

ERASMUS+

SECTOR SKILLS ALLIANCES

Mu.SA: Museum Sector Alliance

575907-EEP-1-2016-1-EL-EPPKA2-SSA

www.project-musa.eu



MuSA
museum sector alliance

***W14.1.1.C ENTREPRENEURSHIP AS A
TRANSVERSAL COMPETENCE. WHAT IS
THE ADDED VALUE FOR MUSEUM
PROFESSIONALS?***

KONSTANTINOS GIANNAKOPOULOS

HOU



Co-funded by the
Erasmus+ Programme
of the European Union

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Module:	<i>W14.1 Sense of initiative and entrepreneurship</i>
Unit:	<i>Unit 1: The Sense of Initiative and Entrepreneurship as key competence for Museum professionals</i>
Learning Object:	<i>Entrepreneurship as a transversal competence. What is the added value for museum professionals?</i>
Author:	<i>Konstantinos Giannakopoulos, HOU</i>
Technical Reviewer:	<i>Christos Pierrakeas, Panagiota Polymeropoulou, HOU</i>
Scientific Reviewer:	<i>Paulo Faustino, University of Porto</i>
Abstract:	This learning object aims at providing a broad understanding of the sense of initiative and entrepreneurship as a transversal key competence with focus on the cultural entrepreneurship. To this regard, we will discuss the definition and the characteristics of cultural entrepreneurship, but also the role of the museum in the market.
Keywords:	<i>sense of initiative and entrepreneurship, cultural entrepreneurship, museum</i>





Module: *W14.1 Sense of initiative and entrepreneurship*

Unit: *The Sense of Initiative and Entrepreneurship as key competence for Museum professionals*

Learning Object: *W14.1.1.c Entrepreneurship as a transversal competence. What is the added value for museum professionals?*

The document created in 2019 for the project Mu.SA – Museum Sector Alliance, funded under the Erasmus+/KA3 programme (project number 575907-EEP-1-2016-1-EL-EPPKA2-SSA).



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License (CC BY-NC-SA 4.0)



Co-funded by the Erasmus+ Programme of the European Union

The European Commission support for the production of this publication does not constitute endorsement of the contents which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Layout design:

DAISSY research group, Hellenic Open University (<http://daissy.eap.gr>)

Project coordinator:



Project partners:



More information about the project:

-  www.project-musa.eu
-  musa@daissy.eap.gr
-  [@MuseumSectorAlliance](https://www.facebook.com/MuseumSectorAlliance)
-  [#MuseumSectorAlliance](https://twitter.com/MuseumSectorAlliance)



Co-funded by the Erasmus+ Programme of the European Union

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Aim and objectives

This learning object aims at presenting the entrepreneurship concept in terms of a transversal competence. Learners will also gain insight in the mission of the museums in the 21st century, and from this point of view they will be introduced to the concept of cultural entrepreneurship and cultural entrepreneur. At the end, we will discuss the main challenges and limitations of applying entrepreneurial competences in the museums.

Learning outcomes

- Know the meaning of sense of initiative and entrepreneurship within the lifelong learning framework.
- Describe the broad concept of entrepreneurship for the cultural sector in 10 words.

Keywords

Sense of initiative and entrepreneurship, cultural entrepreneurship, museum



Contents

1.	Entrepreneurship as transversal competence	6
2.	The mission of Museums as cultural non-profit institutions	7
3.	What is cultural entrepreneurship?	7
4.	Who is a cultural entrepreneur?	8
5.	Challenges and limitations for museum professionals.....	10
6.	References	11



1. Entrepreneurship as transversal competence

We are already aware that an entrepreneurial individual has a combination of essential knowledge, skills and attitude that contribute to the capacity to act upon opportunities and ideas, and to transform them into value for others.

Entrepreneurship is understood in this manner as a **transversal key competence** applicable by individuals and groups, including existing organisations, across all spheres of life. It is defined as follows:

“Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social”. (Danish Foundation for Entrepreneurship & Young Enterprise, 2012).

This definition focuses on value creation that can take place in any sphere of life. It refers to value creation in the private, public and third sectors, or any potential hybrid combination between the three of them. It thus embraces different types of entrepreneurship and entrepreneurial activities that cover social entrepreneurship, green entrepreneurship, digital entrepreneurship and cultural entrepreneurship.

Being entrepreneurial means in this sense, to actively contribute to social development, to enter the job market as an employee or employer, to mobilize others for a concrete innovative idea and to start-up or scale-up a company, which may have a cultural, social or economic objective.

2. The mission of Museums as cultural non-profit institutions

According to the International Council of Museums a museum “*is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment*” (ICOM, 2017).

Under this light, we can assume that museums are intellectual organizations, which provide an array of cultural programs and services, including the care, preservation, and conservation of collections, scholarship and library services, youth and adult education, publication, exhibition, public programming and other arts-related activities. Each of these lines of business is essential to the museum’s fulfillment of its mission, but also for its survival in the long-term.

Discussing about the market of the museums, it is common sense that museums generate social, educational, artistic, and economic benefits, thus adding to the classical idea that the role of museums is only to preserve, document and research collections.

