

e.m.a.
Excellent Mentoring for Artists

REL

Bilan e.m.a
Binder 0
WP2 REL

General guidelines

Approach - method

The production of free educational resources began at the start of the process in the initial needs analysis phase for the different teams.

Their creation structured documentary research, engineering and production by each of the teams involved, summarising and contrasting.

Their formalisation throughout the different phases – Needs, Research, Design, Development – was carried out by exchanging between the various stakeholders. The final symposium was a key moment in this work to contrast and finely adjust instruments with regard to reactions and contributions by the different teams involved.

Audiences & usage

These *REL* have three aims:

- For mentors (REL aimed at Mentoring – *ReIM*): for teams currently involved in the project, as well as those which intend to join tomorrow, *ReIM* are initially a set of resources and tools available to support their mentoring work in projects, making this mentoring part of an educational or more directly operational framework. The objective is to strengthen mentoring capacity;
- For mentors with entrepreneurs (REL Entrepreneur Mentoring – *ReIME*): some of these *ReIME* quickly became tools to question the entrepreneurial project. They therefore take on the status of work tools in mentoring relations;
- For entrepreneurs (REL aimed at Entrepreneurs – *ReIE*): mentoring can include simulation, self-diagnosis and self-evaluation phases: *ReIE* thus become easily usable tools for young entrepreneurs, both to consolidate their project and to identify in the transnational network of mentors possible support points to develop their initiatives.

NB. These distinctions are sometimes subtle and the same REL can be used differently according to the users. All the resources produced will be illustrated with examples.

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Summary of work by the final grouping – Biarritz - and perspectives

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“Scientific” guidelines

Cultural entrepreneurship today

Binder 1 - WP2 REL
"Scientific" guidelines

Food for thoughts

The theme of entrepreneurship has for many years captivated teams of researchers throughout the world. Furthermore, the creative and cultural industry sector is another research field which is particularly studied, even if only concerning the positive economic effect of investors in this field. Consequently, numerous works have over the last fifteen years explored the theme of entrepreneurship in creative and cultural industries.

Since E.M.A. aims to be operational, we have only dealt with the scientific research aspect superficially. The aim is therefore not to produce an in-depth literary review on the subject.

We propose for the first *ReIM* – aimed at mentors, reading a recent paper entitled “*Entrepreneurship outside the masses in creative and cultural industries*” in a special edition of the *Revue Internationale des P.M.E.*

Bérubé, J. & Gauthier, J.-B. (2020). L'entrepreneuriat en marge des masses dans les industries créatives et culturelles. *Revue internationale P.M.E.*, 33(3-4), 15–20.
<https://doi.org/10.7202/1074807ar>
<https://www.erudit.org/fr/revues/ipme/2020-v33-n3-4-ipme05797/1074807ar/>

Cultural entrepreneurship today

Binder 1 - WP2 REL
"Scientific" guidelines

When we looked in detail at issues relating to the various operators associated in E.M.A., we quickly observed that the approach of creative entrepreneurs dealt with in this paper and the series of articles it presents, resonate particularly with the philosophy we defend.

In particular, this special edition highlights the fact that most works on cultural and creative entrepreneurship take into account the paradigm of a *“world culture (which) is becoming increasingly standardised by mass media and large companies. Consequently, faced with this globalisation, an increasing number of entrepreneurs in the creative and cultural industries require the adoption of shared features, thus forming a dominating mass. These features can be categorised according to three aspects. They are entrepreneurs: 1) grouped together in creative metropolises (Currid, 2007), 2) homogenous in sociocultural terms (language, nationality, religion, etc. [Eikhof et Haunschild, 2006]) or 3) certain works to be disseminated in the mass media (Lingo & Tepper, 2013). However, what happens to entrepreneurs in these industries evolving outside the masses?”*

The paper thus presents studies which focus on entrepreneurs: 1) outside creative metropolises (eg. artists outside conurbations, such as Montreal, Toronto, Los Angeles, New York, Paris), 2) belonging to a minority (eg. linguistic or ethnic minorities) or 3) those who voluntarily disseminate their works through alternative media. These three aspects of entrepreneurship – specific to territories, belonging to a minority, in search of alternative dissemination – make up aspects of cultural entrepreneurship which we envisage supporting, beyond – and in addition to – mainstream approaches located in large cultural metropolises.

We therefore particularly recommend reading this paper – and diving into its bibliography – as a particularly stimulating basis for any mentor of cultural entrepreneurship projects!

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Operational guidelines - A

What cultural & creative entrepreneurship?

Binder 2 - WP2 REL
Operational guidelines - A

And how to support it?

In a very recent work, Philippe Henry, a researcher in the socio-economics of culture and a retired lecturer from the University of Paris 8-Saint-Denis, looks at forms of cooperation in the cultural sector and associated forms of entrepreneurship found there. It refers to the reciprocal commitment of players with a common object – idea, objective, approach, concrete object, etc. – still to be conceived and materialised collectively, despite the fact these players do not necessarily share the same interests or aims.

From the introduction of this work, the researcher offers a series of definitions of entrepreneurship. This work on definitions can be summed up in the following simple table.

What cultural & creative entrepreneurship?

Binder 2 - WP2 REL
Operational guidelines - A

Cultural & creative entrepreneurship – guidance

Classic approach	"Socially embedded" approach
------------------	------------------------------

Entrepreneurship: "Process for concrete implementation of an idea or project ..."

<i>First quality of product or service</i>	Market value	Social utility
<i>Personal economic stakes for the entrepreneur (and stakeholders)</i>	Optimal financial profitability	At last minimum economic feasibility
<i>Central value of the entrepreneurial project</i>	Competitiveness	Existential satisfaction
<i>Ways to economically coordinate players</i>	Market Hierarchy	Standards & values Co-operation

Reworked based on : Henry, P. (2023), Les groupements culturels coopératifs, P.U.G., 128 p.

The mentoring of cultural entrepreneurship projects should take into consideration the concrete aims of the project carriers. And adjust to the entrepreneurs' value system: their **"definition of success"**!

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Operational guidelines - B

Cultural entrepreneurship in a constrained situation?

Binder 3 - WP2 REL
Operational guidelines - B

To deal with the question of mentoring in greater detail, adapting to our target audience, in all their territory and cultural diversity

The intersection of two research articles enables us to provide an initial list of tensions and constraints faced by many cultural entrepreneurs and possible solutions.

Bissonnette, J. (2020), *Devenir entrepreneur culturel en situation linguistique minoritaire: une perspective de la pratique*, Revue internationale PME, 33(3), 105-137.

Atséna Abogo, M. T. (2019). *Hip-Hop et pauvreté: entre résistance culturelle et créativité économique*, Reflets, 25(1), 111-132.

Cultural entrepreneurship in a constrained situation?

Binder 3 - WP2 REL
Operational guidelines - B

Cultural & creative entrepreneurship – tensions & practices

<i>Tension categories</i>	<i>Tensions created by the social context</i>	<i>Practice categories</i>	<i>Practices in response to tensions</i>
Resource tension	Create and produce music in and from the community <i>Versus</i> Generate revenue and exist	Adapting	<ul style="list-style-type: none"> - Learn by doing - Analogy - DIY - Diversify professional activities - Take care of business - Request help/informal relations - Trial & error
Career tension	Remain and invest in the community <i>Versus</i> Invest in one's own career for success	Developing	<ul style="list-style-type: none"> - Provide free mentoring - Build structuring community initiatives - Create local dissemination services - Encourage exporting
Artistic tension	Preserve the components of minority culture <i>Versus</i> Embrace modern musical genre codes and their dissemination	Assertion	<ul style="list-style-type: none"> - Create or produce modern and local - Play with media - Enrol networks & stakeholders (youth, community ...)

Reworked based on Bissonnette, J. (2020), *Devenir entrepreneur culturel en situation linguistique minoritaire* et Atséna Abogo, M. T. (2019). *Hip-Hop et pauvreté: entre résistance culturelle et créativité économique*

During our work we observed that this "tensions & constraints" approach concerns young American hip-hop artists from minority backgrounds, as well as entrepreneurs from the Basque Country, Norwegian designers, etc. In order to be as operational as possible, mentoring must therefore also look at the often informal practices that these entrepreneurs endeavour to develop.

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Operational guidelines - C

Cultural entrepreneurship & ecosystem

Binder 4 - WP2 REL
Operational guidelines - C

To finely interpret the relationship with the territory and networks

For cultural entrepreneurs, the question of value sharing is an important aspect of the project. The question of stakeholders, conventions and the ecosystem is therefore sometimes a highly prominent point in projects.

