In Connection

**A conversation about
art's connection with society**

November 2011

Contents

1. Between 2009-2010, cultural institutions in the Netherlands could make use of the Matching scheme. This meant they could acquire extra subsidies from the government if they generated more own income. The higher the amount of own income an organization generated, the higher the amount of the subsidies it could be granted.

Introduction

There needs to be an increase in public support if we want to safeguard the position of subsidised art and culture. For cultural institutions, this means becoming more innovative and entering into *new connections*. But how do we go about this? It was this analysis of the situation that prompted the Dutch Ministry of Education, Culture and Science (OCW) to set up a committee in 2007 charged with 'recommending (...) ways to link the cultural sector and other sectors of society, based on the intrinsic value of culture, and to explore opportunities for increased involvement in culture, including funding opportunities'. The Committee on the Benefits of Culture [*Commissie Cultuurprofijt*] made its recommendations in January 2008 and in response the Ministry of OCW announced an integrated package of measures, including a Matching scheme (*Matchingsregeling*)[1] and the Innovation in Cultural Expressions scheme [*regeling Innovatieve Cultuuruitingen*], also referred to as the Innovation Scheme.

Innovation Scheme and Knowledge Programme
The Innovation Scheme was officially launched in the Tolhuistuin in Amsterdam on 2 July 2009. The Ministry of OCW announced that it would make 18 million euros available for the scheme –a budget of 3 million euros in 2009 and a further sum to be announced for the years 2010, 2011 and 2012. AgentschapNL would be responsible for implementing the scheme. The scheme supported cultural institutions and advocacy groups seeking new ways in which to present their product to society. Project applications could be made and a project subsidy granted, on condition that there was collaboration and network building with other institutions, preferably ones from outside the cultural sector. In June 2011 the Rutte cabinet announced its plans to cut back expenditure on culture by 200 million euros. Following the announcement of 12 projects in the first two rounds (14 December 2009 and 16 August 2010), the Innovation Scheme was prematurely discontinued at the end of 2010 as a consequence of the Ministry of OCW's new policy line.

But how do new connections come about? How can you break free from existing frameworks? How can knowledge and experience be shared? The aim was to make the impact of the Innovation Scheme greater than that of the combined individual projects. That is why, in addition to the scheme, the 'Innovations in Cultural Expressions' Knowledge Programme was launched on 20 January 2010, with the title Make Love Not Art. The Ministry of OCW allocated a budget of 250,000 euros per year for this programme. Implemented by Kennisland, De Baak and Mediamatic, the programme gave cultural institutions access to other knowledge resources, expertise and new contacts. This programme too was prematurely terminated at the end of 2010. However, the need for cultural institutions to be innovative and to forge links with society appeared more pressing than ever. Some of the activities in the programme were therefore nevertheless implemented until the end of 2011.

Sustainable and transferable innovation

How can we ensure that the outcomes continue to bear maximum fruit, even though the scheme and the Knowledge Programme have come to an end? This question is in keeping with the spirit of the scheme, whose criteria demanded 'sustainable change' and 'emulation' of the innovations. The present publication develops this idea further. It looks at outcomes that can be put into practice yet again. It is more than just a book to be read; it is a book about 'doing', and about continuing to 'do'.

In chapter one we hear from seven personal voices in the cultural sector. Each of these voices outlines their thoughts on the present situation in the sector. How is art connected with society? How did cultural policy get to this state? Where do we stand now? What are the possible prospects for the future? There's no getting around this conversation. It is a burning issue of the day. These thoughts are presented together with a *conversation format*, a way to continue the conversation. It is a conversation that needs to be continued, to be repeated, to be held in various forms. This will produce a growing discourse, one that can give rise to countless new possibilities.

The cultural sector has an ongoing, vital and dynamic practice of special initiatives. This is the subject of chapter two. The Innovation Scheme and the Knowledge Programme have made a modest contribution to building up this practice, to stimulating and increasing its visibility. How can projects transfer their innovative 'success factors'? How do we talk about this? At the heart of any good project is a powerful story. And from that heart comes a growing web of connections – to people, resources, organisations, markets, technology, business, other domains and beyond. Some of these special stories are presented here. They deserve to be told and passed on, and they invite the addition of yet more stories.

Lastly, chapter three addresses the aspect of organisation. Breaking through barriers, forming new connections, making encounters, systematically reflecting – these things don't just happen by themselves. Knowledge needs to be organised. In the Innovation Scheme, the specific format found for this purpose was that of the Knowledge Programme. There are countless conceivable ways to organise knowledge. But it has to be done, because it is and will remain essential! In the third chapter we look back at the role of the Knowledge Programme. How has the spirit of the scheme been manifested in terms of innovation, sustainability and transferability? The story of the Knowledge Programme is not just to be read; it serves as a guide for organising knowledge in practice. It is a *guide* for repeating and replicating, for varying and changing the forms and interventions in the Knowledge Programme.

A book that resonates

Books and documents about the cultural sector often meet with a thankless fate, relegated to bookshelves or cupboards when something new comes along. With this publication we are hoping to produce something that works. We want a book that resonates, that actually works, that triggers conversation. The content of chapter one was subjected to a close reading at the *In Connection* working conference, held on 8 November 2011 in The Hague. It forms a starting point for a contemplative dialogue. New reflections may be added. The procedure outlined in chapter two was tested in the afternoon workshop sessions with project leaders and conference participants. Participants compiled their own story during the course of the day and students at the Royal Academy of Art helped them to bind their own books in Japanese style. In this way, we hope to go beyond the inspiration of the day itself and to generate a sustainable, shared and evolving momentum, a conversation about art in connection with society.

Chapter 1

Perspectives

1.1 A contemplative dialogue

Changes to the government's cultural policy as of 2013 threaten to place a significant portion of the subsidised cultural sector in jeopardy. This announcement has not gone unnoticed. It was the topic of the day in the conversations, meetings and activities of the Knowledge Programme. How did this crisis come about? Where do we currently stand? What *perspectives* can *guide* us? It is no easy task to go beyond these questions when discussing the issue. The different viewpoints, the complex situation, the confusion and the different interests involved all produce a cacophony of voices in which the conversation becomes bogged down. In this chaos, presenting a single truth as 'the story' is not an option. That's because the situation is not straightforward – there are different perspectives and the confusion is real.

Following the initial shock, it is now appropriate to engage in a more fundamental rethinking about the confusion surrounding us. What kind of conversation format can help clarify this cacophony of voices? The Knowledge Programme organised two roundtable conversations with managers and directors from inside and outside the cultural sector. This involved experimenting with various conversation formats to get the conversation going. The next step was to organise an additional interview round with seven of the roundtable participants who we felt represented a specific voice. Their views have been further highlighted. In the sections below you can read about the results. These are texts for reading, and then for 'doing' as a contemplative dialogue.

The 'contemplative dialogue' format owes its origins to religious orders. One of its functions was to bring together monks who would talk over one another in their excitement. It doesn't reduce different opinions and viewpoints to a compromise or to the lowest common denominator, but allows them to find a place alongside and in connection with one another. The *procedure* for conducting a contemplative dialogue is as follows

Preparation

Step 1: Reading the text carefully
Before the conversation, quietly read through the text. Which passage jumps out at you and strikes a chord? Mark this passage (there may be more than one).

First conversation round

Step 2: Quoting the text (10 minutes)
In the first conversation round, all participants (a maximum of seven to ten) copy out their chosen excerpt from the text, adding their own personal comment.

Step 3: Reading aloud your own text 1 (20 minutes)
The participants then read out to one another – calmly, not too quickly, and word for word – what they have written. There should be no response. Any incomprehensible, unusual or complex sentences may be repeated. Participants decide on the reading sequence, with speakers slotting in at the time that feels appropriate to them. This round is all about reading out the written text; it is not an improvised reading based on points of interest!

Second conversation round

Step 4: Quoting one another (10 minutes)
Was there something that your conversation partners said that touched you or made you think? Was there something that you can work with, would like to add to or make a counter-suggestion for? In the second conversation round, participants embark silently on a second round of writing. They quote the roundtable participant who inspired them, who made them think. As in round one, they add their own personal comment.

Step 5: Reading aloud your own text 2 (20 minutes)
As in round one, the participants read out their written text to one another, in no particular order.

Third conversation round

Step 6: Conversation (30 minutes)
The third and final round involves a brief conversation, which is more like the type of conversation we are familiar with (although it is more of a recap than a conversation). What are the issues that have been raised? What struck you in the dialogue outcomes?

If the rules are strictly adhered to, contemplative dialogue is a very powerful tool for generating depth, understanding and insights. As a result of the procedure, participants feel connected, while at the same time a host of different perspectives are given shape. Below, we have selected eight voices and perspectives from the roundtable conversations and focused on them further. We have quite deliberately avoided identifying a single logical or conclusive line of reasoning. The various texts are like a collection that can be read and grouped in different orders. There are an infinite number of connections between them. Some are immediately apparent, while others emerge unexpectedly. We see the connections if we approach the texts as a contemplative dialogue.

