreneurs that are developed through theoretical approaches such as critical inquiry and contextual research. AFAI has recently run two programmes in the last 6 months that give content to its theoretical and practical engagement in the field of cultural entrepreneurship. This article highlights some innovative business ideas as well as philosophical reflections that emerged from them in order to contribute to the growing body of literature on this topic from an African perspective.

By Sophia Olivia Sanan, African Arts Institute

AFAI is motivated by an overall objective to promote participatory democracy, and equal human rights in African countries by affirming the cultural dimension of development. With its programmes in cultural entrepreneurship – one aimed at cultural entrepreneurs from Anglophone Africa and the other on cultural entrepreneurs from the Cape Town metropolitan area – AFAI has sought to develop business innovation ideas, best practice models and frameworks alongside deep and continuous reflections on the nature of the environment and the macro-structures that shape the African cultural context.

As a developing economy, South Africa is a country influenced on multiple levels by global development discourses. These discourses tend to emerge from the global centers of power and emanate outwards as directives to 'developing' economies. Development projects in South Africa (whether state mandated or grassroots work through communities and NGOs) are therefore at risk of accepting frameworks and theories developed in vastly different socio-economic and cultural contexts, which may end up doing more harm than good. This is because development discourses mask the extent to which culture silently plays a significant role in shaping dominant concepts and frameworks. The relatively new and potentially loaded term 'cultural entrepreneurship', was therefore engaged both actively and critically by AFAI.

Entrepreneurship in the African Cultural Leadership Programme

The Pan-African course was conducted as part of AFAI's African Cultural Leadership Programme, an extensive project that started in 2011 with 5 partners on the African continent and that offered courses on Entrepreneurship, Arts-Management Training and Cultural Leadership. The core aim was to contri-

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holds a Masters degree in Sociology, has an academic background in both Philosophy and Visual Art, and has worked as a lecturer and writer in the fields of Visual Culture and Art Education. Her research work has focused on arts education, institutional transformation, and more recently on African migration in Europe, South Africa and India. She is currently working as the Research Manager at the African Arts Institute.

... Perspectives from Anglophone Africa on Cultural Entrepreneurship

bute to Cultural Governance and Leadership on the continent by improving governance within Africa's creative sector. The programme includes aspects to develop the leadership of civil society organisations (NGOs, networks, etc) and government agencies active in the sector, as well as to build and coordinate continental networks. In June of 2015, 22 entrepreneurs from 14 African Anglophone countries were selected to take part in a 10 day Cultural Entrepreneurship training. Alongside the intensive training schedule, which included financial management, marketing, cultural policy and business development, participants were interviewed and asked to write reflections and mini-essays on their creative and business practice.

Two key tensions underlying cultural entrepreneurship as a concept and practice became evident through the participants' reflections. The first was **whether cultural or economic motivations are at the centre of cultural entrepreneurship**. For example, one participant suggested that "cultural entrepreneurship, in my view, is making a living on arts and culture." Another suggested that "profit is key in the sense that it will make such ventures more sustainable." In both definitions, profit is not pursued single-mindedly, but as a necessity that ensures sustainability of the venture. This may seem rather straightforward, but the cultural entrepreneurs seem to walk a fine line between selling (and thus potentially exploiting) culture and cultural practices, and finding ways to make money whilst promoting or developing them. For some, this tension is resolved by addressing the terminology as Ahmed Rashid Jibril, a music festival organiser from Kenya explained: "I work as an artist and I sell services as a musician, but I don't conflate that with culture. Culture is how I tell my stories and live in my space, when I sell my work it is as a livelihood, my practices and rituals are not for sale". In his estimation, the term culture is too laden to be easily joined to entrepreneurship.

Ayodele Ganiu is an entrepreneur from Nigeria who is building his career around cultural projects that promote the teaching and learning of the West African Talking Drum tradition. The enormous West African diaspora relocated all over the world has emerged as one of Ayodele's primary markets. His own research has suggested that the Talking Drum can become a way of ensuring the continuation of indigenous West African languages in diaspora communities. Driven by the desire to preserve and protect this threatened heritage, Ayodele explains that the cultural entrepreneur must find a balanced model that ensures some profit generation but is also supported as a development initiative (more about Ayodele's work on the [Yoruba Drum festival website](#)). According to Ayodele "you are not in the traditional business world ... you are also not part of the traditional development sector in the real sense... you find your-self in the middle and it takes exceptional knowledge and understanding of these two phenomena to make it work. This is what makes you a Cultural Entrepreneur."
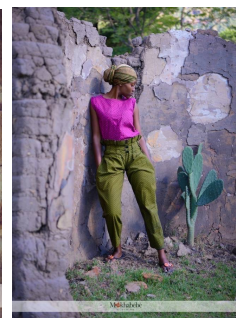
BACKGROUND: Perspectives on Cultural Entrepreneurship

