



# CULTURE BACKSTAGE

## HANDBOOK

Launched in 2017 by Creature, the Creative Network for Culture (CNFC) is a project aimed at creating a European network focused on cultural entrepreneurship, funded by Erasmus +. CNFC will eventually become a hub of reference for issues of cultural entrepreneurship and youth employability. Its goal is to federate a European community driven by the same desire: that of proposing solutions to the current and future difficulties of the European cultural sector.

Through its itinerant training program called Culture Backstage, CNFC gave 28 young European cultural entrepreneurs the opportunity to acquire the tools to formalize, finance, communicate on and internationalize their entrepreneurial projects, to confront themselves to culture professionals, to meet peers and to become part of a European network.

Culture Backstage was a one-year mobility program, punctuated by 5 weeks of seminar in 5 European cities and 3 dissemination events: "Solidarity in cultural work" in Berlin, "Behind the S.C.E.N.E : les entrepreneurs culturels à la conquête de l'Europe" in Paris and "Thank you, Next !" in Brussels. The program ended on the 28th of June 2019.



CREATURE

During the year, backstageers were engaged in setting up an atlas of learning resources and training opportunities that will enable cultural entrepreneurs to access new sources of information to professionalize. Backstagers were also behind a series of instructional videos featuring practical knowledge and skills acquired during the year. These productions are the first steps towards a true democratization of knowledge and a first step towards greater solidarity and increased European collaboration.

This Handbook is the last production of the training program Culture Backstage. It collects the material gathered by the participants and the partners, gives general and relevant tips, tools and knowledges and give the keys for european entrepreneurship.

We partners wish to include as many people as possible in this process of sharing and learning alongside professionals from the cultural, artistic and academics, institutionals. That's why the CNFC program involved an international community to reflect on issues related to the development of independent creation, emerging scenes and alternative cultures. Through conferences, workshops, committees, visits, outputs productions and interviews, the CNFC wanted to involve and bring together sector players to:

Collectively rethink European cultural networks, the place of culture in Europe

Propose an innovative skills kit to sustain its cultural and artistic activity.

The backstageers worked on numerous skills, visited cultural institutions, discovered innovative methodology and concepts and evolved a lot in their professional and artistic stance. They navigated through Europe in search of good practices. We now have to pursue the work and make this great network sustainable.



# Participants



DOMINIKA SWIECICKA



KIM CAPPART



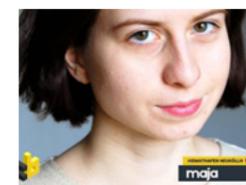
KUBA BORKOWICZ



NATALIA SKOCZYLAS



UMBERTO MORELLO



MAJA SMOSZNA



CLAUDIA GRANDE



JAN WALLYN



MATTEO FACCIO



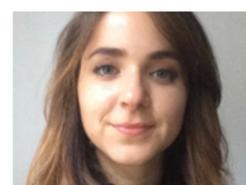
CHRISTOPH THUN



AMINE LAHRICHI



JEAN STEEG



IRENE DI GIORGIO



ALBERTO IBERBUDEN



KELLY ODETTE DOCHY



RICARDO CINCOTTO



AYDIN COŞKUN



BEATRIX JOYCE



GESA RUSH



ROOS CORNELIUS



LEONTIEN ALLEMEERSCH



SARAH WEBER



ANNE-SOPHIE FADEUX



SARA WENZINGER



ALICE GUSTSON



PAWEL KOWALSKI



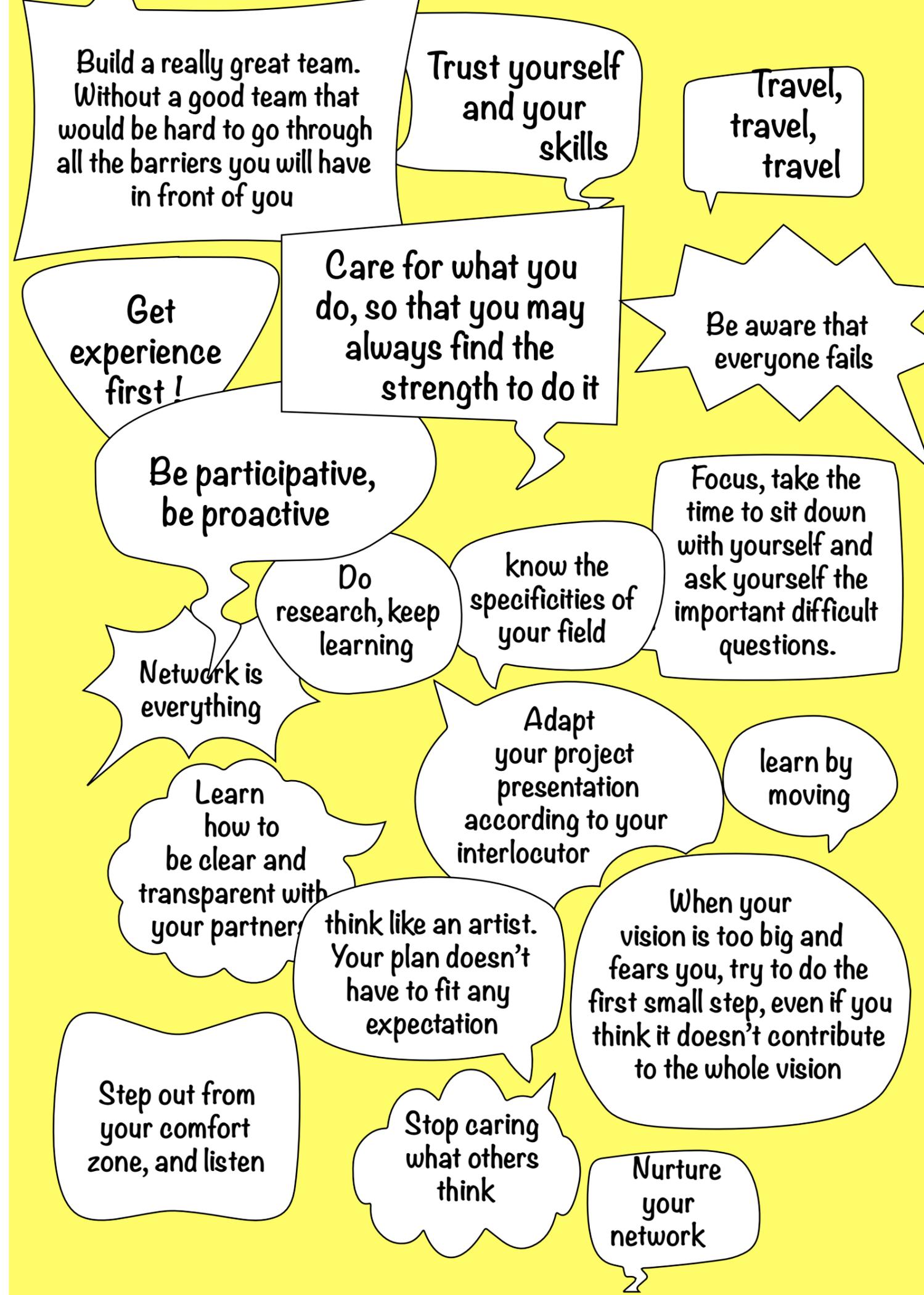
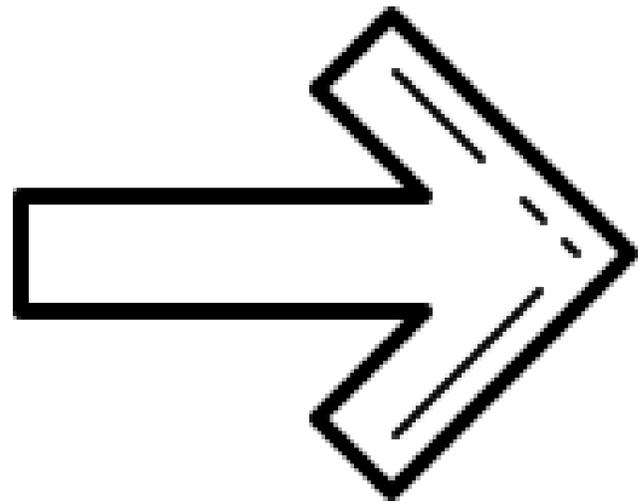
NATALIA SZEMIS



