

COOPERATION WITH CREATIVE BUSINESS IN THE ASPECT OF NEW SKILLS OF CULTURAL INSTITUTIONS

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Purpose: The aim of the article is to recognize the essence of cooperation between creative businesses and cultural institutions, which are increasingly improving their skills, looking for real opportunities for effective and competitive development in the cultural sector. This goal was complemented by the identification of examples of good practice in this research area.

Design/methodology/approach: The methodology applied in the article refers to the methodological canon of management sciences, including, among others, the methodology of conceptual-theoretical research. On their basis, a critical analysis of foreign and Polish literature about management sciences was carried out. At the same time, the descriptive method and the comparative method were used to interpret and analysis the collected material.

Findings: Relevant definitional approaches to creative businesses and modern cultural institutions are recognized. Types and forms of cooperation between these entities were identified. On this basis, it was shown that cooperation between cultural institutions and creative businesses, based on the presented good practices related to this, brings many benefits. This justifies the continuing need to analysis emerging approaches and types of cooperation.

Research limitations/implications: Analyzing the subject of the research in the proposed methodological approach makes it possible to systematize knowledge in the field of cooperation between creative businesses and cultural institutions. Thus, it increases the recognition of the changes accompanying them, providing cultural institutions with the motivation to develop in line with the assumptions of the knowledge economy.

Originality/value: To deepen and update knowledge on the cooperation of creative businesses with cultural institutions. To assess progressive changes in the phenomenon under study.

Keywords: creative business, cultural institutions, knowledge economy, good practices.

Category of the paper: A literature review and case study.

1. Introduction

The considerations presented in this article point to new skills for cultural institutions based on cooperation with representatives of creative businesses. These actors are currently facing numerous challenges in the transition to an economy based largely on knowledge, skills and

creativity (Kosińska, 2020; Szostak, Sułkowski, 2021; Lewandowska, 2015; Ingram, 2016). The new reality triggers the need for change, including building and developing collaborative partnerships with the creative sector.

These issues determine the problem scope of the article, the aim of which, in the theoretical layer, is to analyze selected notions concerning the subject matter taken up, including, among others: the category of creative business, creativity and the features and skills of modern cultural institutions. In the practical layer, the observations and conclusions formulated are aimed at showing the possibilities of cooperation between cultural institutions and creative businesses. The originality of the article lies in deepening and updating the knowledge of cooperation between creative enterprises and cultural institutions and assessing the progressive changes in the phenomenon under study.

The article consists of several parts. A brief introduction is followed by an explanation of the theoretical aspects concerning creative businesses and the attributes of modern cultural institutions. In the next part of the article, selected examples of good practices of cooperation between cultural institutions and representatives of creative businesses are analyzed and evaluated, treating them as a model leading to desirable changes in the activities of cultural institutions. The last part of the article contains the main conclusions resulting from the presented arguments and the presented examples of practice.

The article was developed based on a critical analysis of the literature on the subject, which included secondary material (including internet sources), as well as research findings based on case study (so-called good practice) and observation methods.

2. Literature review

Based on a review of the scientific literature, an analysis was made of the relevant concepts for the research area undertaken. Their problematic scope includes the category of creative business, cultural institutions, and forms of their cooperation.

2.1. The category of creative business and its theoretical basis

The category of creative business is variously analyzed and explained in the literature. However, there is no doubt that the concept of creativity is at the core of its understanding. The beginning of contemporary reflections on creativity dates back to the middle of the twentieth century, when an article appeared J.P. Guilford (1950) under the telling title „Creativity”.

The author assumed that every human being has creative potential, while recognizing that the concept of creativity is closely related to the term creativity. The quoted statement can be considered to coincide with definitions found in the English-language literature, according to

which the equivalent of creativity is the phrase „creativity”, translated as both „creativity” and „creativeness” (Bajer et al., 2010; Wolf, 2014; Kwan, Leung, Liou, 2018, Kochereva, 2019). This situation confirms that the essence of the two concepts is similar, which is why they are relatively often treated as synonyms. This study also adopts this view.

Creativity can be analysed from the point of view of various areas of human activity. When referring to the cultural sphere, the term is most often associated with ingenuity, the ability to think creatively or to create something "new" - so-called artistic creativity (Namyślak, 2016; Curuțiu-Zoicaș, 2019; Szostak, Sułkowski, 2021).

