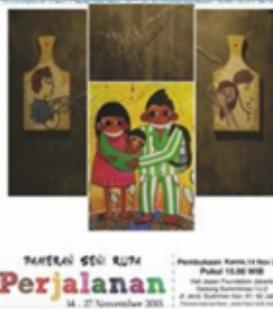
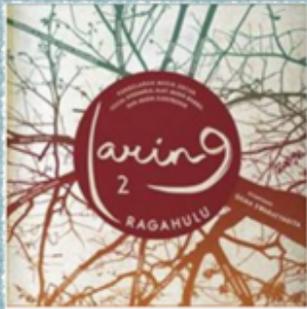




## Creative Entrepreneurship Hub Global Vision & Mission

*We enable arts and cultural organizations to be more entrepreneurial  
so that they create better society.*

*We do this through a global network of hubs where creatives drive culture and economy*



## Creative Entrepreneurship Hub Indonesia Vision & Mission

*To make Indonesia's diverse local culture and communities the driver  
of a multicultural, peaceful, and economically just society.*

*We do this by partnering with a global network of hubs,  
cultivating the entrepreneurship, management, and curatorial skills of local arts and cultural communities  
so that they can strengthen the impact and sustainability of their mission: to create social inclusion and economic equality through  
cultural revitalization of small towns and rural areas*



## Rationale

*As the world's fifth most populous nation and tenth largest economy, the Indonesian archipelago of 17,000 islands and 500 ethnic groups play a key role in contributing to a multicultural, peaceful, and prosperous world. Yet, its society and economy is under increasing threats from sectarian politics, racism, and religious intolerance that is partly rooted in growing social and economic inequity --brought upon by a combination of huge population growth, over-exploited natural resources, weak governance, and years of rural neglect that is causing one of the highest urbanization and urban poverty in the region.*

*Re-engaging and cultivating Indonesia's most innovative and entrepreneurial minds in revitalizing the cultural heritage of small towns and villages is, therefore, crucial and urgent --not only to reaffirm and reinvigorate the country's multicultural spirit but also to reverse the brain-drain of local talents who are critical in realizing the potential of community-based local arts and culture as driver for social inclusion and economic equity*



## Our potential partners-customers

*we will work and synergize our offer with three distinct groups of partners-customers who nevertheless are working toward the same objectives and share the same characteristics and values.*

*They are creative organizations that are forming urban-rural community partnerships to create cultural revitalization, social inclusion, and economic equity to Indonesia's long-neglected small towns and rural areas*

# The Homecoming Heroes

*Talented thirty-something artists born and raised in small cities/rural areas who, having pursued several years of higher education and professional careers in big cities, decided to return to their hometown. They are engaging local communities to simultaneously take inspiration from and introduce contemporary art practices to revitalize their traditional culture*

*While their big cities education and experience provide them with prestige among local peers, their status as home girl/boy allow them access to local knowledge and traditional leaders who can support their initiatives.*

*However, since Indonesia's art education does not provide graduates with sufficient business and management skills, they face immense challenge in funding projects --relying instead on self-financing, limited crowd-sourcing, local governments' small grants, and in-kind (non-financial) sponsorships.*

*Many are part of the Kelola Foundation's extensive network, a not-for-profit organization partnering with international funding agencies, which has provided arts grants for performing arts creation, exchange, and training for over 600 artists in more than 60 locations across Indonesia since 1999 (website under construction, see instead: <http://culture360.asef.org/organisation/kelola-foundation-yayasan-kelola/> and <https://www.facebook.com/kelola.or.id>)*