DOMINIKA ŚWIECICKA

# EXAMPLE OF GOOD PRACTICES:

## WHAT THE BACKSTAGERS RECOMMEND



## Video outputs

### 1. how to finance your project

To finance your project first you must create your business canvas. Once your idea is ready and well described you can start looking for financial possibilities from different sources:

- » Public funding (inter and national, regional and local grants and NGO programs,)
- » Private sources (CSR programs, local businesses),
- » Grants (fundsforngo.org, onthemove.org and national f.ex. ngo.pl in Poland)
- » Business opportunities (the-atlas.com)
- » Crowdfunding
- » By generating your own resources

### Watch the video



### Tips :

- Find yourself a good accountant
- Control your budget with its timeline
- Collect your bills and describe them
- Leave 5% of your funding aside for unpredictable situations
- Be aware of the prices and tax

## Video outputs

### 2. How to pitch your project

The body language is important. Keep in mind that you have to : be open with your body and engage yourself with the audience. You can start with a personal anecdote or numbers or statistics to tease your audience and have his attention. During your pitch, you have to keep it simple and concise.

### Watch the video



### Tips :

- Identify why the product is needed and what makes your project unique !
- Choose one main feature that really stands out and responds to a problem
- Know who your audience is and be an expert in your field
- Create interaction and pose questions (create an intrigue to seduce the person you're talking to)
- Listen to the others

## Video outputs

### 3. How to formalize your idea

To formalize your idea, imagine a nice peach. We have the core, the flesh, and the skin of the fruit. The peach is your entire project. The core is the idea, and the reason that makes you want to concretize the project, and why you will do it. Once this is defined, you logically know who is your target (for example : artists, general public, or others cultural professionals...) The pulp, or flesh, is the main part of the project. It corresponds to “What and how” : what do I want to do and how to do it. Then comes the skin of the fruit. It is what people see and what has been made for people to see it : the strategy communication, the publicity (...) and of course final product/ project.

#### [Watch the video](#)



#### Tips :

- Focus on the “why” ! Define your core value and the problem you want to solve
- Listen to the opinions of your target
- Value the ideas of your team
- Enhance your project appeal
- Evaluate your current resources

## Video outputs

### 4. How to manage a project as a cultural event

1. Plan your event backwards from the event: the day before the event... the week before the event . . . and so on... write down in one document: what needs to be done, who is going to do it, when and where. Be clear with responsibilities who does what when where and how plan extra time for every little detail
2. Integrate your team distribute the work trust and don't micro-manage, find a communication

platform that suits you - online or offline schedule regular meetings with an agenda

3. Conflict is normal. Sit together with your whole team and let everybody speak out if your conflict is severe, invite an external mediator.
4. Team Bonding. Spend time with the people you worked with
5. Thank everybody you worked with

#### [Watch the video](#)



## Video outputs

### 5. Communication Strategies

#### Internal communication tools:

1) Discuss with your partners which communication tools they use internally, which ones they feel the most comfortable with; 2) Test and try out these tools (both to exchange and communicate); 3) In mid term of the project, assess the tools and try one or two new ones that can be relevant to optimise the communication

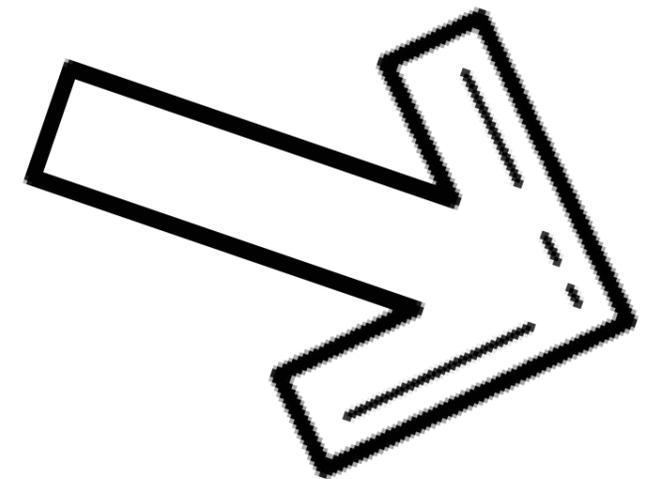
#### Offline communication tools:

Try offline tools relevant for your sector (postcards / flyers; stickers for the music sector; flyers that can bring audience while for instance providing them with a discount)

[Watch the video](#)



# CATALOGUE OF OPPORTUNITIES



# TRAINING OPPORTUNITIES FOR CULTURAL ENTREPRENEURS

In the survey conducted among the participants of the Culture Backstage program, we asked about the sources of their knowledge and skills and we asked to indicate the most valuable methods of educating cultural entrepreneurship in their assessment. The survey clearly showed us the preferences of students to learn through practice (91%) than theory (9%). Our survey was a great occasion to study the structure of knowledge gain among the students of 5 European nationalities. Internships/volunteering and training courses were listed as both most accessible and relevant in their cultural practice and education. **INTERNSHIPS** - 91% of respondents claimed to participate in multiple internships. 80% of respondents were participating in more than one internship and 85% of them considers it to be a useful experience. Sadly only 32% of the internships were paid either by the employer, Erasmus+ or labor office donation. The knowledge about the possibilities of co-financing of domestic and international internships is weak. Only 20% of respondents could name institutions that are helpful regarding this matter - 90% of them was Erasmus+. Most (85%) of the students find the procedures of internships co-financing complicated, difficult and unavailable. **TRAINING COURSES** - only