Cultural typology in their relationship with the ecosystem

	<i>"Ethnic" creators</i>	<i>"Traditional" creators</i>	<i>"Entrepreneur" creators</i>
<i>Local, social & environmental concerns</i>	Strong Priority wish to be part of an identified and claimed ecosystem (territorial, linguistic, symbolic, etc.)	Quite strong	Quite weak
<i>Articulation between commercial & cultural aspects</i>	The cultural and artistic project takes precedence over the commercial aspect and production is intended to be part of a precise ecosystem.	The cultural project takes precedence. The commercial logic is often difficult to assimilate and be controlled by creators	The entrepreneurial aspect is a priority, the artistic aspect mainly appears in the strategy and communication

Reworked based on : Bourbousson, C., Furt, J.-M. & Iglesias, A. (2020). Identité régionale et entrepreneurs créatifs en périphérie : le cas de la Corse. *Revue internationale P.M.E.*, 33(3-4), 21-43

Entrepreneurial dynamics can subsequently show highly differentiated stakes and take on very specific forms, to be finely mentored!

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Operational guidelines - D

Cultural entrepreneurship & orientation of the business-model

Binder 5 - WP2 REL
Operational guidelines -D

To link the project's "practical" elements to the missions claimed by entrepreneurs...

To assess an entrepreneurial project, classic approaches to entrepreneurship emphasise five key variables: 1) independence (action, individual or group); 2) innovation; 3) risk-taking; 4) proactivity (anticipation of problems, needs and changes); 5) aggressiveness towards competitors. ICC's are however characterised by missions which organisations allocate themselves (scientific, cultural and mediation, economic, etc).

The construction of the business-model by these singular companies is located at the intersection of this approach by missions and entrepreneurial orientation variables.

Antonaglia, F., Verstraete, T. & Néraudau, G. (2020). Conciliation des missions scientifique, culturelle et économique de l'entreprise Semitour par l'orientation entrepreneuriale de son business model. *Revue internationale P.M.E.*, 33(3-4), 45–80.

Cultural entrepreneurship & orientation of the business-model

Binder 5 - WP2 REL
Operational guidelines - D

Cultural & creative entrepreneurship – from missions to business-model

<i>Missions</i>	<i>Entrepreneurship</i>	<i>Business-model</i>
<p>Cultural</p> <p>Scientific</p> <p>Socio-Économic</p>	<p>Independence</p> <p>Relation with competition</p> <p>Innovation</p> <p>Taking risks</p> <p>Proactiveness</p>	<p>Carrier</p> <p>Value proposal</p> <p>Value manufacturing</p> <p>Sources of revenue</p> <p>Amount of revenue</p> <p>Performances</p> <p>Stakeholders</p> <p>Convention</p> <p>Ecosystem</p>

NB. The Business-Model Canvas for Arts & Cultural Organisations – developed by the IETM network can be used with this dual double perspective for (cultural) missions and (entrepreneurial) criteria. See below – REL results of questionnaires.

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Mentoring & cultural entrepreneurship

Questioning practices & constructing shareable tools ...

Binder 6 - WP2 REL
Mentoring & cultural entrepreneurship

E.M.A. aims to set up a transnational network of mentors for young cultural entrepreneurs. Four stages of work were identified for this purpose: 1) Create an inventory of mentoring methods and tools in each structure; 2) Clarify the issues and how the globalised creative and cultural industries work; 3) Identify good mentoring practices already in place and put them into perspective; 4) Work on pooling resources to share them and promote shared feedback.

We have chosen to deal with these issues using a pragmatic approach. Here we present the framework and method for consulting associated mentor teams.

This method has enabled us to produce Free Educational Resources which we share below. It is more generally a way to go into greater detail and extend the network.

Context & issues

Following our previous work and exchanges, we have been able to establish three assumptions:

1. We are, each at our own level and in our own territories, professionals in supporting cultural entrepreneurs.
2. We consider that knowledge of different environments and designs is enriching for project leaders.
3. Building and maintaining an international mentoring network for cultural entrepreneurship projects is therefore an important challenge for all of us and the entrepreneurs we support.

Questioning practices & constructing shareable tools ...

Binder 6 - WP2 REL
Mentoring & cultural entrepreneurship

To implement this network operationally means dealing with issues on two levels:

With regard to each of our structures:

- What can we bring to foreign cultural entrepreneurs?
(knowledge, techniques, methods, networks, funding, etc).
 - In terms of specific expertise?
We are very strong in one area ...
 - In terms of complementarity with other network members?
We know (how to do) things that they do cannot (or less or differently)

In terms of the network:

- How can cultural entrepreneurs make the most of the resources of all the network members and the network itself?
A trip and meetings could allow entrepreneurs to broaden and improve their project horizons ...
- How can we mobilise this network for the entrepreneurs we support?
Support by an external point of view/resource would allow us to consolidate our own mentoring ...

To implement this 'mentor network', things need to be clarified and made explicit with regard to: 1) mentoring; 2) the network.

Questioning practices & constructing shareable tools ...

Binder 6 - WP2 REL
Mentoring & cultural entrepreneurship

Operational implementation

Here we imagine cultural entrepreneurs from other countries (here!) who ask a series of questions about their project (business, marketing, network, organisation, management, funding, etc). *We deliberately remove the artistic aspects to focus on technical needs, methods and knowledge ... (we shall come back to this point!)*

Through these questions, the aim is to concretely illustrate:

- The singular contributions all mentors could bring to this project.
- The mentor network's contributions to be completed, clarified, repositioned ... for self-centred approaches ...

An example to illustrate this:

I am a foreign cultural entrepreneur. If you had to give me one piece of advice on budgeting, what would it be? If you were to advise me on another country to visit to complete the way I see these budget dimensions, what would it be?

Just one response per question!

It is about illustrating the specific angle from which each of us approaches these issues: both what we think we know very well (my advice) and what we know we do not know very well (where to go to find out more about the subject).

You are also encouraged to provide a resource that you use (diagram, image, course work support, etc.) in order to start building a high quality database to illustrate our differences and synergies.

Questioning practices & constructing shareable tools ...

Binder 6 - WP2 REL
Mentoring & cultural entrepreneurship

Finally, to “explain” why you are so sure of your answer, please specify, in the field under consideration, how your expertise has been built, who are the main players you are mobilising to support your position ... an example ...
Plus, conversely, how you think your approach, with regard to your territory and professional network, might not be appropriate elsewhere ...
And therefore, what additional resources you would need to ensure truly effective mentoring for entrepreneurs ...

We would like to evoke the following aspects with this set of Q&A:

- Budget & business-model
- Marketing, communication
- Network
- Organisation & management
- Legal
- Startup strategy & development

Questioning practices & constructing shareable tools ...

Binder 6 - WP2 REL
Mentoring & cultural entrepreneurship

Deliverables & operational perspectives

At the end of this process, we have a resource that can be mobilised on several levels:

- First level: response(s) from identified mentors to questions asked
- Second level: all the responses by a mentor to all the questions
- Third level: cross-referencing of these responses ... and what can be learned from them, both for entrepreneurs and the network.

First level: 24 data sheets, for each of the mentors and in each of the territories

The response of an identified expert to a question asked shows, with regard to the issue addressed, not a generic answer for any specific entrepreneur, but rather the preferred entry point through which the mentor deems it relevant to address the issue. This 'preferred approach' indicates, better than many speeches, how mentors express what seems essential to them for the cultural entrepreneurs they supports. It is a form of real-time assessment of their expertise in terms of cultural entrepreneurship issues in reference to the territorial and cultural context for which they are responsible. Plus, in the background, questions about the possible deployment of these young creators in other territories: needs in the network and possible contributions by the network.

Plus, as a teaser, the beginning of a tool library to support projects after curation by mentors.

The whole is obviously greater than the sum of its parts.

Questioning practices & constructing shareable tools ...

Binder 6 - WP2 REL
Mentoring & cultural entrepreneurship

Second level: 4 summary sheets on, for each of the partners, all the responses by each of the mentors.

The six entry points we explored together - Budget and business model; Marketing, communication; Networking; Organisation and management; Legal; Start-up strategy and development - cover the global questioning of young entrepreneurs. For mentors, they are structured to help support the project's global expression.

This first summary proposal that we are presenting thus makes it possible to illustrate in concrete terms the general philosophy of the support that each of the network's mentors can offer to young project leaders who wish to mobilise the transnational network.

Third level: 7 summary sheets – 6 themes, one cross-cutting - which cross-reference the responses relating to the different dimensions of project development to propose an outline of the vision of the cross-cutting contribution of the network for cultural entrepreneurs: in terms of direct complementarity and also in terms of observing the interest of certain major differences!

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Mentor's
views on

7.1 - Cultural Entrepreneurship Budget

About Budget

Interview

Jacques Chabrilat

+ Combustible President
+ Consultant
+ Researcher

Country 



My advice / My idea

Be pragmatic. Think about "your" budget but also where to get the money...Because you will be using this budget for yourself, but also to communicate.And don't dig too deep at first...But ... think immediately in the long term ... first the project, then the money ...