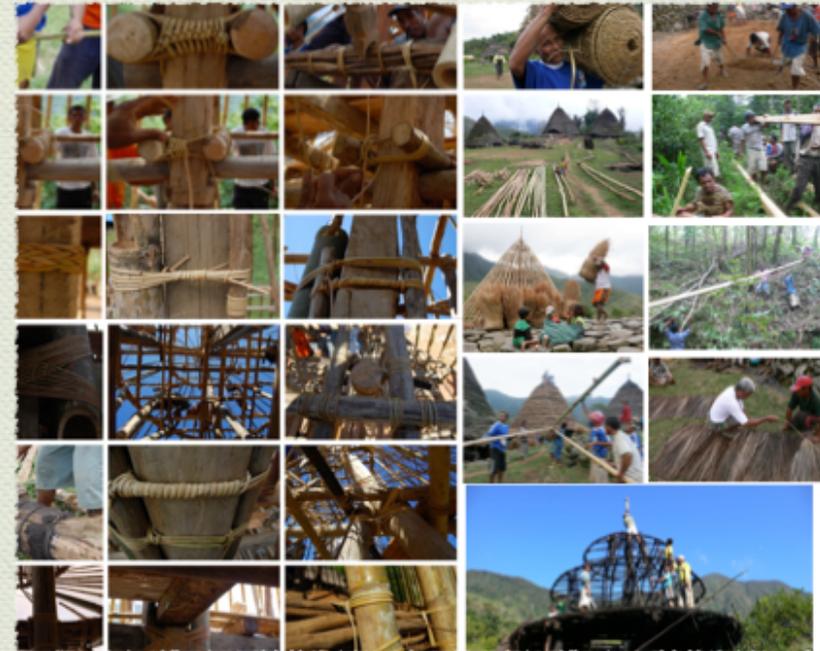
# The Cultural Angels

*Well-educated and well travelled young creative professionals born and raised in major urban centers who, as a result of experiencing life-changing epiphany, are rediscovering the wisdom and genius of their own culture. They establish charities/movements that support and collaborate with local communities to revitalize indigenous culture.*

*They use their skills, experience, networks, and including part of their wealth to kick-start projects, bringing in sponsors, engage government stakeholders, involve volunteers, and attract national and international media attention.*

*However, having to spend a large part of their time maintaining a successful career in big cities in order to support their passion, meant that they often had to limit their engagements to what they are good at (i.e., architecture, design, promotion, etc) and rely on voluntary support to fill in the gap (e.g., community development, management, etc.)*

*Cultural Angels include the Kesengsem Lasem movement that collaborates with local communities to revitalize the city of Lasem via heritage-based tourism ([kesengsemlasem.com/en](http://kesengsemlasem.com/en)). Another strong example is the Yayasan Rumah Asuh (The Foster House Foundation) set up by Yori Antar, one of Indonesia's most successful and renowned young architect. The not for profit organizations has brought together young designers, indigenous communities, and private sponsors to rebuild and reappraise over 200 traditional houses across Indonesia since 2008 ([rumahasuh.co.id](http://rumahasuh.co.id)).*



# The Social Entrepreneurs

*Well-educated entrepreneurs who left successful corporate careers to pursue their own passions, setting up social-enterprises that collaborates with indigenous communities in rural areas. They combine business acumen; a strong interest in indigenous craftsmanship; with social commitment to improve the welfare of economically-disadvantaged communities*

*Like the Cultural Angels, they use their skills, experience, networks, and part of their wealth to kick-start projects. Unlike them, they achieve sustainability by balancing profits with social and environmental welfare --with the support of start-up funds from angel and capital ventures and financial institutions.*

*Having build a growing community of customers of locally-made hand-crafted goods, they are slowly and cautiously expanding their offer to include heritage-based tourism --yet are facing the challenge of over-stretching their resources trying to develop new skills in the community that are beyond their expertise.*

*Examples include Javara Indigenous, established by former intellectual property rights lawyer, Helianti Hilman, in 2008 to bring community-based organic products from 5,000 farmers across Indonesia to broader markets ([javara.co.id](http://javara.co.id)). Another is Toraja Melo, also set up in 2008 by former international banker, Dinny Jusuf, which engaged 250 artisans in Sularwesi and Flores to rejuvenate the indigenous culture of hand-woven textile while improving the welfare of women weavers ([torajamelo.com](http://torajamelo.com))*



# The ideal criteria of potential partners-customers





## Our Solution

*We enable and cultivate our partners-customers' cultural entrepreneurship, management, and curatorial skills through training, consultancy, mentorship, and access to a global network of expertise and market that helps them strengthen the cultural, social and economic impact and sustainability of their projects, in three integrated transformative stages...*

# The Three Transformative stages

*from cultural projects  
to eco-museums*

**First**, we enable our customers-partners to transform and enrich the success of their existing cultural project, which already involved select number of people skill in the community (e.g., builders, farmers, and weavers), to one that revitalizes the wider potential of the rural or small town's social, natural, cultural and economic ecosystem (e.g., local chefs, storytellers, musicians, dancers, etc). We do this by helping our customers-partners engage community participation in the interpretation, preservation, management, and dissemination of its indigenous cultural wisdom, natural environment, and aspirations --thereby, generating new value propositions that compliments and enrich the original project while expanding social inclusion and economic equity to the rest of the community