13,5% of the students claimed to participate in other training programs similar to Culture Backstage (EU rights, 1000 Pieces Puzzle, and Matrice) although 100% of them finds this educational form as helpful and accurate for the needs of a cultural entrepreneur. Together with the students, we researched, examined and gathered information about accessible training programs and opportunities in Europe with emphasis on Italy, France, Germany, Belgium, and Poland. The following list is perhaps subjective and incomplete but it can be treated as a good starting point for a bigger base developed during subsequent CNFC programs. However, from such a basic database we can draw conclusions and indicate differences in the availability of opportunities in 5 countries of the union. We were able to list 9 training programs from Germany, 4 from Italy, only 1 from Poland, 5 from France (including Creature) and 13 from Belgium.

## EUROPE

**Organisation:** Erasmus for Young Entrepreneurs  
**Location:** Europe  
[Website](#)

**Training topic / goals / philosophy:** Erasmus for Young Entrepreneurs is a European business exchange programme for entrepreneurs.

It provides practical and financial assistance to newly established or would-be entrepreneurs wishing to spend some time abroad with a host entrepreneur. Thanks to the programme, new or would-be entrepreneurs acquire the relevant skills for managing a small or medium-sized enterprise, and experienced businessmen or women gain fresh perspectives and international cooperation opportunities.

The programme aims at the exchange of knowledge and experience, better networking possibilities across Europe and new commercial relations for European businesses.

**Duration:** depends

**Target:** entrepreneurs, who are firmly planning to start their own company in the coming months, or those who have already set up their own business in the last three years, also must be a permanent resident in one of programme participating countries

**Cost:** The European Union foresees financial assistance for new entrepreneurs, which contributes to travel costs to and from the country of the stay and covers subsistence costs during the visit. This financial assistance is paid by the new entrepreneur's intermediary organisation and its amount is subject to the signed financial agreement between both parties.

**Organisation:** COOP STARTER  
**Location:** Erasmus + program  
[Website](#)

**Training topic / goals / philosophy :** This second CoopStarter project aims to foster the development of a cooperative entrepreneurial culture amongst young generations, by creating synergies and capitalizing on experience and resources of both cooperative associations and youth organisations. Throughout the project, 12 mentors from 6 countries will create together innovative mentoring tools, aimed at enabling cooperative associations and youth organisations to encourage and support young leaders to develop cooperative-related projects in a consistent and complementary way.

**Target:** young people

**Organisation:** Creative Lenses  
**Location:** Europe  
[Website](#)

**Training topic / goals / philosophy:** Creative Lenses is a four-year (2015-2019) project that seeks to make arts and cultural organisations more resilient and sustainable by improving their business models and developing their long-term strategic and innovation capacities.

**Duration:** 4 years

**Target:** non-profit arts and cultural organisations

**Cost:** free of charge

**Organisation:** Leuphana x Goethe institut  
**Location:** Lüneburg  
[Website](#)

**Training topic / goals / philosophy:** an innovative new English-language, professional, distance-learning cultural management programme that will train cultural professionals from all over the world to deal with transformation processes in the culture sector. Comprehensive international cultural management with a key focus on the interdisciplinary and transdisciplinary combination of cultural and business studies is at the centre of the programme

**Duration:** 3 or 4 terms extra-occupational

**Target:** candidates with practical experience from the culture sector, for example as part of organisations or as independent artistic and cultural players

**Cost:** 6.900 Euro (60 CP variant) or 8.900 Euro (90 CP variant)

**Organisation:** Radialsystem  
**Location:** Berlin  
[Website](#)

**Training topic / goals / philosophy:** FORECAST – As an international mentorship program and interdisciplinary network for knowledge transfer, Forecast offers artists and creative thinkers from anywhere in the world the chance to work with accomplished mentors toward bringing their projects to fruition. Forecast transcends neatly defined disciplines and genres to provide insight into creative production processes, and carve out space for the questions on the minds of the next generation of trailblazers.

**Target:** for innovators and beginners

**Cost:** free of charge, accommodation, travel costs, infrastructure, space and production cost up to 800 Euro covered

**Organisation:** Der Kulturförderpunkt  
**Location:** Berlin  
[Website](#)

**Training topic / goals / philosophy:** Kulturförderpunkt organizes regular events, expert talks, workshops and networking evenings.

**Duration:** it depends

**Target:** local cultural workers, artists, project initiators, associations and players from the independent scene

**Cost:** free of charge

**Organisation:** Music Pool Berlin  
**Location:** Berlin  
[Website](#)

**Training topic / goals / philosophy:** workshops for musicians

**Duration:** it depends

**Target:** musicians and people working in the music business, living and working in Berlin

**Cost:** free of charge

**Organisation:** Node Center  
**Location:** Berlin  
[Website](#)

**Training topic / goals / philosophy:** Node Center is the first e-learning program for curators and art professionals. Through real-time interaction with skilled lecturers, we provide practical knowledge that is often not available in the art academy or certain geographies. Our courses are designed to equip you with skills for use in real world and professional settings.

**Duration:** depends on course

**Target:** art professionals

**Cost:** depends on course

## GERMANY

**Organisation:** Forecast  
**Location:** Berlin  
[Website](#)

**Training topic / goals / philosophy:** FORECAST – As an international mentorship program and interdisciplinary network for knowledge transfer, Forecast offers artists and creative thinkers from anywhere in the world the chance to work with accomplished mentors toward bringing their projects to fruition. Forecast transcends neatly defined disciplines and genres to provide insight into creative production processes, and carve out space for the questions on the minds of the next generation of trailblazers.

**Target:** for innovators and beginners

**Cost:** free of charge, accommodation, travel costs, infrastructure, space and production cost up to 800 Euro covered

**Organisation:** Universität der Künste  
**Location:** Berlin  
[Website](#)

**Training topic / goals / philosophy:** The study programme, which focuses on the development of artistic projects, aims to augment its students' professionalism. In accordance with their interests and in agreement with the teaching staff, our students develop their own individual timetables from the relevant courses available. The development of social and communicative skills, cooperation within a team, theory-based development of artistic strategies, and planning study projects and their documentation represent the key content of the study programme.