The type of artistic creativity is distinguished by, among others, the report of the United Nations Conference on Trade and Development (UNCTAD, 2008), which presents the place of the concept of creativity in the modern economy in an operationalized manner, where, in addition to the type of creativity mentioned, three other types of creativity are specified – see fig. 1.

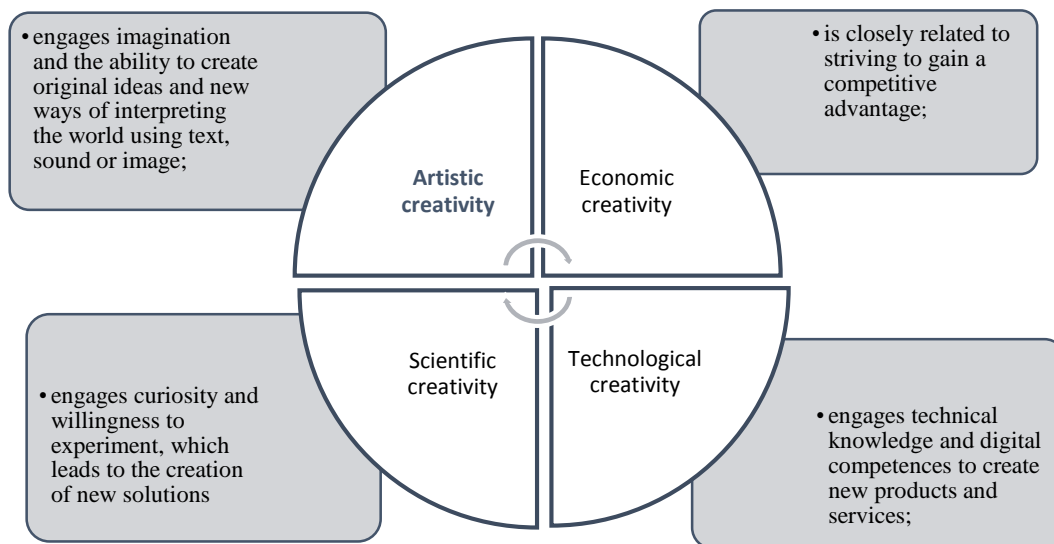


Figure 1. Types of creativity in the modern economy according to UCTAD.

Source: on based (UNCTAD, 2008).

The term creative business is closely linked to the concept of the creative sector, which can be defined in both narrow and broad terms. Definitions formulated in the narrow view of the creative sector indicate that it encompasses products and services that connect to cultural, artistic and entertainment value. These activities include, but are not limited to: books, magazine publications, visual art (painting, sculpture), performing arts (theatre, opera, concerts, dance), recordings, cinema and television films, fashion, toys and computer games (Caves, 2000; Flew, 2002; Throsby, 2010; Sobocińska, 2016).

In turn, the broad understanding of the creative sector is clarified, among other things, by the objectives of the EU Creative Europe program, which indicate that the term creative sector should be understood as: "an ecosystem comprising public bodies, cultural institutions, NGOs, creators, as well as businesses, start-ups and sole traders" (Ministry of Culture and National Heritage, 2022, p. 7). This approach forms the basis of the considerations presented

in this article, which show that cultural institutions are an important actor related to the activities of the creative industries.

According to the UNSCAD report (2008), the main areas of creative businesses in the cultural sector include four - see fig. 2.