**1.  
Eco-  
Museums**

**2.  
Immersive  
Cultural  
Tourism**

**3.  
Community  
Enterprises**

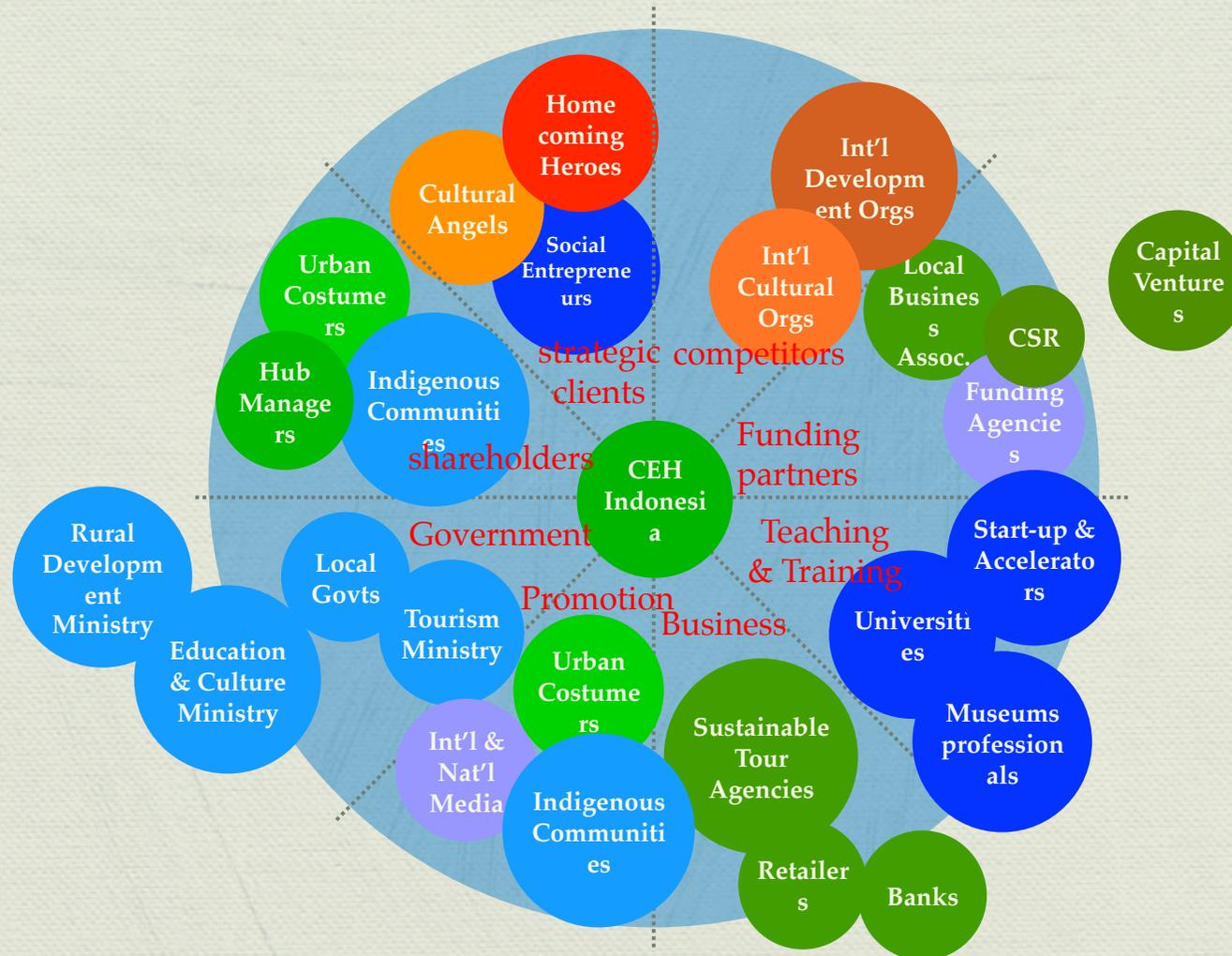
*from charities to urban-rural  
community enterprises*

**Lastly**, we enable our customers-partners transform their cultural engagement with customers into urban-rural co-investments and community-based social enterprises that works on the principles of social return-on-investments (SROI), reinvesting 51% of their financial returns back into the community --thereby, balancing the pursuit of profit with which to sustain their businesses with the ultimate goal of achieving cultural diversity, social inclusion, and environmental sustainability for all