**Duration:** 4 semesters (full-time) or 6 semesters (part-time)

**Target:** artists

**Cost:** free of charge

**Organisation:** University of Applied Sciences  
**Location:** Potsdam  
[Website](#)

**Training topic / goals / philosophy:** financial strategies in culture

**Duration:** 5 Months

**Target:** cultural workers

**Cost:** 1.640 €

**Organisation:** Akademie Schloss Solitude  
**Location:** Stuttgart  
[Website](#)

**Training topic / goals / philosophy :** The art, science & business program aims to promote a dialog between the fields of art, science and business. It was established in 2002 based on the idea that art, science and business should not be viewed as discrete, but instead as complementary activities. Despite considerable deviations between and inevitable autonomy of these three disciplines, individuals working in these fields are frequently concerned with similar questions, posing these, however, in different ways and via divergent methodological approaches.

**Duration:** 3-12 months

**Target:** young scientists and economists

**Cost:** free of charge

**Other specifications :** Students are not eligible to apply, but applications from PhD candidates are welcome; no age restrictions, but under 40 is appreciated

# ITALY

**Organisation:** Cirkaround  
**Location:** Italy, France and Ireland  
[Website](#)

**Training topic / goals / philosophy:**

Management Training Grant "Cirkaround" by Italian Ministry for Cultural Heritage and Activities: international course in Italy, France and Ireland in management the circus sector.

**Duration:** February – December

**Target:** cultural managers, circus sector, under 35

**Cost:** 0

**Other specifications :** Cirkaround selects 3 cultural managers under 35 who work or wish to work with contemporary circus companies, who resides or operate in Italy. These, along with 3 young actors selected by the Piccola Scuola Circo di Milano, will be able to attend without any additional cost the course of Cirkaround and its masterclasses.

**Organisation:** Istituto Italiano di Fotografia  
**Location:** Milano  
[Website](#)

**Training topic / goals / philosophy :** Study Grant to study in a 2 years-long Photography Course acting as a student-tutor for others pupils.

**Duration:** September – June, 2 scholastic years.

**Target:** Photographers

**Cost:** 0

**Other specifications :** Selected students also act as a tutor, integrating their education path with assisting other students. The grant consists of a 2500 euro bursary, partially covering the course cost.

**Organisation:** Scambieuropei  
**Location:** Bologna  
[Website](#)

**Training topic / goals / philosophy:** Workshop of European Projects Management

**Duration:** Monthly recurrence. 2-days long.

**Target:** European Entrepreneurs.

**Cost:** 0

**Other specifications :** The workshop focuses on the KA1 (Key Action 1), which supports activities such as Intercultural Exchanges and Formation Courses. The methodology used will be informal education, based on a practical and interactive style of learning. Beyond the Subject and the Techniques for writing proposals, the workshop will encompass the topics of budget and partnership building, focusing on the step of writing and preparing the project proposal.

**Organisation:** Funder35  
**Location:** Milano  
[Website](#)

**Training topic / goals / philosophy :** Grant for Cultural NGOs where the majority of employees is Under 35

**Duration:** September – June, 2 scholastic years

**Target:** Cultural Entrepreneurs, Under 35

**Cost:** 0

**Other specifications :** Every year a call is issued, where every cultural enterprise can propose its candidacy for the grant. The programme is geared to help cultural undertakings started by young people gain management and production skills in order to improve their efficiency, sustainability and market positioning.

# FRANCE

**Organisation:** Illusion et Macadam  
**Location:** Montpellier  
[Website](#)

**Duration:** 5 weeks

**Target:** job seekers, artists, people who have just launched a company or an association, people who have an idea or a formalised project

**Cost:** grant possible

**Organisation:** Université Paris Dauphine  
**Location:** Paris, France  
[Website](#)

**Training topic / goals / philosophy :** Cultural management

**Duration:** The duration of studies is one academic year. The lessons of the MASTER begin with a full week in early September. They then take place at a rate of 9 hours on Fridays and 3 to 6 hours on Saturdays. They end in mid-July (with the exception of the brief submitted in mid-September). Written exams may be held on Saturday afternoons, as well as some courses.

**Target:** Employees (training plan, CIF, individual), Jobseekers. Bac + 4 or equivalent obtained by validation of professional experience (VAP, transfer to the internal university commission)

**Cost:** 6 300€

**Organisation:** Creature  
**Location:** Paris  
[Website](#)

**Training topic / goals / philosophy:** the keys to cultural entrepreneurship, short training programs (1 month) or longer training programs (4 months). Visits, meeting professionals, case studies and organisation of an event at the end of the training.

**Duration:** Depends on the program (1 month or 4 months)

**Cost:** for workers - 6000€, for self-employed - 4500€ and for students and job seekers - 3000€// Possibility to get a grant

**Organisation:** IESA  
**Location:** Paris  
[Website](#)

**Training topic / goals / philosophy :** Cultural communication, the market of art, sociocultural mediation / private school

**Duration:** 3 years for a bachelor's degree and 2 years for a master's

**Organisation:** ICART  
**Location:** Paris  
[Website](#)

**Training topic / goals / philosophy :** private school, has a lot of different training programs concerning arts and cultural management

**Duration:** 3 years for a bachelor's degree and 2 years for a master's

**Cost:** 7900€ a year

**Other specifications :** there is a contest in order to get in

**Organisation:** PROMOJEUNES  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** Coaching and training of young artists and/or entrepreneurs : the trainings are also or short sessions on specific topics (one or several days), mid-long trainings (they launch training projects not on a regular base) , or a longer training shaped in accordance to each participant's needs > to be defined case by case.

**Duration:** depends.

**Target:** young people who have their own project to develop (artistic or not)  
**Cost:** depends.

**Other specifications :** since their offers are very various, it's good to check out regularly their FB page / website.

**Organisation:** Extrapreneurs  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** Create sustainable projects for a sustainable future. They defend the idea that economy and spirituality are not necessary opposites. The training is shaped around 9 modules-workshops + coachings. They link existing businesses with motivated "extrapreneurs" during the training / like a sort of an internship.

**Duration:** 3-4 months

**Target:** "The young talent" : young and motivated person who wants to discover sustainable-entrepreneurial possibilities of work "The corporate champion" : person that works in a company and wants to develop sustainable projects inside of it. "The shifter" : person who wants to radically change his/her career towards a sustainable activity/business.  
**Cost:** 250€ for young talent / shifter (a little more for the corporate champion)

**Organisation:** ILES  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** Platform and info/training center that aims to help artists in their projects and guide them towards entrepreneurship by providing several types of intensive short trainings sessions (Business model/plan, communication strategies, financial control, creation of an NGO, artist's status : what is the best for you ? ...). They also coach people (individuals or groups) in their existing projects for specific needs.