My expertise about the subject

With Combustible, and as a trainer, I worked with all types of companies, small, large, public, private, underground ... in multiple cultural sectors.In coaching, training, consulting, auditing ...And I still work with a lot of companies in the music business (festivals, venues, producers, etc.)

My potential limits as a mentor

If you want to build a start-up and raise private funds, we will have to find a better mentor!My expertise is more in associations and public funding ... and mainly in France.But finance is an international language.

What expertise I'd like to find among the network, to complete mine?

More directly commercial approaches would be very complementary.And understanding how our American, Norwegian, Italian, ... colleagues deal with these issues ... to be able to explain them and to ask them when appropriate if the questions go beyond me ...

My dedicated supporting documents

Télécharger : [grant_application_france.pdf](#)

Télécharger : [financial_forecasting_tool_-_light_version.xlsx](#)

Télécharger : [public_theater_analytical_overview.xlsx](#)

Why it's relevant? How to use it?

1 - Grant application France

To get ready to apply for a grant in France! A very "accounting" presentation but with a specific organization ... and to learn a little French!

2 - Financial forecasting tool - light version

For a multi-year projection ... that starts from simple things (what equipment to start with ...) to a financing plan (how much? how? where ...).Artistic projects are indeed part of a entrepreneurial approach (even a modest one)

3 - Public Theater Analytical overview

Which business model? And therefore, how to structure the budget in relation to the company's organization?An example based on a public theater ... but which can perfectly adapt to a more commercial project. The terms change, the logic of the project changes.To improve your French on cultural management terms!

About Budget

Toolbox

Jacques Chabrillat

- + Combustible President
- + Consultant
- + Researcher

Files to download

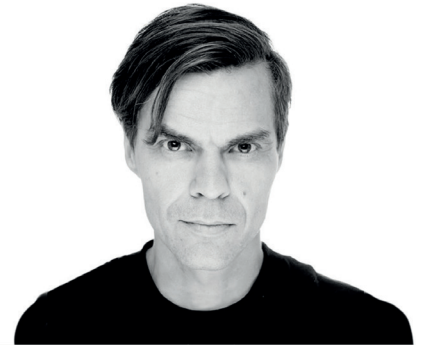
- Grant application for France
- Financial forecasting tool
- Public theater analytical overview

About Budget

Interview

Stein Bjelland

- + Elefant founder and president
- + Consultant
- + Lecturer



Informations Founder Elefant

Project Excellent Mentoring for Artists

Country 

My advice / My idea

Make a solid plan! That will be the most important thing to do before starting making a realistic budget. And do not forget the devil is in the details. I always break my project down to very comprehensible bits and pieces and look at it with my budget glasses on: What implications will my activities have on both cost but also on funding opportunities? Do I have the numbers right? What will be the X-factor and risk I need to take into consideration? How will I be able to respond and report on changes both to the project and the budget. Again - my main advice will be to spend enough time planning the project and not to forget the small details.

My expertise about the subject

I have been running projects within the arts and music space for over 30 years so I am getting pretty good at it. I think. I have also been involved in both private and public funding. I get the difference between hard investment capital and soft public funding. I think I understand both those worlds and what kind of expectations different capital comes with. But also the opportunities they bring.

My potential limits as a mentor

Sometimes I think budgeting and financial reporting is a bit boring. So maybe there are others that fancy a nice and clean excel document better than I do.

What expertise I'd like to find among the network, to complete mine?

Good excel skills, tidy reporting and budgeting. Good financial overview!

About Budget

Interview

Nicholas Sansano

+ Associate chair
+ Director of production



Country

My advice / My idea

I would seek out existing organizations who are focused on non-profit arts and culture topics. These would include Foundations, local civic organizations, cultural foundations and organizations that may be part of a museum or heritage organization, universities, and registered state sponsored programs that fall under the umbrella of Cultural Affairs. I also would seek out cultural affairs arms of major corporations. Of course this means that you are softly endorsing the company and its policies...

My expertise about the subject

My expertise is limited, but knowing how little money is available from the state or city, I could advise where not to look and what not to expect in a profit driven environment like NYC.

My potential limits as a mentor

I have very limited experience working in the non-profit, cultural affairs sector.

What expertise I'd like to find among the network, to complete mine?

How to administratively deal with Foundations and Cultural Affairs based grant providers.

About Budget

Interview

Marc Plotkin

- + Assistant Arts Professor
- + Co-Director of business & technology
- + Musician & Entrepreneur



My advice / My idea

Opportunities for funding an entrepreneurial venture in the United States really fall into a few categories:

1 - Sales

The first choice for funding a new venture is to have paying customers! Not only does this address budget issues but it also proves the validity of the venture (from a sustainable business perspective) if looking to bring in investors later.

2 - Grants

Grants are typically of smaller quantities in the United States, but there are quite a lot of them meant to support young creatives and entrepreneurs. These are typically hosted by either private foundations or corporations looking for a marketing win. These are great as they're essentially "free" money, however, they are very competitive since they're the only investment option in the US that doesn't take equity in the project.

3 - Crowdfunding

This is another great option if you're not quite ready to find individual investors to support your project. Platforms like Kickstarter or IndieGogo for rewards-based crowdfunding are quite reliable (if the campaign is properly marketed), and there are even equity-based crowdfunding options now if you are willing to part with ownership but to many small investors rather than a few big ones.

4 - Angel Investors

Angel investors are typically wealthy experts in certain areas that can provide (ideally) both a check as well as expertise and connections. Entrepreneurs will need to compute what their current valuation is to determine how much of their business they'll be parting with before deciding to accept funds.

5 - Venture Capital

VC is essentially the same deal structure as Angel Investment however the source of funds is from a larger group of people known as LP's (Limited Partners). Deal size is typically larger at VC level. Only do this if you can guarantee a path to a large exit event for investor return.

My expertise about the subject

I've raised funds for both music and technology ventures.

My potential limits as a mentor

Mainly familiar with the US market.

What expertise I'd like to find among the network, to complete mine?

Opportunities internationally

About Budget

Interview

Marco Bocola

+ CEO VectoRealism



Country 

My advice / My idea

I think there's one simple tip that can fit both profit and loss forecasting process: they don't have to be exorbitant! When you start a new cultural project there's a lot of things you can do with little money or almost for free. In the same way, don't exaggerate revenues to force a profit: there are probably different ways of reaching your goal. Choose a very simple budgeting or business planning tool (a 5x5 Excel sheet could fit even a huge idea), concentrate on the essential and try not to overestimate both revenues and costs: the risk would be to get demoralized. Last but not least: try to think about your approach to taking risks. It could be useful to build different scenarios depending on your risk acceptance level.

My expertise about the subject

Beyond the experience with my company I've been involved in several business planning sessions, startup competitions and calls that required detailed financial planning. Ah, I almost forgot: in secondary school I also studied accountancy! This was 25 years ago, but basic principles didn't change a lot.

My potential limits as a mentor

Finance and accounting are not the love of my life. Just like a lot of creative people, I consider dealing with money and numbers a potential party-pooper, and I look at Excel sheets with suspicion and fear.

What expertise I'd like to find among the network, to complete mine?

I'd really love to find someone capable of doing Excel VB-macros and forecast reports with beautiful charts like the ones of the big-4! But I can deal with just meeting smart and experienced people who love to get things done in a sustainable and possibly profitable way.

My dedicated supporting documents

Télécharger : [laser_breakeven_price.xls](#)

Télécharger : [proiezione_per_vitti.xlsx](#)

Why it's relevant? How to use it?

"proiezione per Vitti.xlsx" (literally, projection for a guy called Vittorio) is the real file we shared with the top-level Italian angel investor who gave us money in 2015. Looks naive now, doesn't it? But at that time, it worked.

Moral is: you don't always need complex financial models, just focus on your project and creativity!

"Laser Breakeven Price.xls" is another "historical relic" we used when we started our business. It is straight, simple and completely inaccurate, but at that time gave us the right motivation to invest our money.

Binder 7.1 d+ – VectoRealism / Italy

About Budget

Toolbox

Marco Bocola

+ CEO Vectorealism

Files to download

- Laser breakeven price
- Proiezione per vitti

7.2 - Cultural Entrepreneurship

Marketing & Communication

About Marketing

Interview

Jacques Chabrilat

- + Combustible President
- + Consultant
- + Researcher

Country 



My advice / My idea

Find the right balance! Sometimes young entrepreneurs disregard the marketing dimension ("only art is important! and my political statement!"). Sometimes they over-invest the image, the brand, the place on social networks ... ("Let's gain market share, and then we'll see ..!"). Marketing is a tool for your project! And be consistent! The communication around the project must be consistent with your values, your objectives and your management.

My expertise about the subject

With Combustible, and as a trainer, I worked with all types of companies, small, large, public, private, underground ... in multiple cultural sectors. In coaching, training, consulting, auditing ... And I still work with a lot of companies in the music business (festivals, venues, producers, etc.)