1.2 A collection of perspectives

Cultural biography as a guiding principle
The government's cultural policy seeks to make a strict break with the past. But this runs counter to the organic way in which culture evolves. Henk Scholten, director of Theater Instituut Nederland (TIN), introduced the term 'cultural biography'. The story of art, culture and society goes back further than the present. We have to expand the instrumental discourse to once again include a narrative, content-based discourse.

The recent arts policy has been presented as a 'strict break with the past'. It sweeps everything away, as though the past were no longer relevant. This confronts us with a major dilemma. Should we now deny the past and make an opportunistic U-turn? A change of this nature lacks credibility. Nor is it appropriate for those of us who take seriously ourselves and – if we've worked for the sector for rather longer – our own biographies. This is because our concern has always been with art and culture in relation to society – or more specifically – to our audience. This is not something 'new' and completely different. The term 'biography', or 'cultural biography', is important here, both for the people working in the sector and at the institutional level. Biography, interpreted as a life story, is a history that has evolved step by step. It may include a period of major cuts or decisions to abolish institutions. These are episodes of change. But the policy notion of 'breaking with the past' doesn't fit in here. That's not how culture evolves, nor how culture has ever evolved.

It should in fact be the other way round. It would be more appropriate to say that we can learn from the generation of the 1960s and 1970s, when people talked about political theatre or neighbourhood art. These days we talk about community art, but they are in fact the same thing. In a positive sense, we can view cul-

tural biography as a teaching resource or guide for today. A host of elements that play a part in today's culture have also appeared in other guises in the past. This is *content*, which is what art and culture are all about. In today's arts policy, it's not just the past, but the content that has been sidelined. In order to be able to 'sell', to implement, the extremely drastic cutbacks, the government makes a distinction between content and instruments. The key words in the policy – such as innovation, entrepreneurship and connections – are highly instrumental. It is no longer about content, but about instruments.

We have a responsibility, in line with our own biography, to continue to tell the story of our own organisation or sector. Changes or crises can always occur, but they then find a place in the larger story. The story of an organisation is one that contains both content and instrumental elements. It's all about the story, in which new things can happen. That's what we have to activate, and in so doing expand the instrumental discourse to once again include a narrative, content-based discourse.

Letting knowledge of the craft speak
There is a great deal of 'tacit knowledge' in the art world surrounding the process of making art. 'This is a potential with an increasingly vital social significance,' says Bart van Rosmalen (cellist, director).

In art, as in other professions within society, professionals excel at highly specialised disciplines. They are the 'super specialists'. This first-rate expertise and specialisation also has a flipside, with professionals from different disciplines failing to understand one another properly when it comes to conversation. They are locked up in their own jargon. They have to talk about the results of their work. Such a conversation is not self-evident. For art, this means that 'the work of art' has become too isolated. It is no longer embedded in a larger community, no longer part of a shared culture. Art and artists are assessed on their outcomes, on the quality of their end products. It's the result that counts, the visitor numbers and box-office takings.

But we also discern another trend – a growing interest in the 'making of'. How are works actually made? In rehearsals, studios, workshops, on the set – that's where it all happens. That's where you can discover the artisanal component, the 'making' side of things, the craftsmanship of the arts and the associated values that matter. You see this in slogans like 'take a peek behind the scenes' and 'meet and greet the artist'. While these may look like superficial new marketing formulas, or forms of popularisation, the essence of this trend goes deeper. It really is about looking behind the scenes and meeting people. Important knowledge is contained in the artisanal aspects of the 'making' process. It is a knowledge made up of 'doing', and this knowledge of doing has a growing societal impact. The sociologist Richard Sennett has captured this idea precisely in his book *The Craftsman* (2008), subtitled *Man as his own maker*.

Professionals in all disciplines are coming under ever increasing economic pressure to perform. In brief, cooperation is being replaced by competition. Specialisation leads to antisocial expertise. Technology has radically changed the way in which professionals go about their work. What does good craftsmanship still mean? Professionals are losing a sense of the value of the tangible, physical and material aspects of craftsmanship. We can identify the qualities to which Sennett has drawn attention. We see them in the process of making art. This is about a balance between creating problems and solving them, about a dialogue between a work's maker and the work itself, about the knowledge that is attached to doing, about play and improvisation, about form and dramaturgy, about the suspension of judgement, about creativity and interaction, and about discipline and developing good habits that lead to quality. Sennett argues for a societal reappraisal of these concrete, physical qualities of what he calls 'material culture'. Art has an important part to play here. Artists know this and they can make this reappraisal in endless variations and disciplines. But because it is above all else the end product that counts, this mostly involves tacit knowledge. Now it's just a question of opening up the making process and sharing it more widely.

Presenting a social face

'A successful cultural intervention has much to deliver. It shows what art can do, with small steps that go deep, offering glimpses of an ideal society,' says Sandra Trienekens, independent researcher at Urban Paradoxes.

In an age of increasing globalisation and mobility, the fall of the Berlin Wall, the European Union project and the profound individualisation of society, it is becoming less and less clear who still belongs where. The loss of self-evident collectivities and communities has placed a greater emphasis on the notion of citizenship. What still unites us? If the familiar bonds disappear, it is citizens themselves who will have to do something about it. Citizenship is becoming an issue, one on which a great deal has been done in recent years, in political and social terms, to bring people together again. How can we work on social cohesion and active citizenship? Within the government's cultural political agenda too, art and culture were seized upon in earlier cultural planning periods as one way to make a contribution. Citizenship does not of itself create new connections. This is where art comes in. By virtue of its cultural nature, art is able to create cohesion and to strengthen communities. But this does require a certain impetus with regard to art. Art that is too preoccupied with itself neglects its natural social role. This was part of the reasoning in previous cultural planning periods. According to Sandra Trienekens, this perspective of art's social face is still valid, perhaps more than ever.

From this social perspective, art can perhaps be viewed more as a 'cultural intervention' in society. There are countless ways in which the social role can be strengthened: art in connection with neighbourhood development, an arts centre with many offshoots at the heart of society, hot spots where cultural activities come together through interaction and exchange. Every conceivable policy agenda can in fact be implemented as an art agenda. 'What is the cultural intervention here?' is a question that helps consolidate this social role. Not every artistic expression, maker of art or cultural institution is immediately suited to this role. Nor do they

need to be. But this role of art can be strengthened across society as a whole. It is socially relevant for our time. Anyone who feels compelled by their own passion to make a contribution can do so. A successful cultural intervention has much to deliver. It shows what art can do. These are often small steps, but they can have a profound impact and offer small glimpses of an ideal society.

A reappraisal through sharing

The arts are not solely about the transaction of goods. You can't express the value of art simply in the cost of buying or selling. The traditional economic model is too narrow, according to Arjo Klamer, professor of the Economics of Art and Culture at Erasmus University Rotterdam.

An unintended effect of the subsidy system is that it narrows, and eventually stifles, the conversation on the values of art. The cultural policy mechanism set out in schemes, the subsequent applications by institutions and the decisions by advisory committees all give rise to a closed clique of artists, cultural institutions, sponsors and advisory committees. The applicants and assessors focus on one another, on the scheme and on the associated criteria, giving rise to a self-fulfilling prophecy. We can use the 'conversation' metaphor to share, identify and acknowledge values between people. What is of value is demonstrated in the reciprocity of conversation, the give and take of ideas. Art doesn't just need to be exhibited, it also needs to be widely talked about. If you go to the theatre, it's not easy to have a conversation about it. You can come and watch, but that's all. You won't be asked to make your own contribution, to make any sort of commitment. The connection remains a superficial one – you are reduced to the role of a consumer buying a product. There are no strings attached. If you want to persuade people, you need to appeal to them more, to involve them in what you're doing. This broader 'conversation' is what has gradually come to be missing in art. This is what has led to questions being asked and doubts raised throughout society about the value of art.

What needs to happen now is to reconsider what it's all about. What value are we creating? What is the value of what we accomplish? The arts are not solely about the transaction of goods. You can't express the value of art simply in the cost of buying and selling. This is at odds with the narrow economic paradigm shared by traditional economists and now also adopted by the cultural sector itself as a solution to the retreating state! But it is not only the logic of the marketplace that dictates what happens, nor the logic of policy, of funds and advisors. If we use the 'conversation' metaphor, it is through interaction that value emerges. This is a social logic, a logic of sharing. You share the conversation with one another, you create it together – this is co-creation. Art makers and cultural institutions will have to develop new forms and strategies for sharing. This can only happen if the public, the sponsors, the partners themselves also make a contribution. We can compare the cultural competence of the future audience with learning to read. If you want to learn to read well, you have to learn to write. Only then do you realise what language has to say, what value it has. It is only by appropriating something that you truly learn to appreciate it. Reconstructing the value of art is about achieving this fundamental reciprocity.