**Duration:** short terms (1 or 2 days per topic) or adapted coaching programs

**Target:** artists, especially young artist

**Cost:** from 0€ until 125€ per training session (short ones) / FREE for young belgians that fit in certain administrative conditions

**Other specifications :** trainings take place continuously the whole year long.

**Organisation:** BOOST YOUR PROJECT  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** "Boost Lab" in 3 steps (each step = one month) : "Dreamer" step : idea / concept / business model; "Entrepreneur" step : management / sustainability / testing the project; "Changemaker" step : checking last details with experts / networking

**Duration:** 3 months

**Target:** young people (under 30) who live in Brussels.

**Cost:** free

**Other specifications :** regular open calls (next one : summer 2019)

**Organisation:** ARTS & PUBLICS  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** One of their mission is "professional reintegration" of artists in a difficult socio/economical situation. Twice a year, a training is launched and after that entrepreneurial-oriented training, some of the participants can get a work contract to work on their project inside the association. One of the 2 trainings is essentially oriented for numeric/new media projects.

**Duration:** 3-4 months

**Target:** people with artistic / cultural projects, based in Brussels and who receive a social income.

**Cost:** free.

**Other specifications :** The training session starts usually round septembre-october, and the numeric one a few weeks later.

**Organisation:** DECLIC EN PERSPECTIVE  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** The trainings are more social-economy-entrepreneurship oriented, but since their aim is to encourage changemakers, artistic and cultural fields are not excluded of course.

**Duration:** from 1 to 8 days (depends on the program)

**Target:** 20 - 35 years old

**Cost:** from 25€ to 125€(depends on the program)

**Organisation:** SMART  
**Location:** Bruxelles (mainly)  
[Website](#)

**Training topic / goals / philosophy :** Short sessions of trainings on very specific topics. The very various and specific topics are divided in six categories :  
- from idea to the project  
- financial management  
- valorize/highlight your project  
- tools and resources  
- collectivity in your project  
- prevention and security

**Duration:** short sessions : 1 or 2 days per topic. Training sessions all year long

**Target:** freelances, self-employed in cultural/art sector

**Cost:** 60€ per day (30€ for members)

**Other specifications :** Smart is a cooperative that aims to protect social and economical rights/situations of freelance/self-employed entrepreneurs. They are based essentially in Belgium, but also in Italy, France, Germany, Holland, Sweden, Hungary, Austria.

**Organisation:** JOB YOURSELF  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** Personalized training up to 6 months to prepare the launch of your project / testing directly your activity on a 1:1 scale.

**Duration:** up to 6 months

**Target:** people with entrepreneurial projects based in Brussels or who want to implant their future activity in Brussels

**Other specifications :** check carefully the conditions

# BELGIUM

# BELGIUM

**Organisation:** Namur Entrepreneurship Center  
**Location:** Namur  
[Website](#)

**Training topic / goals / philosophy :** a personalized training program to concretize your idea/project.

**Duration:** min. 6 months / max. 12 months (because it's personalized)

**Cost:** 300€ for the whole program (you can also just follow half of it)

**Organisation:** Afropreneur Bootcamp  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** Release young african's talents in Brussels. Intensive bootcamp to set up your project + 6 months coaching.

**Duration:** 1 week + 6 months

**Target:** young africans (18 > 35 years)  
**Cost:** 650 €

**Organisation:** NEST'UP  
**Location:** Wallonia and abroad  
[Website](#)

**Training topic / goals / philosophy :** condensed week to boost your entrepreneurial idea following the LeanUp method.

**Duration:** one week **costs :** free

**Organisation:** RES URBIS  
**Location:** Bruxelles  
[Website](#)

**Training topic / goals / philosophy :** Active training to create or reinforce cultural projects : people come with their own projects and the organisers shape the training according to the participants's projects, to work as efficiently as possible around the different topics.

**Duration:** one week (once a year, usually during spring-summer)

**Target:** residents of Bruxelles

**Cost:** free

**Other specifications :** selection of ± 10 participants every year. Application form to be sent round january-february of each year.

# AUSTRIA

**Organisation:** Narodowe Centrum Kultury  
**Location:** Poland  
[Website](#)

**Training topic / goals / philosophy :** Program helps people interested in internships in culture find a institution where they can practice.

**Duration:** 160 – 320 hours

**Target:** – students of last year or graduates. Age less than 30

**Organisation:** Summer Academy  
**Location:** Salzburg (Austria)  
[Website](#)

**Training topic / goals / philosophy:** Intensive workshops of between one and four weeks, dealing with topical questions of art production and directed by outstanding artists from all over the world

**Duration:** 1-4 weeks

**Target:** open to anyone interested

**Cost:** ca. 500 Euro

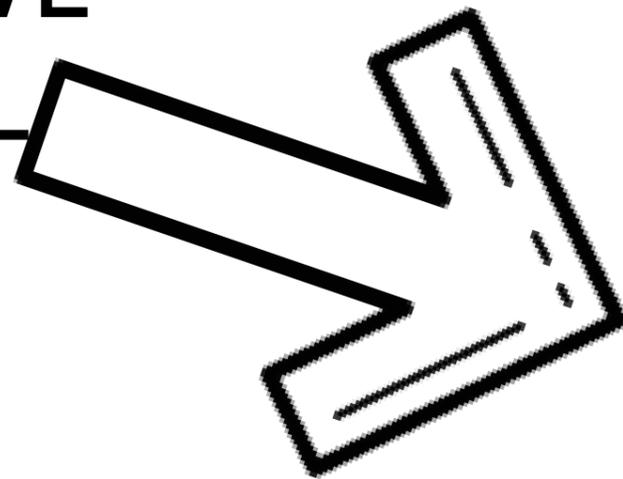
# POLAND





# ADDRESS BOOK

## INNOVATIVE CULTURAL CENTRES



## Addressbook

### BRUSSELS

#### **Gouvernement - Gouvernementstraat 7**

Gouvernement is an interdependent artistic workspace and cultural platform in central Ghent; a project appealing to a variety of people and disciplines, always emphasizing cross-fertilization, trial & error and the unexpected. We aim to question, research and explore new ways of developing and presenting contemporary art, multidisciplinary interactions and art practice.

#### **Vooruit - Sint-Pietersnieuwstraat 23**

Vooruit is a vibrant arts center that receives 300,000 visitors annually. We have been offering many cultural events since 1982, focusing primarily on performing arts, music, city & transition and books. Every year Vooruit sets up 500 to 600 activities itself. In addition, we work with a large number of partners who complement and strengthen our offer with parties, concerts, congresses ...