My potential limits as a mentor

If you are looking for advice on visuals, images ... look elsewhere! My advice will be more about the overall coherence of the means used. Consult creative people but remember that you are the one who carries the project!

What expertise I'd like to find among the network, to complete mine?

The detailed knowledge of the possible networks of your development (customers, media, prescribers, ...) and of the constraints (prices, tariffs...) obviously depends on the countries in which you want to work. We have the resource!

My dedicated supporting documents

Télécharger : [plan_de_communication.doc](#)

Why it's relevant? How to use it?

The communication plan for a music festival. It's very classic, but it describes the level of detail and anticipation needed ... planning is part of the process! Keep working on your French ...

About Marketing

Toolbox

Jacques Chabrilat

- + Combustible President
- + Consultant
- + Researcher

Files to download

- Plan de communication

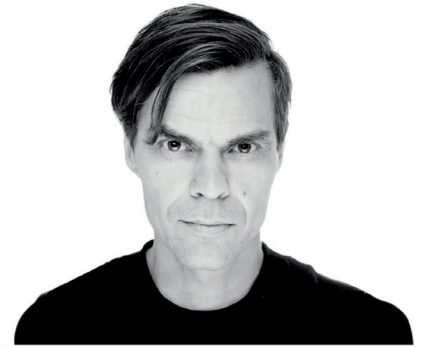
About Marketing

Interview

Stein Bjelland

- + Elefant founder and president
- + Consultant
- + Lecturer

Country 



My advice / My idea

To be effective and precise when it comes to marketing it 100% necessary to understand your project and what and to whom you are marketing towards. Understand your audience and where to find them. Then focus! Don't waste time and money on people that will not be interested in what you try to sell and offer. Do your homework before activating a campaign.

My expertise about the subject

Its Ok+. I am not a specialist but understand how marketing and communication works but I am not a specialist when it comes to tools, insight and tricks.

My potential limits as a mentor

Detail insight and understanding to tools and how to implementing campaigns.

What expertise I'd like to find among the network, to complete mine?

People with specialized marketing and communication skills.

Binder 7.2 c – Clive Davis Institute / USA

About Marketing

Interview

Marc Plotkin

- + Assistant Arts Professor
- + Co-Director of business & technology
- + Musician & Entrepreneur

Country



My advice / My idea

Everything has to start with properly identifying who your audience is and then reverse engineering how you would reach them. There's no reason to guess at this. Show your product/service to people and out of the people who seem to genuinely love it, look for patterns in where their attention is. Are there commonalities to who they follow online? Are there commonalities to which artists they listen to? Etc.

Then, use that data to inform what your marketing plans should be. If lots of people who like your product/service say they also like something unrelated to you, you should still market to that audience.

My expertise about the subject

I currently run marketing campaigns for multiple major record labels. Have also created online services used by thousands.

My potential limits as a mentor

Mainly experienced in music and web contexts.

What expertise I'd like to find among the network, to complete mine?

New tactics to market when more and more people allow algorithms to curate their consumption more than who they follow.

About Marketing

Interview

Marco Bocola

+ CEO VectoRealism

Country 



My advice / My idea

Not everyone has to like you! Find a specific target for your project, and stay focused on that. A few raving fans are worth more than thousands of silent “followers”.

My expertise about the subject

I've done most of the marketing for my business using digital tools, mostly SEO. This is my core and direct experience. I also worked as a copywriter in an advertising agency for a year, but I consider that experience more relevant for creativity than for real marketing.

My potential limits as a mentor

I've never been involved in huge marketing campaigns for cultural projects, except as a supplier.

What expertise I'd like to find among the network, to complete mine?

I'd love to learn from a professional how to plan and deliver a marketing and communication campaign.

7.3 - Cultural Entrepreneurship Networking

About Networking

Interview

Jacques Chabrilat

- + Combustible President
- + Consultant
- + Researcher



Country 

My advice / My idea

Network is a very broad notion. And certainly much more than the simple "commercial network", or the potential partners – public, private, non-profit, ... - of your projects. Think more "resources", perhaps ! And this, in all the dimensions of your company: suppliers, collaborators, direct or indirect, prescribers, customers ... Everyone you're going to want to work with, in fact... This raises a question: how can they be concerned by your project: your "economic model", your values, ... This should bring us back to the strategy side. (to be seen later!)

My expertise about the subject

With Combustible, but also as a trainer, I have worked with all types of companies, small, large, public, private, underground ... from a wide range of sectors (performing arts, visual arts, libraries, museums, ...) In coaching, training, consulting, auditing ... And I still work with a lot of companies mainly in the music business (festivals, venues, producers, ...)

My potential limits as a mentor

Each project has its own context, history and environment. I can tell you a little about the French context, public partners, performing arts networks ... but, to go elsewhere, you will need mentors who know the territory you want to discover!

What expertise I'd like to find among the network, to complete mine?

That of very different territories, precisely, other ways of doing things! And the possibility of imagining new crossings?

My dedicated supporting documents

Télécharger : [bm_canvas_culture_english.pdf](#)

Télécharger : [bm_canvas_culture_daitails_francaais.pdf](#)

Why it's relevant? How to use it?

The business model canvas is a classic strategic management tool.

The one we propose here has been developed for cultural companies in Europe ...

So you will find different ways to name things.

In English, and in French !

As far as the "network" is concerned, focus on : "with whom?", "channels", "key resources and activities" That's where it's at!

Toolbox

About Networking

Jacques Chabrillat

- + Combustible President
- + Consultant
- + Researcher

Files to download

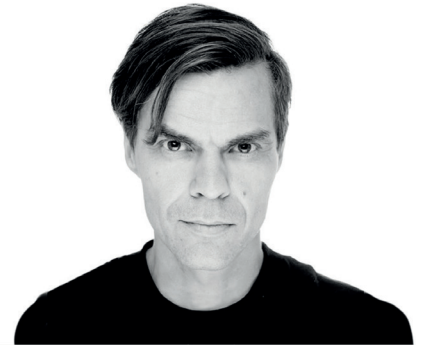
- Business model canvas for arts and cultural organisation
- Business model canvas culture - details

About Networking

Interview

Stein Bjelland

- + Elefant founder and president
- + Consultant
- + Lecturer



Country 

My advice / My idea

Be yourself! Be prepared and ready to engage. Do your homework: who will be there and who are they? And have a plan for the networking. What and why. AND be nice and not pushy! Try to understand the context and the culture. Have fun.

My expertise about the subject

Very good. 30 years of experience!

My potential limits as a mentor

Language issues.

What expertise I'd like to find among the network, to complete mine?

New tips and tricks.

About Networking

Interview

Nicholas Sansano

- + Associate chair
- + Director of production

Country



My advice / My idea

See my answers for marketing ...it's the same starting point. A narrow focus at the start that eventually expands to be more inclusive.

My expertise about the subject

I know how to talk to people and how to direct others to talk to people. Never ask for, always give at first and allow a natural symbiotic relationship to develop. Everyone needs something - if we start by saying what can I do for you the conversations takes on a wholly different tone than one that starts with what can you do for me.

My potential limits as a mentor

I don't get round as much as I used to. I am limited to my interest and age groups to an extent. I do not have my nose out there constantly sniffing - I am not cutting edge.

What expertise I'd like to find among the network, to complete mine?

Awareness of a younger demographic, understanding new behavioral tendencies.

About Networking

Interview

Marc Plotkin

+ Assistant Arts Professor
+ Co-Director of business & technology
+ Musician & Entrepreneur

Country 



My advice / My idea

Make it about picking people that you'd like to learn from. Don't pitch yourself. People love to feel special so I always recommend that you identify someone you'd like to get to know and reach out with questions about their career path/work. Make them feel flattered that you're interested in them. Don't push anything about yourself. Assuming they're not a total narcissistic (statistically pretty rare), they'll start to be interested in you and you'll have an opening to share what you were always hoping to share.

My expertise about the subject

Have built a large network of some of the top performers in music, media, and technology.

My potential limits as a mentor

Used to the American market primarily.

What expertise I'd like to find among the network, to complete mine?

Always looking to connect with more smart people!

About Networking

Interview

Marco Bocola

+ CEO VectoRealism

Country



My advice / My idea

Believe in Aperitivo! A famous sociologist, Mark Granovetter, said that weak ties are the best way to find business opportunities, and I totally agree with him. I don't really believe in "elevator's pitch" (sounds claustrophobic to me), I would strongly suggest an "aperitivo's pitch".

My expertise about the subject

The power of networking is a classical topic for sociologists, especially for the ones focused on organization and labor. As a researcher I've been part of a team who studied the famous "distretti industriali", the peculiar Italian way of being very competitive in specific business industries by using networks of small and micro enterprises. But: what does it have to do with creative people? Apparently nothing, but I can assure there's a lot to learn from history.