In order to realize the potential of each museum and turn it into useful outputs, it is necessary to introduce and define the term **cultural or museum entrepreneurship**.

3. What is cultural entrepreneurship?

What we understand in general under cultural entrepreneurship is the application of entrepreneurial practices, ideas and methods in the field of cultural heritage, arts, museums and other venues in the creative sector.

According to Suwala (2015) “**Cultural Entrepreneurship** (also referred to as *culturepreneurship* or *art entrepreneurship*)

characterizes a sphere of activities with subject to constant change between once unconnected fields of the arts, the cultural and business sector. This ambivalence ideally demands for a visionary personality willing to take risks with alertness to revenue-generating arbitrage that is capable to master, mediate, and interpret a complex and contradictory process from the creation of novel cultural ideas, methods, or artefacts through their social acceptance and usability as cultural innovations up to, first and foremost, exploiting their commercial potential as cultural goods and services. This transfer and conversion capacity requires a lifestyle of permanent reinvention, positive self-esteem and unconventional solutions embedded in a creative and openminded context (or environment)".

As one can easily notice, **entrepreneurship in museums** is a necessary functional requirement contributing significantly to the goal achievement. The expected results for a museum can be summarized as following:

- a) on the one hand it is expected an increase of the museums' social contribution and social impact, in terms of promoting new services for the visitors, providing online forms for booking visits or bying products, developing cultural experiences for people with disabilities, creating value chains with the local market, etc.
- b) on the other hand, it will strengthen the resilience and the capacity of the museum in financial terms, then such new services or products generate also economic value.

4. Who is a cultural entrepreneur?

Having already introduced the term cultural entrepreneurship, we are going to discuss in this section the character or better expressed the personality traits, of a cultural entrepreneur.



According to Klamer “**cultural entrepreneur is the character who is entrepreneurial in the realization of cultural values**”.¹

The question that raises now refers to the key characteristics or to the distinguished features of a good cultural entrepreneur.

We can list the following **characteristics**:

- To be alert to **opportunities**;
- **creative** in terms of the artistic content but also of the manner of organizing the conversation and arranging the finances;
- the **artistic content** is from priority for a cultural entrepreneur with full of passion and commitment; everything else, including economics, is subsidiary;
- **persuasive** in the sense that a cultural entrepreneur is able to convince good artists to work with him/her, bring about interest in the art, get people involved (e.g., volunteers), and is able to generate the necessary funds, including donations and the like;
- prudent and exhibit courage, hope, and faith in his/her actions.

According to Musawala (2015) the “*personality or ,species’ of cultural entrepreneurs encompasses pioneer spirit, is risk-taking and almost plainly obsessed to accomplish objectives of self-fulfillment, independence and propensity.*”

Moreover, so Musawala “*successful cultural entrepreneurs need to invent themselves and stand out in the crowd, prioritize ideas over data, balance between isolation and socializing, learn endlessly and, most importantly, have fun in order to realize a creative ‘flow’ of ideas*”.

¹ See Coman, Adele and Pop Izabela (2012): Entrepreneurship - the key for a successful museum.

5. Challenges and limitations for museum professionals

The application of entrepreneurial practices and methods in the cultural sector may have added value not only for the museums and the museum professionals, as discussed in the previous sections, but also for their visitors, the local community, the local labour market and society. However, the idea that the process of turning ideas into action in the cultural sector is free of difficulties and obstacles, and therefore can only bring positive results is very ambiguous in times of uncertainty. Challenges and limitations form the dialectic of this trend.

Main **challenges** and limitations for museum and cultural professionals:

- Understanding and assessing the visitors or customers needs (demand of services)
- Uncertain demand, unlimited variety, difficult to calculate inputs or requirement of diverse skill complicated valorization of cultural content on markets.
- Personalizing users cultural experience
- Working with others not only within the workplace (museum), but also with people from the broader ecosystem (organizations, private companies, research institutions, Universities, etc.)
- On-boarding new technologies - Make use of the potential of ICT and promoting online cultural experience
- Varying opinions about the direction to take new services or products
- Missing funding opportunities and peculiar characteristics of cultural goods and services.

6. References

Coman, Adele and Pop Izabela (2012): Entrepreneurship - the key for a successful museum. Online document: [https://www.researchgate.net/publication/299495008 Entrepreneurship -the key for a successful museum](https://www.researchgate.net/publication/299495008_Entrepreneurship_-the_key_for_a_successful_museum), retrieved on 15/02/2020.

EU Recommendation, of 18 December 2006 on key competences for lifelong learning (2006/962/EC).

European Council, 22 May 2018 on key competences for lifelong learning (2018/C 189/01).

International Council of Museums (2017): Code of ethics for Museums. Online document: <https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>, retrieved on 15/02/2020.

Suwala, L. (2015): Cultural entrepreneurship. In: F. F. Wherry, J. B. Schor (Eds.): Encyclopedia of Economics and Society. Los Angeles: Sage, pp. 513-515. Online document: <http://dx.doi.org/10.4135/9781452206905.n202>, retrieved on 15/02/2020.