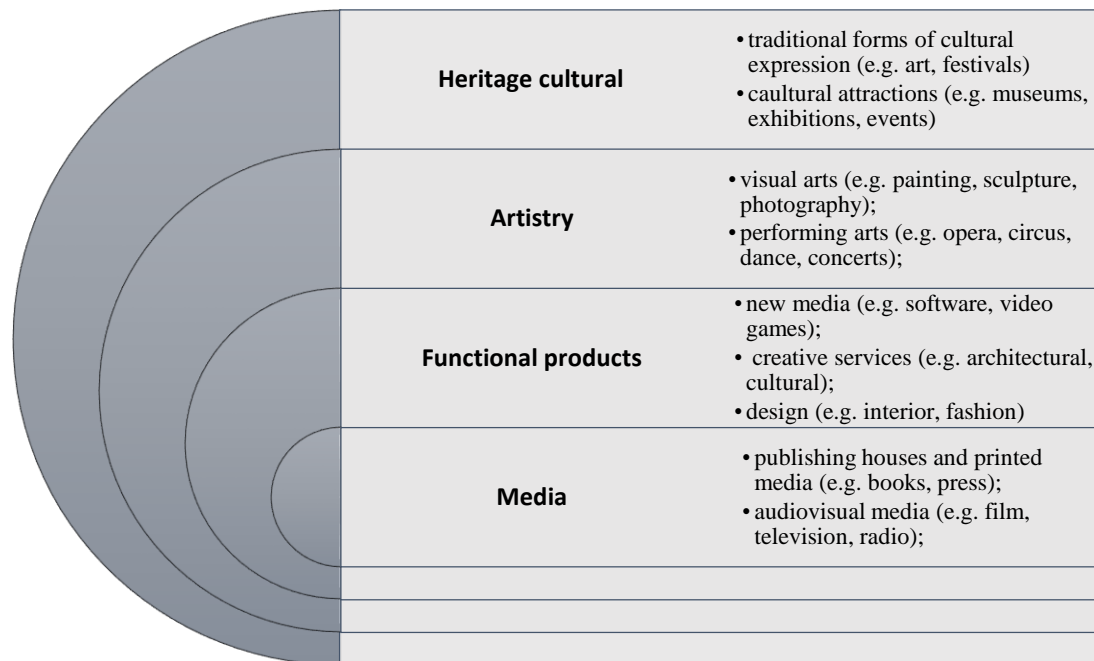


Figure 2. Creative business areas in the cultural sector.

Source: based on (UNCTAD, 2008).

The cultural creative businesses identified by UNCTAD (2008) relate to four key areas of activity. The first of these is formed by cultural heritage. This area brings together all cultural aspects, from historical, anthropological, ethnic, and aesthetic to social. The second area of creative businesses is the arts. Its works inspired by heritage, cultural identity and symbolic meaning create unique value from the point of view of market activities. The next area of creative businesses, on the other hand, is formed by the media; their main task is to produce creative content to communicate with a large audience. The last area is formed by the so-called functional products, which are more demand-driven and oriented towards their specific services, which are: design, new media, and creative services (Throsby, 2010; Sobocińska, 2016).

In the academic literature represented, among others, by Söndermann et al. (2009), Lewandowski (2013); Kosińska (2020) and many other authors, there are three types of sectors representing creative businesses in the cultural area: public, private, and non-profit. Figure 3 shows the three-sector model of creative businesses specific to the cultural area.

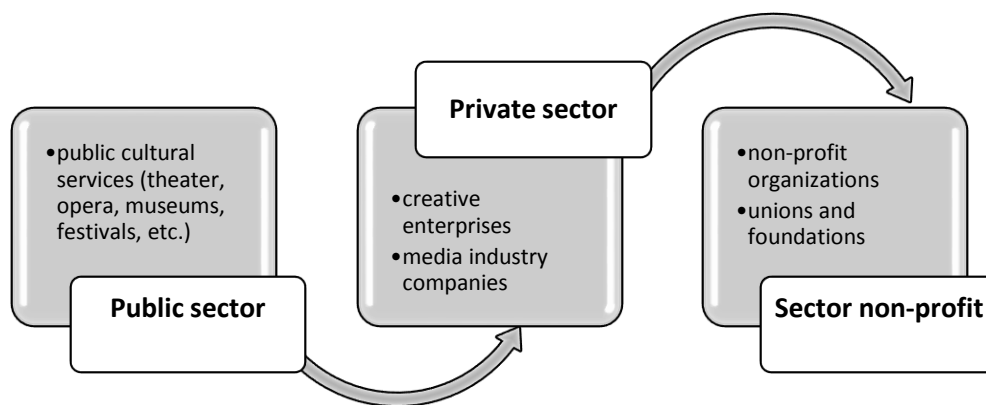


Figure 3. A model of three creative business sectors in the sphere of culture.

Source: on based (Söndermann et. al., 2009, p. 20; Kosińska, 2020).

Even though creative individuals are found in the private sector, their creative activities are not limited to it. Manifestations of these activities can also be found in the public sector (thanks to theatres, opera houses, cinemas, museums, or libraries), but also in the non-profit sector, within which there are various organizations, associations or community foundations, whose aim may be, for example, to promote cultural heritage.

The article assumes that the term creative business means: "an activity having its origin in individual creativity, skill and talent, with the potential to create wealth and create work through generation and exploration of intellectual property" (Flew, 2002, p. 183). The essence of the definition presented is captured in Figure 4.