My potential limits as a mentor

As you can read in my previous answer, I could easily become theoretical on this topic. Speaking about practical contributions, I can say that my experience is mostly in the design and ICT industry.

What expertise I'd like to find among the network, to complete mine?

I'd love to learn how to approach networking in huge countries like the US, and share industry-specific tips.

My dedicated supporting documents

Télécharger : [labs_map___fablabs.pdf](#)

Why it's relevant? How to use it?

The FabLab Network is an incredible example of a spontaneous, global and connected entity that shares the same vision and language. The website [fablabs.io](#) lists hundreds of organizations

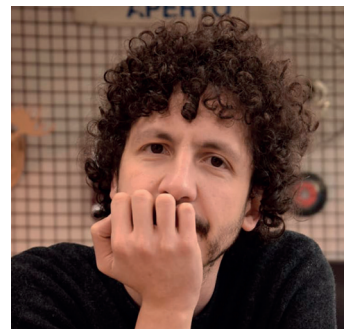
Binder 7.3 d+ – VectoRealism / Italy

About Networking

Toolbox

Marco Bocola

+ CEO VectoRealism



Files to download

- Fab labs map

7.4 - Cultural Entrepreneurship Management & Teamwork

About Management

Toolbox

Jacques Chabrilat

- + Combustible President
- + Consultant
- + Researcher

Country 



My advice / My idea

Building the right team for the project is one of the keys to success. Knowing how to lead it is probably the next! It can be done empirically, as you go along. But it's not a bad idea to take some time to dig into it! This implies two things: 1) projecting the desired evolutions and the necessary skills (see "Network"); 2) imagining the most adapted option to your vision of team management (salaried employees, volunteers, subcontractors, independent workers, ...). Take the time to think about what you want, and what you are willing to do! A great idea can quickly run into difficulties if the different stakeholders are not motivated by a common and shared approach! This is your job as a manager.

My expertise about the subject

With Combustible, but also as a trainer, I have worked with all types of companies, small, large, public, private, underground ... from a wide range of sectors (performing arts, visual arts, libraries, museums, ...) In coaching, training, consulting, auditing ... On studies of organization, team building, salary policy ... And I still work with a lot of companies mainly in the music business (festivals, venues, producers, .)

My potential limits as a mentor

Depending on the country, the rules governing work can be very different. They are, in France, quite rigid, and framed by legislative texts which it is advisable to know (including to be creative!). From one country to another, these rules and practices change... The question of management - how to make this team live - will remain as important.

What expertise I'd like to find among the network, to complete mine?

Find yourself another mentor on this last and specific subject!

My dedicated supporting documents

Télécharger : [cnpsv_metiers_de_ladministration.pdf](#)

Télécharger : [www.syndeac.org-nao2022-16052022-orga-signataires-1.pdf](#)

Why it's relevant? How to use it?

Knowing how to describe jobs precisely is a very good basis for thinking about an organization. The two attached documents propose precise definitions of the jobs and functions of the entertainment industry, from a French point of view ("CNPSV" file).

And the question of wages, of course ("syndeac" file)!

To be explored, then.

This will not solve the question of the management of these teams!

Consult the website of the "commission paritaire du spectacle". <https://www.cpnfsv.org/accueil> Guide des métiers

And work on your French, by the way!

About Management

Toolbox

Jacques Chabrillat

- + Combustible President
- + Consultant
- + Researcher

Files to download

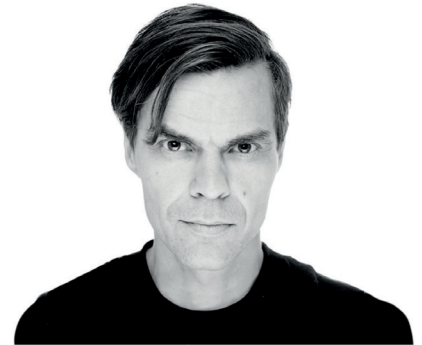
- Administration jobs
- Accords sur les salaires

About Management

Interview

Stein Bjelland

- + Elefant founder and president
- + Consultant
- + Lecturer



Country 

My advice / My idea

Select good and great people on your team. People who complement your skills. Remember to make them good. Its not about you. Its about the project. Have fun. Work hard. Be forthcoming on expectations and goals. Be transparent and prepare for what's coming next. Balance details and overview.

My expertise about the subject

Many years, many people and many projects. Good and bad ones. And I am an educated teacher. Not a bad education if you want to move into management and organizing teams. Been running festivals for over 15 years too.

My potential limits as a mentor

Better understanding on different work cultures in countries I have not worked a lot.

What expertise I'd like to find among the network, to complete mine?

Different approaches on managment and team organizing.

About Management

Interview

Marc Plotkin

- + Assistant Arts Professor
- + Co-Director of business & technology
- + Musician & Entrepreneur

Country 



My advice / My idea

I would think about collaborating with people that you're already practiced at making things with. You want quick communication and the ability to understand each other right away.

My expertise about the subject

I've started, grown, and sold two companies. Currently building a third.

My potential limits as a mentor

I know about management in the context of being the founder. If you want to know about management at a legacy company, I'm not the guy.

What expertise I'd like to find among the network, to complete mine?

Always open to more ideas!

About Management

Interview

Marco Bocola

+ CEO VectoRealism



Country 

My advice / My idea

First, I want to share some bad advice: if you had the idea, you're the boss! Now, in real life: not every creative person could be also a good manager, and you have to deal with it. And start thinking about what is your core competence and what, on the other hand, is delegable. If you have fear of losing control of your idea, you're right: this could definitely happen. But good mentors can surely help you choose the right governance structure for your team.

My expertise about the subject

As a researcher I studied a lot about management and human resources. I learned that great teams are about personalities, not skills (you can read it also on HBR). I also worked for two years as HR Manager in a big company. I consider myself an experienced arguer and I can share some success cases too.

My potential limits as a mentor

Every aspect of a project is strongly connected. A specific advice on the team could be useless without a good legal, strategic and also psychological mentorship! So, my potential limit as a mentor is that (luckily) I'm not a lawyer and neither a psychologist.

What expertise I'd like to find among the network, to complete mine?

In my career I worked with big companies and with micro start-ups, always in the design and tech field. I'd love to find industry-specific expertise in the music industry.

My dedicated supporting documents

Télécharger : [cipolla_laws.pdf](#)

Why it's relevant? How to use it?

Carlo Cipolla was a famous Italian economic historian. He also taught in Berkeley University, in California. "The Basic Laws of Human Stupidity" is a short essay written for his friends, very ironic and brilliant. I'm sure it could still be more helpful than a Harvard Business Review article or a TED talk!

Binder 7.4 d+ – VectoRealism / Italy

About Management

Toolbox

Marco Bocola

+ CEO VectoRealism



Files to download

- Cipolla laws

7.5 - Cultural Entrepreneurship

Legal

About legal

Interview

Jacques Chabrilat

- + Combustible President
- + Consultant
- + Researcher

Country 



My advice / My idea

An organization is a tool for the project. A legal status, too, therefore. But what is the most appropriate tool? Think about your business model, obviously. But also your value system! And don't forget that you are not alone... the other members of your team may have ideas, desires. And your institutional environment is also an element of the reflection. Depending on whether you are aiming for public funding or, on the contrary, fundraising, the choice of the appropriate status may vary. Even in the future life of the company. Freelance, Company, Non-profit, Cooperative, Commercial enterprise, the options are multiple ... and with an impact on issues such as taxation, wage policy, ...

My expertise about the subject

With Combustible, but also as a trainer, I have worked with all types of companies, small, large, public, private, underground ... In coaching, training, consulting, auditing ... On company creations, but also on changes of legal status... And I still work with a lot of companies in the music business (festivals, venues, producers, ...)

My potential limits as a mentor

With Combustible, we have a good understanding of French issues. With a real expertise on the link between legal status, governance, management ... But the world is a big place, and legal forms can differ significantly.

What expertise I'd like to find among the network, to complete mine?

The knowledge of the legal status in the different countries, and of their more or less appropriate character according to the projects and practices constitutes certainly a major resource of the network of E.M.A. mentors.

My dedicated supporting documents

Télécharger : [fiche_irma_statuts.pdf](#)

Why it's relevant? How to use it?

This data sheet describes in detail a very specific context: that of music companies in France. You should particularly consider the possible choice of legal status according to the local partnership context. And extrapolate on your own situation!

About legal

Toolbox

Jacques Chabrilat

- + Combustible President
- + Consultant
- + Researcher

Files to download

- Fiche IRMA

Binder 7.5 b – Elefant / Norway

About legal

Interview

Stein Bjelland

- + Elefant founder and president
- + Consultant
- + Lecturer

Country



My advice / My idea

Do your homework and then compile a list of questions. This is usually a pretty complicated area of expertise and very connected to legal practice and structure in different countries. Find someone who understands this and have the expertise. Ask for help!

