



***Boosting Cultural and Creative  
Entrepreneurial Mindset of Youth***

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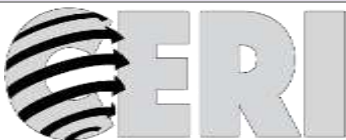


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## **Disclaimer**

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## Introduction

New technologies and digital communication are changing the consumption patterns and power relations in economic value chains but also, they transform dramatically our lifestyles and society. In this changing landscape at the European level, there is a broad consensus about the important role of culture as an ideal means of communicating across language barriers, empowering people, and facilitating social cohesion. This digital transformation has a significant impact on the cultural sector, encompassing different ecosystem interactions as well as different processes, factors, and transactions both within and outside cultural organizations.

The EU as a party to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005), the main legislation in this area, follows the principles and philosophy of this agreement formally recognized by the global community to develop a European Agenda for Culture which has been lastly updated in 2018.

Cultural heritage is of great value to European society from a cultural, environmental, social, and economic point of view (European Commission, 2018). The promotion of cultural diversity and intercultural dialogue, the promotion of culture as a catalyst for creativity, for growth, employment, innovation, and competitiveness are considered as a vital element of international relations are outlined as main EU strategic objectives.

At European level there is a broad consensus regarding the critical impact of the cultural and creative industries (hereafter referred to as the CCIs) on growth and employment, and acknowledged their great economic, social, cultural, and innovative potential. CCI activities act as important drivers of economic and social innovation within the sector but also outside the CCI sector,<sup>14</sup> contributing to Europe's strengths in times of challenges such as COVID-19 pandemic, confrontation with several macroeconomic challenges and a stronger global competition, internal socio-economic challenges as well as the digital shift and its consequences for emerging innovation policies.

Fostering and unlocking the potential of a European creative economy as a leading component of economic growth, employment, trade, innovation and social cohesion require the professionals in the cultural and creative sectors to have a broad mix of digital, traditional, transversal and specialized knowledge and skills where as particularly crucial have to be underlined the entrepreneurial (European Commission, 2018a) and heritage related competences (European Commission, 2018). Unfortunately, CCIs professionals often lack the commercial and economic know-how to sell their work and ideas profitably.

For many Europeans, particularly younger people, cultural employment is an important entry point to the labour market. Whether in design, music or literature, many artists see innovation as a top priority and seek to use their work to challenge society or to create new artistic provision outside the mainstream. However, as they try to build a stable career around their solutions, they realize that the shift to entrepreneurship is not easy – it's hard to access traditional business skills, and the existing language, culture and practices of the entrepreneurial lifestyle do not work for them. The lack of outlets for their creative training and skills often leads to a crisis of confidence and a reluctant return to the traditional workplace. To remedy this, the youth should receive valid support in the terms of provision of market-sensitive tailored vocational pathways that encourage creativity and innovation in the pursuit of inclusive, equitable and sustainable growth and that facilitate and foster the development of a spirit of entrepreneurship among young CCIs professionals.

This way the young people working and/or studying, currently or formerly, in the creative and cultural sector will be able to develop/enhance their entrepreneurial skills and, as a result, to market their products more effectively, to access or create new markets and start-up businesses in the culture domain (Kritikos, 2014).

Creative industries appear to be of critical importance to provide adequate compactness and overtake existing barriers, particularly those associated with skills and talent development, which are vital to maintaining competitive advantage (Zaman, 2015).

This document forms part of the deliverables from a project called " Boosting Cultural and Creative Entrepreneurial Mindset of Youth" /iCREATE/ which has received funding from the European Union's ERASMUS+ program.

This document is the synthesis report of the national reports, developed by the iCREATE partner countries - Bulgaria, Greece, Spain, Sweden, and United Kingdom, about the current state and identified needs and gaps regarding the knowledge, skills and competencies needed of the youth who are engaged or will be engaged as entrepreneurs in the Culture and Creative Sector (CCS).

The authors of the National Reports provided the information on which the results and comments presented in this international report, developed by the Burgas Free University, Bulgaria, are based.

CH entrepreneurs need specific conditions in order to operate in the market as the majority of the goods and services that they offer are mainly cultural, have very specific content and usually not heavily commercial and they try to survive under the objectives of cultural, environmental, social, economic and entrepreneurship policies. CH professionals are commonly very creative, which is very important for successful entrepreneurial activities, however, as mentioned above, they are struggling with the more strategic and managerial aspects of entrepreneurship.

The deliverable summarizes the results of research activities carried out at a national level in the partner countries, aimed at determining the level of knowledge, skills and entrepreneurial competencies of young people who want to start their own business in the creative and cultural sector (CCS), with special emphasis on cultural heritage (CH). The future intellectual results of iCREATE will be developed on the basis of the identified needs and gaps in terms of providing flexible opportunities for effective entrepreneurship training of youth in the domains of arts and culture, described and systematized in this report, taking into account market needs and preferences of the potential young trainees in terms of the structure, the form and delivery methods of this type of tailored training.

Based on the analysed information and data on national level as well as the provided main findings and conclusions expressing summarized general dimensions of all discussed determinants and is proposed what complexity of the knowledge iCREATE training should provide.

Last but not least, a set of good practices for the implementing learning pathways related to the training in entrepreneurship in the cultural and creative industries identified on a national level are presented.

The analysis results and considerations presented in the document will be used as a baseline for the designing of the iCREATE tailored training framework.



## 1. Definition of terms

### 1.1 Basic terms and definitions in the field of Cultural Heritage

Cultural Heritage (CH) is an expression of the ways of living developed by a community and passed on from generation to generation. The term cultural heritage encompasses several main categories of heritage (UNESCO, n.d.):

- Tangible cultural heritage:
  - 1) movable cultural heritage (paintings, sculptures, coins, manuscripts)
  - 2) immovable cultural heritage (monuments, archaeological sites, and so on)
  - 3) underwater cultural heritage (shipwrecks, underwater ruins and cities)
- Natural heritage: natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations
- Intangible cultural heritage: oral traditions, performing arts, rituals

More detailed definition is provided in the “Convention for the Safeguarding of the Intangible Cultural Heritage” issued by UNESCO. According to this document Intangible Cultural Heritage (ICH) “means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (UNESCO, 2018).

- Heritage in the event of armed conflict - discussed in an issue of the Cultural Heritage Protection Treaties Unit, Culture and Emergencies of UNESCO – dedicated to the Hague Convention for the protection of cultural property in the event of armed conflict (UNESCO, 2020, p.4). For the purposes of the Convention, the term “cultural property”, irrespective of origin or ownership, is considered to cover:
  - a) movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
  - b) buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
  - c) centers containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as “centers containing monuments”.

## 1.2 Target groups

The results and outcomes of the iCREATE Project are directed and addressed to the following target audiences:

- Primary Audience:

The project target group: young people working/studying, currently or formerly, in the creative and cultural sector. The project will aim at creating a training framework and a process for the future development of the capabilities of young people in the creative and cultural sector, including starting their own businesses.

The trainees will be young adults, up to 29 years old who did not have the chance through their studied disciplines, connected to culture, to achieve relevant and market-sensitive entrepreneurial training up until now.

- Secondary Audience:

Workers/trainers/facilitators who are engaged with youth - will be able to use the training course for conducting the pilot activities for facilitating the training process.

Those should have experience with training young adults and be open to acquiring new tools to train young people as well as facilitate their future careers, i.e. to deliver training aiming the enhancement of the learners' entrepreneurial competencies.

- Tertiary Audience (External stakeholders):

The project observes other initiatives in order to identify common opportunities among potential stakeholders such as local authorities, Museums, Cultural Heritage Institutions, Art associations and initiatives HE institutions with disciplines connected to culture, Associations/network of VET users and organisations and any other actors who might be interested in the project and in the further transferring and mainstreaming of the iCREATE achieved results.

## 1.3 Cultural heritage (CH) context

EU cultural employment increased steadily. In 2020, there are 7.2 million people in cultural employment across the EU (3.6% of total employment). There is a EUR 8.7 billion trade surplus in cultural goods, and cultural and creative sectors are estimated to contribute 4.2% to EU gross domestic product. Innovative economic sectors also need creativity to maintain competitive advantage. Urban and rural communities increasingly rely on culture to attract employers, students and tourists (Eurostat, 2019).

The New European Agenda for Culture (the New Agenda) responds to the European Leaders' invitation to do more, through culture and education, to build cohesive societies and offer a vision of an attractive European Union. It aims to harness the full potential of culture to help build a more inclusive and fairer Union, supporting innovation, creativity and sustainable jobs and growth.

The New Agenda has three strategic objectives, with social, economic and external dimensions:

1. Social dimension related to harnessing the power of culture and cultural diversity for social cohesion and welfare.
  - Foster the cultural capability of all Europeans by making available a wide range of cultural activities and providing opportunities to participate actively;
  - Encourage the mobility of professionals in the cultural and creative sectors and remove obstacles to their mobility;

- Protect and promote Europe's cultural heritage as a shared resource, to raise awareness of our common history and values and reinforce a sense of common European identity.
2. Economic dimension related to the provision of support regarding culture-based creativity in education and innovation, and for jobs and growth.
    - Promote the arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning;
    - Foster favourable ecosystems for cultural and creative industries, promoting access to finance, innovation capacity, fair remuneration of authors and creators and cross-sectoral cooperation;
    - Promote the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills.
  3. External dimension with a focus on strengthening international cultural relations.
    - Support culture as an engine for sustainable social and economic development;
    - Promote culture and intercultural dialogue for peaceful inter-community relations;
    - Reinforce cooperation on cultural heritage.

“Entrepreneurship in CCI means to have creative ideas and to pursue them in a commercial way, with the purpose to make a profit. However, the profit alone is not the driver; it is the creativity and the possibility to build something, the self fulfilment or being able to pursue your own creative interests. There is a mix between the entrepreneurial side and the creative side” (HKU, 2010).

Accordingly, good cultural entrepreneurs have the following characteristics (Klamer, 2011):

- They are alert to opportunities.
- They are creative in terms of the artistic content but also in the way in organizing the conversation and arranging the finances.
- The artistic content is their passion and commitment; everything else, including the economics, is subsidiary.
- They are persuasive in the sense that they are able to convince good artists to work with them, bring about interest in the art, get people involved (e.g., volunteers), and are able to generate the necessary funds, including donations and the like.
- They are prudent and exhibit courage, hope, and faith in their actions.

In 2020, the proportion of people who were self-employed in the field of culture and creative industries in the EU was more than double the average observed for the whole economy. Across the EU, 1.2 million young people (aged 15 to 29 years) were working in the field of culture in 2020. They represented 16.4 % of cultural employment. In most Member States, the percentage of young employed people did not exceed 20 % of the overall cultural employment. Young people accounted for a higher share of cultural employment than their share of the total employment in eight of the EU Member States. The biggest difference was recorded in Bulgaria, where the share of young people in cultural employment was almost 4 percentage points higher than the average share of young people in total employment. By contrast, young people were relatively under-represented in terms of their share of cultural employment in Sweden and the Netherlands (4 p.p. lower than in total employment) and Croatia (6 p.p. lower) (Eurostat, 2019).

The young people should have the necessary skills to apply their ideas in a real working environment which is a precondition for better competitiveness in the local, European and international cultural areas, all that by following a training program that will have the chance to tailor to their own needs.

Consequently, the training programmes and learning offers addressed to the youth should respond to modern requirements and to be tailored to the market needs and to meet the performance standards that people are expected to achieve in their work, and the knowledge and skills they need to perform effectively can be a valid support in this field.

The successful career development of the young people in the culture domain and their personal realization and welfare require qualifications that need to fit for purpose and serve their own needs as well as the needs of employers and the economy.

## 2. Approach and used research methodologies

The general approach of this study has been to apply a blend of methods, linking secondary source analysis with primary qualitative and quantitative fieldwork. Different methods of data collection have been used: bibliographical research, policy scans, quantitative statistical analyses, expert interviews, online surveys, case studies/best practices analysing.

Taking into account the specificities of the national context of the countries participating in iCREATE, as well as the different situations due to the COVID-19 pandemic and the measures and restrictions to mitigate its negative effects taken by the governments of the participating countries, the partnership decided that in each country project teams will select and implement the most appropriate and applicable methods for contact and collection of data, information and feedback from all recommended and described above methods.

The research was conducted in all countries from May until July 2021. In every country were conducted bibliographical research, documentary research as well as policy scans. The local teams analysed the existing good practices in the country and selected one of them. All selected best practices are documented in the last chapter of this report.

In order to receive more extensive opinions on specific themes, expert opinions were also gathered through semi-structured interviews (referred to as expert interviews) with respondents who are sectoral experts from the partner countries. These expert interviews took place during the second phase (June and July 2021).

In *Bulgaria* an online survey was conducted based on O1\_Field Research Questionnaires. Respondents were 1) Secondary school students and 2) HE students. Experts were interviewed also online.

In *Greece* the first group - young aspiring entrepreneurs – completed a questionnaire. The experts in the field of Cultural Entrepreneurship – were interviewed by phone or video call and they were then asked to complete a questionnaire.

In *Spain* the young people in CCS, answered a digital questionnaire aimed at gathering feedback about the skills needed to become a Cultural Entrepreneur. CCS Experts were interviewed through the telephone to validate the responses gathered from the youth and having an insight perspective about the issue.

In *Sweden* the questionnaire has been translated into Swedish and a Google form was distributed to the faculty of Art at Umeå University and Stockholm University and to the students studying the Cultural entrepreneurship programme. The survey was also distributed among young cultural workers. Due to Covid19 the interviews with experts in the area of entrepreneurship and experts in the cultural domain have been conducted via Zoom.

In *United Kingdom* has been conducted desk research. All findings of the conducted research have been validated by both experienced professionals and the specific target group of the project activities, young aspiring Cultural Heritage entrepreneurs. It was conducted a survey among young people either studying subjects related to the Cultural Heritage sector, or already working in this field. The survey has been shared with young people using an online Google form. Apart from that a discussion with five experts of the Cultural Heritage sector in the UK has been organised. 2 hours lasting focus group has been organised online via Zoom on Tuesday 22nd June 2021.

Total 215 respondents from the “youth” group (young people up to 29 years old) and 20 experts from the five iCREATE partner countries (Bulgaria, Greece, Spain, Sweden, and United Kingdom) took part in the research phase, providing feedback and opinions.

Each of the two main groups included in the study covers several categories. The table below provides detailed information about the number as well as the profile of the involved respondents by groups and categories.

<b>Youth</b>	<b>Number</b>
Secondary school students’ specialties connected to the cultural and creative sector	<b>70</b>
HE Students from specialties connected to the cultural and creative sector	<b>124</b>
Young people working currently or formerly in the creative and cultural sector	<b>13</b>
Unemployed young people	<b>8</b>
<b>Experts</b>	<b>Number</b>
Teacher/ trainer in entrepreneurship	<b>6</b>
Cultural entrepreneur	<b>2</b>
Artist	<b>1</b>
Photographer – studio owner	<b>1</b>
Archeologist – freelancer	<b>1</b>
Actor – freelancer – teacher	<b>1</b>
Creative & Cultural NGO President	<b>1</b>
Cultural Heritage Expert	<b>1</b>
Visual Arts Expert	<b>1</b>
University of Oxford Heritage Lead	<b>1</b>
London East End Touring Guide	<b>1</b>
Freelance Arts Consultant working with regional museums	<b>1</b>
Head of Policy and Communications at The Heirtage Alliance	<b>1</b>
Freelance Artist Curator	<b>1</b>

Table 1 Number and profile of the respondents

### 3. Identified gaps in entrepreneurial knowledge and skills of young people for successful career development in Cultural sector

This chapter provides information about the current status of the entrepreneurial skills and knowledge of young people working/studying, currently or formerly, in the creative and cultural domain (primary target group of the project).

The information is structured in sections presenting a summary of the results from the analysis of the data and information collected on a national level country by country. In each country related section, based on the received and analysed feedback, are described the identified gaps in entrepreneurial knowledge and skills of the representatives of the primary iCREATE.