... Perspectives from Anglophone Africa on Cultural Entrepreneurship

Cultural Entrepreneurship as social entrepreneurship's little sister

The second focus area asks how **aspects of cultural entrepreneurship relate to specifically social motivations**. For Ayodele, the link between the two is inextricable: "whatever you do to promote your culture, you won't attract audiences if you are not innovative. No cultural practices are purely economically motivated.... every cultural entrepreneur is also a social entrepreneur". However, within existing literature there are potential ambiguities between cultural and social entrepreneurship, partly exemplified in the view that 'cultural entrepreneurship is social entrepreneurship's little sister'. Is culture really a subset of 'the social'? For example, chronic diseases like HIV or TB are also culturally interpreted and articulated as social issues and will be conceived of, represented, treated and understood in very different ways in different cultural contexts. Culture influences not only how, but also what social issues are articulated , and how strategies are formed to solve them.

For Mpho Letima from Lesotho, her function as the director of a Gender Entrepreneurship and Media Institute,is intrinsically tied to her work as the founder of the [Mokhabebe Clothing line](). Mpho creates clothing from traditional Basotho cloth – the Shweshwe cloth that also speaks of a colonial history – and colour-codes her garments to create awareness about social issues like gender equality, breast cancer and HIV/ AIDS. From the creation of the garments – which is done by young women that are part of empowerment schemes – to the consciousness building drive that gives content to the themes, colours and aesthetics of Mokhabebe, the business is focused on challenging the traditional role of Basotho women. However, the marriage of business and social awareness is not an easy one as Mpho explains: "When we talk about entrepreneurship we have to ask first, what kind of entrepreneurship: capital or social? The larger perspective comes from the capitalist marketing, the question of injecting social and cultural entrepreneurship into that follows. Culture touches on values and principles. If we start enterprising issues that touch to the core of me as a Basotho woman- what exchange rate do we use to make that transaction?" She goes on to ask: "Can I place a value on preserving culture, can I say 'I may not be Louis Vouitton, but I am Mpho Letima from Lesotho the mountain kingdom and this dress is 500 because it carries a positive message'?"

BACKGROUND: Perspectives on Cultural Entrepreneurship

... Perspectives from Anglophone Africa on Cultural Entrepreneurship

Cultural Entrepreneurship and the development of African economies

A number of questions emerge regarding both the definition of the concept, and the politics of evaluation in a neo-liberal, globalised market context. The African continent as a place of accelerated projected economic and social transformation (50% of the world's population growth between now and 2050 is expected to come from Africa) is an interesting space to see how the tensions inherent in cultural entrepreneurship play out. From an optimistic perspective, the rise in Africa's middleclass forecasts increased African consumption, and suggests that if Africa's place in the global matrix of economic power will shift, so will its political power on the world stage. At the same time, increased consumption goes hand in hand with rapid urbanization – by 2025, there will be 12 megacities in Africa. This will effect climate change, resource scarcity and food security – problems for which the most developed global powers don't seem to have the strategies to fully cope. However, the "market context" in Africa is not yet fully globalised to the extent that it is a totality; one could still argue that the African context is in a process of globalising economically. The question that many of the Pan-African cultural entrepreneurs raised is whether Africans still have options to formulate new trading possibilities and new systems of exchange, subsistence or growth. There is a glimmer of hope that business and trade in Africa might be developed in ways that can break with or challenge the traditional capitalist model that has shaped so much of the globe.

For more information visit www.afai.org.za

or have a look at the portrait of the African Arts Institute and it's Cultural Leadership Programme in AMN Newsletter No. 122

Further information on the African Creative Economy can be found in the newly published *„South African Handbook on Arts and Culture"*,

published by AFAI and the National Arts Council of South Africa as primary partner

The 2015/16 edition of the South African Handbook on Arts and Culture will provide readers with an up-to-date compilation of contact details for every important sector (policy and government departments, national and international agencies, sponsors, arts and media, non-profit institutions and key professional bodies and networks) and is therefore an indispensable information source for contemporary arts and culture practitioners. Comprising more than 400 pages, the aim of the Handbook is to provide users with sufficient information to act in their respective interests in an informed manner, or to be guided as to where the information they are looking for, may be found.

Introduction to: *Cultural Entre-preneurship in Africa*

by Ute Roeschenthaler and Dorothea Schulz (eds). Routledge 2015

Cultural entrepreneurship in Africa explores the opportunities and constraints that recent social, economic and political developments in Africa have generated for individuals who intent on creating their own enterprise and on gaining social standing and influence. Thus, for Africa the western understanding of Cultural Entrepreneurship, implying the arts and creative economies, takes a too narrow view. Rather, also local characteristics relating to e.g. religion, ways of living, or social impact must be taken into consideration. This is of utmost relevance for further exploring and developing Cultural Entrepreneurship in African countries.