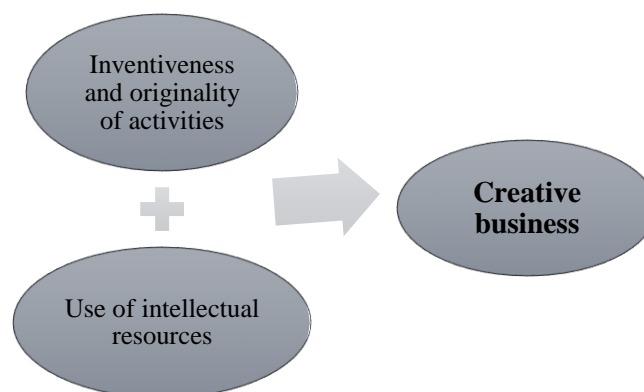


Figure 4. Creative business and its development base in the institutional sector culture.

Source: on based (Flew, 2002).

It follows from the above that the foundations for the creation, but also the functioning, of creative businesses in the cultural institutions sector are, first and foremost, ingenuity and originality of activities using intellectual resources. Culture is undoubtedly one such area.

2.2. New skills of cultural institutions in terms of forms and types of cooperation

Ingram (2016) emphasizes that cultural institutions, as a result of changes in their environment, are currently undergoing significant transformations. One of the key trends

emerging in their environment is the development of a knowledge-based economy, which means that the basis of market activities should be, above all, the wise and skillful use of knowledge available on the market. The development of the assumptions of this economy makes it necessary for actors in the cultural sector to become "intelligent" and oriented towards the skillful creation and management of knowledge (Gračanin, Kalac Jovanović, 2015; Falencikowski, Latzke, 2017).

In view of the above, cultural institutions develop their activities and accompanying strategies in an economy that requires them to make active efforts to acquire the necessary knowledge and then use it effectively in the competitive struggle (Kowalik, 2017).

The study assumes that a cultural institution defined as 'intelligent' operates in accordance with the requirements of the concept of knowledge economy and innovation. Innovation consists of the systematic (continuous) generation and implementation of all manifestations of innovation (novelty), based on the resources of modern communication technologies, reacting dynamically to important changes in the environment (Tidd, Bessant, 2009).

Creating innovation in „smart” organizations depends on a few essential skills. A summary of key skills in relation to a „smart” cultural institution is presented in Fig. 5.

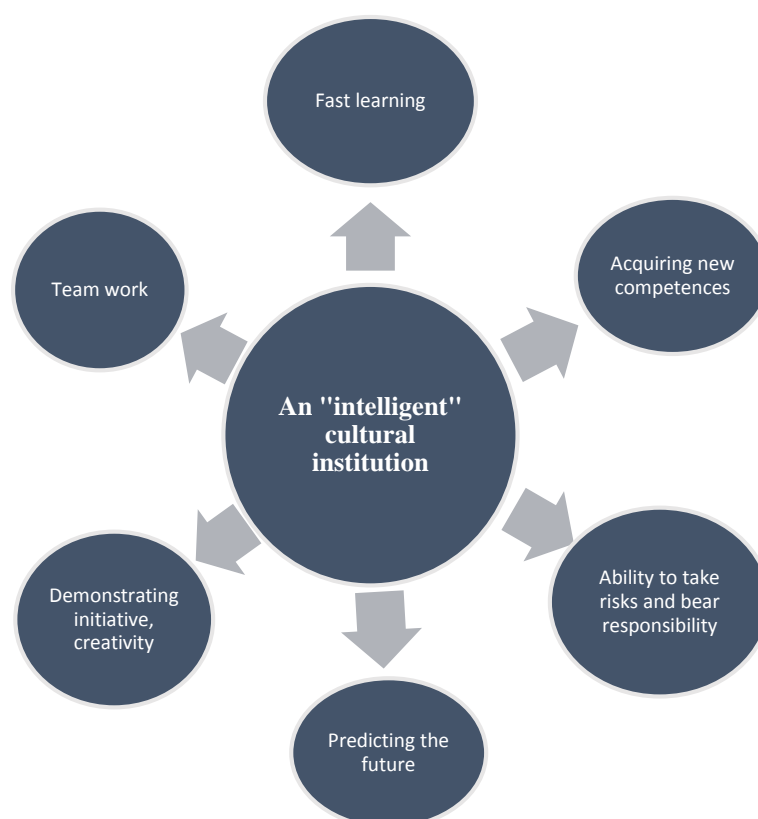


Figure 5. Key skills of an "intelligent" cultural institution necessary for creating innovation.