At the end of the chapter (in a separate section) are described the main findings and conclusions, based on comparative analysis and summarization of the national results.

#### 3.1 Personal skills

##### *Bulgaria*

The results from the national survey are described in detail in the National Report for Bulgaria. The summary of results, presented in this document, has been prepared based on analysis of the data and information provided from the involved 169 representatives of the target groups where 165 of the participants represent the "youth" group and 4 are experts, as indicated in the table below.

<b>Youth</b>	<b>Number</b>
Secondary school students' specialties connected to the cultural and creative sector	<b>65</b>
HE Students from specialties connected to the cultural and creative sector	<b>100</b>
Young people working currently or formerly in the creative and cultural sector	-
Unemployed young people	-
<b>Experts</b>	<b>Number</b>
Trainer in entrepreneurship	<b>2</b>
Cultural entrepreneur	<b>1</b>
Artist	<b>1</b>

Table 2 Respondents from Bulgaria

Between 30% and 40% of the respondents point out that they have low entrepreneurial skills. This presupposes their readiness to participate in training for acquiring entrepreneurial skills.

They state they possess only one of the skills – creativity. The participants in the survey are artists, cultural figures and self-identify with high creativity – over 80%.

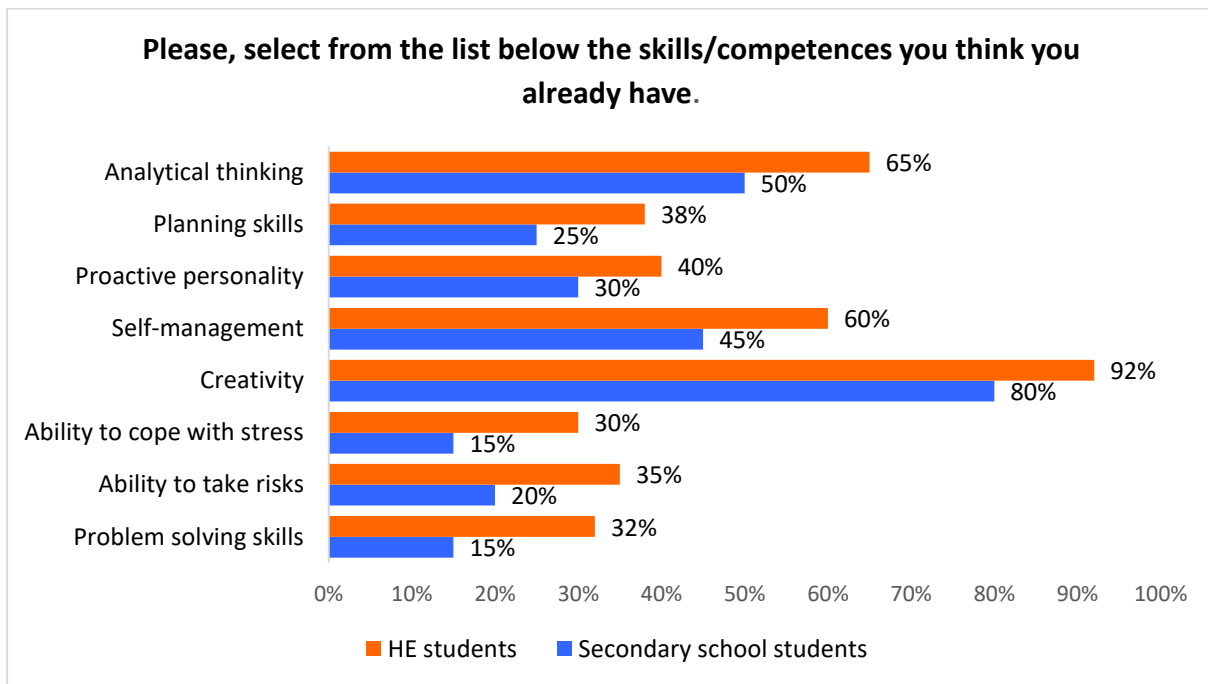


Figure 1 Entrepreneurial skills/competences already have (Bulgaria)

Regarding the skills/competencies in terms of the ability to improve entrepreneurial behaviour they possess, only 10% - 30% of the respondents state that they possess such. Nearly half of the respondents state that they possess Persistence.

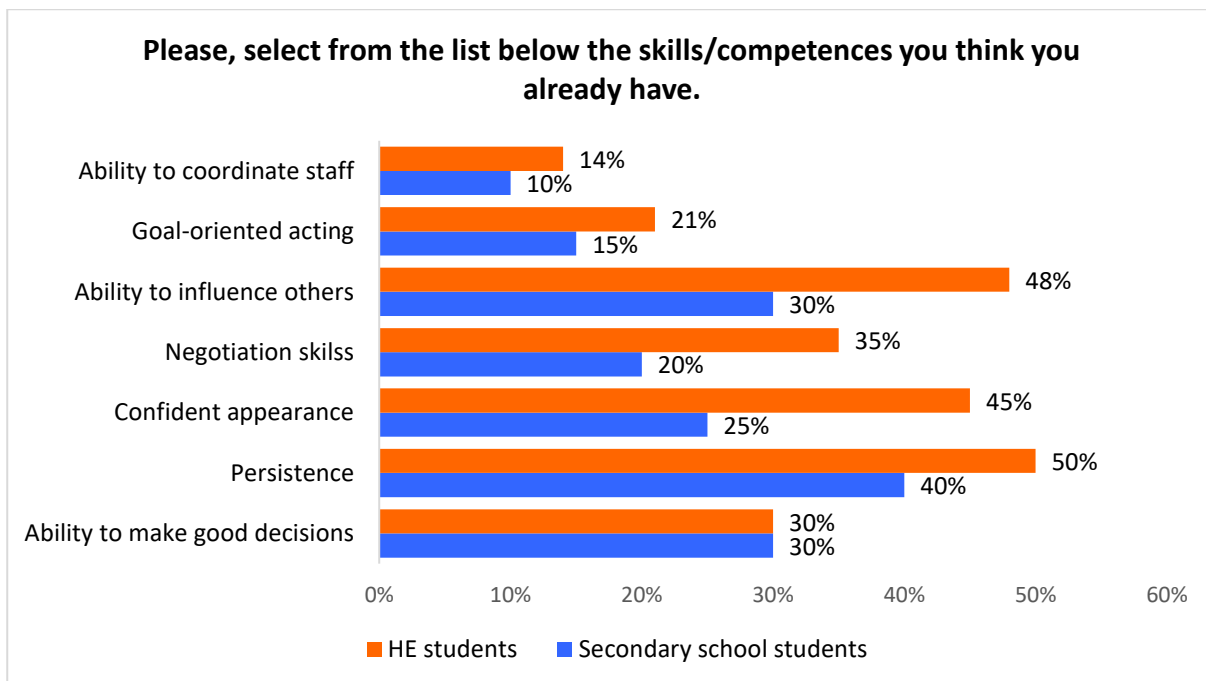


Figure 2 Skills/competencies identified to improve (Bulgaria)

Regarding what social skills they possess, only 10% -30% of the respondents state that they possess such.



There is an interesting difference between the target groups in terms of two skills - 50% of HE students have communication skills, while 50% of secondary school students have Networking skills.

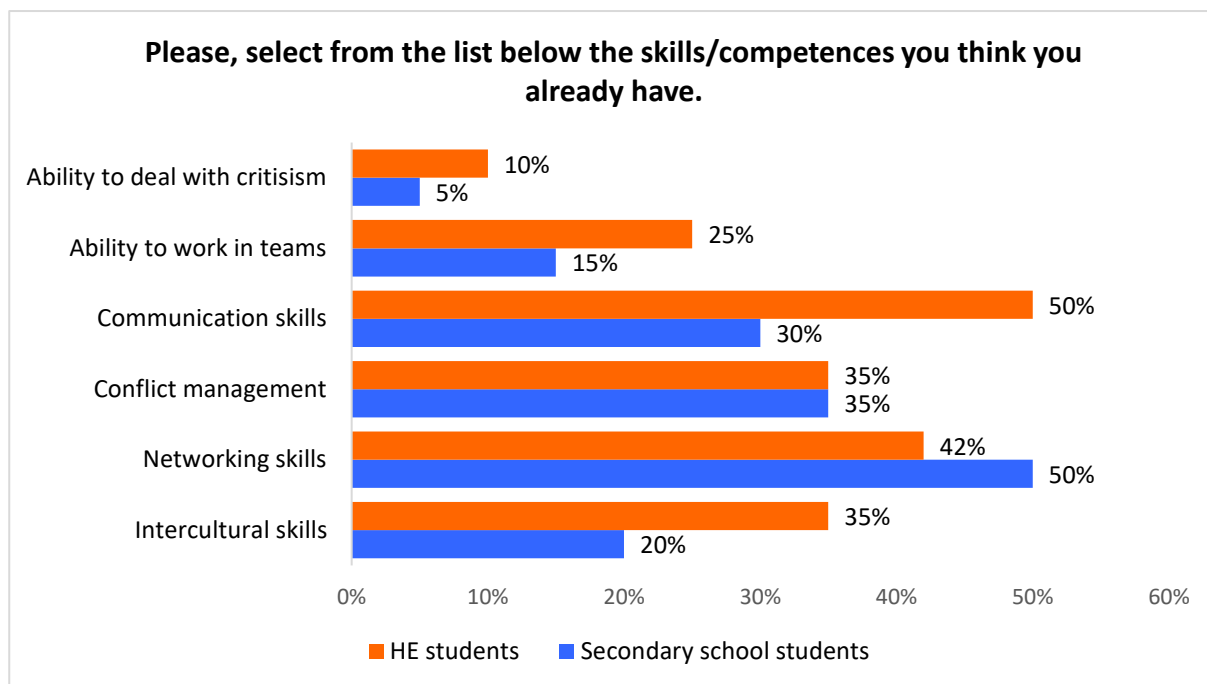


Figure 3 Social skills/competences already have (Bulgaria)

### Greece

At the national survey conducted in Greece, 13 respondents from the "youth" group and 3 experts were involved, as indicated in the table below.

<b>Youth</b>	<b>Number</b>
Secondary school students' specialties connected to the cultural and creative sector	<b>5</b>
HE Students from specialties connected to the cultural and creative sector	<b>6</b>
Young people working currently or formerly in the creative and cultural sector	<b>2</b>
Unemployed young people	-
<b>Experts</b>	<b>Number</b>
<b>Photographer – Studio owner</b>	<b>1</b>
<b>Archaeologist – Freelancer</b>	<b>1</b>
<b>Actor – Freelancer – teacher</b>	<b>1</b>

Table 3 Respondents from Greece

The Figure below shows the average percentage of the lowest ranking skills the way said skills were rated by young Greek people.

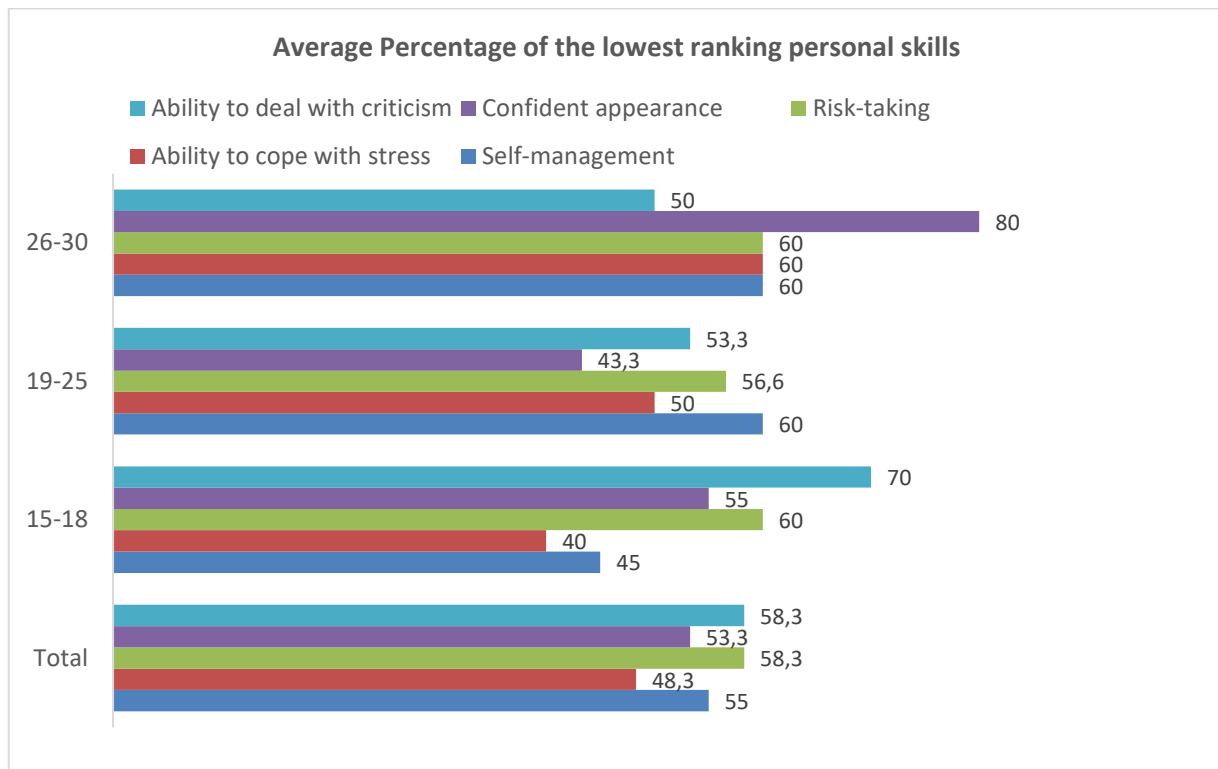


Figure 4 Lowest ranking personal skills (Greece)

It appears that the personal skill most young people believe they are lacking is the ability to cope with stress (55%) immediately followed by the ability to appear confident (53.3%) in their social and professional life. Based on the graphic above, however, it seems that both skills increase when the target audience leaves HE and begins working in the sector.

A confident appearance especially seems to be reaching a sufficient level that can have a positive impact in a professional environment. In the entrepreneurial world, the lack of these abilities could translate into a communication barrier as well as a tendency to remain in one's comfort zone and miss out on business opportunities. This is reinforced by the fact that risk-taking (58.3%) is another low-ranking skill in young Greek people, which -unlike the previous two – remains the same across all age categories.

Most young people -and especially teenagers – also think of self-management (55%) as one of their weaknesses which can impact many aspects of entrepreneurship. Poor self-management skills lead to difficulty in prioritising and the inability to keep up with the workload of the entrepreneurial world. Finally, young people believe that their ability to cope with criticism is about 58%. In the workplace, this can result in fewer ideas being put forward and, by extension, new opportunities getting missed. It is imperative to highlight the interesting fact that this skill is the only one that decreases as people get older.

### Spain

At the national survey conducted in Spain, 15 respondents from the "youth" group and 3 experts were involved, as indicated in the table below.

Youth	Number
-------	--------

Secondary school students' specialties connected to the cultural and creative sector	<b>0</b>
HE Students from specialties connected to the cultural and creative sector	<b>2</b>
Young people working currently or formerly in the creative and cultural sector	<b>5</b>
Unemployed young people	<b>8</b>
<b>Experts</b>	<b>Number</b>
Creative & Cultural NGO President	<b>1</b>
Cultural Heritage Expert	<b>1</b>
Visual Arts Expert	<b>1</b>

Table 4 Respondents from Spain

The most important personal skill, chosen by all the respondents, needed to have a successful career in the Cultural Sector is the “problem solving skill”. Only 83.3% of the respondents expressed to already have it.