Giving meaning

The challenge for artists and the cultural sector is to find a language to be able to nominate their own role – the fundamental role of giving our society meaning. This is the view of Bert Mulder, director of the eSociety Institute and lecturer in Information, Technology and Society at The Hague University of Applied Sciences.

The information society produces a situation in which everyone can have their say, and they do. There are no longer straight-forward assessments as to quality. The growing populism stems from groups with a different understanding of quality being given a voice. The fact that there is no longer a difference between high and low culture has weakened the public's loyalty to high culture. In the Netherlands this is reflected in a political constellation that has led to an unprecedented break in cultural policy, to which the rest of the world has responded in disbelief. At the same time, we see the rise of the 'meaning society'. In an information soci-ety where everything is becoming increasingly meaningless, there is a growing need for meaning and authenticity. Culture lies at the heart of this. Culture gives meaning and form to society. The infor-mation society is thus fundamentally cultural in nature. This situa-tion is strangely paradoxical. The government's severe cutbacks in its cultural policy have coincided with a growing societal demand for meaning. Traditionally, creating meaning is a function that art and culture have fulfilled beautifully. They transform the everyday reality of bare facts into a culture in which we can live and work. As a member of the European Cultural Parliament, Mulder contri-buted to its report for President Barroso of the European Com-mission. The report describes Europe not as a political or an economic power (sic!) but above all as a 'cultural project' in a humanistic cultural perspective.

And yet we don't immediately acknowledge artists as playing this key role. Even if they are very closely involved in fundamental pro-cesses of transformation in organisations and work processes for example, at the end of the day our prevailing image of the artist is

still of someone who just drops by to 'do a bit of art'. This is the fundamental challenge for the future. How can the arts and cultural sector find the language to be able to nominate its own role in society? And how can they become aware of this role that they play? Certainly in the Dutch climate, artists are primarily 'makers'. We often say that artists 'are what they do', and this is where the policy focus lies. The challenge is to develop a sustainable and more fundamental reflection. What if there were a language for this? 1. Art is exceptionally good at assigning meaning. 2. There is a growing demand for this in the emerging meaning society. How can these two be brought together in new forms and in a new narrative?

Art as research

Art is the study of what we are, of how we relate to the world. It questions and shapes the world. This is by definition a social role, according to Marleen Stikker, director of Waag Society.

Art has gone too far with its rhetoric about being 'intrinsically valuable'. This rhetoric owes its origin to Thorbecke, the Dutch statesman who said that the government should be no judge of art. According to this view, art can be explained purely in relation to itself and questions of social relevance or economic value are always avoided. The danger here is that art then cuts itself off. It means that the art sector can only be viewed as a producer of products. Carried through into policy, this means that art is only concerned with things that can be measured, with the number of performances or visitors – art as producer, although it would be much better to describe the essence of art as research.

The art sector could look more closely at science. Scientific research is also expected to demonstrate quality, and social and economic relevance. In that area too, there is an ongoing conversation about how this should be done. Recently the Royal Netherlands Academy of Arts and Sciences (KNAW) produced its advisory report 'Quality assessment in the design and engineering

disciplines: a systematic framework' (2011) [*Kwaliteitsbeoordeling in de ontwerpende en construerende disciplines*]. It argues that research quality 'cannot be measured solely on the basis of scientific and citation impact'. This is important for the design and engineering disciplines, which are always concerned with making something. This requires a more flexible assessment. This report lends itself well to an interpretation of art as an 'engineering' discipline, of art as research.

Art is research that always manifests itself in a particular form. It is a study of what we are, of how we relate to the world. It questions and shapes the world, which is by definition a social role. Art is always concerned with the world. In their work, artists are constantly seeking the ultimate form of delivery, their translation of the world. They are looking for impact (wanting to be seen), for social as well as economic recognition. Measuring impact is not about number crunching or counting how many tickets are sold, but about how and where the focus is influenced.

If we interpret art as research, we can talk about other effects. We need to become sensitive to the 'effective history' of art as research. What is the line that runs from small-scale experimental theatre to musicals? What is the effect on TV productions and drama? In its advisory report 'Networks of meaning. Networks in digital culture and media' (2010) [*Netwerken van betekenis. Netwerken in digitale cultuur en media*], the Council for Culture has developed a useful model based on e-culture for viewing art as research. This involves three stages: form, context and transformation. The study of *form* is the maker's uninhibited and as yet unfettered curiosity and intuition. Context involves the users, the visitors. What are the contexts in which the work exists and functions? *Transformation* concerns the question of what transformation or innovation the work triggers within society. 'Art as research' is a perspective for escaping the self-referential rhetoric that art is intrinsically valuable.

Art and youth culture, media and technology

'Art' has yet to come up with a clear response to a number of major cultural trends since the 1960s. According to Dingeman Kuilman, chairman of the board of the ArtEZ Institute of the Arts, these are the emancipation of youth culture and the dominance of media culture and technology.

The subsidy system has led in practice to a 'closed system of development'. The institutionalisation of art has become problematical. Innovation can only occur within the system, but the system is incapable of innovating itself. This situation has arisen over the past 25 years. Because the state cannot intervene directly in the arts, it is compelled to grant subsidies to stable legal entities rather than to artists directly. Funds and sectoral institutes were created for that purpose. They then started behaving like institutes with their own raison d'être and assertiveness, with self-replicating procedures, committees and patrons. Instead of solidifying into organisations, these institutes should operate much more as a platform. They should bring knowledge together and 'organise' so that they can make recommendations and generate momentum.

A second point is the history of modern art. Artists are abandoning the familiar idioms. Innovation and constant evolution have become the guiding principle. This is the spirit of modernism. As soon as art works become common property, artists once again set out in search of the unknown and the unseen. Subsidies reinforce this process, with their emphasis on criteria such as originality and unique power of expression. But inadvertently, artistic innovation also leads to alienation, with some art ending up separated from society. The notion of a division into 'high' and 'low' culture has proven to be a treacherous pitfall because it goes hand in hand with a separation of minds.

So what position does the arts sector wish to adopt? Some can and will continue to relate successfully to the modernist tradition. This means tying in with the cosmopolitan story of the arts, an international arena with art collectors, blockbuster ideas, etc.

Artists and artistic initiatives can still achieve enormous success in this field. The alternative is to help regain broad accessibility without losing the quality, depth and layeredness of powerful art. Just think of commercial American films. They include some great works of art which all viewers can feel co-owners of without the work being trivialised.

'Art' has yet to come up with a clear response to a number of major cultural trends since the 1960s. These are the emancipation of youth culture and the dominance of media culture and technology. To a large extent, they have determined the form and face of our society. If art wishes to see itself as a source of culture, then these areas of culture contain challenging questions about connections. Art has its own particular contribution to make in terms of quality, layeredness, story, beauty, rhythm, rhyme...

notes

Chapter 2

Stories

2.1 Connections in practice

Projects show how the practice of art is alive and well. That's where it all happens – through innovation in partnerships, new applications, business plans, markets and opportunities. The Innovation Scheme and the Knowledge Programme made their contribution by encouraging and highlighting experimental initiatives. What was the guiding principle here? At its core, each project was all about the content, the story. If all went well, connections could be made and the project could then make itself felt in ever-widening circles. In practice, the cultural sector doesn't make a distinction between artistic innovation and innovation in distribution, partnerships and sales. The greater the Knowledge Programme's focus on 'entrepreneurship' and 'stakeholders', on 'innovating' and 'connecting', on 'audience' and 'co-creation', on 'business models' and 'box office', the clearer it became that 'the story' was nevertheless the foundation on which all else rested. *'What story do you want to tell'*? was therefore the key question that kept cropping up in a range of forms and variations in the Academy for Cultural Innovators and in the supervision of the projects.

This question gave rise to opportunities for connections. What parties could be involved? What role do my supporters play? What does this mean for my organisation? How can it be expanded? What is transferable? This question about the story revealed the strength of the projects. This chapter will continue the procedure for telling a story based on the strength of the projects. We will describe a number of projects that were part of the Innovation Scheme and the Knowledge Programme, subsidised projects, projects of the Academy for Cultural Innovators and initiatives whose leaders came and talked about their practical experience. We will focus on the question behind these projects, show how this gives rise to an approach, and will look at the success factors. These success factors can't be condensed to a list of seven golden rules or ten dos and don'ts. Nor are they 'best practices' that can simply be imitated or copied. In telling the story of the projects we are, however, able to detect a rhythm and can see certain patterns emerging.

At the *In Connection* working conference, the projects weren't presented as the end point, but very much as works in progress. What is the next step? What is the possible next connection based on the stories that unfold? In all, 21 projects will tell their story in three rounds. The idea is to provoke conversation and tempt the participants to join in, to 'do'. In each round, the interdisciplinary group of participants will divide themselves into workshops in different constellations. The following questions will serve as a guiding principle for conversation and will invite participants to 'experience' the project:

How does your project contribute to the making of new connections?