Kunsthof Gent - Lange Steenstraat 14

#### **De Koer - Meibloemstraat 86**

De Koer is a place in full development in the middle of the Brugse Poort in Ghent; a concrete space in the city as a dynamic playing field for many projects and initiatives. Art residency programs, collective building process, music programming, soap garden, community oven and a café.

#### **Zinnema**

Zinnema's doors are wide open for amateur artists looking to flourish within the rich and diverse atmosphere of a big city. Zinnema encourages artists to explore their inner most selves and find inspiration in both familiar and unfamiliar places.

#### **S.M.A.K :**

S.M.A.K., the Municipal Museum of Contemporary Art - Ghent, has an international reputation due to its collection and several impressive exhibitions,

#### **MSK**

The Museum of Fine Arts in Ghent, Belgium, is situated at the East side of the Citadelpark. The museum holds a large permanent collection of art from the Middle Ages until the mid 20th century. The collection focuses on Flemish Art but also has several European- especially French- paintings.

#### **MiMA**

In 2016 opened the Millennium Iconoclast Museum of Art contemporary art museum in the center of Brussels, on the territory of Molenbeek called "Hell Hole" by Trump. MiMA was distinguished by its independent business model based on crowdfunding and ticketing, as well as its exhibitions that highlight a young generation that transgresses the artistic genres and goals a new audience to the museum

#### **BOZAR**

The Centre for Fine Arts in Brussels, conceived and designed by architect Victor Horta in the 1920's, is a beautiful venue for corporate events and networking opportunities. It is an internationally high ranked, dynamic art centre that welcomes over a million visitors each year. It is ideally situated in the heart of Brussels, Belgium; host nation to the European institutions.

# Address book

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## PARIS

### **La Gaîté Lyrique**

La Gaîté Lyrique is a digital arts and modern music centre opened by the City of Paris in December 2010, located at 3-5 rue Papin in the 3rd arrondissement. The centre is on the site of the former Théâtre de la Gaîté, incorporating the facade, entrance and foyer of the original theatre.

### **Palais de Tokyo**

The Palais de Tokyo is a building dedicated to modern and contemporary art, located at 13 avenue du Président-Wilson, near the Trocadéro, in the 16th arrondissement of Paris. The eastern wing of the building belongs to the City of Paris, and hosts the Musée d'Art Moderne de la Ville de Paris.

### **Doc !**

DOC distinguishes itself from other Parisian artist initiatives in size, location (not in the banlieue as most initiatives, but in the centre of Paris) and its public programme of exhibitions, theatre plays, concerts, screenings, readings, discussions and performances. About sixty artists, graphic designers, fashion designers, actors and directors work at DOC. The former technical college in the Rue du Docteur Potain (hence the name DOC) was squatted in March 2016. In a city with a shortage of studios, it did not take long for the sixty studios to be rented out for five euro per square meter.

### **Villa Vassilieff**

Villa Vassilieff - Pernod Ricard Fellowship is an art center located in a historic alleyway of the Montparnasse neighborhood. Villa Vassilieff was established in the old studio of Marie Vassilieff, a Russian artist close with Picasso, Modigliani and important figures of the European avant-garde of the twentieth century. Today, Villa Vassilieff is an exhibition and coworking space supported by Pernod Ricard. Intended to promote the international art scene, Villa Vassilieff is a place of conviviality linked with the Parisian cultural life where international artists and researchers are hosted in residency through the Pernod Ricard Fellowship.

## BERLIN

### **SAVVY Contemporary**

SAVVY Contemporary – The Laboratory of Form-Ideas is an independent, non-commercial project space for international visual and performing artists and curators, founded in 2010 by curator Bonaventure Soh Bejeng Ndikung in Berlin-Neukölln.

### **Each one teach one**

an association located in Wedding, Berlin. EOTO opened its doors in 2014 with a library and projects directed at activating spaces for collective knowledge transfer. Their aim is to develop, impact, and change future narratives. The association is named after the slogan "Each One Teach One," which has come to stand for unconventional ways of overcoming states of unknowing through non-hierarchical learning processes. Historically, the phrase designates moments of knowledge production as forms of resistance against oppressive systems.

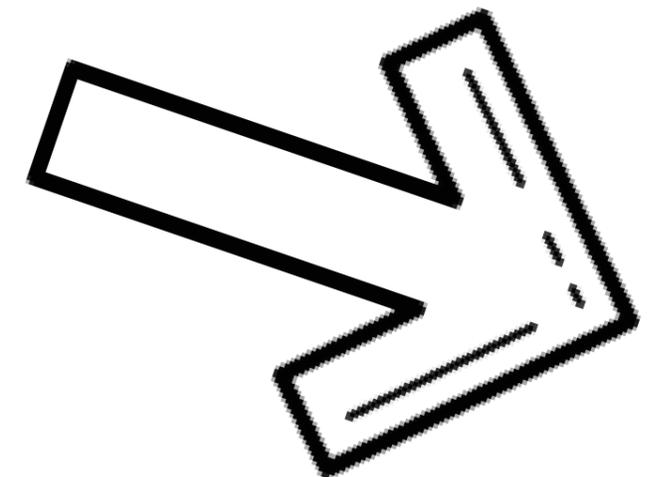
### **ZKU Berlin**

The Center for Art and Urbanistics - ZK/U is a new, innovative venue offering artistic and research residencies of 2-8 months duration for art production at the interface of urban research. It is located in the district of Moabit in Berlin-Mitte, on the edges of Berlin's largest inland port, Westhafen.

### **The KINDL**

Centre for Contemporary Art is an extraordinary exhibition venue in Berlin. Since 2016, important positions in international contemporary art have been shown in the building complex of the former Kindl brewery in Neukölln. The exhibition program under the artistic direction of Andreas Fiedler includes several major exhibitions each year, supplemented with events such as artist talks, lectures, and concerts. Already in its first year, the new cultural centre attracted over 30,000 visitors.