Source: own study on based (Lozano, 2019).

He skills listed above should be seen as desirable for modern cultural institutions, which are made up of creative and innovative people with specialized knowledge. The phenomenon of "cyberculture", developed as part of the development of the knowledge economy, requires cultural institutions to be able to synergize the three thematic areas of art, science and technology, as well as to use digital media to create a new model of culture based on the synergy of what is "online" with what is "offline" (Zawojski, 2018).

The new skills of cultural institutions contribute to the development of new forms of cooperation not only with representatives of creative businesses, but also with employees and clients. Their manifestations include creative training, artistic interventions (activities of artists within companies and the use of the potential of culture to influence the development of the respective entity), joint implementation of projects (so-called partnerships), the use of the value of art in influencing creativity and its role in employee development (Lewandowska, 2015).

One of the important factors favoring the development of cooperation between cultural institutions and representatives of creative businesses is the size of the entities, or more precisely the dominance of very small cultural entities, including those often operating as sole proprietors (Kosińska, 2020). This factor makes them too weak to gather the resources necessary for their functioning in the cultural sector on their own. Therefore, various forms of cooperation based on partnership and joint implementation of different types of cultural projects are being promoted among them. According to Lenart-Gansiniec (2016), access to the partner's resources and competences (including knowledge skills and experience), and learning from each other, are key benefits of the collaborative model analyses.

A second important factor is that cooperation with other actors (representatives of creative businesses) gives them access to new ideas, technologies, and talent, as well as the possibility to quickly validate their own ideas with a high degree of flexibility of action (Krapieński, Szultka, 2014).

This is why cooperation between cultural institutions and creative businesses is conducive to the creation of beneficial relationships based on which, on the one hand, new sources of funding are obtained and, on the other, valuable business knowledge is derived.

3. Examples of cooperation between cultural institutions and creative businesses based on good practice

3.1. Research methodology

In order to identify the phenomenon under study, qualitative research was carried out in the nature of a diagnosis. Their aim was to find an answer to the question: *What is the essence of cooperation between creative businesses and cultural institutions, which are increasingly*

improving their competences in search of real opportunities for effective and competitive development in the cultural sector?

This objective determined the choice of a research method in the form of a case study, which consisted of analyzing and evaluating examples of good practice in the selected research area. In view of the above, the research methodology used in the article refers to the methodological canon of the management sciences including qualitative research methodology with the inclusion of scientific case studies. The application of this methodology made it possible to describe the entities studied and to identify their operating practices.

3.2. Good practice I - „Silesian Cluster of Culture, Tourism and Recreation”

The cluster under analysis brings together entities providing services in the field of culture, tourism, and recreation, as well as in the field of tourism, consulting, promotion, and marketing. The cluster was created in 2013 as part of a project co-financed by the European Union from the European Regional Development Fund as part of the Regional Operational Program of the Silesian Voivodeship for 2007-2013. Its main goal is to effectively use the environmental and cultural potential of Upper Silesia, increase the tourist and recreational attractiveness of the region and promote the cultural assets of the voivodeship.

The Silesian Voivodeship is an area with an unusually rich cultural heritage, both tangible (castles, landowners' residences, palace, and park complexes) and intangible (the traditional Silesian dialect). It is a significant theatre and music center. It has a very well-developed cinema network. It has numerous galleries, open-air museums and over fifty museums. What particularly distinguishes the voivodeship both nationally and internationally are the places associated with its industrial heritage - the tradition of mining, metallurgy, power generation, railways, or the food industry. Today, subjected to successive revitalization, they are being made available to the inhabitants as dynamically developing centers of culture and tourism with a unique offer.

Functionally, the described cluster is based on the cooperation of various entities providing services in the field of culture (including cultural institutions, museums, associations), tourism, and recreation, with the cooperation of industries related to tourism services, as well as the R&D sphere, business environment institutions and universities. The basis of their cooperation is the transfer of knowledge, technology, and innovative solutions.

Among the activities carried out by the cluster, it is important to note the participation in 2013 in the Technology and Services for Concerts, Events and Congresses Fair and the TOUR-SALON Fair of Regions and Tourist Products. Participation in this event provided an excellent opportunity to present the services offered by the cluster. In addition, the cluster organized a series of conferences entitled. In addition, the cluster organized a series of conferences entitled "The role of the brand of recreational products in the development of the region" and "The role of the brand of cultural products in the development of the region". During such meetings, topics discussed included the dissemination of cultural heritage, tourism product management

and promotion, tourism funding in the new 2014-2020 perspective and the very idea of clustering.