What have you learned so far about involving new and existing target groups, about developing new products, services and technology, about working with new external partners and cooperating within your organisation?

What do you need in order to advance these new connections and your project in future? In concrete terms, what will you do to achieve this? And what do you require from other people or organisations to achieve this?

Knowledge about good projects comes from joining in, from taking part. What can we expect of these stories? In what follows, we highlight ten stories worked on in the Innovation Scheme and the Knowledge Programme. A full list and brief description of the projects can be found in Appendix 2.

2.2 A collection of stories from practice

Capturing and keeping your audience
How can I create a concert atmosphere where a broad group of people feels at home?

This was the question asked by Bas van Donselaar of the Netherlands Philharmonic Orchestra (NedPhO). Van Donselaar is convinced that classical concerts can interest a younger generation. He believes that while young people may be less familiar with classical music, the music has the power and majesty to appeal to them as well. That's why he is exploring different formats. This involves changing the venues, the content, programmes and types of concert, such as the successful Paradiso concerts. Normally, the NedPhO plays to a large audience from the stage of the Concertgebouw. Having the same orchestra play in the smaller, more intimate and informal venue of the Paradiso offers new opportunities. The orchestra is literally surrounded by the audience. They offer a varied classical programme and people can listen, beer in hand. At the Academy for Cultural Innovators, Van Donselaar worked on ways to expand the successful new concert formulas to bring a sizeable new group of people into contact with classical music and to increase the orchestra's own revenues. Van Donselaar engaged in conversations with various new parties with an interest in classical music. They included people from the spiritual industry – publishers of magazines on spirituality and producers of esoteric and mystical lifestyle products. In this way he connected the NedPhO with new networks.

By creating a new environment for classical concerts, the NedPhO succeeded in capturing a young generation of music lovers and putting them in touch with classical music.

Beyond the museum walls
How can we bring people into contact with photography by taking photography to them rather than have them come to the museum?

Marie-Luce Bree is business director at Foam, the Amsterdam photography museum. Foam seeks to make photography accessible in a sophisticated way to a wider audience – to the people of Amsterdam, to tourists, to anyone interested in photography, as well as to young talent seeking to make their way in the profession. Foam's own museum building is too small for this purpose. The museum organises 22 exhibitions per year and develops a raft of products and services to heighten photography's profile within society. Projects like the Pop-up Stores, the Foam Mobiel, De Nieuwe Groeten and What's Next? have literally involved exploring the museum's boundaries. The Pop-up Stores are temporary shops set up by Foam, often spaces that have stood empty for some time. Photography is an art medium through which the social issue of vacant buildings can be explored in interaction with society. The Foam Mobiel challenges young people at school to engage with photography, to learn how it works. In the Nieuwe Groeten ('New Greetings') project, people could be photographed together at various venues across the country. The photo was then made into a postcard to pass on greetings to their friends, thereby encouraging people to think about the medium of photography in the digital age. In the What's Next? project, approved in round two of the Innovation Scheme, Foam created a platform for reflecting on the future of photography and of a society increasingly dictated by online visual media and technology. Alongside its physical space and its magazine, this is the third element in Foam's three-pronged bid to making photography more accessible.

Foam puts the spotlight on photography in a variety of unexpected locations, thereby making its presence felt outside the museum walls.

Opening doors

How can we as a fund create new ways of generating financial support for art in society?

This was the question that occurred to Roy Cremers of the Amsterdam Art Fund (AFK) when he saw a TV interview on *De Wereld Draait Door* with Pim Betist, founder of Sellaband, the crowdfunding platform for music. Crowdfunding is an alternative type of project funding that became popular in 2009. Entrepreneurs could secure start-up capital for their project by presenting it on an online platform. Via the website, anyone can invest in the project, which will then get off the ground if sufficient starting capital is accumulated. 'Why doesn't this exist for the arts?' Cremers wondered. Immediately after the programme, Cremers approached Betist to develop the idea of crowdfunding for art projects. This collaboration gave rise to the Voordekunst project, which was approved in the first round of the Innovation Scheme. When partner Sellaband was forced to withdraw from the project shortly after the launch because of bankruptcy, Cremers decided to present the problem of where to go from here to a wider audience. At the Join Us (*Kom je ook?*) event, he made an open appeal for new partners – and he found them that very same afternoon. Cremers: 'Surprise yourself with new and unexpected partners, and maintain effective communications within your own network and your own sector.' Voordekunst has been online since 2010 and has operated as an independent foundation since 1 July 2011. In that time 2100 sponsors have successfully funded 24 projects to the value of 246,000 euros in private contributions. The platform has five partners: AFK, the Brabant Knowledge Centre for Art and Culture (BKKC), ING, Cultuur Ondernemen and Stichting Doen.

Voordekunst succeeded in letting people make a financial contribution to art by interacting with the public and by opening the doors in the orientation stage of an initiative.

Cultural tourism

How can we create a lively community around museum objects and the physical environment in which these objects have played a historical role?

After the collections of 29 Gelderland museums had largely been digitised, these institutions were faced with two questions. In what new ways can we tell the stories of our historical collections? And how can we create a lively community of people around our collections? In the Experience Gelderland (*Beleef mijn Gelderland*) project that was supported in round one of the Innovation Scheme, Bibi Bodegom of Gelderland Heritage (*Gelders Erfgoed*) developed a number of new digital platforms for this purpose. With the Doetinchem city museum, Bodegom made an interactive historical model of the town so that visitors can go back in time and wander through 1940's Doetinchem in a 3D environment. She realised that the expertise of the tourism sector was vital for telling the story. The regional museums are small organisations that are often run entirely by volunteers. They do not have the expertise in-house to convey a story to a wide audience. Bodegom therefore sought collaboration with the Gelderland Overijssels Bureau for Tourism (GOBT): 'A real plus because of their specific expertise in the field of marketing. Gelderland Heritage worked with the museums to bring together interesting stories and content, while GOBT knew how to best put that across.'

Gelderland Heritage was able to successfully create a community around the history of Gelderland by facilitating cooperation between heritage institutions, and between heritage institutions and the tourism sector, building on one another's strengths

Musical education 3.0

How can we find new forms of art education to address a young generation of up-and-coming talent?

Ton Sandfort is director of CKC Zoetermeer, which offers courses in a range of artistic disciplines – music, dance, theatre, the visual arts. Sandfort realised that the increasingly important role of digital technology in the lives of young people also has implications for how they like to learn. Based on this trend, how can we introduce innovation into art education and the way we educate? This was the question that prompted the Digital Art Lab project that was approved in round two of the Innovation Scheme. Together with project partner The Patching Zone, Sandfort created a research environment in which to explore this question and to experiment with new forms of art education. One outcome was the 'One-Minute Video' workshop in which young people could say what made them proud. They learned to make, edit and distribute a short film in two days. The research team was made up of young people, teachers in a range of art disciplines and up-and-coming young digital media experts, all of whom were able to contribute in equal measure. Two participants even chose to live in Zoetermeer during the project. In equal partnership, entirely new concepts were dreamed up and developed into fully-fledged new workshops that tied in with the world of young people.

Through an equal process of co-creation between young people, teachers and new media experts, the CKC has developed new forms of art education which the teachers would never have come up with by themselves.

Landscape, DSM and Heinz

How can we organise ourselves in such a way that we keep in touch with the outside world and develop new programmes in partnership with external parties?

Brigitte Bloksma is head of Research & Development at Marres, the Centre for Contemporary Culture in Maastricht. This is not yet a common job in the cultural sector and Bloksma often has to explain just what it entails. When Marres was incorporated into the basic infrastructure three years ago, Bloksma wondered how innovation and development could start to occupy a permanent role in the organisation. Marres developed policy to that end. Bloksma, who shared her practical experience during the directors' dinners, calls this 'cultural R&D', a policy that aims to operate outside Marres' own physical boundaries and to enter into a wide range of partnerships to develop new products and services in collaboration with others. One of the first projects to arise out of this policy was centred on the theme of landscape and was commissioned by the Provincial Executive of Limburg. The project tells the historical and cultural story of the Limburg landscape and includes a route through the Euregion plus a number of exhibitions. Various partners with a particular interest in the Limburg landscape are working together on the project: Foundation for Art and Public Domain (SKOR), Droog Design, Floriade 2012 and the museums located in the Euregion, as well as universities (Maastricht University, TU Delft, Design Academy Eindhoven) and companies like DSM and Heinz. By looking for alternative sources of funding within these projects, Marres has become less dependent on regular government subsidies.

Because Marres has created a permanent place in its organisation for research and experimentation, it has been able to develop successful new programmes.

Public participation

How can we ensure greater involvement by our supporters in what we do and can we mobilise this involvement to organise alternative financial support?