*from products and events  
to immersive experiences*

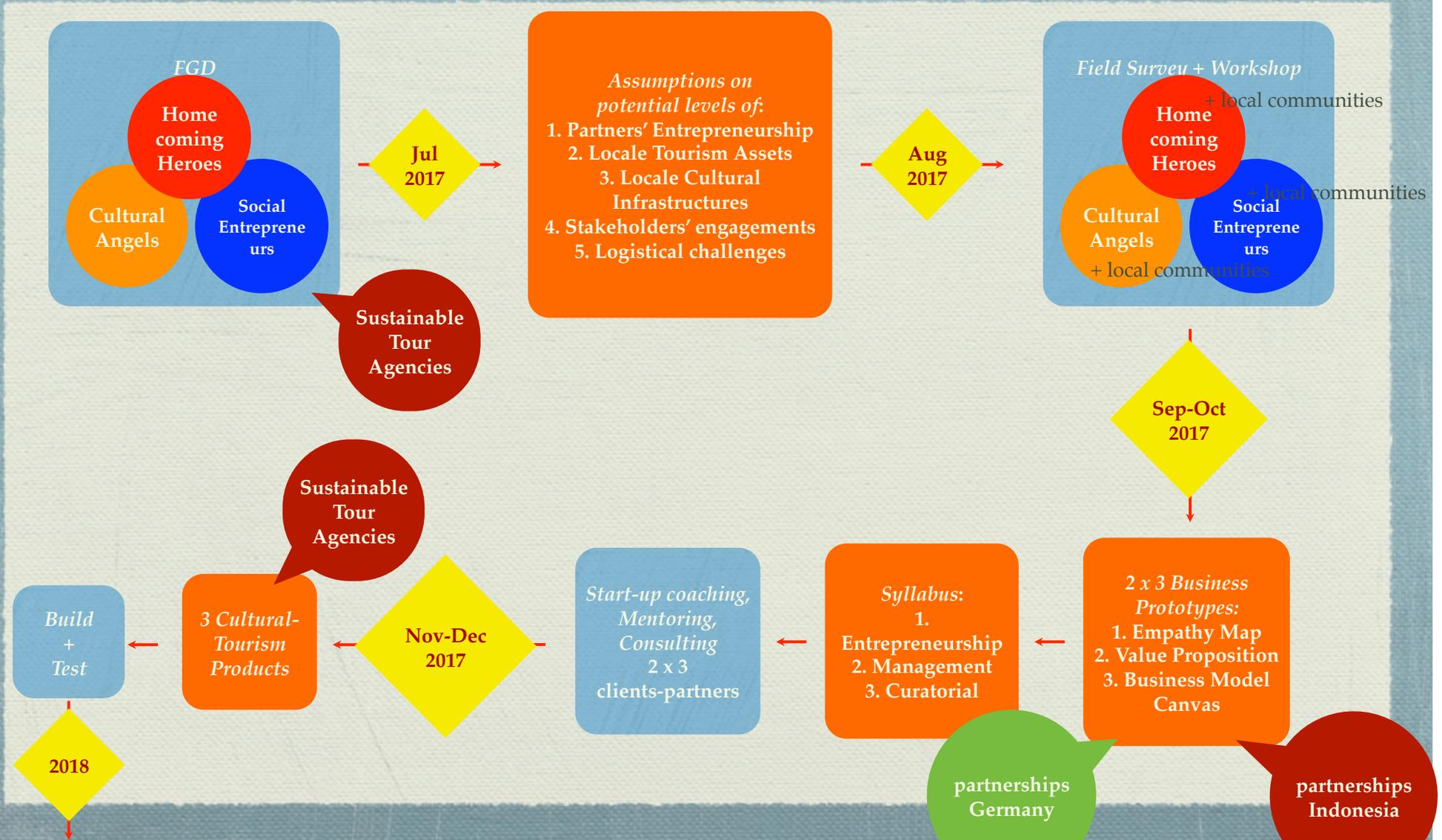
**Next**, we enable our customers-partners to transform and expand a particular type of experience already generated by their existing products and services (e.g., enjoying a performance of theatre-dance production, wearing a piece of traditional cloth, funding the reconstruction of a traditional house, etc) to a more immersive engagements. From planting and harvesting crops alongside real farmers, to cooking in a communal kitchen, to sharing repasts with the whole community, cultural celebration offered as a communal get-together gets people to connect with, immerse in, and learn from the (his)story and cultural narrative of a place through direct experience of local sights, sounds, aroma, taste, touch, and movements --thus, creating complementary multiple access points to a growing **culture and heritage-based tourism market** of appreciative and experience-seeking urban and international customers while ensuring stronger and more sustainable emotional bonds between urban consumers and rural communities.