The cluster's key strengths include: a good resource base, resulting from the attractiveness of the region, the combination of activities of diverse entities and well-defined goals that will allow for its effective development.

It is assumed that with the development of the cluster, the effectiveness of its functioning will translate, among other things, into an improvement of the economic situation of the region, an increase in tourist traffic based on the unique landscape, natural and anthropogenic values, as well as tradition and folklore characteristic of the region, though, among other things the joint implementation of cultural, tourist and recreational undertakings and projects, creation of a joint, comprehensive offer of cluster participants, organization of meetings, conferences, creation of a platform for communication and coordination of activities in the cultural, tourist and recreational sectors, increasing the capacity for innovation of cluster members and standardization of the customer service process (Kwiecień, 2016).

3.3. Good practice II – „Birmingham a creative metropolis”

The English city of Birmingham, located in the metropolitan county of the West Midlands, was once a thriving industrial center, but in recent years has relied on the development of creative businesses and promotion through culture. The effect of the scale of the partnerships undertaken has translated into the success of creative businesses in this English city.

In fact, a cultural partnership initiative called the Birmingham Cultural Partnership has been established in Birmingham, represented by a group of individuals who support the cultural interests of the city. Its aim is to help engage local people in cultural participation and integration through artistic activities, while at the same time promoting the city and improving its image through culture and using it as a tool to strengthen the city economically. To this end, a special fund has also been set up to support these tasks.

For the purpose of conscious development and promotion of culture in the described city, four programs have been developed under the name: *The Working Neighborhoods Fund Commissioning Program*. Three of them pursued goals related to the promotion of the city through culture. They were:

- a) International Partnership Program – a project mainly financing international visits of local artists dedicated to various branches of art,
- b-c) Emerging Festivals Fund Festivals Challenge Fund – a project that helps organize artistic festivals of various genres.

Thanks to the program „*The Working Neighborhoods Fund Commissioning*”, as many as 45 projects were completed in Birmingham for a total amount of 424,325 thousand £. The projects were also financed from many additional funds, for example by other funding agencies or partners, sponsorship, ticket sales, as well as from the funds of cooperating organizations. By supporting artistic initiatives, cooperation and exchange between cultural

entities, various ideas for promoting the town through culture were implemented. One of them was a concert tour of the band "Ex Cathedra" along with workshops, closely related to the promotional campaign and activities in Birmingham, which contributed to the promotion of the city in the United States. The concerts received good reviews in the press (including the „New York Times”) and among social media users.

Birmingham, although neither became the European Capital of Culture nor won the City of Culture competition, managed to achieve success based on the cooperation of culture and art entities (including music) with creative businesses. Thanks to the implementation of program activities, positive social and economic effects were noticed, creative businesses strengthened, the local community became more integrated, an increased inflow of tourists was observed, and Birmingham's reputation improved.

There was much more positive media coverage of the city. The interest of cultural sector employees in the city as an attractive place to work was aroused. At the same time, the influence of the presence of culture on attracting young people, also for permanent settlement, was observed (Szlachta, 2014, p. 70).

3.4. Good practice III – „Cooperation of cultural entities with creative businesses the need to build the digital presence of Polish institution culture”

The reality in which cultural institutions currently operate in Poland is characterized by, as already mentioned in the article, the growing importance of the Internet, new information and communication technologies and the assumptions of the knowledge-based economy (Reformat, 2017). This situation means that joint ventures undertaken by cultural entities and creative businesses in the form of design studios specializing in creating comprehensive web and mobile solutions (portals, applications, etc.) are becoming more and more common.

The result of the above work are modern online services, such as: *Polona*, *Cyfrowa Zachęta* [*Digital Incentive*] or *Żydowska Warszawa* [*Jewish Warsaw*]. Interactive and multimedia-enriched portals are one of the important benefits that cultural institutions derive from cooperation with professional teams of graphic designers and programmers. In tab. 1 presents examples of several projects jointly implemented on a partnership basis by representatives of both sectors.

Table 1.