Wunderbaum is a group of actors who work as a collective, together with a designer, a dramatist, musicians, writers, photographers and filmmakers. Wunderbaum stages productions that are driven by the energy released through interaction between their own personalities and the outside world. Josine Gilissen is responsible for PR and acquisition at Wunderbaum. She asked how they could effectively mobilise the people who frequented their shows and were familiar with Wunderbaum's work to attract a new audience and create a higher profile. She found that the traditional PR tools used in that area yielded little. There was also the question of how that could generate alternative funding. Within the Academy for Cultural Innovators, Gilissen worked on setting up an ambassadorial system. She explored Wunderbaum's links with its supporters. She decided to take part in a challenge issued by the Stadsschouwburg Amsterdam, the city's municipal theatre, to direct a scene from Shakespeare's *Richard III*. How would she tackle that? Whereas the regular theatre makers staged their own production, Wunderbaum put on a play that its own fan base had helped to devise. Some of them also joined the Wunderbaum actors on stage, in full costume and bursting with enthusiasm!

By inviting its audience to help create and stage theatrical productions, Wunderbaum has created a new kind of involvement between actors and audience.

Photos: HEMA department store

How can we bring our wonderful collection to the attention of a wide audience interested in photography?

A key priority of the Dutch Photography Museum (Nederlands Fotomuseum) is to create recognition and visibility for its collection. But how do you go about that? Aukje van Hooijdonk (marketing) and Martijn van den Broek (head of collections) had already been working on this question when they were approached by the HEMA retail chain to explore options for working together. As they explained during the master class on 'Business model Innovation', both organisations have a passion for photography and both are genuine Dutch brands, so there had to be a new form of collaboration. Together, they eventually came up with the idea of printing a selection of photos from the Fotomuseum collection onto canvas and selling them via the HEMA website. This was a unique new product line for HEMA, and a marvellous opportunity for the Fotomuseum to bring its collection to the attention of a wider audience. The artistic and business side worked together closely in the preparatory stage to make the project a success. They selected the images together. According to Van den Broek, business partner HEMA chose more daring photos artistically speaking than Van Hooijdonk and she herself would have done. Through this integrated form of collaboration between the Fotomuseum and HEMA, a new product was developed with both an economic and an artistic value.

Through an integrated approach to photography involving both artistic and commercial elements, the Fotomuseum brought its collection to the attention of a wide audience in an accessible way.

Ahead of the future
How can we work sustainably? How can we engage in more long-term thinking, beyond the barriers of grant periods and project funding?

Museum Plus is a Drents Museum project in which visitors can navigate their way through the museum's collection by 'browsing'. If you see an object that interests you, you can find out more about it via a new open source information system. You can also be referred to other interesting objects from the museum. When devising this system for the Museum Plus project, which was approved in round two of the Innovation Scheme, the project team and its knowledge partners –the University of Groningen and Motorola – thought deeply about the future of the software that would be developed. According to project leader Marcel Hector, you need to be 'ahead of the future' when it comes to technology and technological development. You don't know what tomorrow's technology will be and as a cultural institution you won't have the right expertise in house. Hence the decision, together with the project partners, to set up a separate open source foundation to monitor further software development. Cultural institutions can purchase a licence at little cost, while commercial institutions such as tourism companies pay the commercial price. The idea is that if several institutions soon invest in further software development, this will produce technology that is of interest to the sector as a whole.

By looking beyond the Museum Plus project period, the Drents Museum has developed a product that is sustainable and can be expanded further in an open source system.

'Making' design
What happens if you make design downloadable?

We are accustomed to buying design objects in shops – such as the superb Droog store in Amsterdam's Staalstraat, where you can buy Hella Jongerius's stunning urn vase. But what happens if you can download these objects from the internet? This was the question that launched the Downloadable Design project (granted in round one of the Innovation Scheme) by Marieke Rietbergen and Hanne Osterberg of Droog Design. Together with project partner Waag Society, Droog Design built a digital platform where new designers can make the digital blueprints of their designs available. Interested parties can download these designs and produce them or have them produced. Popular designers can also be asked to come and design for Droog. With the platform, Droog is changing the traditional way in which they produce design. It is opening up the process to participation from outside – from young designers with aspirations to achieve recognition by working for a brand like Droog, as well as from local producers. Droog facilitates collaboration between amateur designers, local manufacturers and producers at an early stage of design production.

Droog Design has successfully translated its professional expertise and design-production experience to a platform. It is a new way of connecting lovers of design to Droog and to design.

notes

Chapter 3

Organising knowledge

3.1 Facilitating conversation

Expanding your horizons outward, breaking with your daily routine, entering into new conversations and encounters, making connections with the outside world – this won't just happen by itself. Innovation, doing new things, goes hand in hand with learning, exploring and reflection. If you wish to learn, to develop a vision and to make certain choices as an institute or sector, it is important to share these stories with one another. *But how can we organise this?* What language is appropriate and what are the forms that work? How can we organise a learning, exploratory and evolving network to continue the conversation? There are many ways to 'organise knowledge'. The specific form found in the Innovation Scheme is that of the Knowledge Programme.

The Innovation Scheme's criteria – 'building networks', 'innovative strength', 'sustainable change' and 'emulation' – were guiding principles in designing the form that the Knowledge Programme would take and the conversations that we facilitated as part of the programme. What do these content criteria mean if we apply them to the organisation of knowledge?

Building networks
Is a connection created between cultural institutions and other institutions or organisations (foreign partners, the business sector, organisations from other sectors of society, communities, etcetera)? Organising knowledge about entering into new connections begins with the broad social domain and is interdisciplinary and open. It doesn't confine itself to niches, to what is fixed and familiar.

Innovative strength
To what extent are the proposed activities innovative? This involved innovation not just in terms of artistic content. It could involve both product and process innovation (type of distribution, cooperation or technical innovation). Organising knowledge about innovation involves occupying the force field between a new understanding or breakthrough in terms of content on the one hand and concrete practical situations relating to distribution, cooperation and technical feasibility on the other.

Sustainable change
Is there lasting change in the procedure adopted by the cultural institute(s)? This involves behaviour that focuses on the way in which cultural institutions mobilise and/or exploit their product. Organising knowledge about sustainable innovation is translated into ways of once again linking and incorporating knowledge into practice.

Emulation
Are the results of the activities also relevant for parties other than those directly involved? Can it serve as a model? Are the results broadcast and, if so, how? Organising knowledge about the transferability of innovation entails looking at the value of this practical knowledge for other domains. How can the new knowledge be identified and applied more widely?

By applying the criteria of the Innovation Scheme to the Knowledge Programme as well, we have sought to devise a programme that is 'innovative', 'sustainable' and 'transferable'. It is a programme that inspires people to make 'new connections', and encourages them to do so in different forms and variations, again and again. Below, we tell the story of the Knowledge Programme based on the four content criteria mentioned above. How have we promoted new connections? How have we facilitated conversation on this matter? The story explains the eight design principles that we used to ensure that these criteria work in practice.

Once again, this part is not just a story to read, but a story to 'do'. The criteria and design principles can be used together as a toolbox, a *guide*, for re-use. It is aimed at policy staff, enthusi-

astic workers, managers or directors of an institute wanting to get down to work themselves and take the conversation further. If you wish to innovate or bring about change, we argue that you also need to organise the relevant knowledge! In order to strengthen the meaning and value of the art and cultural sector, it isn't just important to systematically reflect, to find new language and forms and to tell your organisation's story; organising knowledge also has a major part to play. It shouldn't simply be outsourced to external institutions, but also applied within your own sector. You will find below the story of the Knowledge Programme and its activities. For a detailed overview of all activities in the Knowledge Programme, refer to Appendix 1.

3.2 Organising knowledge in practice

Building networks
Principle 1: Working within a broad framework, in an open and interdisciplinary fashion

The first design principle for organising knowledge was to give active access to other knowledge resources, expertise and new contacts from other sectors of society. This immediately extended the boundaries. It involved working within a broad framework, in an open and interdisciplinary fashion. A request was made during the kick-off session to bring in people 'from outside'. Conversations were held with people from the financial, scientific, business and care sectors about art and culture in society. The idea was for new perspectives and approaches to provide a new momentum. 'Outsiders' were also invited to the directors' dinners that were organised – an extra pair of eyes and ears to broaden the conversation and arrive at new insights. The 'lunch dates' organised during the Join Us sessions were informal meetings for establishing new contacts. And the Knowledge Programme website was set up as a social network for bringing together new contacts and providing a platform for continuing the conversation online. It was an invitation for you to take the lead in making new connections.