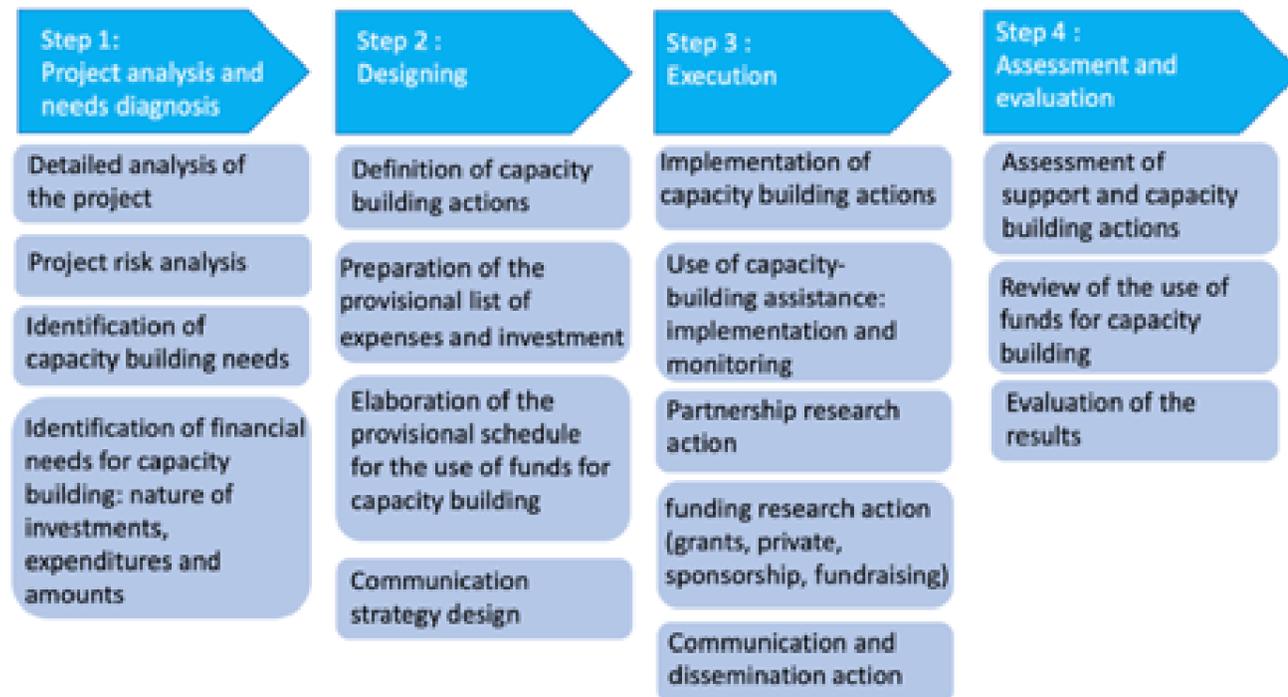
# TOOLS FOR CULTURAL ENTREPRENEURS



# TOOLS FOR CULTURAL ENTREPRENEURS

## General process

The design and implementation actions, capacity building will be defined and sized after a stage of analysis of the project's situation and identification of its needs. These first stages of project evaluation and design are very structuring and as such constitute a very important element of the project management methodology.



## Support scoping phase

Step 1 (project analysis and needs diagnosis) consists first of all in carrying out a detailed analysis of the situation of each of the projects. This analysis will be carried out on the basis of an evaluation grid covering all the components of the project:

- Concept (products and/or services offered)
- Market analysis: target audiences, competition, positioning
- Business model
- Business plan (including activity and revenue objectives, provisional budget, financing plan, cash flow plan)
- Project ecosystem
- Marketing
- Communication
- Intellectual Property
- Legal structuring
- Strategy for sustainable development objectives
- Human resources: current project team composition, skills, strategy, adequacy HR strategy and development objectives

Based on the analysis of the evaluation grid, it will then be necessary to identify:

- Capacity building needs
- Skills development needs

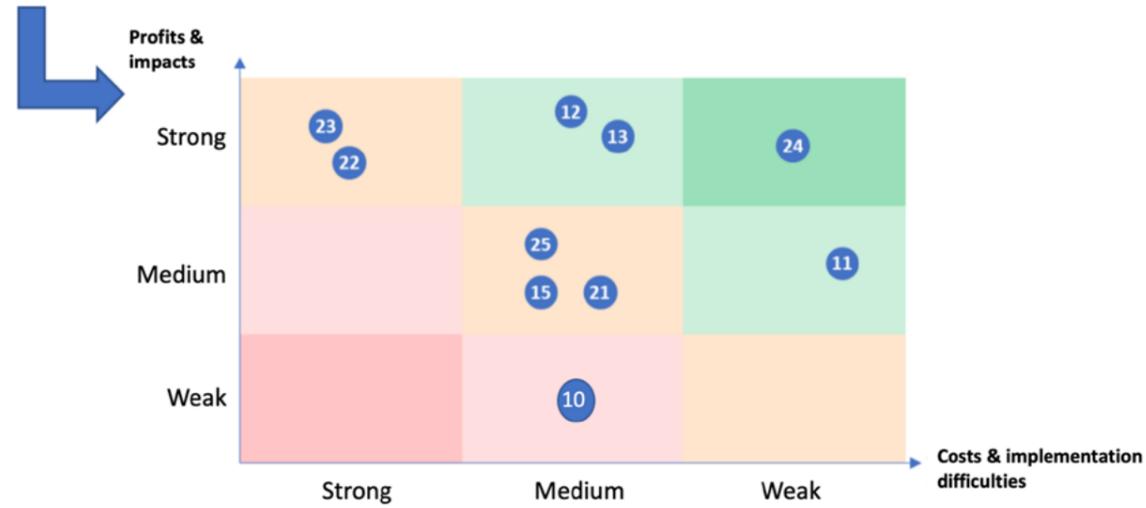
Capacity building needs	<ul style="list-style-type: none"> <li>• Financing of tangible investments</li> <li>• Financing of intangible investments (R&amp;D services, software, advertising expenses, others)</li> <li>• Financing of resources</li> <li>• Financing of costs</li> </ul>
Skills development needs	<ul style="list-style-type: none"> <li>• Training and coaching sessions</li> <li>• Co-development workshops</li> </ul>

We will also carry out a "make or buy" analysis of the various needs expressed or identified: it is better to "do it yourself" (and therefore for example buy machines) or "buy" (subcontract or buy services).

The capacity building needs and the skills development needs will be listed and prioritized on the basis of an analysis of the impact value in terms of contribution to the achievement of the project objectives and the acquisition of key competencies. We will also identify quick wins that can have a training value.