My expertise about the subject

Pretty good in Norway and the Scandinavian market. Also not too bad in the US. And I get the structures and deal making in the international music industry.

My potential limits as a mentor

I know my limits and need others to be able to fill in my blanks outside my expertise.

What expertise I'd like to find among the network, to complete mine?

Insight to different practices in different markets and countries. More detailed legal insight re the EU.

About legal

Interview

Nicholas Sansano

+ Associate chair
+ Director of production



Country

My advice / My idea

Find a lawyer or manager or business affairs person or community sponsored business affairs programs that understands the local laws. What is an LLC? What is an S Corp ? What is a 501 c3 charity/non-profit, etc...and which structure works best for me?

My expertise about the subject

Being a self employed professional for many years I have learned the tax codes and business structures that can help protect the resources of a small business. I have experience in commercial property ownership - business structures, tax codes, etc...

My potential limits as a mentor

I am not a lawyer, nor am I a tax attorney.

What expertise I'd like to find among the network, to complete mine?

Someone confident enough to know the most up to date business and tax and zoning laws.

About legal

Interview

Marc Plotkin

- + Assistant Arts Professor
- + Co-Director of business & technology
- + Musician & Entrepreneur



It's essential to put up a "wall", so to speak, between one's personal assets and that of a venture. As soon as you're putting yourself out there, you do run the risk of someone possibly taking legal action against you and your personal assets being up for grabs. Creating (in the United States), an LLC, an S-Corp, or a C-Corp are all methods of completely separating your personal assets from that of the project. Each incorporated option have different tax implications (again, specific to the US). LLC and S-Corp allow you to communicate to the government (the IRS, Internal Revenue Service) about whether or not they should tax the company OR you, but not both. C-Corp, allows for a lot of flexibility in terms of geography and number of shareholders but a large price is paid for that in the form of paying taxes twice, once as the company, and then again when payment is received by the company's employees.

About legal

Interview

Marco Bocola

+ CEO VectoRealism



Country 

My advice / My idea

If you're at the very beginning of your project, my suggestion is to let you guide by funding opportunities in your scenario. For example, there are specific calls for NGO, non-profits, associations or private companies. You can even structure your organization based on the typical funding opportunity or even temporarily just to apply for a contract (in Italy we have a specific legal form for that called ATS - "associazione temporanea di imprese").

My expertise about the subject

I am actually the CEO of a private company, President of the "Make in Italy" association, and a Board member of "CPSM" association. For each of these experiences I had to develop negotiation skills to deal with notaries and lawyers, and I learned the potential benefit of good legal advice.

My potential limits as a mentor

I can share my experience for sure but legal stuff is very specific and often requires dealing with specialists.

What expertise I'd like to find among the network, to complete mine?

Legal consultancy could be very expensive, but the good news is that this kind of advice could be easily shared among a network to build a "knowledge base" of basic legal stuff needed to start a cultural project.

My dedicated supporting documents

Télécharger : [statuto_di_associazione.docx](#)

Why it's relevant? How to use it?

This is the statute of my "Make in Italy" association. Unfortunately it's in only Italian, but it's a good example of the core governance document of a non-profit organization in Italy. It contains a lot of rules about how to take decisions, about operations and the purpose of the association. This kind of documents are usually (but not mandatorily) written by a notary, but their core content is always sent up to the founder.

Binder 7.5 d+ – VectoRealism / Italy

About legal

Toolbox

Marco Bocola

+ CEO VectoRealism

Files to download

- Statuto di associazione

7.6 - Cultural Entrepreneurship Strategy

About Strategy

Interview

Jacques Chabrilat

+ Combustible President
+ Consultant
+ Researcher

Country 



My advice / My idea

You could start with this point! Or finish on it... Because, quite often, strategic intentions appear along the way... For a fairly obvious reason: nothing will go as planned! But it is nevertheless good to look into this question, which can turn out to be rather inextricable... "Where do we want to go?". This obliges you to adopt a very global vision of all the questions that could arise for you to start and develop your project. Money, people, territories, your values, taxation, social law, banks, your network, your idea of art... The question of consistency is key here! It is not a question of planning everything, but of trying to find harmony between all the dimensions of your business... (the business-model canvas is a very appropriate tool for this reason, even if doing business is not your goal!) Or, rather, go for it, and see...

My expertise about the subject

With Combustible, but also as a trainer, I have worked with all types of companies, small, large, public, private, underground ... In coaching, training, consulting, auditing ... For start-ups, but also artist squats... And I still work with a lot of companies in the music business (festivals, venues, producers, .)

My potential limits as a mentor

With Combustible, we work rather for non-profit projects. One of the reasons is that, in France, the cultural sector has historically been conceived in terms of a mixed economy. Sales, but also subsidies! If your approach is that of a start-up with strong commercial objectives ... we may not be the best to help you. However, strategic management is still an international language!

What expertise I'd like to find among the network, to complete mine?

E.M.A.'s network of mentors is here to allow us to share ideas, experiences, find appropriate solutions. And, perhaps, innovative!

My dedicated supporting documents

Télécharger : [1._business_model_canvas.pdf](#)

Télécharger : [2._eisenhardt_making_fast_decisions_amj_1989.pdf](#)

Télécharger : [3._calvin_hobbes_-_last_minute_panic.pdf](#)

Why it's relevant? How to use it?

The business canvas, again. To think that everything revolves around your project, your "value proposition". And the reverse is also true!

To dig deeper... A research article, in English, which constitutes a reference on the question of strategic management. A lot of complicated words, but try anyway.

And the more simplified version!!

Binder 7.6 a+ – Combustible / France

About Strategy

Toolbox

Jacques Chabrillat

- + Combustible President
- + Consultant
- + Researcher

Files to download

- Business model canvas
- Eidenhardt - Making fast decisions
- Calvin Habbes - Last minute panic

About Strategy

Interview

Stein Bjelland

- + Elefant founder and president
- + Consultant
- + Lecturer

Country



My advice / My idea

Do you really want to do this?! Are you read for this? Do we think this is a good idea? If the answer is yeah, lets sit down and discuss and talk more.

My expertise about the subject

I have started quite a few companies and been a music manager. I am also a sertified mentor for the Norwegian governments body for innovation and start ups : Innovation Norway. I do a lot of strategic work for start ups and companies with the creative space. And I have had successes and great failures!

My potential limits as a mentor

Detailed insight to different industries outside my core competence.

What expertise I'd like to find among the network, to complete mine?

Different approaches to mentoring and advising start ups. Always on the look out for new ways to do things.

About Strategy

Interview

Marc Plotkin

+ Assistant Arts Professor
+ Co-Director of business & technology
+ Musician & Entrepreneur

Country 



My advice / My idea

Minimum Viable Product + Product-Market-Fit = Growth Potential

If you want to create a startup, you want to make the smallest/fastest version of providing some type of value. Then, you want to immediately get this in the hands of lots of potential users/audience until you see that it's consistently resonating with a certain market. This means you have potentially found the right market for you and that's the market you should scale reaching (proper marketing; ads, influencers, etc.) -- avoid the temptation to do any type of marketing at scale until you have Product-Market-Fit. And if you completely fail to find any market that finds value in what you've made, you either have to improve your minimum viable version so it's better, or you may have proven that "there is no market" for what you've made which is also good to know so you can move on to a different project.

My expertise about the subject

I've founded multiple startups and advised countless others.

My potential limits as a mentor

Pretty confident in this one :-)

What expertise I'd like to find among the network, to complete mine?

Always curious to know how others do it!

About Strategy

Interview

Marco Bocola

+ CEO VectoRealism



Country 

My advice / My idea

In the last few years a lot of strategy gurus have sprung up, and it's quite easy to find answers and advice on the internet, like the famous HMW question ("How might we"), the "one secret phrase that all top innovators use." From my point of view, strategy is simply looking beyond your nose. If you see a "big picture" you're a lucky guy. But also a "medium-size picture" could fit most of the projects.

My expertise about the subject

In my career I worked with top-level business strategy consultants, mostly for big companies. One of the catchphrases that I heard the most in that environment was "give me the clock, I'll tell you what time it is", meaning that sometimes the work of a consultant is simply to "reveal" something that is already there, not to find anything new.

My potential limits as a mentor

My experience as a business consultant could lead me to use tools, approaches and mindset that fits big companies more than small scale creative projects.

What expertise I'd like to find among the network, to complete mine?

As for the other topics, I'd love to hear music industry specific advice.

My dedicated supporting documents

Télécharger : [vectorealism_ideas_collections_sheet.pdf](#)

Why it's relevant? How to use it?