Innovative strength
Principle 2: Creating a powerful vanguard

The second design principle in the Knowledge Programme aimed to consolidate the sector's innovative power by bringing its leaders together. Who can become the drivers of innovation and change? The Knowledge Programme put innovators in touch with one another and supported them in exploring their substantive questions and telling their stories. Meetings were organised for project leaders of the subsidised institutions in which they shared their experiences of making their projects, based on the questions that were relevant to them. How do I deal with technological partners in my project? How do others do it? What business and earnings models are there? There was input from external expertise and practical case studies to support the leaders with these questions. The Academy for Cultural Innovators brought together a group of 14 innovators from a range of disciplines, with different jobs and of different ages, all of whom had recently launched an innovative initiative. They were supported in plenary sessions, as well as by coaches with the relevant expertise who helped them to further develop and implement their innovative concepts as they went along.

Principle 3: An integrated approach in which content and financial resources go hand in hand

The important third design principle for organising knowledge was that the content should not be separate from the financial resources made available to implement new initiatives. In the run-up to the submission of applications for funding by the scheme, the Knowledge Programme organised a kick-off and pitch sessions where a broad-based group could discuss the strategic challenges facing the sector, and the associated role of art, culture and the sector. It was an opportunity to share and consolidate budding ideas for innovative initiatives. By starting the conversation based on content, participants sought a connection with funding. Conversely, the connection between content and financial resources was established by having the subsidised initiatives play a key

role in the sharing of knowledge gained through implementation of their projects. The reasoning was that if only part of the cultural sector can obtain funding to gain experience in establishing new connections, it is important for the knowledge thus acquired to be shared widely across the sector. Not only was money given to projects, but 'knowledge sharing' was a criterion for being granted a subsidy.

Sustainable change
Principle 4: Working from content themes and questions from the sector itself

The fourth design principle, aimed at sustainable change, was to organise sessions on substantive issues and burning questions from the sector itself. The sector itself took the lead in placing these issues and questions on the agenda and then facilitating them. The Join Us sessions were all organised around these topics. So what is the idea behind projects? What can we actually learn from failures? What alternative earning models can we use? How can you outsource certain tasks to your audience? The e-letters gathered practical examples relating to issues and questions of topical concern. The master class took up and placed on the agenda the theme of 'business model innovation' and the question of how you can arrive at new products and services in collaboration. Based on an exploration of content, once again a connection was sought with the institute's story. Based on this story, how do you want to develop new earning models? How can external partners or your audience contribute to this? And what is a smart way of working on this with your own colleagues? In the Academy for Cultural Innovators, participants kept working on ways to reflect these substantive issues in the story of the organisation.

Principle 5: Offering a knowledge-sharing platform to innovators as 'knowledge bearers'

The fifth design principle was to offer space, a platform where knowledge and experiences could be shared. The scheme's subsidised projects had a key role here. Project leaders of the subsidised projects maintained a weblog on the Knowledge Programme website where they talked about their project's progress and the questions that they came up against. For example, the team at STRP that was working on the 'New Festival Concept' project wrote a series of stories entitled 'Ten commandments for innovation'. Commandment 1: good ideas shall be dreamt up together. In their own words, this was about 'the new creative maestros who together open the doors to co-creation in their application factory'. Project leaders were also interviewed about how their project came about, what 'innovation' meant for them, how 'cooperation' occurred, what 'key moments' they had experienced during the project and how they felt the project was 'transferable' to the sector as a whole. *In Connection*, the concluding working conference, offered a physical platform for conducting the conversation about art and culture in society, as did the workshops on the practice of connecting, which were led by project leaders of the subsidised projects and innovators from the Academy for Cultural Innovation.

Principle 6: Coaching on 'doing' and 'learning' in connection

The sixth design principle concerned the connection between 'doing' and 'learning'. 'Doing' (working on projects) and 'learning' (reflecting on doing the projects) were always linked together in the Knowledge Programme. In the Academy for Cultural Innovators, for example, the participants' projects and the questions behind them were always the focus. When exploring their substantive questions (e.g. 'How can I address a new audience?'), participants were encouraged to look at practical instances of small interventions to see what worked. Engage in conversation with someone who is already part of your audience and someone who isn't but who you would like to have in your audience. What can you learn from these conversations about what you do and how you do it? What stands out in that conversation? Reflection on these questions occurred during the plenary sessions. The coaches associated with the Academy gave further support on how these insights could be translated back to the projects and to the organisation's story.

Emulation
Principle 7: Highlighting innovation and providing a wider stage

The Knowledge Programme highlighted innovative initiatives in different ways and put them on the stage. This was an important design principle for ensuring that innovation could be seen, identified and recognised. Initiatives and people were sometimes literally placed in the spotlight during the Join Us sessions, where they told their story to an audience of about 500 people from the sector. They also highlighted them on the Knowledge Programme website, or recorded their stories on paper in this publication. An important question to address was: Why is this particular project or initiative innovative? And which success factors or project results are relevant and useful for others? These could take various forms. For example, open source technology (a product) which other institutions inside and outside the cultural sector can use and can build on, a plan (a strategy) that you can use to give innovation a permanent place in your organisation, or a method of working (an approach), whereby you give your audience a role in thinking about new products and services.

Principle 8: Making connections that cut across hierarchies and job structures

The final principle that is important for creating new connections based on practice was to circulate the knowledge garnered from practice, vision and policy, from staff, managers and decision-makers as effectively as possible. Managers and decision-makers of the subsidised projects functioned as 'business cases' in the Academy for Cultural Innovators and the working conferences. They told the story of their organisation and project, after which participants talked about what these experiences could mean for them. The lessons from the Academy for Cultural Innovators were incorporated into the directors' dinners so that people could reflect on the implications for the story about art and culture in our society, the story of the institutions and the sector. This provided new input for the conversation about art and culture, for formulating new perspectives, for new visions and policy.

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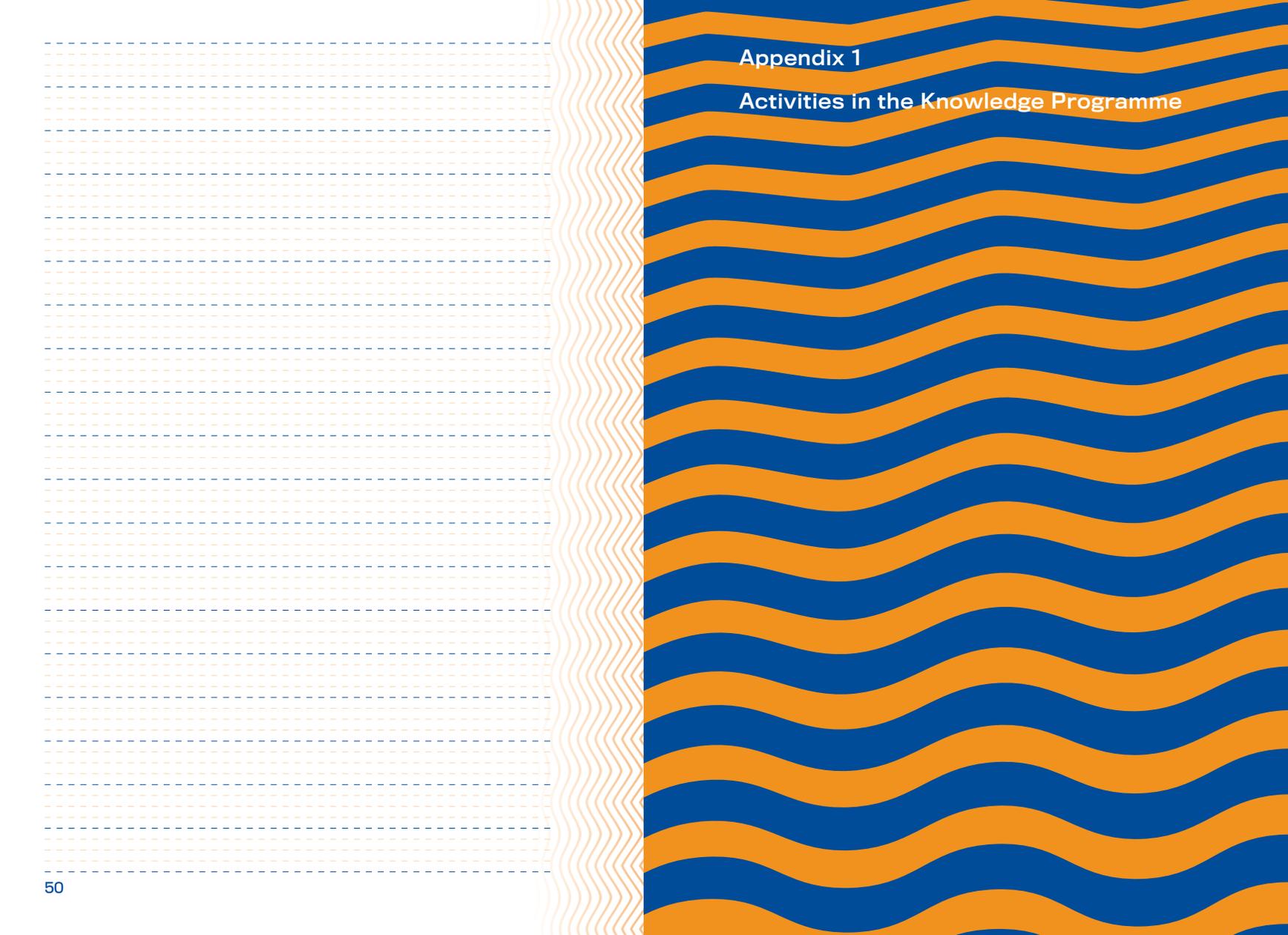
Appendix 1

Activities in the Knowledge Programme

Kick-off session

The Knowledge Programme was launched on 20 January 2010 in Rotterdam. One hundred and fifty people were invited from both inside and outside the cultural sector to engage in conversation about the further course of the Innovation Scheme and the Knowledge Programme. They talked about the strategic challenges facing society and the role of art and culture. The conversation covered issues such as demographic trends, the changing wishes of the public, economic developments and the public sector. The project leaders of the first six approved projects introduced themselves and engaged the audience in conversation about their projects and experiences. During the kick-off session, Rietje van Dam-Mieras, chair of the Innovation Scheme's Advisory Committee, outlined the scheme in detail. She described the applications for the first round, explaining why the Committee had approved these projects, as a model for institutions that were planning to submit an application for round two.