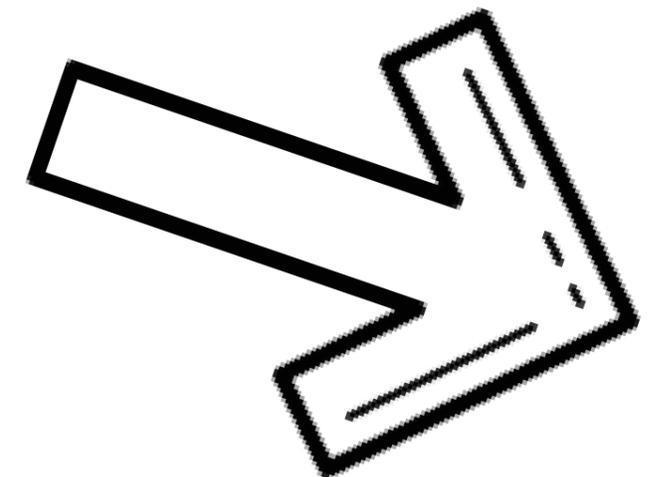
This table and matrix are presented as an illustration of CREATURE methodology

#	Type	Requirement description	Estimated date	Profits & impacts	Ease of implementation	Level of priority
10						
11						
12						



# CULTURAL ENTREPRENEURS THROUGHOUT EUROPE

Finally, it is necessary to carry out in this first step a risk analysis concerning the project, which will initiate the risk management process that the project leader will implement for his project. The "risk management process" makes it possible to control more or less predictable events that could affect the achievement of project objectives.



## the professional we met during the program



### Live To Express A Dream (via Jan)

a selfmade artist agency that has become the industry in the private and commercial sector, they create concepts, book artists for big award shows and international performers today. Interesting is that they were (until recently) never any official asbl or organisation at all, and still managed to make it big.

[Website](#)



### Caveat

Caveat is a collective research project reflecting and acting on the ecology of artistic practice. Convened in 2017 by the Brussels-based artists' initiative Jubilee, the project title alludes to the legal principle caveat emptor (buyer beware) – signalling the research's ambition to raise awareness and co-create alternatives.

[Website](#)



### Havencoop

Haven Coop guides young entrepreneurs aged between 18 and 30 who want to realize their business dream in the context of youth centers, giving them the opportunity to test the viability of their entrepreneurial project for two years.

[Website](#)



### Promo Jeunes

An organisation that supports young people's projects (all sectors) in French speaking Belgium. Cette association fait de l'accompagnement de projet à l'organisation d'activités sportives ou artistiques avec les jeunes en dessous de 31 ans. C'est une équipe composé de bénévoles. Ils organisent de nombreuses activités pour les jeunes qu'elles soient sportives ou artistiques.

[Website](#)

## the professional we met during the program

### THE CULTURAL ENTREPRENEURS SUPPORTED BY CREATURE ACCELERATOR

#### alcôme #1

Speaker: Paul Ramage

Facebook#  
<https://www.facebook.com/alcome.electroacoustique/>  
 Website#  
<https://alcome.fr/>  
 Email#  
[lesartsrois@gmail.com](mailto:lesartsrois@gmail.com)



Alcôme is an independent company dedicated to artistic and musical creation. It organizes and performs electroacoustic music concerts

#### #3

#### exilophone

Speaker: Emmanuelle Stein

Facebook#  
<https://www.facebook.com/Exilophone/>  
 Website#  
<https://exilophone.com/>  
 Email#  
[emmanuellestein@gmail.com](mailto:emmanuellestein@gmail.com)



Exilophone aims at bringing together exiled and local populations, in France and abroad, around common artistic projects and create a link between them

#### creapolis #5

Speaker: Melody Parize & Sylvain Beaubois

Email#  
[parizemelody@hotmail.fr](mailto:parizemelody@hotmail.fr)  
[sylvain\\_beaubois@hotmail.fr](mailto:sylvain_beaubois@hotmail.fr)



Creapolis is a collaborative application, a world map of urban art where everyone can take, geolocate and share photos of Urban Art

#### #2 le portail du théâtre

Speaker: Cyrille Perrin

Email#  
[cyrille@ltpdt.fr](mailto:cyrille@ltpdt.fr)



Le portail du théâtre is becoming an essential platform to look for rooms to enable theater or dance companies to rehearsal

Le portail du théâtre wants to position itself as a social network of performing arts, listing all the information and news of troops and representation place

#### #4

#### wasanii ya leo

Speaker: Cindy Olohou

Facebook#  
<https://www.facebook.com/wasaniyaleo/>  
 Instagram#  
<https://www.instagram.com/wasaniyaleo/>  
 Website#  
<https://www.wylagency.fr/>  
 Email#  
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The Agency Wasanii Ya Leo offers a service of contemporary artistic expertise to all actors of the economic and artistic world: cultural engineering, watch and research, advice on the art market, representation of artists, curatorial exhibition, etc...

## CONCLUSION

A growing demand in the field of culture is what brought the six partners together for the Creature Network for Culture project, with the common goal of determining practical, effective and lean solutions to better empower entrepreneurs in the field of culture.

The CNFC project brought together and combined domains of expertise that seldom come into contact and often ignore each other: culture and the arts on the one hand, business and entrepreneurship on the other. Why did we do it ? Because companies tap more and more into creative minds to maintain their competitive edge; because creative skills are essential in a digital economy; because culture needs to reconnect with society, be inclusive and support grassroots initiatives if it wants to overcome its image of an elitist circle that only caters into its own needs. Hence our project caters to the urgent need looking to be fulfilled if Europe wants to remain innovative, open and creative.

After a year, the partners and participants have a better view of the state of play of culture work in Europe. After one year, we all feel that we need to stand for solidarity, sharing and innovation because our societies are confronted with huge political and social difficulties. As Michel Bauwens said in one of our interviews, we definitely need to shift from extractive visions where we try to make money by taking, to generative ways of making money. How can I support this community and share resources ? How can we move towards an ethical livelihood ?

The field work of this year, the research and experiences gathered, point out that it's more than necessary to put our initiatives in focus with our broader world picture. In other words, how do our cultural projects specifically relate to our intimate preoccupations ? They can be social, they can be political, they can be intellectual. CNFC and Culture backstage program permitted all participants to the 'zoom-in, zoom-out' work of answering the question of, why they are doing what they are doing.

After numerous workshops, conferences, talks, working groups, we also realize and we keep underlining that we have to include our practices under, as Michel Bauwens calls it "the era of mutualization". The Creative Network for Culture was created to build solidarity mechanisms and remind the cultural field that artists and cultural entrepreneurs should really look at their lives, and articulate, how we can pool resources with other people who want the same thing ? The community built throughout the year is now dedicated to spreading the idea that it's more important to talk about public interest, economic development, and personal fulfillment than to talk about success and self reputation.

As the founder of Creature, Robin Holmes, said, " when you see that you are active in your projects, and that you're accomplishing things, while being faithful to your ideals, your ethics, to the reasons why you started doing what you are doing, then I think it's a very good sign and you are on the right track. "

## USEFUL LINKS

Culture backstage training programs, photos, backstage's profiles on our :  
[Web Site](#) [Facebook Page](#)

Video productions and podcast :  
[Instagram](#) [Youtube channel](#)