"Vectorealism ideas collection sheet" is the "first assessment" questionnaire tool that we use in Vectorealism to evaluate projects for incubation, sponsorship or mentoring programs. It is a synthesis of what we consider relevant and a useful tool to organize and present an idea.

Binder 7.6 d+ – VectoRealism / Italy

About Strategy

Toolbox

Marco Bocola

+ CEO VectoRealism

Files to download

- Vectorealism ideas collections

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Excellent Mentoring for Artists

Binder
8
REL

Bilan e.m.a
WP2 REL

Cultural entrepreneurship & Mentoring

France

Binder 8.1 - WP2 REL Cultural entrepreneurship & Mentoring

Brief presentation

Combustible is a cultural project development consultancy, both for young entrepreneurs and also for public systems. Active in SW France, *Combustible* has also developed its know-how in the field of European project engineering: the association leads You&I, E.M.A. and tomorrow REACH projects.

Players & know-how (+ network)

Carine Adsuar-Puyo – supported by Jacques Chabrillat – is the main operator in support systems implemented by *Combustible*. She is also supported by the Local Support System (DLA) introduced by the French government for associative projects in the cultural field.

Audiences & main angle

Combustible mainly works in non-lucrative fields with mixed economy projects. Its expertise with regard to public funding is combined with an entrepreneurship approach based on making players more independent. Its audiences are diverse, with a focus on live entertainment, amongst other things. The questionnaires and associated resources illustrate an approach which combines a value centred on project leading values for use in an institutional, and rather complex technical and administrative environment.

Support needs in the network

Highly sensitive to general interest aspects and marked by a DIY philosophy, *Combustible* will be able to mobilise the transnational network of mentors on more capitalistic and commercial projects, as well as support mobility actions for young entrepreneurs.

Contribution in the network

Combustible is able to provide transnational project leaders resources and supports in terms of public and quasi-public policies, with France as an emblematic example. For mentors associated with the network, *Combustible* is a landing point for Western Europe, at the junction between classic entrepreneurship and the search for general interest for projects which concern both encouraging independence on the private market and the mixed economy.

Norway

Binder 8.2 - WP2 REL
Cultural entrepreneurship & Mentoring

Brief presentation

Elefant is a multidisciplinary group of cultural and creative entrepreneurs. Starting out as a simple tool for sharing resources, *Elefant* has progressively developed collaboration and a strong local presence, leading to a more proactive support approach for cultural projects. As a local player at its Stavanger site, *Elefant* is also involved in both national and transnational development schemes, mainly in the music industry.

Players & know-how (+ network)

Stein Bjelland – supported by Tom Isachsen – structures its action with *Elefant's* entrepreneurs with implications in terms of national support institutions for the international development of the Norwegian cultural sector.

Audiences & main angle

In terms of support, *Elefant* highlights these two dimensions – strong local presence and deployment for export – with a pragmatic and selectively opportunistic approach. The questionnaires illustrate a cultural entrepreneurship approach, above all focussed on the initiative of players and their ability to progressively adapt to an increasing number of partnerships and local areas.

Support needs in the network

Finding transnational resources and support points is an integral part of *Elefant's* approach. The network of mentors can help to understand and take into account the context of the possible expansion territories of Norwegian entrepreneurs.

Contribution in the network

Elefant has proven know-how in the field of entrepreneurship and is actively involved in national bodies supporting cultural sectors, making it a particularly interesting resource for young cultural entrepreneurs wishing to collaborate with northern countries.

For the network of mentors, this singular identity of cultural entrepreneurship turned towards export provides a particularly interesting point of support, a halfway house between private commercial dynamics and general interest of in terms of local development.

United-States

Binder 8.3 - WP2 REL
Cultural entrepreneurship & Mentoring

Brief presentation

At NYU – New York University – **The Clive Davis Institute of Recorded Music** - is a higher education establishment whose aim is to “provide students the skills necessary - commerciales, creative and intellectual - to emerge as creative and visionary entrepreneurs in the evolving worldwide music industry”.

Players & know-how (+ network)

Mark Plotkin and Nick Sansano include mentoring throughout the course. They are supported by a team of lecturers, most of whom have experience in the job, in the artistic, technical, production and communication fields. This intense national network is also supported by NYU's overseas campuses.

Audiences & main angle

Clive Davis students are taught entrepreneurship as a key part of their course. Regarding the nature of the North American music sector, emphasis is put on the potential for developing, searching for and identifying opportunities. The questionnaires illustrate an approach where the ability to “sell” a project, and find suitable validation is essential, even for an increasing number of young entrepreneurs who do not necessarily adhere to the capitalist point of view.

Support needs in the network

Extending the potential of young entrepreneurs' projects involves being present in the local area, but also better identifying the potentials of these new areas. This means taking into consideration their characteristics, constraints, and also the potentials they see, for example in terms of funding, using a network of mentors who are experts in their field and based on shared values.

Contribution in the network

For the network, *Clive Davis* represents a privileged point of entry into North America, reinforced by the potential to make professional contacts via the team of lecturer/entrepreneurs. Their focus, based on an ambitious and highly pragmatic cultural entrepreneurship approach, will certainly enhance the projects from other backgrounds.

Italy

Binder 8.4 - WP2 REL Cultural entrepreneurship & Mentoring

Brief presentation

Vectorealism is a design and prototyping studio specialised in digital manufacturing. With its fully online rapid prototyping service in Italy, *Vectorealism* is inspired by the FabLabs principle to develop design or educational projects using digital or traditional production technologies. Their slogan: "Make things, not slides".

Players & know-how (+ network)

Marco Boccola and Eleonora Rica combined their know-how and experience to develop their business and involvement in entrepreneurship and initiative networks, such as Fab Lab Network, to support their creative project carriers.

Audiences & main angle

Vectorealism provides consultancy and support for projects with a high creative and innovative content in the fields of visual arts, design and music. The questionnaires and associated resources illustrate their "FabLab" approach which encourages project carriers to experiment to find solutions, with a "small is beautiful" perspective. Their focus is on the importance of human relations in the development of projects!

Support needs in the network

The "Booster" programme supported by *Vectorealism* is aimed at "mentoring projects and self-entrepreneurship with workshops and masterclasses, as well as international mobility programmes". A transnational network of cultural entrepreneurship mentors is a particularly obvious resource!

As is the possibility of working on other larger scales (logistic, economic, etc.) and strengthening the potential of local micro-projects.

Contribution in the network

A highly innovative business particularly recognised in its professional field, *Vectorealism* provides the network's cultural entrepreneurs a point of entry into the digital cultural economy, with a particularly rich mix of operational pragmatism and perspective, from the micro-local scale to internationally.

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WP2 REL

Cultural entrepreneurship

Binder 9.1 - Cultural entrepreneurship budget - Crossings

Budget - Crossings

This first level of sharing is presented in two steps.

1. A direct comparative reading of the main elements put forward by the different mentors on the question asked;
2. A first approach of the network-potential in terms of possible reinforcement of situated know-how?

« Direct » reading

	France	Norway	United-States	Italy	Network
<i>Key-notion or Idea</i>	Budget is about money, but also communication	Get the difference between hard investment capital and soft public funding	The first choice for funding a new venture is to have paying customers	Concentrate on the essential and try not to overestimate both revenues and costs	Prudence and ambition can be combined!
<i>Limits in terms of transnational support</i>	If you want to build a start-up and raise private funds, we will have to find a better mentor!	Sometimes, budgeting and financial reporting is a bit boring !	Mainly familiar with the US market.	Just like a lot of creative people, I consider dealing with money a potential party-pooper.	The limits of some are the potentials of others (2)
<i>Needs in the network</i>	More directly commercial approaches	Different financial overview!	Networks internationally	Experienced people who love to get things done in a sustainable and possibly profitable way.	A wide range of economic approaches

Budget - Crossings

Potential of the network (first findings, to be deepened)

<i>France</i>	→ Develop cooperative ventures in the sector Find European public funding ←	<i>Norway</i>
<i>France</i>	→ Strengthening the economic dimension Understanding new financing ←	<i>United States</i>
<i>France</i>	→ Learning from the fab-lab approach Consider simple transnational partnerships ←	<i>Italy</i>
<i>Norway</i>	→ Develop markets and partnerships Learning from mixed economy projects ←	<i>United States</i>
<i>Norway</i>	→ Learning from the micro-start-up approach Learning from the incubator approach ←	<i>Italy</i>
<i>United States</i>	→ From profitability to sustainability! From sustainability to profitability! ←	<i>Italy</i>

Binder 9.2 - Cultural entrepreneurship
marketing - Crossings

Marketing and communication - Crossings

« Direct » reading

	France	Norway	United-States	Italy	Network
Key-notion or Idea	The communication must be consistent with your values, your objectives and your management.	Don't waste time and money on people that will not be interested in what you try to sell and offer	Everything has to start with properly identifying who your audience is, then reverse engineering how you would reach them	Not everyone has to like you! Find a specific target for your project, and stay focused on that.	Mix technique and feeling. Invest the necessary time ...
Limits in terms of transnational support	If you are looking for advice on visuals, images ... look elsewhere!	Detail insight and understanding to tools and how to implement campaigns.	Mainly experienced in music and web contexts	never been involved in huge marketing campaigns for cultural projects, except as a supplier.	The limits of some are the potentials of others (2)
Needs in the network	The detailed knowledge of the possible networks (customers, media, prescribers,)	People with specialized marketing and communication skills.	New tactics to market when more and more people allow algorithms to curate their consumption more than who they follow.	Learn from a professional how to plan and deliver a marketing and communication campaign.	Tactics go hand in hand with a detailed knowledge of the targets and network ...