Pitch meetings

To prepare for the deadline for applications for round two of the scheme (17 May 2010), the Knowledge Programme scheduled two pitch meetings in Utrecht and Eindhoven on 15 and 20 April 2010. Interested parties could set out their ideas on the Knowledge Programme website. Pitchers could then be granted a 'clinic' in which to develop the idea further. Ideas and requests for coaching could also be handled directly by the scheme's Advisory Committee. Because there was insufficient interest in the pitch meetings, the second session scheduled for Eindhoven was cancelled and the Utrecht session was held on a smaller scale, with no pitches and more informative in nature. In the end, 16 coaching requests were received, four of which the Committee approved. The coaching was given by coaches from the Knowledge Programme. The Committee itself gave substantive feedback on three ideas that were submitted. For the second round, 59 applications were submitted, six of which were approved by the Committee.

Website, newsletter and e-letters

A digital platform was created to bring together new contacts, knowledge resources and expertise. This platform, www.make-lovenotart.nl, was launched during the kick-off session. It was a social network containing information about the Innovation Scheme, news items and newsletters, blog posts from and interviews with project leaders of the approved projects, inspiring practical examples, an agenda, a forum and a module for pitching budding ideas for new projects. The website, which had been built by Mediamatic, had about 1,200 members when the scheme was discontinued. It was changed to www.komjeook.org in January 2011. Members could indicate whether or not they wished to be part of the network around the Join Us sessions. The Knowledge Programme newsletter was also discontinued. Kennisland still published three e-letters on themes of relevance to the cultural sector. In addition to relevant knowledge, the e-letters contained a series of practical examples and tools for getting straight down to business.

Number 1, Business model innovation (April 2011): a guide for cultural institutions wishing to overhaul their business model or look for alternative earning models to achieve their mission in the cultural arena.

Number 2, Public participation (June 2011): inspiration and practical tips for designing projects with greater visitor involvement. A guide for cultural institutions seeking inspiration for a new relationship with the public.

Number 3, Cooperation (October 2011): inspiration on and examples of different forms of cooperation, with examples of sectoral and cross-sectoral partnerships.

Join Us

The Knowledge Programme tied in with the Join Us (*Kom je ook?*) sessions. Funded by various funds and organisations from within the sector, these meetings had successfully been organised for some time by Mediamatic. They had brought together a large group of leaders from the cultural sector who were interested in innovation and participation in art, culture and heritage. The Knowledge Programme became a partner in organising four Join Us sessions. Each one attracted an average of about 300 people from different art disciplines and regions. Alongside the main programme of inspirational speakers from home and abroad, the sessions featured a fringe programme based on the objectives of the Innovation Scheme and Knowledge Programme. Information sessions about the Innovation Scheme were organised in conjunction with AgentschapNL. There were also meetings for leaders of the projects approved within the scheme and lunch dates to encourage people to establish new contacts.

Apples and Pears (2 March 2010): In this session visitors were invited to examine and find inspiration in the ideas behind various projects. Sometimes it is better 'not to make comparisons, but to look at the underlying idea'. Presentations were given by Mattias Rick (Raumlabor Berlin), Lidewij van Valkenhoef (Kröller-Müller Museum), Roy Cremers (Voordekunst) and others.

Oops (9 September 2010): This session was devoted entirely to failures rather than success stories. Speakers reflected on their failures and shared their learning moments with the audience. It included presentations by Kathryn Schulz (*New York Times Magazine*), Rachida Azough (formerly of Kosmopolis) and Frans Nauta (formerly of the Innovation Platform).

Money, money, money (10 March 2011): This session looked at earning money through art and heritage. What alternative earning models can you use? And how can you still make art despite having little money? Presentations were given by Eric Holterhues (Triodos Bank), Frans van der Avert (Nieuwe Kerk Amsterdam and Hermitage Amsterdam), Pim van Klink (University of Antwerp) and others.

Crowdsourcing (16 June 2011): This session looked at crowdsourcing, which means outsourcing to your audience tasks that you as an organisation would normally do yourself or tasks for which you would engage a service provider. Lex Slaghuis (Hack de Overheid), Lonnie Stegink (Digitaal Monument Joodse Gemeenschap) and Alexander Veltman (Boomerang) were among those who gave presentations.

Meetings of project leaders

Kennisland organised four meetings so that leaders of the approved Innovation Scheme projects could share experiences of their projects and explore several substantive knowledge questions that they themselves had placed on the agenda.

Meeting 1, Introduction (9 September 2010): At this first session, organised as part of Join Us, leaders of first and second-round projects learned about one another and about one another's projects. They nominate strategic themes for subsequent meetings.

Meeting 2, Technology (19 November 2010): This session, organised at the STRP festival in Eindhoven, focused on experiences with technological partners. Geert Wissink (Netherlands Institute for Sound and Vision) gave a presentation on technological challenges facing his institute.

Meeting 3, Business models 1 (31 March 2011): This session, held at Droog Design in Amsterdam, was an in-depth exploration of business models in the cultural sector. Hanne Osterberg (Droog Design) gave a presentation on developing the business model for Downloadable Design.

Meeting 4, Business models 2 (9 June 2011): This session, held at CKC in Zoetermeer, involved more work on the theme of business models. Martijn Arnoldus (Kennisland) gave a presentation on business model innovation in the heritage sector and experiences from the BMICE programme.

Academy for Cultural Innovators

In the Academy for Cultural Innovators, organised by De Baak and Kennisland, managers from the cultural sector set to work on projects contributing to innovation within their own organisations and the cultural sector in general. Fourteen participants were selected from 45 applications by means of a preselection and subsequent intake process. The group was made up of representatives from various fields of the arts sector: music, heritage, theatre (both 'groups' and 'buildings'), festivals and special projects. A range of ages and job types were also represented, from head of marketing to business manager and communications manager. In five sessions, the Academy supported the elaboration, underpinning and implementation of the projects with substantive input and reflection on the practice of the projects. In between meetings, participants continued to work on their projects. They were able to call on a group of expert coaches with different fields of experience. Appendix 2 presents an overview of participants, programme developers and coaches.

Modules 1 and 2 (26 and 27 April 2011): The participants got to know one another, pitched and fine-tuned their projects with one another and with the coaches. There were three content themes: How do I attract a larger or different audience? How can we generate alternative income streams? And how do I convince my organisation about the innovation that I want to introduce?

Module 3 (14 June 2011): In this module, participants worked on refining their 'thinking in terms of earnings'. They were given several useful tools such as a business model, business plan and business case. Participants also practised the story of their organisation. Chris Keulemans, artistic director of the Tolhuistuin, presented the business case.

Module 4 (16 September 2011): This module explored links with the public. Participants reflected on meetings with a potential audience and discussed innovative cases. Marie-Luce Bree from Foam presented the business case.

Modules 5 and 6 (7 and 8 November 2011): In this final module, participants worked on the theme of organisational change. They discussed project implementation with their opposite number from the business or art sector.

Directors' dinners

De Baak and Kennisland organised two roundtable conversations, held on 14 September and 11 October 2011, on the future of the cultural sector. They were attended by directors and managers of cultural organisations and interested outsiders. The chosen conversation format was one involving a fundamental exploration. The aim was to re-evaluate the long-term vision on the place of art and culture in our changing society, how to revamp the 'story' of art. What vision should we develop of the future of the arts sector in the long term? What are the connections between art and key areas of society and how do we strengthen them? How can art be the R&D engine, the laboratory or place of experimentation in our society? Where will learning and development fit in? At the first meeting, conversation opened with three speeches introducing new perspectives on thinking and talking about art and culture. Bart van Rosmalen (cellist, director) introduced a perspective on 'learning and developing', Ron Soonieus (Camunico) on 'cultural R&D' and Sandra Trienekens (independent researcher at Urban Paradoxes) on 'cultural citizenship'. The insights from the conversations formed the input for the second conversation and the concluding *In Connection* working conference.