Selected examples of projects based on partnership cooperation between cultural institutions and creative businesses

Name project	Basic project information	Main tasks and project goal
„Polona”	- digital repository service of the National Library - contractors: POLONA/2 million - programming and configuration works: LaboratoryEE, Bitnoise, and Neubloc Poland - implementation: company	- presentation and dissemination of library collections (books, old prints, manuscripts, graphics, maps, sheet music, photographs, leaflets, posters and postcards) on the website: www.polona.pl ; - sharing not only your own collections, but also those of other institutions

	Neubloc Polish Graphics: company Huncwot	– digitization of collections using new technologies, allowing for obtaining the highest quality; - enabling users to create their own collections, work with an active text layer (OCR), add notes and bookmarks to objects
„Cyfrowa Zachęta” [„Digital Incentive”]	- website of the National Gallery of Art	- broad dissemination of information about the current offer of the Gallery - presentation of the institution's digital collection; - business card and digital repository of the National Gallery of Art
„Żydowska Warszawa” [“Jewish Warsaw”]	- multimedia online guide prepared by the POLIN Museum of the History of Polish Jews in cooperation with numerous experts	- presentation of the Polish capital through the prism of the history of its Jewish inhabitants on the website: www.warsze.polin.pl
„Warsaw Rising”	- portal of the Warsaw Uprising Museum created in cooperation with the company Bright Media	- popularization and interactive dissemination of the history of the Warsaw Uprising in the form of exhibitions created under curatorial supervision
„Wirtualne Muzea Małopolski” [„Virtual Museums of Małopolska”]	- project created by the Małopolska Institute of Culture in Krakow in partnership with the Department of Economic Development of the Marshal's Office of the Voivodeship. Małopolska, in consultation with museums from the region	- preservation of the cultural heritage of Małopolska in digital form; - digitization of museum collections and creation of the Regional Digitization Workshop; - making a collection of approximately 1000 digitized exhibits from 39 museums in Lesser Poland available to a wide audience on the Internet

Source: Prepared based on the analysis of the websites of the mentioned projects.

The examples of good practices presented above in the field of cooperation between cultural institutions and creative businesses confirm the innovative direction of development of these entities, based on new skills, potential and possibilities of using modern digital technologies. At its core is the paradigm of developing a knowledge-based economy, the development of new information and communication technologies, and the digitization and making cultural resources available to the widest possible audience. The examples of cooperation between cultural institutions and creative businesses shown confirm an open approach to the changing needs and expectations of cultural sector participants in terms of communication and ways of interacting with its resources.

They are an important source of information about the activities of cultural institutions in the field of digitization of resources and new forms of making them available (such as virtual museums, digital libraries, electronic archives, etc.). This offer is created with contemporary recipients of broadly understood culture in mind - representing the knowledge-based information society.

4. Conclusions

The aim of the article was to recognize the essence of cooperation between creative businesses and cultural institutions, which are increasingly improving their skills, looking for real opportunities for effective and competitive development in the cultural sector. This goal was complemented by the identification of examples of good practice in this research area. The presented practices were selected from a group of many described both in the literature on the subject and in economic practice, guided by the belief that they can constitute a motivation for activities and a model for various entities in the cultural sector.

Cooperation of cultural institutions with creative businesses requires new skills and competences from the analyzed entities, which enable the implementation of creative initiatives and activities to increase innovation in the cultural sector. It was established that their scope concerns full-scale sharing of culture, activating the audience, as well as generating knowledge and information in the field of broadly understood culture.

This situation is confirmed by the presented examples of cooperation between cultural institutions and creative business entities, which indicate that entering into a form of partnership brings significant benefits. From the point of view of cultural institutions, the partnership is based on the benefits resulting from the potential of the cultural sector in terms of creative development and learning based on valuable business knowledge.

At the same time, it should be emphasized that cooperation between cultural institutions and creative businesses indicates the need to integrate the activities of various entities supporting the development of the cultural sector. As a result of this cooperation, a new quality of products and services offered by cultural institutions is created, which confirms its beneficial impact on the development of these entities.

In conclusion, it is worth highlighting the key practical implications arising from cooperation between cultural institutions and creative businesses. Among these, a key one is cultural education in a new engaging and environmentally friendly form, representing the development potential of cities in line with the assumptions of a knowledge-based economy. Cooperation between cultural institutions and creative businesses also makes it possible to combine technological innovations, stimulate creativity, build an attractive climate, and concentrate talent, becoming an important factor in socio-economic development. Hence, establishing cooperation with representatives of various creative businesses is extremely profitable for cultural institutions.

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