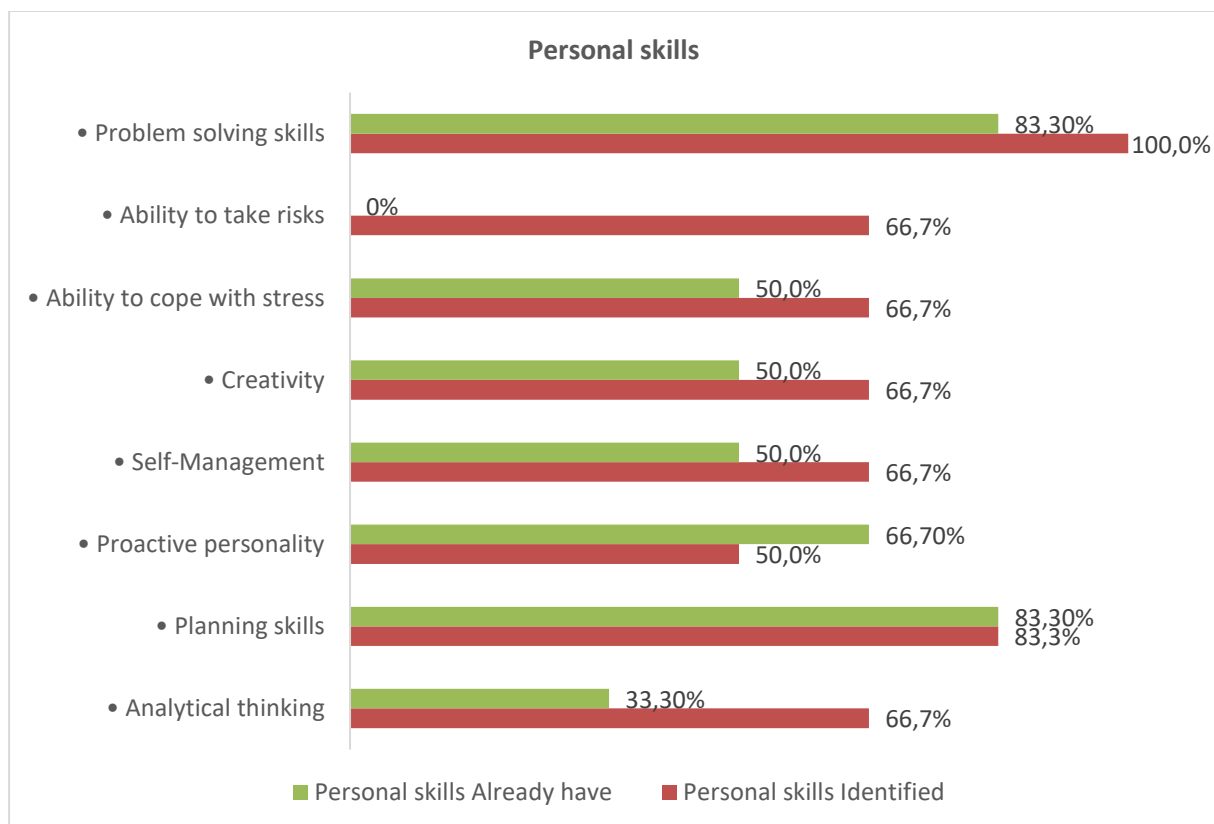


Figure 5 Entrepreneurial skills/competences (already have vs. identified to improve) (Spain)

The following skill most needed chosen by the respondent was the “planning” competence with an 83,3% of the respondents chosen it. It’s interesting to point that the same number of respondents appointed to already master the competence. The self-management, creativity, ability to cope with stress and ability to take risk competences were chosen by the 66,7% of respondents. These competences were only mastered by half of the respondents except the ability of taking risks as a competence that none of the respondents choose it as a mastered.

The least chosen skill was the “proactive personality”, with only half of the respondents appointing it as a required skill to have a successful career.

*Sweden*

At the national survey conducted in Sweden, 16 respondents from the “youth” group and 5 experts were involved, as indicated in the table below.

<b>Youth</b>	<b>Number</b>
Secondary school students’ specialties connected to the cultural and creative sector	<b>0</b>
HE Students from specialties connected to the cultural and creative sector	<b>6</b>
Young people working currently or formerly in the creative and cultural sector	<b>10</b>
Unemployed young people	<b>0</b>
<b>Experts</b>	<b>Number</b>
Teacher/ trainer in entrepreneurship	<b>4</b>
Cultural entrepreneur	<b>1</b>

Table 5 Respondents from Sweden

The results from the survey sent out to young workers in the cultural sector and to students studying art and culture shows the gaps in entrepreneurial skills among youths. In terms of personal skills, most of the respondents answered that the skills they feel they lack most is the following:

- The ability to take risks
- Self-management
- Self-confident appearance
- Conflict management
- Skills to network

Some of the respondents also answered:

- Funding
- To be able to be task-oriented
- Networking
- Willingness to test and learn in both adversity and success

*United Kingdom*

For the national report in the United Kingdom, 14 respondents from the “youth” group and 5 experts were researched, as indicated in the table below.

<b>Youth</b>	<b>Number</b>
Secondary school students’ specialties connected to the cultural and creative sector	<b>0</b>
HE Students from specialties connected to the cultural and creative sector	<b>8</b>
Young people working currently or formerly in the creative and cultural sector	<b>6</b>
Unemployed young people	<b>0</b>
<b>Experts</b>	<b>Number</b>
University of Oxford Heritage Lead	<b>1</b>
London East End Touring Guide	<b>1</b>
Freelance Arts Consultant working with regional museums	<b>1</b>
Head of Policy and Communications at The Heritage Alliance	<b>1</b>
Freelance Artist Curator	<b>1</b>

Table 6 Respondents from United Kingdom

The tables on the left include skills and competence that young people deemed important for entrepreneurial activities in the CH sector (Figures 6 and 8). The charts on the right show the skills and competences that the same young people deemed they already have got (Figures 7 and 9).

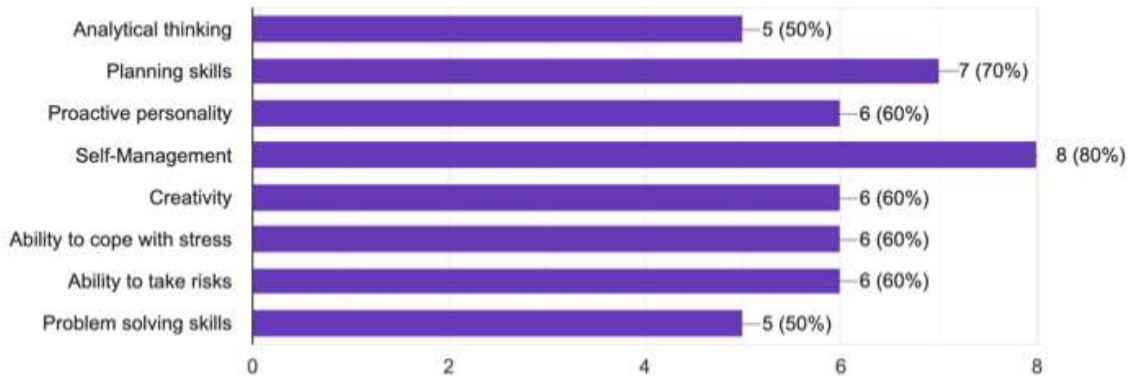


Figure 6 Personal skills and competences – to improve (United Kingdom)

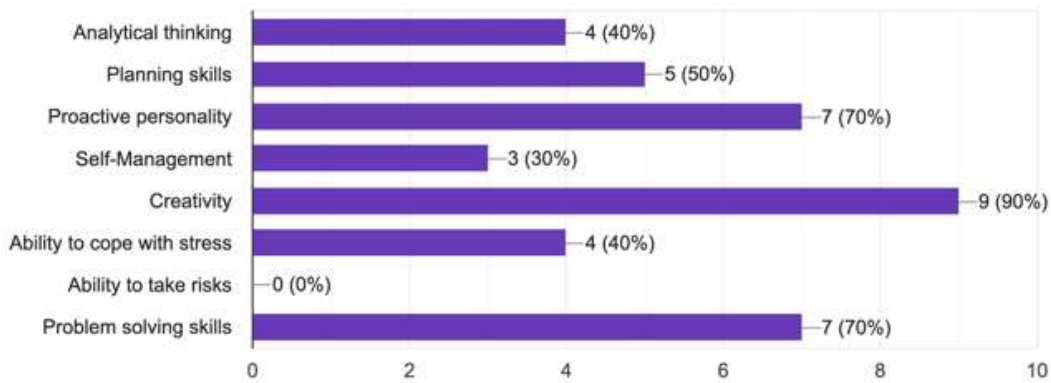


Figure 7 Personal skills and competences - already have (United Kingdom)

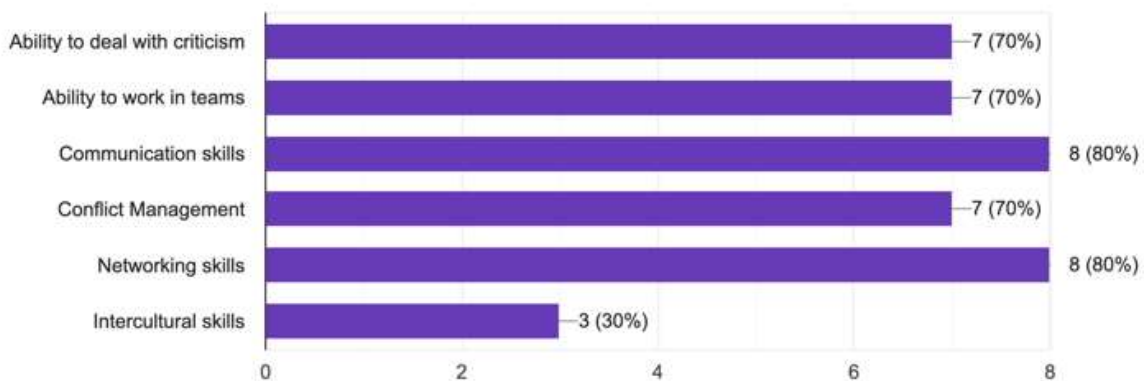


Figure 8 Social skills and competences - to improve (United Kingdom)

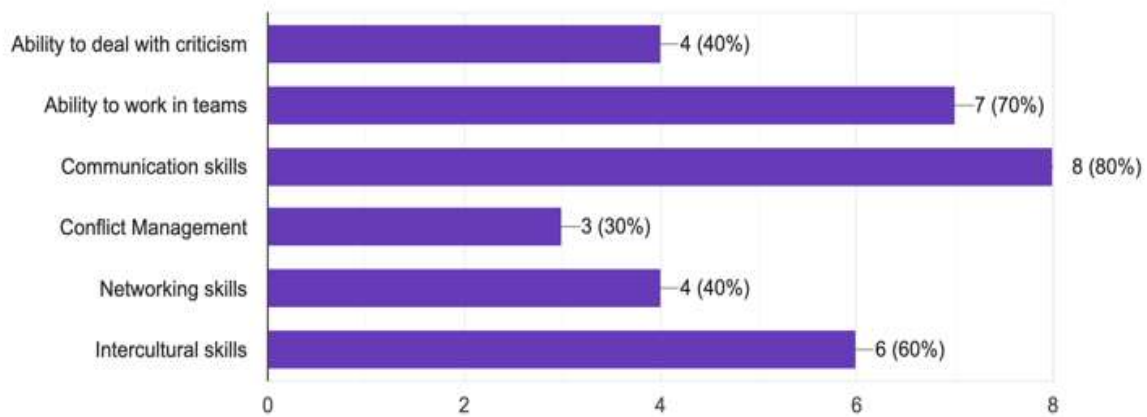


Figure 9 Social skills and competences - already have (United Kingdom)

Self-management was selected as the most important personal skill for 80% of the young people consulted. However, only 30% of them thought they master the skill. Ability to cope with risk was also selected as very important by 60% of the respondents, but none of the young people thought this was one of their current skills. Lastly, both planning skills and the ability to cope with stress scored high (respectively 70% and 60% of the respondents selected these skills). The target group viewed those as quite important personal skills as well as thought they are able to manage them (respectively 50% and 40%). All these statements were confirmed by the focus group responses of the sector experts.

#### *Personal skills - main findings and Conclusion*

Based on the research among young people and interviews with experts, 24 personal skills were identified. There is a block of 8 skills, which are completely assessed in 3 and partially in 2 national reports. These skills are:

- Analytical thinking
- Planning skills
- Proactive personality
- Self-Management
- Creativity
- Ability to cope with stress
- Ability to take risks
- Problem-solving skills

The analysis shows some variation in the ranking of the above skills from country to country.

The summary data shows the following ranking, starting with the skills respondents point out that the most significant improvement is needed:

Skills	Rank *
Ability to take risks	1
Ability to cope with stress	2
Problem solving skills	3
Analytical thinking	4
Planning skills	4
Proactive personality	5
Self-Management	6
Creativity	7
* 1 - most improvement is needed, 7- less improvement is needed	

Figure 10 Personal skills/competences ranking

In addition to the above skills, 16 others have been identified, mentioned in several national reports. Two of skills are found in 3 national reports, and these are the skills:

- Self-confident appearance
- Conflict management

Some of the reports also include skills like:

- Skills to network
- Funding
- To be able to be task-oriented
- Willingness to test and learn in both adversity and success
- Ability to deal with criticism
- Ability to coordinate staff
- Goal-oriented acting
- Ability to influence others
- Negotiation skills
- Persistence
- Ability to take good decisions
- Ability to work in teams
- Communication skills
- Intercultural skills

### 3.2 Personal knowledge

#### *Bulgaria*

Regarding the knowledge and skills, they have, only 20% -30% of the respondents state that they have them. The conclusion is that the respondents need training.

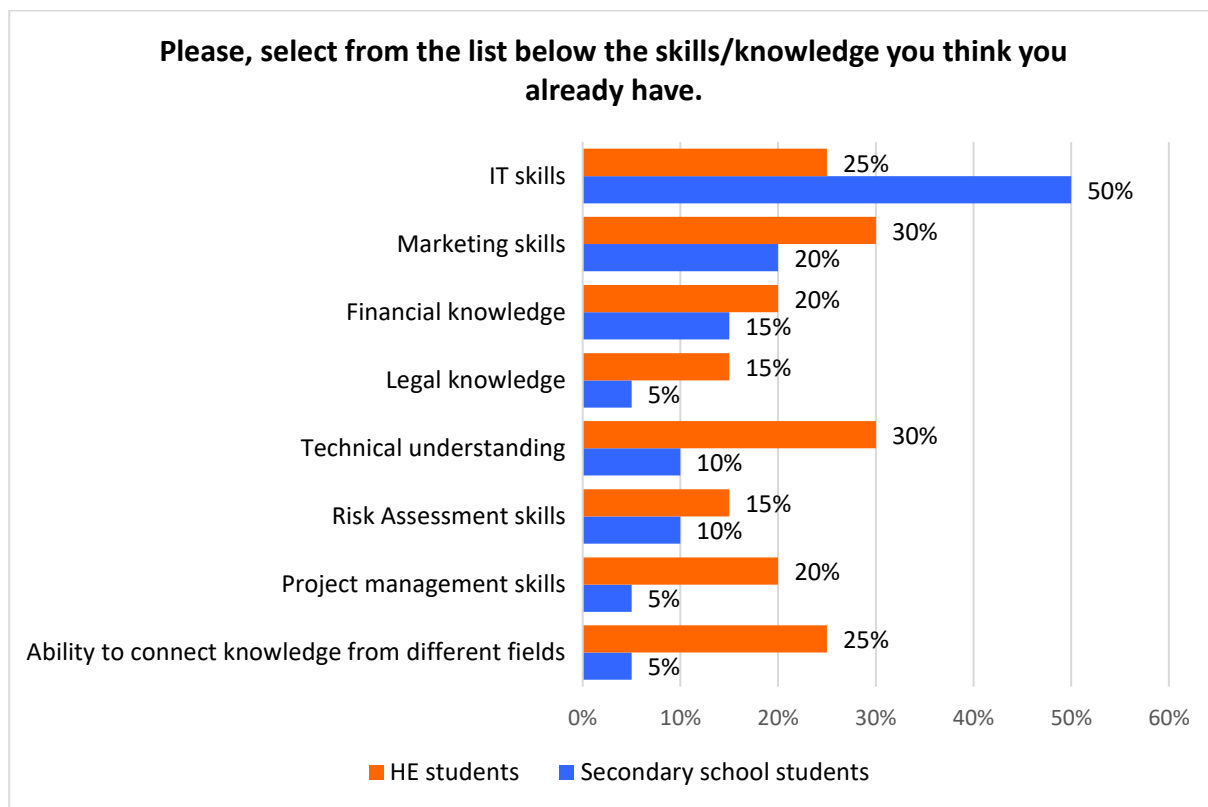


Figure 11 Personal skills/knowledge - already have (Bulgaria)

Over 70% of all respondents identify training in these skills as particularly important: Management skills/competences, Personal skills/competences, Social skills/competences, Expert knowledge.