Working conferences

Towards the end of the Knowledge Programme, Kennisland organised two conferences for staff and managers of cultural institutions where knowledge and experiences in innovation and making new connections was shared. What has practice delivered? How can we build on that? The central design principle of the conferences was to highlight and give a voice to successful practical examples of innovative projects, to organise reflection on that practice and for participants then to get down to work themselves.

Master class on 'Business model innovation in the cultural sector' (22 September 2011): Thirty-five participants took part in this hands-on master class about business model innovation, held in Amsterdam. The focus was on two current problem areas: funding and cooperation. Participants were given a broader look at how partners can help to realise innovative ideas and at possibilities for funding those ideas. Cases were introduced by Aukje van Hooijdonk and Martijn van den Broek (Nederlands Fotomuseum), Ernestine Comvalius (Bijlmer Parktheater, Academy for Cultural Innovators), Sandra Prins (ING Global Sponsorship Team), Roy Cremers (Voordekunst, Innovation Scheme) and Adriaan Kukler (Creative Industry Sofa).

In Connection working conference (8 November 2011): Fifty participants took part in the conference, held in The Hague, on establishing new connections. It included a workshop session on practical examples of connections, presented by projects in the Innovation Scheme and the Academy for Cultural Innovators. Conversations addressed the future place of art and culture in our society and the role of connections. The keynote address was given by Shelagh Wright (Demos think tank, UK).

Appendix 2

Projects and people

Innovation Scheme projects

Amsterdam Funds for the Arts, Voordekunst: a crowdfunding platform where cultural institutions are offered an arena for presenting their projects to a broad audience in order to attract public and private funding. Sellaband was one of the partners.

Amsterdam Museum, if then is now (formerly Plaatsen van Betekenis): a cross-media heritage-promotion platform as a community. Partners and suppliers were Delving, Cinnamon, Stalingrad, Kwatta, Saxion Hogeschool, CWI, VU, Hogeschool INHolland, DEN, Adlib, Institute of Sound and Vision, National Archives and Zoover.nl.

Association of State-subsidised Museums (VRM) digitised museum tour: an interactive museum tour where visitors can view exhibitions in 360º 'on demand' on the internet. Partners included three museums, 3D1H and FanU.

Droog Design, Design within reach: research into the possibilities and implications of an innovative distribution model for design products. Partners included Somatech (3D prints), Ponoko (online marketplace), Trespa (materials), Lensvelt (designer and producer of office furniture), Fablab Waag Society.

FOAM, Revolution Foam, What's next?: a platform presenting photographic highlights as part of the debate on the future of photography. This then served as a basis for launching an online platform to link and access data in an associative and innovative way.

Stedelijk Museum, ARTours: an open source platform with an augmented reality (AR) application so that stories about the collection could be shared in an innovative way. Collaboration with Fabrique, Layar, teaching and art institutions, and others.

Stichting Drents Museum, Museum Plus: a digital open source platform that establishes links between different locations and cultural resources in order to offer visitors an interesting cultural and tourist experience. Partners include Yacht ICT, Motorola and the University of Groningen.

Stichting Droog Design, New is the new new: a new direction in design whereby designers are encouraged to redirect their creativity towards products that have already been developed and tested. Partners included Marktplaats, Opkoper.eu, Van Gansewinkel, 2012Architecten, CMK1 and Call for Action.

Stichting Gelders Erfgoed, Beleef mijn Gelderland!: supporting heritage institutions by exploring innovative applications for an active audience experience. Partners included The Gelders Overijssels Bureau for Tourism, the Cultural Heritage Agency and the Nederlands Uitburo.

Stichting Kunst en Culture Zoetermeer, Digital Art Lab: an R&D environment for innovative forms of art education. Partners included The Patching Zone and the sectoral institute Kunstfactor.

STRP, New Festival Concept: visitors can become more closely involved in the festival through the application of technologies like RFID and Near Field Communication. STRP worked with parties such as TU Eindhoven (Industrial Design), Philips Lighting and Pluscommunicatie.

Waag Society, Studiolab Utopian Practices: strengthening inter-disciplinary and cross-disciplinary cooperation between art and science to innovate public debate about biotechnology. Partners included The Arts & Genomics Center (TAGC) and the Leiden Institute of Chemistry.

Academy for Cultural Innovators

Participants

Vroukje Boenk, De Nederlandse Opera: creating conditions for successful fundraising.

Ernestine Comvalius, Bijlmer Parktheater: new earning strategies based on consolidating bonds with old and new audiences.

Fons Dejong, Theater aan het Vrijthof: positioning of art and culture in an industrial transformation plan for Maastricht.

Erik van Deuren, Holland Symfonia: bringing the orchestra back to society through the Holland Symfonia Academie educational project.

Bas van Donselaar, Netherlands Philharmonic Orchestra: making a profitable earning model to attract a new audience to the Paradiso concerts, for example.

Josine Gillissen, Theatergroep Wunderbaum: developing an ambassadorial plan for creating a higher profile.

Marieke Istha, Nederlands Instituut voor Mediakunst: developing business concepts for the mobile exhibition space.

Anne-Marie Kremer, Theater Instituut Nederland: new ways of involving the public and the sector in the TIN Theatre Encyclopedia.

Martijn van Seventer, Joods Historisch Museum and Hollandsche Schouwburg: overhauling the Hollandsche Schouwburg by means of a renovation project and by involving a new audience.

Karin Sommerer, Stadsschouwburg Amsterdam: exploring the possibilities and impossibilities of a new pricing model.

Kiki Stoffels, Theater Frascati: new pricing strategies for flat-floor theatres.

Joost Veuger, MIDI Theater: separating the activities of MIDI Theater and organising them in different ways.

Jort Vlam, Theatergroep Suburbia: putting the theatre company on the map as an urban company in Almere.

Marijke van der Woude, Centrum Beeldende Kunst Groningen: creating a change in the mind set of young people to 'give to culture'.

Programmamakers

Valentijn Ouwens, senior programme developer, trainer and advisor at De Baak.

Nikki Timmermans, advisor at Stichting Nederland Kennisland.

Coaches

Marijke Broekhuijsen, independent management consultant.

Machiel Emmering, freelance management consultant.

Rachel Feuchtwang, creative producer and advisor.

Kai van Hasselt, advisor on cultural intelligence and urban strategies.

Caroline van der Linden, creative business coach at De Baak.

Bart van Rosmalen, cellist, director.

Partners in the Knowledge Programme

Kennisland
Kennisland is making the Netherlands smarter. We design and implement interventions that boost the knowledge society. That's because a strong knowledge society is the best guarantee for continued prosperity and wellbeing for everyone, now and in the future.
www.kennisland.nl

De Baak
De Baak is the place for leaders, entrepreneurs and professionals in search of inspiration, motivation, knowledge and understanding. De Baak teaches you how to learn, a skill that will stand you in good stead throughout your life. We appeal to your curiosity, your capacity to reflect and to grow!
www.debaak.nl

Mediamatic Lab
Mediamatic Lab is a design agency that develops new media applications to encourage interaction, cooperation and knowledge sharing. We develop connections between the virtual and the real world, community sites, event services, installations and story sites.
www.mediamatic.nl

The PDF version of this publication is available at: www.kennisland.nl

Conversation. The subsidised cultural sector faced turbulent times in 2011 with severe cutbacks and a radical change to cultural policy. It isn't over yet. How did we get to this point? Where do we stand now? What are the prospects for the future? Now more than ever, there is a need to have a fundamental conversation on these issues, to take stock of the situation. How can we rise above the interests of individual institutions in this conversation? How do we arrive at a discourse? In Connection seeks to make a contribution here. It sets out seven perspectives, together with a conversation format for continuing the conversation. This is Part One of this publication.

More so than institutions or policy, **stories** about projects tell us about how we should proceed. The real-life practice of innovative projects reveals new and different ways of working. What is at the heart of these stories? How is this reflected in our organisation, in new partnerships, vis-à-vis our audience and the consolidation of our business plans? Part Two highlights some of these practical stories. They are stories that deserve to be told and passed on, and they invite the addition of yet more stories.

Organising knowledge completes this book. Change and innovation present themselves through implementing projects. But the momentum cannot be sustained without reflection on practice. How can 'making' and 'sharing' knowledge in the cultural sector be more systematically integrated into the processes of 'doing'? *In Connection* seeks to make a contribution by highlighting eight design principles for organising knowledge. It is a *guide* for forging ahead with new forms and variations. *In Connection* is more than just to book to be read; it is a book about 'doing', and about continuing to 'do'.

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