By Ute Roeschenthaler

With this project we pursue an anthropological approach on entrepreneurship. This approach reflects our interest in the perspectives of the local actors. It differs from Eurocentric approaches of subsuming case studies under a pre-existing model. Instead, it focuses on the concerns of entrepreneurial individuals and the appreciation of their activities by their social environment in different African countries. We seek to widen perspectives on entrepreneurship by drawing attention to the diverse and partly new forms of entrepreneurial activities by Africans that have emerged in Africa since the 1990s.

Opportunities emerging from the African employment crisis

The growing scholarly interest in entrepreneurial activities in Africa is linked to the repercussions that the structural adjustment programs had for African youth. These programs, that were initiated by the World Bank to render African economies more efficient and reduce poverty, created serious problems for the young generation with university diplomas, because the career paths that had earlier existed for them in the administration were no longer available. When the state had to withdraw from its economic monopoly, private enterprises with employment opportunities were not yet sufficiently developed, many businesses remained informal and capital was difficult to obtain.

This situation encouraged many youths to become entrepreneurial in all senses of the term. Whereas some became active in shady undertakings, others mobilized their talents to gain the support of followers. Resourceful individuals in Africa often have a significant economic impact on the local and national level when they win the attention and admiration of large groups of followers and stimulate the formation of new popular cultures. They stand as role mo-

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... Introduction to: *Cultural Entrepreneurship in Africa*

dels for many youths aspiring to imitate their success. In the projects that emerged, the close relationship and entanglement between economic activity, social appreciation and moral considerations about the wealth generation seem to be of crucial importance. In order to find capital and support for their projects, individuals often recur to local forms of savings and credit that have the advantage that the terms of reciprocity can be negotiated.

The approach of *Cultural Entrepreneurship in Africa*

The contributions to the volume illustrate the diversity of the initiatives by presenting the biographies of female and male entrepreneurs who venture into domains as diverse as religious proselytism, politics, tourism, media, music and funeral organization in a wide range of countries between Senegal and South Africa. Young charismatic women and men might decide to create an Islamic movement or found a Christian church. With growing success, they often create their own media stations or products to promote their ideas in the wider society. Others have created a private university, a media enterprise with newspapers, radio or television stations, or an advertising agency. Popular musicians might invest their gains in studios and media to promote the arts and offer employment to the youth in this sector. Others take a badly paid job in a radio station as a starting point to create their own production company and create media products, sell printed cloth, organize concerts and make films. Individuals might also become political entrepreneurs and profit from the opportunity of creating a political party for which the state offers support.

A cultural entrepreneur who has printed his portrait on a cloth that he sells to followers to wear at his annual concert, Bamako, 2010.

Much depends on the conviction to become somebody in society, the vision for the right moment and the presence to grab a promising opportunity. Certainly not all of them become big but remain dreaming about it. Others decide to take their life in their own hands, as for example some of the prostitutes who

BACKGROUND: Perspectives on Cultural Entrepreneurship

... Introduction to: *Cultural Entrepreneurship in Africa*

work to support their families and pay the school fees for their sisters and brothers, which would be very difficult with a normal job; or the everyday entrepreneurs in regions of crisis who invest in social relationships to profit from the opportunities of the moment and risky activities. Others show tourists the beauty of the desert but might become leaders of a rebel movement if that appears to be more promising. All entrepreneurs have an open eye for diversifying their products and opportunities in case a shift happens in the political or economic situation. The socially contextualized life stories of female and male entrepreneurs bring out the concerns, aspirations and constraints of these individuals in their business ventures in often challenging situations. In all these ventures, social relations and concerns for collective appreciation are of utmost importance in the absence of responsible state institutions.

Contrary to widespread assertions of Africa as a continent of crisis and poverty, successful entrepreneurs have been regularly observed since pre-colonial times. The different chapters illustrate historical continuities in these forms of entrepreneurship and assess the changing political and economic conditions under which individuals currently explore and invent novel forms of enterprise. The industrial entrepreneur of Schumpeter who has access to capital from banks, which he invests in the fabrication of consumer products, is far less dependent on immediate social support for his venture than the African cultural entrepreneurs who right from the beginning depend on their social and cultural capital when they want to built up their careers. In this way, the African cultural entrepreneurs resemble the figure of the Big Man, known among anthropologists from Melanesia, who combines personal talents and capacities to secure social support, political power and economic capacity to act, everyday anew.

Notwithstanding, all these figures have in common the ambivalence that is connected with entrepreneurship and the uncertainty about the risks that entrepreneurial activity entails not only for the entrepreneur but also for society due to the modifications and transformations that their creative ventures might imply. Therefore governments have often been concerned about the unpredictability of entrepreneurship and sought to keep it under control. This ambivalence that is attached to entrepreneurial figures has deeply moral connotations also in Europe when the conditions of production become a public point of discussion. In such situations, social criticism and rumours can quickly devaluate the social capital of entrepreneurs. Hence, apart from many differences, entrepreneurship in Africa and Europe also have a lot in common.¶

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