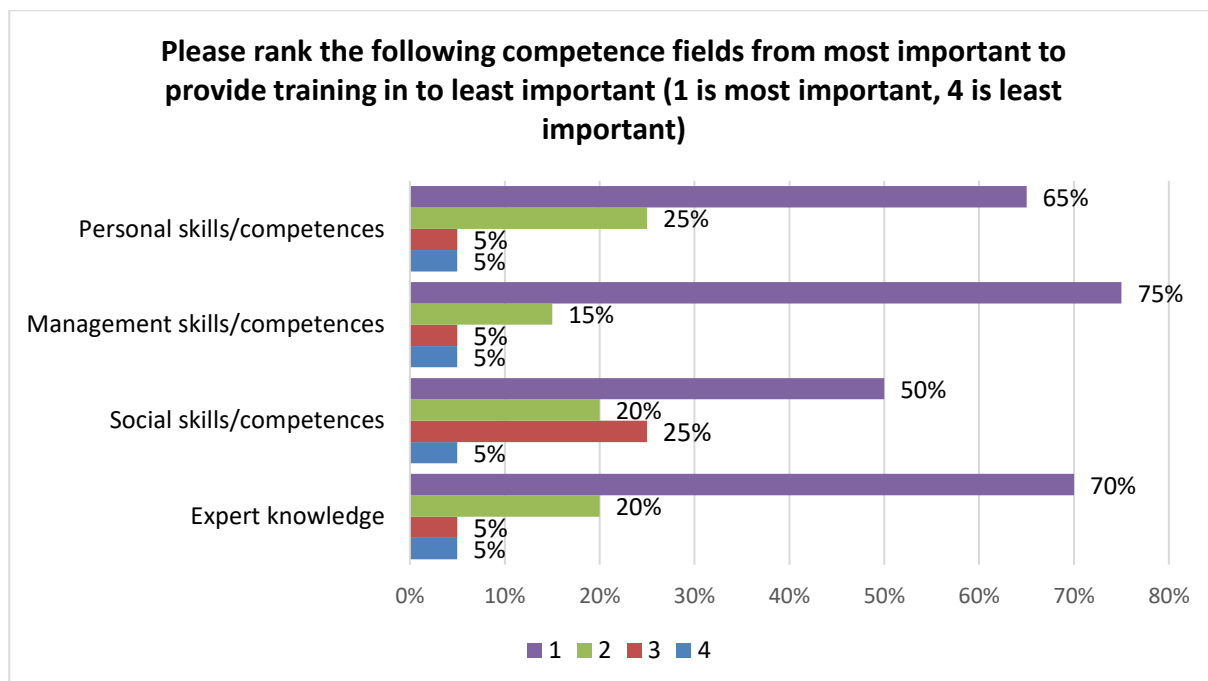


Figure 12 Personal skills/competences ranking (Bulgaria)



## Greece

Young people have expressed that they lack expert knowledge. The graph below summarises the lowest ranking fields of knowledge as rated by young Greek people during the fields research.

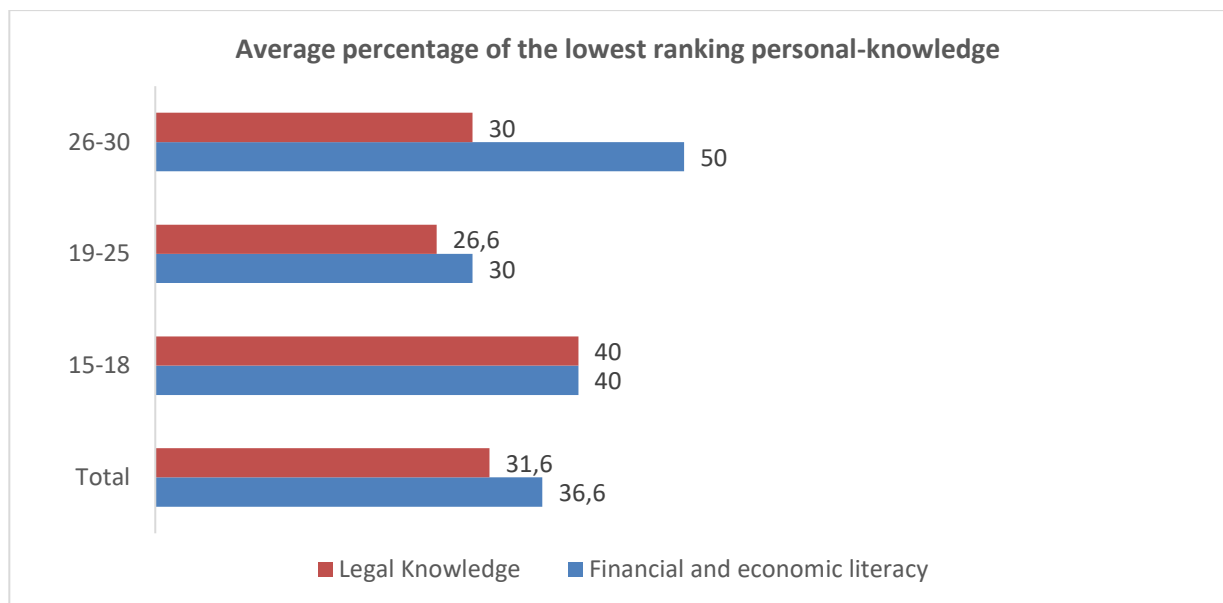


Figure 13 Lowest ranking personal knowledge (Greece)

Young people across all age categories believe that the expert field they know less about is Law (31.6%). While most entrepreneurs work closely with lawyers, a basic level of knowledge in this particular field is strongly advised by more experienced entrepreneurs – 100% of experienced entrepreneurs believe that legal knowledge is crucial in cultural heritage entrepreneurship. Illiteracy in this field will most likely lead to problems with the tax system, global market law as well as the most basic issues, such as legal entities and management.

Financial knowledge (36.6%) is another field that young people don't know well even though it does seem to be increased for people above the age of 25. 67% of experienced entrepreneurs believe that young people's level of financial literacy is 60% while one-third of them believe it is merely 20%. 66% of experienced entrepreneurs also believe that accountants are not equipped enough to assist creative entrepreneurs and strongly suggest that financial literacy is vital for young people in this field.

## Spain

Regarding the personal knowledge section, there are significant mismatches between the needed competences and the ones that the respondents thought they have mastered.

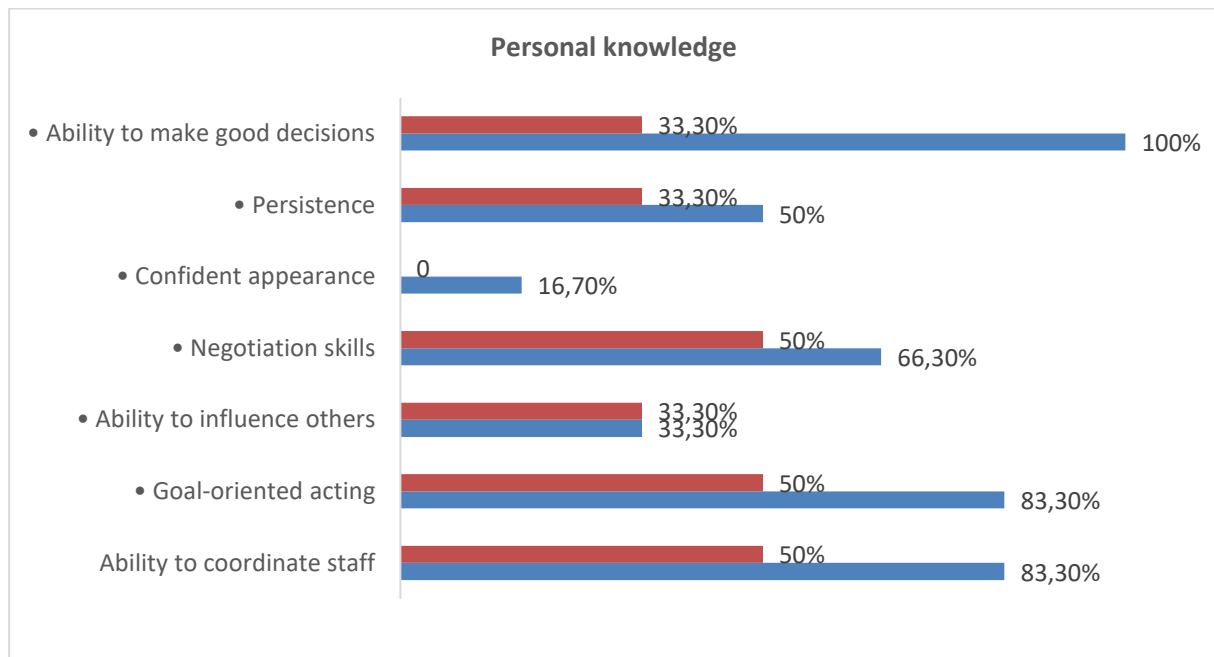


Figure 14 Personal knowledge/skills already have vs. to improve (Spain)

The most needed competence to have a successful career in the Cultural Sector is the ability to make good decisions as appointed by all the respondents. This competence was only mastered by a third of them. Having the ability to coordinate staff and being goal-oriented were the second and third needed competences, at equal 83,3% was only mastered by another rest part of the respondents. The least perceived competence was the confident appearance that wasn't mastered by any of the participants.

#### Sweden

Most of the respondents answered that the knowledge they feel they lack most is the following:

- IT skills
- Financial literacy
- Juridical knowledge
- Knowledge of risk assessment

#### United Kingdom

Communication is a competence deemed important for both the young people and the experts. 80% of the young people consulted selected this skill and all experts agreed. Knowing how to communicate with your audiences and networks is crucial in this specific sector and the cultural and creative industries in general. However, it was quite interesting to see that, while the young people thought this is already part of their skillset (8 out of 10), the group of experts suggested to focus further training on this competence.

#### Personal knowledge – main findings and conclusions

In terms of personal knowledge, there are differences in national reports. Among the skills that are identified as important and in need of improvement are personal knowledge, there are differences

in national reports. Respondents and experts mention the following personal knowledge that need improvement:

- Communication
- IT skills and knowledge
- Financial and economic literacy
- Knowledge of risk assessment
- Legal knowledge
- Project management knowledge
- Marketing skills
- Ability to make good decisions

Among the above, several areas emerge that appear in more than one report. These are:

- Financial and economic literacy
- Legal knowledge
- Knowledge of risk assessment
- IT skills and knowledge

### **3.3 Other skills**

#### *Bulgaria*

The most severe barriers in this regard are funding, the inability of entrepreneurs to build an appropriate vision, marketing plan and market positioning for their products and services. The climate for the creation of start-ups and initiatives in the field of cultural and creative industries will be improved by creating information offices to provide free consulting services for start-ups and assistance in the registration and administration of a company.

#### *Greece*

A few skills other than personal skills and knowledge that ranked somewhat low are associated with the professional environment. The graph below shows the lowest ranking skills as rated by young Greek people.

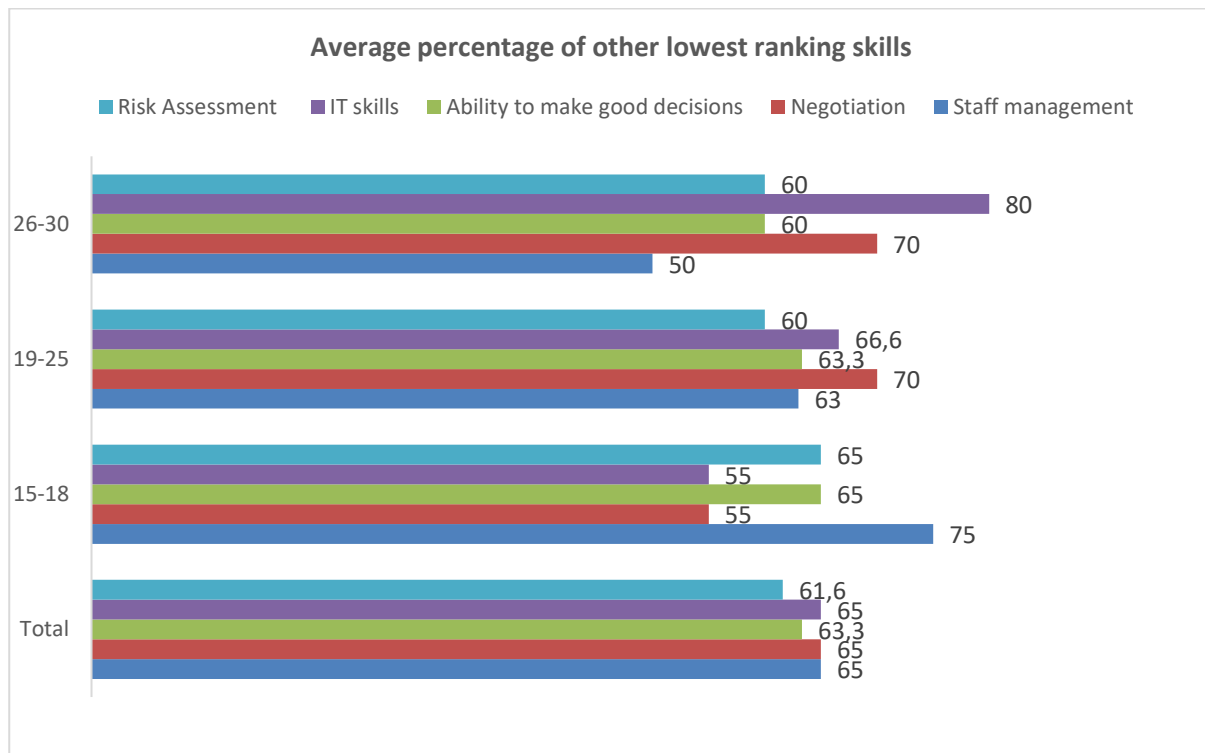


Figure 15 Lowest ranking other personal skills (Greece)

It appears that 3 out of 5 skills are decreasing as the age of the target group increases with Staff Management (average 65%) having the biggest gap between teenagers (75%) and young workers (50%). Making good decisions (average 63.3%) and Risk Assessment (average 61.6) do decrease but the deviation from the first age group to the third is minimal. These three skills can have a significant impact on a business as they can affect not only the professional wellbeing of a team but the physical health as well.

The other two abilities – Negotiation (average 65%) and IT skills (average 65%) – increase along with the age groups. There seems to be a larger gap between teenagers' and young workers' IT skills compared to their negotiation skills. However, they both end up at a satisfactory level to be used in the professional world.

### *Spain*

During the conversations with the professionals, they highlighted the average situation of Cultural and Creative entrepreneurs in Spain: Being self-employed. As a self-employed person, they highlighted the need of being able to collaborate with different types of professionals, managing on the bureaucracy and coping with the stress of not having immediate support of peers and colleagues. In this line, it was specified the need of having strong time-management and being able to establish schedules that allow the compatibility of the personal and private life.

### *Sweden*

One of the interviews means that there are no clear tools and models for young people to test their ideas. There is a need to create tools and models on how to develop ideas and move forward and that considers the reality of the cultural sector. We need models that are adapted to the needs and

realities of the creative and cultural sector to make it sustainable and entrepreneurial models have to take these aspects into account. There is also a need of a common network/platform where you can share ideas and thoughts, support each other and get help from an advisor or coach who you can give guidance and feedback on your ideas.