# Stakeholders Map

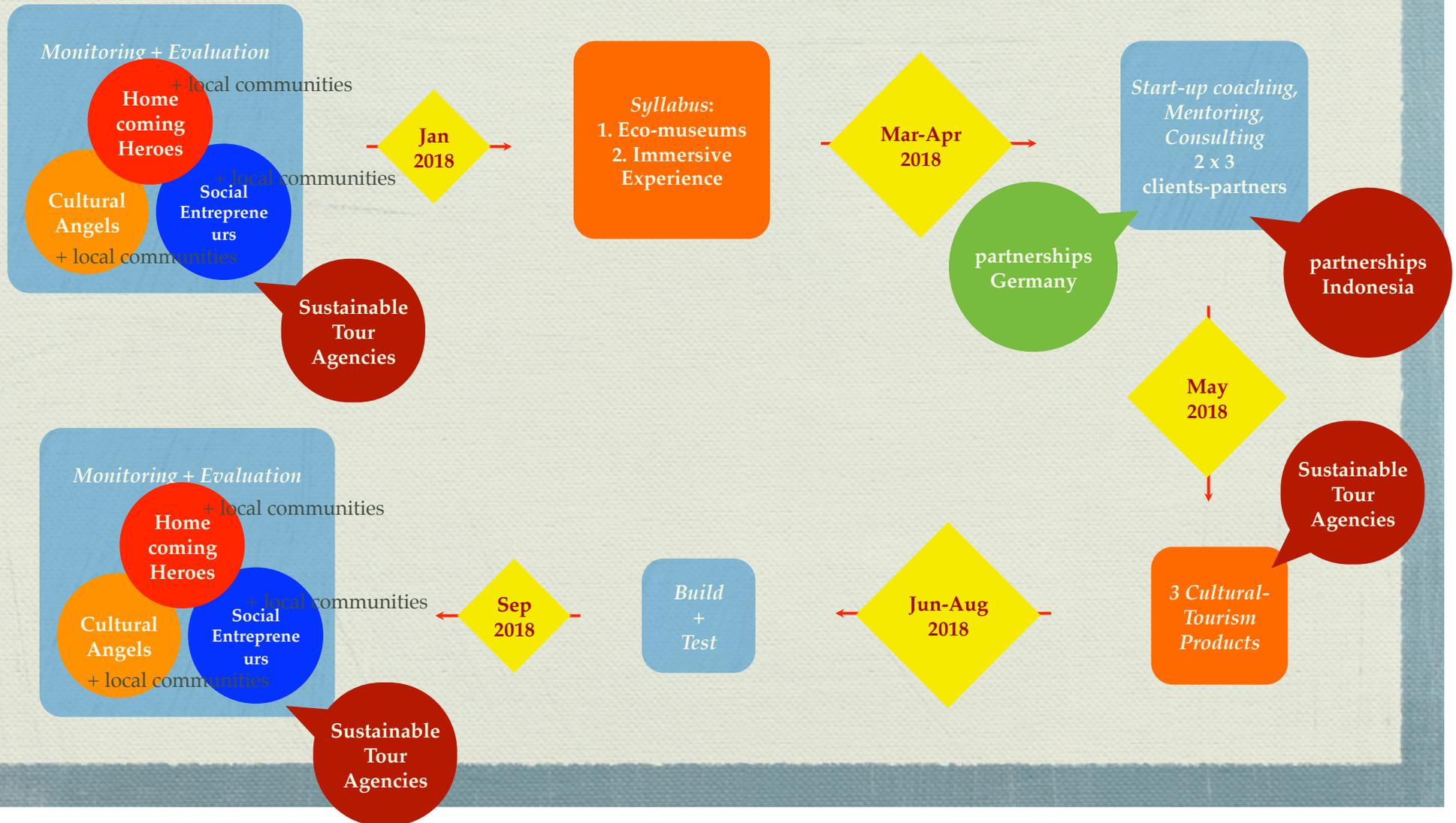




# Next Steps 2017



# Next Steps 2018



Thank you!

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# SCE Guidelines

1. What is the big picture that the hub vision finally addresses, the key interest that is pursued?
2. What is this CEHs final user/customer segment?
3. What is its solution, which services solve the problems of the local entrepreneurs?
4. How can you visualize this CEH easily (arrows/ maps/ pictures)?
5. How do you want to position the HUB and who are your partners, competitors?
6. What is the underlying business model for such a Cultural Entrepreneurship Hubs solution?
7. What is the most relevant assumption /hypothesis of your CEH, and how can it be verified within the „safe“ period of its first year?
8. What will be the next concrete steps? What do you expect from the Goethe-Institut/Strascheg Center for Entrepreneurship and what can you offer in order to get the hub running?