Binder 9.2 - Cultural entrepreneurship marketing - Crossings

Marketing and communication - Crossings

Potential of the network (first findings, to be deepened)

<i>France</i>	→ Finding new opportunities for cultural entrepreneurs Finding new opportunities for cultural entrepreneurs ←	<i>Norway</i>
<i>France</i>	→ Finding new opportunities for cultural entrepreneurs Finding new opportunities for cultural entrepreneurs ←	<i>United States</i>
<i>France</i>	→ Finding new opportunities for cultural entrepreneurs Finding new opportunities for cultural entrepreneurs ←	<i>Italy</i>
<i>Norway</i>	→ Finding new opportunities for cultural entrepreneurs Finding new opportunities for cultural entrepreneurs ←	<i>United States</i>
<i>Norway</i>	→ Finding new opportunities for cultural entrepreneurs Finding new opportunities for cultural entrepreneurs ←	<i>Italy</i>
<i>United States</i>	→ Finding new opportunities for cultural entrepreneurs Finding new opportunities for cultural entrepreneurs ←	<i>Italy</i>

Binder 9.3 - Cultural entrepreneurship
Networking - Crossings

Networking and partnerships - Crossings

« Direct » reading

	France	Norway	United-States	Italy	Network
<i>Key-notion or Idea</i>	Think more "resources", perhaps!	Be yourself! Be prepared and ready to engage. Try to understand the context and the culture. Have fun.	Make it about picking people that you'd like to learn from. Don't pitch yourself	Believe in Aperitivo! Weak ties are the best way to find business networks	A narrow focus at the start that eventually expands to be more inclusive
<i>Limits in terms of transnational support</i>	Can tell a little about the French context, public partners, performing arts networks, but elsewhere?	Language issues	Used to the American market primarily	Speaking about practical contributions, experience is mostly in the design and ICT industry	Limited to their expertise! That's where the crossovers are relevant!
<i>Needs in the network</i>	Other ways of doing things! And the possibility of imagining new crossings?	New tips and tricks.	Awareness of a younger demographic, understanding new behavioral tendencies	How to approach networking in huge countries like the US, and share industry-specific tips	Always looking to connect with more smart people

Binder 9.3 - Cultural entrepreneurship
Networking - Crossings

Networking and partnerships - Crossings

Potential of the network (first findings, to be deepened)

<i>France</i>	→ Finding new networks for cultural entrepreneurs Finding new networks for cultural entrepreneurs ←	<i>Norway</i>
<i>France</i>	→ Finding new networks for cultural entrepreneurs Finding new networks for cultural entrepreneurs ←	<i>United States</i>
<i>France</i>	→ Finding new networks for cultural entrepreneurs Finding new networks for cultural entrepreneurs ←	<i>Italy</i>
<i>Norway</i>	→ Finding new networks for cultural entrepreneurs Finding new networks for cultural entrepreneurs ←	<i>United States</i>
<i>Norway</i>	→ Finding new networks for cultural entrepreneurs Finding new networks for cultural entrepreneurs ←	<i>Italy</i>
<i>United States</i>	→ Finding new networks for cultural entrepreneurs Finding new networks for cultural entrepreneurs ←	<i>Italy</i>

Organization and Management - Crossings

« Direct » reading

	France	Norway	United-States	Italy	Network
Key-notion or Idea	Building the right team for the project is one key. Knowing how to lead it is one another.	Remember to make them good. Its not about you. Its about the project	Collaborating with people that you're already practiced at making things with	Not every creative person could be also a good manager, and you have to deal with it.	You want quick communication and the ability to understand each other right away
Limits in terms of transnational support	Depending on the country, the rules governing work can be very different.	Better understanding on different work cultures in countries	I know about management in the context of being the founder, not about management at a legacy company	I'm not a lawyer and neither a psychologist	A specific advice on the team could be useless without a good legal, strategic and also psychological mentorship
Needs in the network	From one country to another, these rules and practices change...	Different approaches on management and team organizing	Always open to more ideas!	I'd love to find industry-specific expertise in the music industry	Different legal forms, social law, and project dynamics ... to be expanded

Organization and Management - Crossings

Potential of the network (first findings, to be deepened)

France	<p>Expanding and sharing knowledge on the social laws, work organization, and their impact on management methods.</p> <p>Crossed contributions on the expertise in terms of types of companies (start-up, non-profit, ...) but also the codes of the various cultural sectors.</p> <p>Impact and potential on cultural entrepreneurship ?</p>	Norway
France		United States
France		Italy
Norway		United States
Norway		Italy
United States		Italy

Binder 9.5 - Cultural entrepreneurship
Legal - Crossings

Legal - Crossings

« Direct » reading

	France	Norway	United-States	Italy	Network
<i>Key-notion or Idea</i>	Think about your business model, obviously. But also your value system!	Find someone who understands this and have the expertise. Ask for help!	Put up a "wall", so to speak, between one's personal assets and that of a venture	At the very beginning of your project, let you guide by funding opportunities in your scenario	Each incorporated option have different tax implications !
<i>Limits in terms of transnational support</i>	We have a good understanding of French issues But the world is a big place	Pretty good in Norway and the Scandinavian marked. And on the structures and deal making in the international music industry.	Only familiar with US law !	Legal stuff is very specific and often requires dealing with specialists	Insight to different practices in different markets and countries ...
<i>Needs in the network</i>	Real expertise in-situ on the link between legal status, governance, management ...	Need others to be able to fill in my blanks outside my expertise	Someone confident enough to know the most up to date business and tax and zoning laws	Legal consultancy could be very expensive, but the good news is that this kind of advice could be easily shared among the network	A "knowledge base" of basic legal stuff needed to start a cultural project

Binder 9.5 - Cultural entrepreneurship
Legal - Crossings

Legal - Crossings

Potential of the network (first findings, to be deepened)

France	<p>Expanding and sharing knowledge on legal statutes and the link with business models, modes of governance and management and business development.</p> <p>Challenges and opportunities for cultural entrepreneurship ?</p>	Norway
France		United States
France		Italy
Norway		United States
Norway		Italy
United States		Italy

Binder 9.6 - Cultural entrepreneurship Strategy - Crossings

Development and strategy - Crossings

« Direct » reading

	France	Norway	United-States	Italy	Network
Key-notion or Idea	It is not a question of planning everything, but of trying to find harmony between all the dimensions of your business	Do you really want to do this?! Are you read for this? Do we think this is a good idea? If the answer is yeah, le'ts sit down and discuss...	If you want to create a startup, you want to make the smallest/fastest version of providing some type of value	Strategy is simply looking beyond your nose. If you see a "big picture" you're a lucky guy. But also a "medium-size picture" could fit most of the projects.	TO "reveal" something that is already there, not to find anything new
Limits in terms of transnational support	We work rather for non-profit projects ...	Detailed insight to different industries outside my core competence	Pretty confident in this one :-)	Approaches, tools and mindset that fits big companies more than small scale creative projects.	However, strategic management is still an international language!
Needs in the network	How to deal with a start-up and strong commercial goals ...	Different approaches to mentoring and advising start ups.	Always curious to know how others do it!	I'd love to hear music industry specific advice	Share ideas, experiences, find appropriate solutions. And, perhaps, innovative!

Development and strategy - Crossings

Potential of the network (first findings, to be deepened)

<i>France</i>	→ Expanding knowledge of mixed economy Expanding knowledge of mixed economy ←	<i>Norway</i>
<i>France</i>	→ Expanding knowledge of start-up Expanding knowledge of nonprofit projects ←	<i>United States</i>
<i>France</i>	→ Expanding knowledge of small-scale projects Expanding knowledge of music industry (non-profit) ←	<i>Italy</i>
<i>Norway</i>	→ Expanding knowledge of music business (private) Expanding knowledge of music business (mixed economy) ←	<i>United States</i>
<i>Norway</i>	→ Expanding knowledge in design and tech field Expanding knowledge of music business (mixed economy) ←	<i>Italy</i>
<i>United States</i>	→ Expanding knowledge of small-scale projects Expanding knowledge of music industry ←	<i>Italy</i>