#### *United Kingdom*

The importance of some of the skills and knowledge above was also confirmed by different attitudes mentioned in the conversation with the sector experts.

First, the need for the young people 'to shape their own life' was stressed. This is an attitude that refers back to and confirms the self-management skill mentioned above.

Another attitude stated by an expert is connected with a 'can-do' approach. Young people should switch from an 'imagine if I could do that' approach to 'maybe I can do that' mentality, which relates to the ability to take risk and planning skills.

Also, one of the experts described the entrepreneurial approach as a mindset in which 'there is not an end point'. This is another attitude well linked to good abilities to cope with stress.

#### *Other skills – main findings and conclusions*

Additional knowledge and skills can be grouped in two groups as follows:

- Attitudes
- Tools

Attitudes relate to "can do approach", "to shape their (young people) own life", "to cope with stress", "to be self-employed person". Some of these attitudes are related to skills like self-management, time-management, and planning skills.

Some reports conclude that tools such as these would improve young people's opportunities for entrepreneurship.

- Specific entrepreneurial models (for the creative sector).
- Idea testing tools and models.
- Platform to share ideas and get support.
- Consulting services for start-ups.

## 4. Identified skills needed for successful career development and /or starting own business in the creative and cultural sector

### 4.1 Cultural domain specific skills

#### *Bulgaria*

Based on desk research and interviews with experts, it can be said that cultural entrepreneurs are reluctant to label themselves as entrepreneurs because they do not want to set the emphasis on the economic dimensions of their work at the expense of the cultural values they deliver. Uncertainty and project-based work are characteristics of creative industries that entrepreneurs need to cope. Another specific skill is the ability to build networks for cooperation, support, co-creation and inspiration.

#### *Greece*

- Knowledge of Intellectual Property law.

In the sector of Cultural Heritage, it is vital to understand the Intellectual Properties legislation to be able to navigate and make use of the complicated regulations that exist to protect the items that are deemed culturally significant. The way that the intellectual property of an item (or intangible concept) is passed on can differ depending on the country and its cultural significance.

- Knowledge of legislation on public information.

Inextricably linked to Intellectual Property is the public's right to have access to items of cultural importance. The co-existence of LAW 3448/2006 that protects a community's access to public information with the Intellectual Property law creates a complicated realm of possibilities for the use and reproduction of items. An entrepreneur in CCI should be able to understand and choose the best possible option for their business.

#### *Spain*

The Creative and Cultural professionals that work in this area are usually related to the curation, conservation, and collection management.

As it was specified before, this type of positions is usually performed by civil servants or depend on public funding, so there's a need of being able to locate public and private funding as well as being able to research and collaborate on multidisciplinary scenarios where other skills such as digital competences or marketing will be introduced to the professional as part of their competence portfolios.

#### *Sweden*

During the field - and desk research I have not been able to identify specific skills in the cultural domain but most of the respondents from the survey answered that the skills/competences they think they already have are the following:

- Planning skills
- Creativity
- Problem solving skills
- Flexibility
- Ability to coordinate people

- Ability to influence others
- Ability to make good decisions
- Perseverance
- Ability to work in a group
- Communication skills
- Intercultural competence
- Marketing knowledge
- Competence in project management
- Ability to link knowledge from different fields

These skills can both be linked to the cultural domain but also to entrepreneurship in general.

### *United Kingdom*

For this specific point, the discussion with sector experts described current training for heritage careers in the UK as creating an over-supply of graduates for curation and collections management. While this type of training qualifies people at a high level, it is also generating an over-supply of professionals for those roles. So, the suggestion was to focus on different needs for the sector when developing new training models and opportunities.

Another point to make is in reference to the CCI Skills report 'Building a Creative Nation' mentioned in the first chapter of this report. The survey report showed that senior and leader roles in the creative sector often have (and need) a creative or artistic background. On the one hand, this allows them to understand the sector and the needs of their teams. On the other hand, it also helps their own credibility inside and outside their organisations. This aspect of the creative industries suggests that our training should include specific descriptions of the different roles in the Cultural Heritage sector and their key features.

Lastly, we want to introduce another peculiarity that can be generally attributed to creative and cultural sectors, and so to Cultural Heritage as well. Skills and tools needed in the sector are often found in other business fields. However, this does not mean that they cannot be used in the cultural domain, if they are reviewed and adapted to their new cultural environment. A good example of this successful re-adaptation can be found in the [Creative Project Canvas](#), a reinterpretation of the classical Business Model Canvas, adapted to the creative sector.

### *Cultural domain specific skills – main findings and conclusions*

Two reports indicate that professionals trained in this field (Cultural Heritage sector) are usually related to the curation, conservation, and collection management. This often leads to an oversupply of specialists.

A leading theme in the reports is that the cultural entrepreneur usually has (and must have) "a creative or artistic background", which builds credibility both inside and outside the organization.

For entrepreneurs in the field of cultural heritage, there is domain-specific knowledge:

- Knowledge of Intellectual Property law
- Knowledge of legislation on public information
- Knowledge of private and public funding

- Ability to apply tools like Creative Project Canvas, or classical Business Model Canvas

#### 4.2 Common entrepreneurship related skills

##### Bulgaria

According to the respondents, the most important skills for the entrepreneur in the creative and cultural sector are: Creativity, Ability to cope with stress, Ability to take risks, Problem solving skills. Second in importance can be grouped skills for Planning skills, Proactive personality, Self-Management and Analytical thinking.

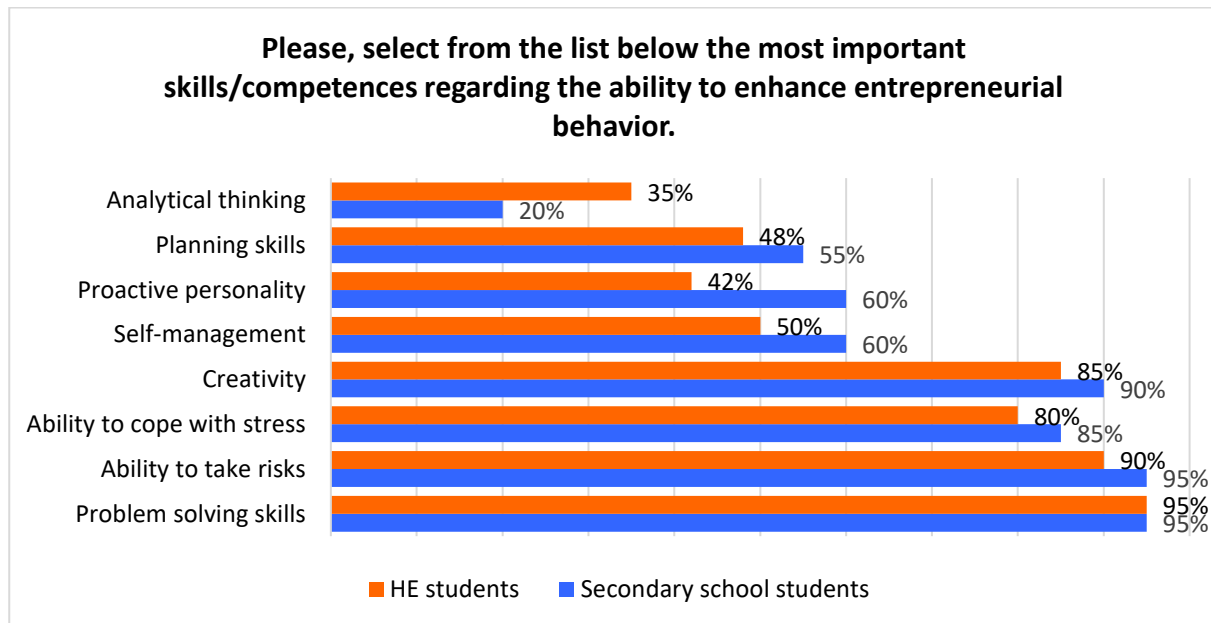


Figure 16 Most important skills for the entrepreneur in CCS -1 (Bulgaria)

The answers of the target groups on the most important skills/competences are similar in terms of the ability to improve entrepreneurial behaviour in the first place, between 95% - 80% pointed to: Ability to coordinate staff, Persistence, Ability to influence others, Negotiation skills.

As a second group, but also of high importance, between 60% - 70% of the respondents pointed to: Goal-oriented acting, Confident appearance, Ability to make good decisions.



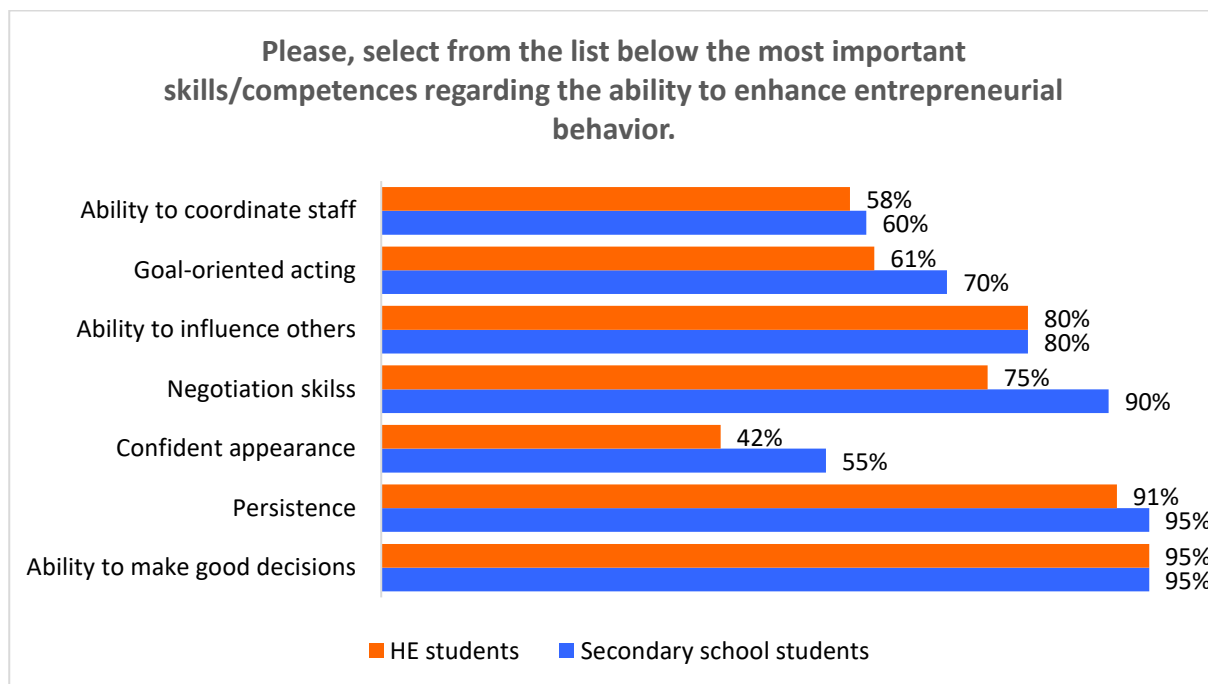


Figure 17 Most important skills for the entrepreneur in CCS -2 (Bulgaria)

In terms of social skills, the participants agree on the high importance of all the listed skills.

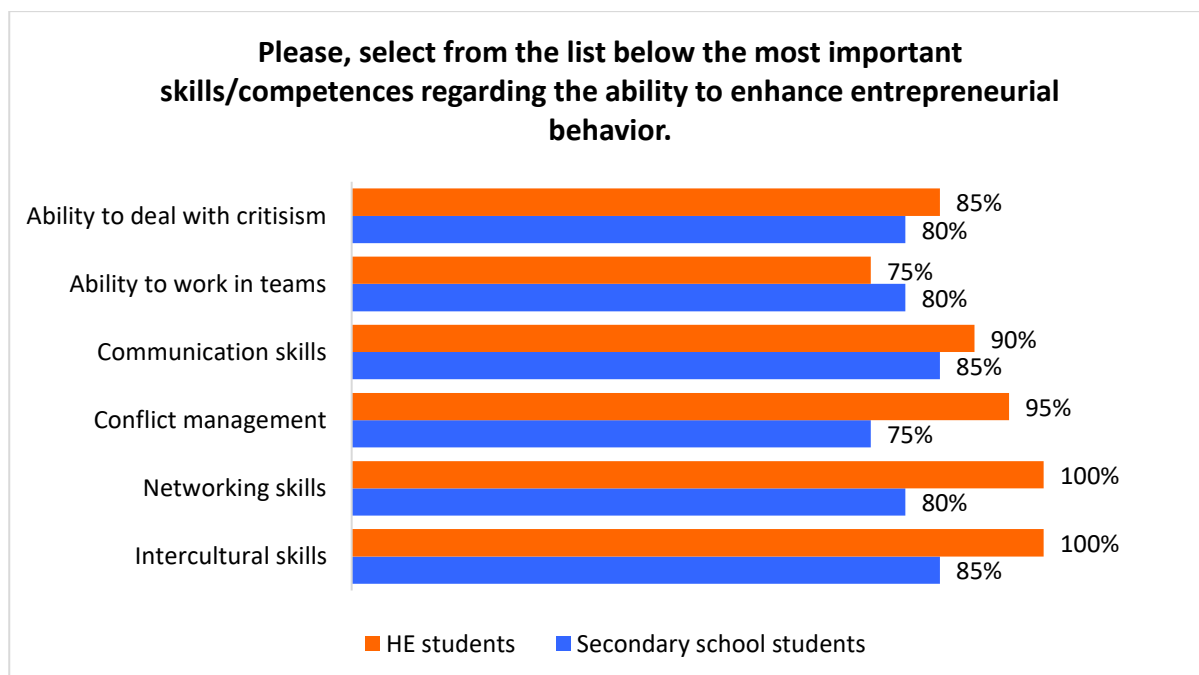


Figure 18 Most important social skills for the entrepreneur in CCS (Bulgaria)

*Greece*

Based on the opinion of several experts in the entrepreneurial sector of the creative industry, it is evident that most of the suggested skills are related to the promotion of an organisation’s brand and products or services.

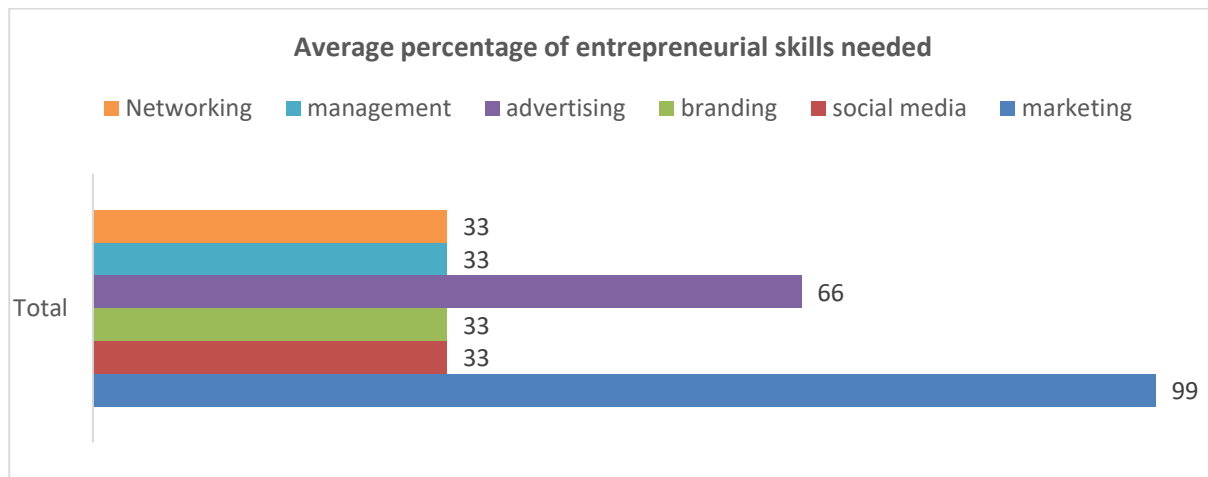


Figure 19 Most important skills for the entrepreneur in CCS (Greece)

99% of the entrepreneurs in the sector believe that marketing is the most important skill needed for a successful career in the Cultural and Creative Industry. It is more and more largely acknowledged that the Creative Industry contributes significantly to a country's GDP. For entrepreneurs, this translates to a strong competition between businesses and therefore the need for good marketing strategies. Around two-thirds of the experts that were consulted also highlight the importance of advertising skills in the sector and point out that young creative entrepreneurs don't know how to promote their products and lack the "know-how" of entrepreneurship.

One-third of the experts have also emphasised the gravity of the following skills: social media, branding, networking and management. The first two skills fall under the umbrella of marketing and are vital for creating and sustaining an audience. Social media is also a way to extend cultural heritage to a much broader group of young people who may have otherwise remained unaware of and uninvolved in it. Networking was mentioned by 33% of the experts but after being asked, all experts responded that it is important for young people to develop their networking skills and create connections both on national and European levels.

### *Spain*

The most chosen, by 83,3% of the responses, needed to enhance entrepreneurial behavior are the IT and Legal competences.

The needed competences results were followed by the marketing, financial, technical and the ability to connect knowledge from different fields. Only 50% of the respondents pointed to the need for risk assessment skills, this competence can be biased due to the lack of knowledge as appointed in the previous section. The least competence chosen was the project management skills.

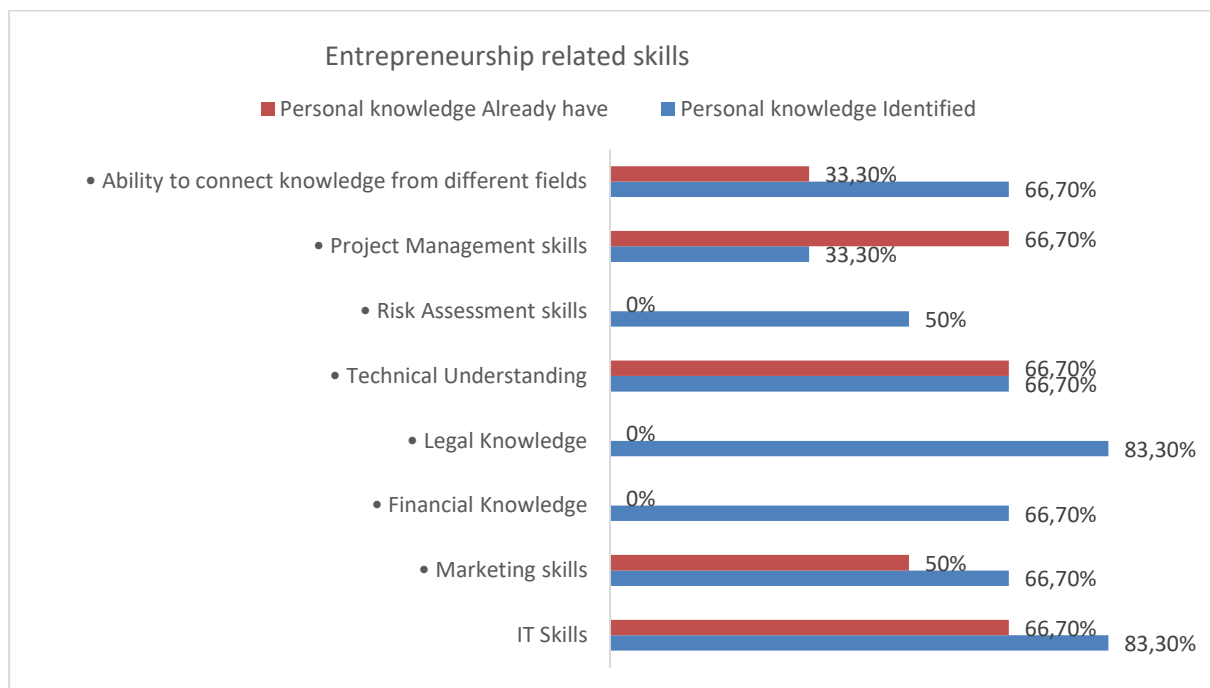


Figure 20 Most important skills for the entrepreneur in CCS (Spain)

Regarding the already existing competences, most of the participants expressed lacking expertise on the financial, legal and the risk assessment skills.

*Sweden*

The results from the survey shows that the areas of expertise that the respondents find most important are:

- Personal skills (blue)
- Leadership skills (red)
- Expert knowledge (green) is ranked as the area with less importance.

12. Rangordna följande kompetensområden inom entreprenöriell utbildning från viktigast till minst viktigt (1 är viktigast, 4 är minst viktigt)

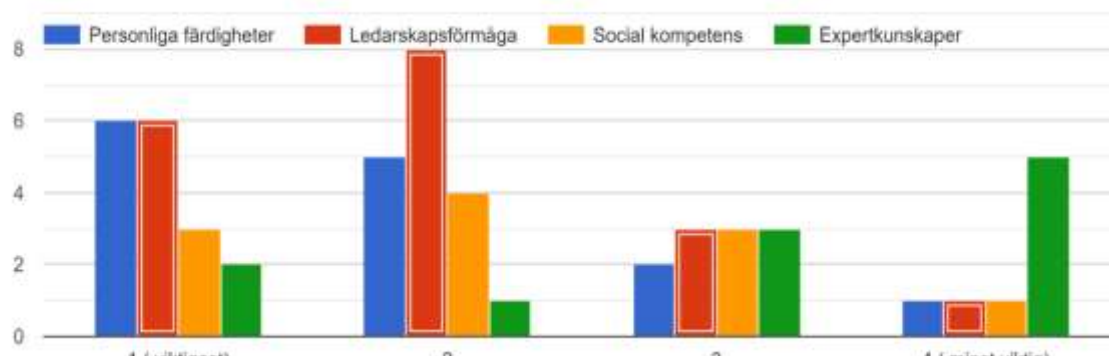


Figure 21 Most important skills for the entrepreneur in CCS (Sweden)

### *United Kingdom*

In relation to common entrepreneurial competences, marketing skills were selected as some of the most important competences by the young people consulted (6 out of 10), and some of them also stated they feel they have got these skills (4 out of 10). However, when discussing with the sector experts, these were described as undervalued skills which should be further developed by young people.

Negotiation skills were also selected as important (8 out of 10), but not very well developed among young people (2 out of 10). This point was confirmed by the sector experts when discussing competences like working with others, partnerships and collaborations. Moreover, this relates to the need to further develop networking skills raised by the young people in the survey.

### *Common entrepreneurship related skills – main findings and conclusions*

Concerning common management competencies, the analysis of the national reports shows the following skills, ranked in order of importance:

1. Negotiation skills
2. Ability to make good decisions
3. Persistence
4. Ability to coordinate staff
5. Goal-oriented acting
6. Ability to influence others t
7. Confident appearance

In some reports also listed the following entrepreneurship-related skills:

- Intercultural skills
- Networking skills
- Conflict management
- Communication skills
- Ability to work in teams
- Ability to deal with criticism

It can be said that there is a discrepancy between the opinions of young people and the opinions of experts. According to experts, in some areas, young people demonstrate underestimation or overestimation of their skills.

The skills, which are essential for entrepreneurship and are confirmed in the national reports, are related to marketing. According to the experts, marketing is most important knowledge and skill needed for a successful career in the Cultural and Creative Industry. The marketing field also includes knowledge of advertising, social media, branding, and distribution of intellectual products.

The young people's answers show a slightly different picture. The summarized results of the importance of the entrepreneurship-related skills are:

1. Financial knowledge

2. Marketing skills, Project management skills, Ability to connect knowledge from different fields
3. Legal knowledge, Technical understanding
4. IT skills, Risk assessment skills

IT skills receive an ambiguous assessment of importance. Some respondents said that IT skills are most important, while others put them in a lower position.

### 4.3 Other

#### Bulgaria

The respondents point out as important the following additional skills to promote entrepreneurship in the creative and cultural sector: Cultural identity, Branding and brand management, Business planning, Advertisement.

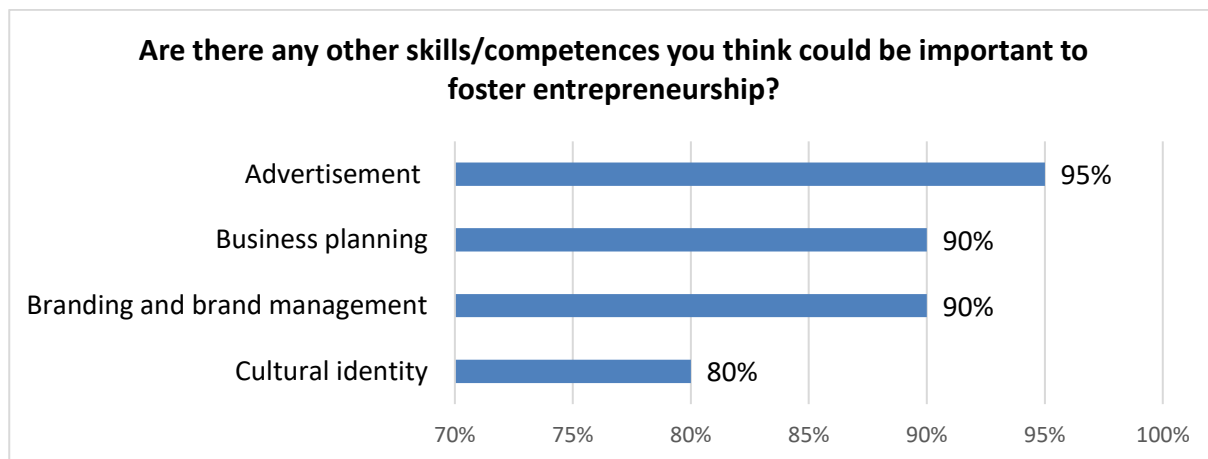


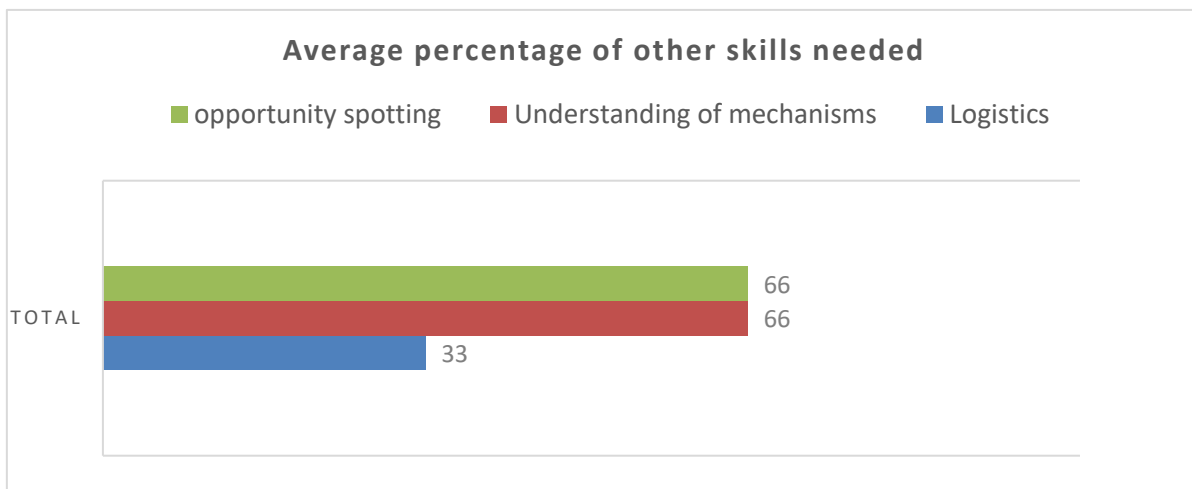
Figure 22 Other important entrepreneurial skills /competences (Bulgaria)

All respondents agree that it is necessary to provide more opportunities for training in entrepreneurship in the creative and cultural sector in schools and universities.

#### Greece

The experts who were interviewed for this report mentioned a few skills they believed are needed in creative entrepreneurship but that were not necessarily directly related to the domain. It appears that these skills are more closely related to the practical and organisational

side of the entrepreneurial world.



33% of the creative entrepreneurs who were consulted agree that logistics is an important skill for a business person in the creative industry. Having the ability to coordinate multiple people and tasks is crucial in order to have a successful result in a complex business sector such as the creative industry. More than half (66%) of the experts note the importance of understanding the mechanisms of the industry and the systems in place so they can make use of and profit from them. All interviewees agree that even though there are mechanisms and support systems in place to assist start-ups, seldom are aspiring entrepreneurs aware of their existence. Finally, most experts (66%) agree that being able to spot opportunities and act on them is an important skill for the sector.

### *Spain*

As specified above, relating and collaborating in multidisciplinary scenarios, a transversal skill, was mentioned several times. As it was learning from this type of collaboration and incorporating skills along the professional life. Being able to stay active in learning and incorporating attractive features such as digital devices was one of the key competences. The professionals highlighted that along their lines of work, they learnt how to deal with the bureaucracy and make the most out of social media.

### *Sweden*

Some of the respondents also answered that these competences are highly important when it comes to entrepreneurship:

- Funding and PR network
- Intercultural knowledge
- Self-discipline and ability to come up with ideas and then follow them through
- Being able to think long-term and structure your work
- Perseverance in never giving up but learning from all failures and mistakes and continuing stronger than before as well as taking help from others.

*United Kingdom*

Financial and legal knowledge were selected as important competences by the young people (respectively 8 and 4 out of 10), although almost none of the respondents thought they have any of them. This was confirmed by one of the experts, who mentioned the lack of basic knowledge on 'how to invoice and administer a business' among young people, for instance.

Motivation was also touched on in the conversation with the experts. It relates with an important attitude as 'persistence'. Although this attitude did not score high as an important personal attitude for the sector (4 out of 10), it scored quite well within the attitudes that young people deemed they have got already (7 out of 10).

*Other – main findings and conclusions*

The analysis shows that the national reports indicate "other" very diverse skills in the group - from purely practical "how to run a business" to psychological, related to motivation. These skills include the following:

- Financial and legal knowledge
- Marketing knowledge – advertising, branding and brand management
- PR knowledge
- Funding and fundraising
- Spotting opportunities
- Motivation
- Self-discipline

## 5. The more important for the target groups competencies for starting their own business in the cultural domain (identified according to EntreComp) which need to be developed/improved

### *Bulgaria*

The experts who participated in the interviews ranked the competencies in the three areas specified by the European EntreComp Framework as follows:

- Ideas and opportunities
  - Spotting opportunities
  - Ethical and sustainable thinking
  - Vision
  - Make the most of ideas and opportunities
  - Creativity
- Resources
  - Financial & economic literacy
  - Mobilising resources
  - Self-awareness & self-efficacy
  - Motivation & perseverance
  - Mobilising others
- Into action
  - Planning & management
  - Coping with uncertainty, ambiguity & risk
  - Learning through experience
  - Taking the initiative
  - Working with others

According to the interviewed experts, entrepreneurship is based on personal initiative. It requires a very clear vision and understanding of what you want to change in the world around you, to be original, to have a clear plan of how and with whom you will achieve it. Cultural entrepreneurs act in a constantly changing environment. In this environment, they stand in a unique situation concerning risk and social trust. Of most significant importance are the skills for assessing market opportunities, access to different audiences, and assessing potential opportunities and threats.

The area with the greatest need to increase competencies is that of finance and economics. This includes cash flow planning, forecasting, business and marketing planning, management of funding sources.

### *Greece*

The table below shows the most important skills that the target group needs to develop for a successful entrepreneurial venture. These skills were mapped out against the EntreComp framework and – based on their average rating by young people’s self-assessment – they were assorted to a competence level provided by the framework.



Skill	EntreComp Competence	Percentage	EntreComp Level
Financial knowledge	Financial and Economic literacy	36.6	3 ( <i>Experiment</i> )
Stress	Copping with ambiguity, uncertainty & risk	48.3	4 ( <i>Dare</i> )
Confidence	Taking initiative	53.3	5 ( <i>Improve</i> )
Self-management	Self-awareness and self-efficacy	55	5 ( <i>Improve</i> )
Risk-taking	Valuing ideas	58.3	5 ( <i>Improve</i> )
Criticism	Motivation and Perseverance	58.3	5 ( <i>Improve</i> )
Technical understanding	Mobilising resources	65	6 ( <i>Reinforce</i> )

Table 7 The most important skills to be developed mapped out against the EntreComp (Greece)

The skills spread across the middle four out of the eight levels of the EntreComp framework. Four out of the seven skills are on level five while the highest one is one level six, one on level four and one on level three.

More specifically, Financial and Economic Literacy is on level 3 which EntreComp recognises as the stage focused on critical thinking and on experimenting with creating value, for instance through practical entrepreneurial experiences. Based on this, young aspiring entrepreneurs trust that they can explain the concept of opportunity costs and comparative advantage to explain why exchanges happen as well as estimate the main accountancy and tax obligations they need to fulfil to meet the tax requirements for their activities. As mentioned before, experienced people in the field believe that the need for Financial Knowledge is crucial. Young entrepreneurs should aim to improve their financial knowledge to reach at least level six which will allow them to build financial indicators, judge the cash-flow needs of a complex project as well as make good decisions based on current and therefore have a good understanding of their company's current and future economic situation.

Young people's competence to Cope with Ambiguity, Uncertainty & Risk is on level four which focuses on turning ideas into action in 'real life' and on taking responsibility for this. On this level, young entrepreneurs have the ability to critically evaluate the risks related to the formal set-up of a value-creating venture in the CCI sector. For a successful entrepreneurial venture, an acceptable starting level is six which translates into the ability to pull together different viewpoints to make informed decisions when the degree of uncertainty is high and outline a risk management plan for guiding their choices. This will help a company avoid or at least minimize the effect of risks by being prepared to act.

The ability to Take Initiative, Self-awareness and self-efficacy, Valuing Ideas and Motivation and Perseverance are all on level five, the stage for the improvement of skill for turning ideas into action, taking increasing responsibility for creating value, and developing knowledge about entrepreneurship. For Taking Initiative this means that aspiring entrepreneurs can delegate responsibility appropriately as well as take action on new ideas and opportunities, which will add value to a new or existing venture. While this is a rather adequate starting level, young people could aspire for a level up so that they are able to value encourage others to take responsibility creating a productive work environment. In regards to Self-awareness and Self-efficacy, level five means that

people can team up with others to compensate for their weaknesses and add to their strengths. Upcoming entrepreneurs can and should aspire to develop their competencies to a level 6 which would allow them to choose professional development opportunities with their team and organisation based on a clear understanding of strengths and weaknesses. Furthermore, Valuing Ideas on level 5 means recognition of the many forms of value that could be created through entrepreneurship, while the desired level 6, expects a confident break down a value chain into its different parts and identify how value is added in each part. Lastly, Motivation and Perseverance's level five means that young people can persevere in the face of adversities when trying to achieve their goals, which is a valuable strength when dealing with criticism. However, it is advised that before starting a business, entrepreneurs should aim to achieve a level 6 confidence to be able to coach others to stay motivated as well as devise strategies to overcome standard adverse circumstances.

Finally, Mobilising Resources is the competence that young people believe they have on the highest level, level six out of eight. This is the stage that focuses on working with others, using the knowledge one has to generate value, dealing with increasingly complex challenges. Specifically, for this competence, this translates to choosing and putting in place effective resource-management procedures as well as finding support to take advantage of an opportunity to create value. This is an already acceptable level but should any aspiring entrepreneurs wish to develop their skill further, they can aim for level 8 which will allow them to develop a network of flexible and responsive providers from outside the organisation who will support the value-creating activity.

### *Spain*

- Ideas & Opportunities
  - Spotting opportunities

As a CCS entrepreneur, it was highlighted the need of improve the ability to generate opportunities and forecasting them.

- Ethical & Sustainable thinking

Sustainability is one of the most mentioned fields in general. Being able to develop an ethical & sustainable thinking will supports the entry and establishment of a young entrepreneur and their business.

- Resources
  - Financial & Economic literacy

As a competence that is a must as an entrepreneur, but it's usually not taught in formal education, even when asked for as the respondents highlighted on the questionnaires, there's a need to be able to be financial and economical savvy in order to cover all the areas. Also, being able to keep up with the administrative area and leading with all the possible bureaucracy.

- Motivation & perseverance

The idea of becoming an entrepreneur is usually linked to being able to being successful within the first try. The entrepreneur theory as well as the professionals indicated that becoming an entrepreneur, independently of the area, will require staying motivated and being perseverant on the possible tries that will require establishing a business and keep it through the time.

- Into Action
  - Coping with ambiguity, uncertainty & risk

Depending on spotting and securing funding as well as on other professionals and the circumstances will develop ambiguity and uncertainty that can lead into an unfortunate risk assessment. Having the tools to navigate in the uncertain and having the support from a network was seen as one key competence.

- Learning through experience

Planning an entrepreneur career will require staying active and interested in keeping up with how the market and the opportunities arise. The professional will need to keep trying and learn from the experience not only their own one but from others. It's highly recommended to network with professionals from the same and different areas.

### *Sweden*

The result from the interviewees with the experts shows that the competences most relevant for young people in the cultural sector in terms of developing entrepreneurial behaviour (in relation to EntreComp) is the following:

- Ideas and opportunities
  - Ethical and sustainable thinking

One of the interviewees mean that it seems to be important in the cultural domain to implement a value-based entrepreneurship. If you have a strong purpose your motivation will increase. Ethical and sustainability issues that are important to the benefit of the cultural project are often the "why"/good purpose of the project which creates a driving force and motivation.

- Valuing ideas

Some of the interviewees mean that among people working in the creative and cultural sector the problem is usually not the lack of ideas. But it is important to value them and to make research to understand if there is an interest, target audience and how to finance the project. Brainstorming is considered a great method to come up with new ideas but also to test the ideas several times.

- Spotting opportunities

One of the interviewees is meaning that it's important to be able to see the opportunity, checking the market, the context, the demand, needs and problems and to understand these aspects.

- Vision

During the interviews it is also highlighted that it's important to have a vision and a goal that gives you a drive and a force. You can have many ideas but you have to be able to make them into visions - the vision pushes you forward.

- Resources
  - Motivation and perseverance

One of the interviewees means that motivation is linked to vision, both vision and motivation is very important when developing a project.

- To be able to mobilise others

Some of the interviewees means that it is important to be able to mobilise others. If you can mobilise others you can find others to help with what you don't know about since you can't do everything yourself. It is important to be able to gather different people with different knowledge and resources. It is also important to getting others to believe in the same idea as yourself so you can support each other in the process.

- Financial and economic literacy

Several of the interviewees express that there is a lack of financial literacy in the cultural domain and that it's seemed as something difficult and there is a fear sometimes far removed from reality. It its therefore important to get people comfortable with the legal/economic aspects and to be confidence about it.

- Self-awareness and self-efficacy is also high lightened as important aspects
- Into action
  - Planning and management

One of the interviewees means that planning and management are important competences since it's important with structure, organization and planning. It saves you a lot of time if you know how to do it and it's an important part of being an entrepreneur.

- Take initiative

One of the interviewees states that taking the initiative is especially important if you are starting something new. You must dare to take initiative and be responsible and lead the project - therefore it is important to have that kind of mind-set.

- Learning through experience

Several of the interviewees means that Learning by doing and learning by reflection is considered to be very important. It is necessary to reflect upon what you learned about yourself, about the project and about entrepreneurship to be able to develop and grow. If you want to be a cultural entrepreneur you have to learn by testing and be able to plan, take initiative and be okey with uncertainty. You shouldn't be too hard to fail, it happens to everyone and it becomes a learning experience instead.

### *United Kingdom*

One further question asked directly to the young people was about the competences that they felt they needed to train the most. The results are shown in the Figure below. Personal and management skills were the competences which scored the highest. Therefore, our analysis of training needs should take these points into account as well as looking at the EntreComp framework.

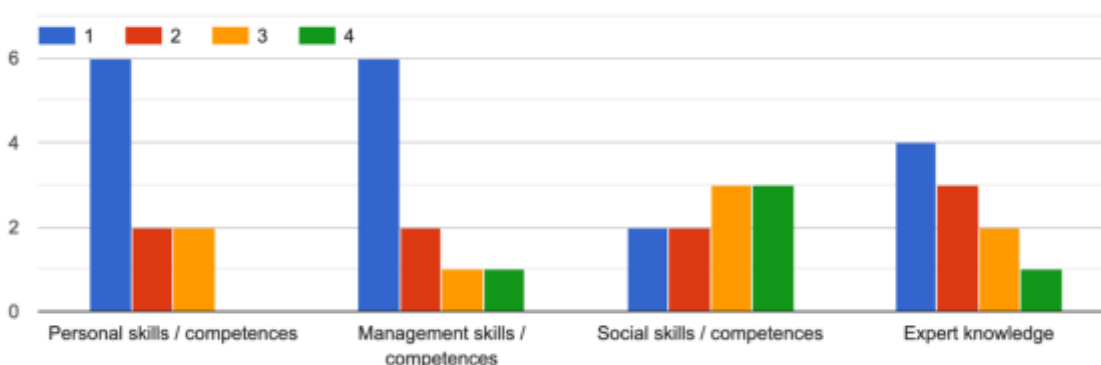


Figure 23 Training needs ranked 1 (most important) to 4 (least important) (United Kingdom)

Another point to consider was made at the experts focus group. One of the professionals attending the event commented that the EntreComp is not very client oriented. It does not always take into account understanding demands and audiences, nor communicating with them, which were skills

deemed important by both the expert group and the young people, as shown in the previous chapters.

On the other hand, if we analyse the specific European framework for the Entrepreneurship Competences, in each of the three key areas we can individuate at least a couple of competences which both experts and young people saw as very relevant for an entrepreneurial training in the Cultural Heritage sector.

As for the Ideas and Opportunities areas, the competences are vision and spotting opportunities, but also creativity.

Vision includes:

- imagination,
- strategic thinking and
- guiding action.

Spotting Opportunities includes:

- identifying, creating, and seizing opportunities
- focusing on challenges,
- uncovering needs and
- context analysis.

Creativity includes:

- curiosity,
- developing ideas,
- defining problems,
- designing value and
- innovation.

In terms of the Resources area, these are *motivation and perseverance* and *financial and economic literacy*.

Motivation and perseverance include:

- staying driven,
- being determined,
- focusing on what keeps you motivated,
- resilience and
- not giving up.

Financial and economic literacy includes:

- understanding economic and financial concepts,
- budgeting,
- fund raising and

- understanding taxation.

Lastly, in relation to the Into Action area, these are *taking the initiative* and *working with others*, but also *copying with ambiguity, uncertainty and risks*.

Taking the initiative includes:

- taking responsibility,
- work independently and
- taking action.

Working with others includes:

- accepting diversity,
- developing emotional intelligence,
- listening actively,
- teaming up,
- working together and
- expanding your network.

Coping with ambiguity, uncertainty and risks includes:

- Coping with uncertainty and ambiguity,
- Calculating risks and Managing risks.

### *Main findings and conclusions*

In some reports there are ranking for part (2 or 3) of the competencies in each of the key areas (Ideas & Opportunities, Resources, Into Action) of the framework, while others ranking includes all. The competencies in the three areas of EntreComp Framework can be ranked according to the opinions of the experts as follows:

Ideas & Opportunities	Importance
	(1 – most important – 5 least important)
Spotting opportunities	1
Creativity	5
Vision	3
Valuing ideas	4
Ethical and sustainable thinking	2
<b>Resources</b>	
Self-awareness & self-efficacy	3
Motivation & perseverance	2
Mobilising resources	5
Financial & economic literacy	1
Mobilising others	4
<b>Into Action</b>	
Taking the initiative	2
Planning & management	3

Coping with uncertainty, ambiguity & risk	1
Working with others	5
Learning through experience	4

Table 8 The competencies in the three areas of EntreComp - ranking by the experts

**Spotting Opportunities** includes: “identifying, creating and seizing opportunities, focusing on challenges, uncovering needs and context analysis”, “to be able to see the opportunity, checking the market, the context, the demand, needs and problems and to understand these aspects”, “...the need of improve the ability to generate opportunities and forecasting them”.

**Financial and economic literacy** includes: “understanding economic and financial concepts, budgeting, fund raising and understanding taxation”, “... to get people comfortable with the legal/economic aspects and to be confidence about it”, “... young aspiring entrepreneurs trust that they can explain the concept of opportunity costs and comparative advantage to explain why exchanges happen as well as estimate the main accountancy and tax obligations they need to fulfil to meet the tax requirements for their activities”, “... to be financial and economical savvy”.

**Coping with uncertainty, ambiguity and risk** includes: “calculating risks and managing risks”, “... the ability to critically evaluate the risks related to the formal set- up of a value-creating venture in the CCI sector”.

## 6. Learning pathway for entrepreneurial education related to the cultural sector

### *Bulgaria*

The learning process is aimed at helping target groups to position themselves as regards entrepreneurship better and become more enterprising. Therefore, it is meant to develop individuals' entrepreneurial spirit, making them more entrepreneurial, first in terms of mindset, then through their actions. Education and training can influence students' perceptions of entrepreneurship as it enables them to understand better entrepreneurs' roles and activities, values, attitudes, and motivations. Using entrepreneurs' testimonies can also be a key in reaching the objectives, thanks mainly to the role models they can represent. Education can influence the variables influencing the entrepreneurial intention and, therefore, can be designed and evaluated according to their impact on the learners' attitudes, perceptions, and intentions towards entrepreneurial behaviour, particularly its desirability and feasibility.

The learning process must be focused on how to become an entrepreneur. The learning process emphasises the professional and practical dimension of the programme contents (know what, know how and know who), and the pedagogical methodology is based on 'learning by doing'. Such a learning process must take into account the contexts and situations in which entrepreneurs operate. In real-life situations, learning is often accomplished in an emergency mode and is constrained by previous experience. However, the learning in question here is real-time learning in a real situation.

### *Greece*

The target group was asked to rate three learning methodologies based on their preferred learning method. Work-Based Learning ranked the highest at 85%, swiftly followed by Videos at 83%. The least voted one was Reading the Theory at 46%.

Based on this and extensive desk research, the most preferred approach to the methodology would be a simulation of the work environment. Case Studies would be a good way to recreate a work environment in order to offer the students the opportunity to virtually experience Work-Based Learning.

Regarding Videos, the MOOC can include videos from educational websites such as Edpuzzle, H5P etc, but also specifically curated videos created by the iCreate team that target specific objectives.

Every module can be accompanied by a theory document, which will not be the main part of the studying but will accompany the creative learning methods and act as a guide.

### *Spain*

Regarding the Learning pathway for entrepreneurial education to the cultural sector, it's suggested based on previous experiences and the feedback gathered from the Spanish groups to deliver an Open Educational Resource that it's easy to access to (from at least computer and mobile). It's also important to have a visually attractive layout and gather short theoretical pills: Main concepts and short theory chapters, in the MOOC case, that the target group can understand without being guided. It's also advised to have some interaction in the shape of assessment games.



Also, it's highly recommended to include real life examples in order to showcase how it can be done and reflect on the example.

### Sweden

Proposal for pedagogical methodology to be used and steps to be done for the realization of a flexible learning pathway tailored to the target groups needs and preferences.

Learning by doing. Several of the interviewees proposed the pedagogical methodology Learning by doing, it's a hands-on approach to learning, meaning students must interact with their environment in order to adapt and learn. For example, you can divide the group into smaller groups and let them do a project themselves where they get to practice all the elements. Then they present their work and get feedback. One of the interviewees mean that you can learn the basic things like how to make a project plan, a Gantt chart, a budget etc. but you have to test yourself and learn by actually doing the steps. Therefor Learning by doing is a good method it also allows you to have lots of group work and practical moments.

Learning by reflection. One of the interviewees proposed the methodology Learning by reflection. Reflection is a basic part of teaching and learning. It aims to make you more aware of your own professional knowledge and action by 'inspiring assumptions of everyday practice and critically evaluating practitioners' own responses to practice situations'. The reflective process encourages you to work with others as you can share best practice and draw on others for support.<sup>2</sup>

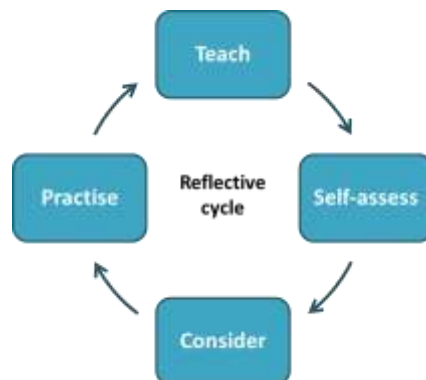


Figure 24 Reflective cycle

Problem based learning. Another method that was proposed during the interviews was Problem-Based Learning (PBL), a teaching method in which complex real-world problems are used as the vehicle to promote student learning of concepts and principles as opposed to direct presentation of facts and concepts. The trainer poses problems and lets the students resonate and propose solutions. Some interviewees also pointed out flexibility (to choose how and when to do things) and feedback (to be able to give and receive constructive feedback) as two important aspects.

<sup>2</sup> <https://www.cambridge-community.org.uk/professional-development/gswrp/index.html>

United Kingdom

As shown in Figures 25 and 26 below, 40% of the young people consulted have never experienced entrepreneurship or heard of specific training opportunities in this area within the cultural and creative industries.

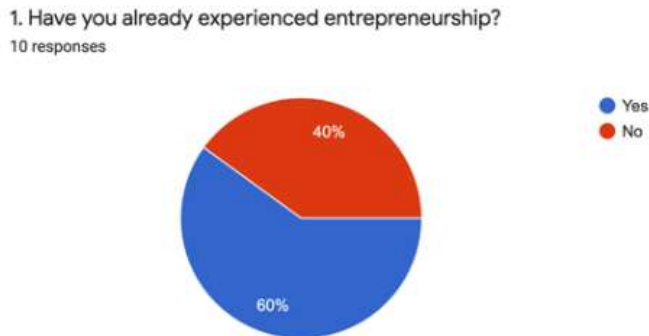


Figure 25 Previous experience in entrepreneurship

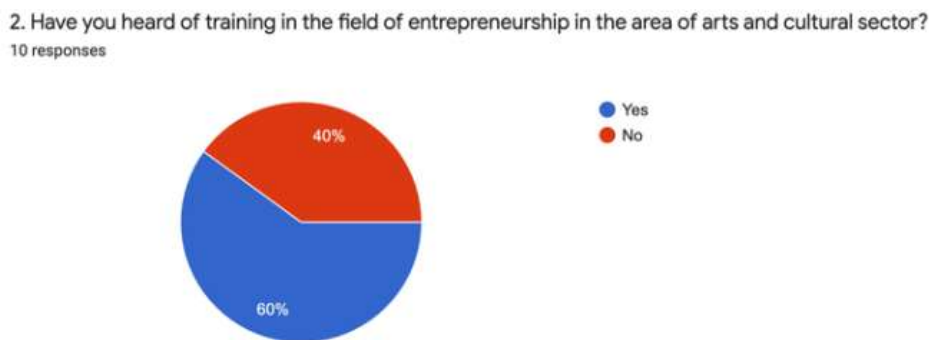


Figure 26 Awareness about training offers in the field of entrepreneurship in the arts and cultural sector

At the same time, the vast majority of them (90%) would be interested in attending this type of training and think that education institutions should include entrepreneurship in their curricula. This is confirmed by the Figures 27 and 28 below.

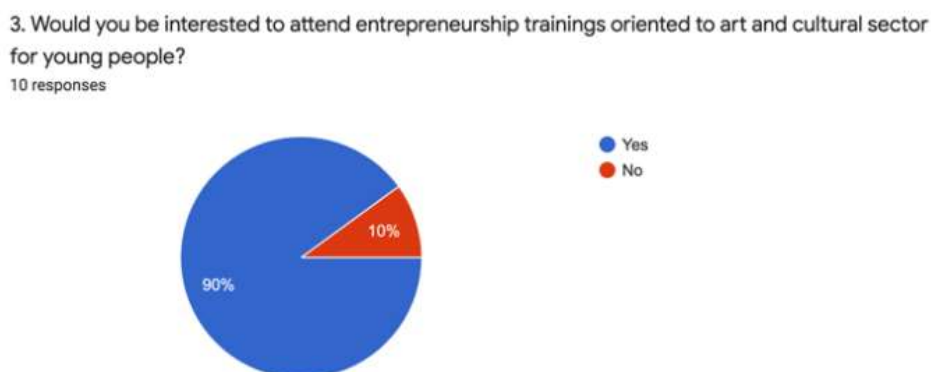


Figure 27 Interest to attend trainings related to entrepreneurship in cultural sector

14. Do you think that university / school education should focus more on promoting entrepreneurial education?  
10 responses

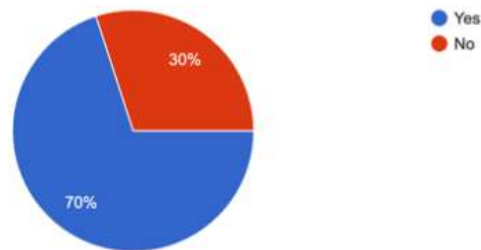


Figure 28 Necessity universities/schools to focus more on entrepreneurship education (United Kingdom)

These statistics were analysed against the conversation with UK sector experts, stating that current traditional career paths in the cultural sector are not 'entrepreneurial enough'. In order to improve these learning and career pathways, key changes are needed.

First of all, such new pathways should be tailored to young people's needs, as well as taking into account their prior experience and competences, and they should involve work-based learning with experienced practitioners and employers in the sector in a mentoring role. Mentoring discussions can allow learners to reflect on their own profile and experience and support trainers while tailoring learning objectives and outcomes for each of their trainees.

Suggested techniques included learning by doing, which should leave space for failure, and creativity. Hands-on activities building on concise information and guidelines and simulating entrepreneurial situations within the classroom environment would contribute to enhancing students' appreciation and capacity for entrepreneurship. Such activities should include problem-based learning, design thinking, action learning sets, peer to peer mentoring among others.

Lastly, reflective learning not only allows training to be shaped to the learner needs. This is also a great technique and approach for training activities themselves, part of the wider experiential learning cycle. Trainees should reflect on outputs and outcomes of their hands-on activities together with peers and mentors. This will help them making the most of the learning activities.

#### *Main findings and conclusions*

Most of the respondents (young people) have never experienced entrepreneurship or had specific training opportunities in this area. At the same time, almost all the respondents declare interest in participating in entrepreneurship training in the creative and cultural sector.

The proposed learning pathway should be tailored to young people's needs. The pathway must be flexible and based on learners' prior experience and competencies.

The proposed teaching techniques and methods are:

- Learning by doing
- Problem based learning

- Learning by reflection
- Work-Based Learning
- Case Studies
- Design thinking
- Peer to peer mentoring

It is essential to present good practices and include experienced practitioners in a mentoring role in the teaching process.

The MOOC should meet the following characteristics:

- to have a visually attractive layout
- to include short theory chapters
- to include videos
- to include real life examples
- to include case studies
- to allow interaction

## 7. Identified learning outcomes

### *Bulgaria*

The learning outcomes can be summarised as follows:

- Awareness of the entrepreneur's responsibilities
- Ability to perform practical details for starting a business
- Marketing and sales skills
- Ability to writing a business plan
- Ability to adapt to change
- Ability to convert problems into opportunities
- Risk management
- Network building
- Business model
- Fundraising
- Finance principles

### *Greece*

#### 1. Knowledge

The students will have developed

- understanding of the entrepreneurship mechanisms in the field of cultural heritage
- understanding of sector-specific legal knowledge:
  - Intellectual Property Law
  - Freedom to Public Information Law
- understanding of sector-specific financial knowledge
  - Tax system
  - Price and use of Intellectual Products
  - Funding for Creative entrepreneurial start-ups

#### 2. Skills

The students will be able to

- Showcase effective self- and staff-management
- Evaluate situations, measure risks and successfully decided whether or not a challenge is worthy
- Use resources to their advantage to help them achieve their goal

### *Spain*

#### 1. Cultural Heritage Entrepreneurship for youth: Challenges and Opportunities

Upon completion of this unit, the professional will be able to identify the challenges and opportunities in Cultural Heritage Entrepreneurship for youth

#### 2. Cultural Heritage Entrepreneurship for youth: Needs

Upon completion of this unit, the professional will be able to identify the existing and forecasted needs in the Cultural Heritage sector from the youth entrepreneurs perspective

### 3. Entrepreneurship: Basic competences (Entrecomp)

Upon completion of this unit, the professional will be able to acknowledge the basic competences needed to become an entrepreneur. This unit will be based on the Entrecomp chart.

### 4. Entrepreneurship: Financial and Economic main concepts

Upon completion of this unit, the professional will be able to acknowledge the main concepts from the Financial and Economical fields.

### 5. Entrepreneurship: Setting a business

Upon completion of this unit, the professional will be able to explain how to set a business (the previous steps such as developing a business canva)

### 6. Entrepreneurship: Support for an entrepreneur

Upon completion of this unit, the professional will be able to identify the existing resources, both on the field and digital, that will support an entrepreneur to set and maintain a sustainable business.

## Sweden

To summarize the results from the interviews the most important entrepreneurial skills/competences to that needs to be developed and that I identified as possible learning outcomes are:

- Ethical and sustainable thinking
- Valuing ideas
- Spotting opportunities
- Vision
- Motivation and perseverance
- To be able to mobilise others
- Self-awareness and self-efficacy
- Planning and management
- Take initiative
- Learning through experience

The identified gaps in entrepreneurship and that could be possible learning outcomes are:

- Ability to take risks
- Self-management
- Self-confident appearance
- Conflict management
- Skills to network
- IT skills
- Financial literacy
- Juridical knowledge
- Knowledge of risk assessment

Personal skills and leadership competences were during the field research identified as the most important areas of expertise in relation to entrepreneurship in the cultural sector. These areas could be developed further as a learning outcome.

#### *United Kingdom*

In terms of learning outcomes, we foresee that trainees would develop from a foundation to an intermediate level. Therefore, we would select the relevant level 4 learning outcomes.

Vision includes:

- I can build future scenarios around my value-creating activity.
- I am aware of what is needed to build a vision.
- I can decide what type of vision for creating value I would like to contribute to.

Spotting opportunities:

- I can proactively look for opportunities to create value, including out of necessity.
- I can redefine the description of a challenge, so that alternative opportunities address it may become apparent.
- I can establish which user group, and which needs, I want to tackle through creating value.
- I can identify my personal, social and professional opportunities for creating value, both in existing organisations or by setting up new ventures.

Creativity includes:

- I can actively search for new solutions that meet my needs.
- I can test the value of my solutions with end users.
- I can reshape open-ended problems to fit my skills.
- I can assemble, test and progressively refine prototypes that simulate the value I want to create.
- I can judge if an idea, product or process is innovative or just new to me.

Motivation and perseverance include:

- I can regulate my own behaviour to stay driven and achieve the benefits of turning ideas into action.
- I am willing to put effort in and use resources to overcome challenges and achieve my (or my team's) goals.
- I can tell the difference between personal and external factors that motivate me or others when creating value.
- I can judge when it is not worth continuing with an idea.
- I can maintain effort and interest, despite setbacks.

Financial and economic literacy includes:

- I can read income statements and balance sheets.
- I can judge the cash-flow needs of a value-creating activity.
- I can identify public and private sources of funding for my value-creating activity (for example, prizes, crowdfunding, and shares).

- I can estimate the main accountancy and tax obligations I need to fulfil to meet the tax requirements for my activities.

Taking the initiative includes:

- I can take individual and group responsibility in value-creating activities.
- I am driven by the possibility of being able to initiate value-creating activities independently.
- I actively face challenges, solve problems and seize opportunities to create value.

Working with others includes:

- I can value diversity as a possible source of ideas and opportunities.
- I can face and solve conflicts.
- I can listen to my end users.
- I share the ownership of value-creating activities with the members of my team
- I can create a team of people who can work together in a value-creating activity.
- I can establish new relationships to get the support I need to turn ideas into action, including emotional support (for example, joining a mentor network).

Copying with ambiguity, uncertainty and risks includes:

- I can actively look for, compare and contrast different sources of information that help me reduce ambiguity, uncertainty, and risks in making decisions.
- I can weigh up the risks and benefits of self-employment with alternative career options and make choices that reflect my preferences.

I can critically evaluate the risks related to the formal set-up of a value-creating venture in the area in which I work.

### *Main findings and conclusions*

The analysis of the reports shows that learning outcomes could be developed based on:

1. EntreComp Framework
2. The identified gaps in knowledge and skills

The proposed learning outcomes in the first group are:

- Vision
- Spotting opportunities
- Creativity
- Motivation and perseverance
- Financial and economic literacy
- Taking the initiative
- Working with others
- Copying with ambiguity, uncertainty, and risks
- Ethical and sustainable thinking
- Valuing ideas
- To be able to mobilize others



- Self-awareness and self-efficacy
- Planning and management
- Learning through experience

One partner suggests that the appropriate level of learning outcomes is 4 – Intermediate – Building independence.

The proposed learning outcomes in the second group include knowledge and skills. These areas of knowledge could be developed as learning outcomes:

- understanding of the entrepreneurship mechanisms in the field of cultural heritage
- understanding of sector-specific legal knowledge
- understanding of sector-specific financial knowledge
- Awareness of the entrepreneur's responsibilities
- Setting a business
- Knowledge of challenges and opportunities in the field

These skills also could be developed as learning outcomes:

- marketing and sales skills
- ability to writing a business plan
- ability to adapt to change
- ability to convert problems into opportunities
- risk management
- network building
- effective self- and staff-management

One partner suggests that personal skills and leadership competences could be developed further as a learning outcome.

## 8. Identified good practices

### Bulgaria

<b>Title:</b>	Cultural Management Course
<b>Organisation:</b>	New Creative Academy, Bulgaria
<b>Category:</b>	<ul style="list-style-type: none"> <li>Design: conceptualize and design entrepreneurship training addressed to students and workers in cultural domain (CD)</li> </ul>
<b>Short Description:</b>	This course provides you with critical ideas, advice, and skills to manage, implement, motivate, work and develop teams, promote growth, and develop cultural and social projects. The course presents the essential management skills: planning, organizing, leading and controlling. This course provides a solid foundation and can help students realize as an expert, art dealer, art director, art consultant, event manager, producer, curator, festival manager, gallery manager, theatre and stage producer.
<b>Process description:</b>	<ol style="list-style-type: none"> <li>Participants are recruited through a competition.</li> <li>Module 1 – Art History</li> <li>Module 2 – Marketing and Business</li> </ol>
<b>Stakeholders:</b>	Students from art schools, artists, activists, and others with interests in arts and management.
<b>Timeline:</b>	Three months
<b>Resources:</b>	850 BGN per course, one trainer, online platform
<b>Measurements:</b>	Two main types of assessment are used - summative assessment and formative assessment. The formative assessments is based on weekly quizzes, in-class discussions, and home works. Its aim is to monitor student learning and provide ongoing feedback. The formative assessment consists of final project and presentation and is made by the trainer.
<b>Contribution to Organisational policies:</b>	DOMA Art Foundation, in partnership with Doza Gallery, created New Creative Academy. They offer contemporary art education within courses - alternatives to current models of education, which are important for both bachelor and postgraduate skill levels. New Creative Academy relies on personalities, so their team consists of one of the most exciting current art professionals with extensive experience internationally, ready to share it with you. DOMA Art Foundation has provided some top guest speakers in each of the fields so that students get a combination of local and international knowledge and opportunities.
<b>Advantages:</b>	Students can explore a wide range of artistic expressions and develop in the field of contemporary arts through theory, practice, and open critical discussions.
<b>Limitations:</b>	Costs and location (in person activities are based in Sofia).

<b>Educational approach and strategies used</b>	It is used blended methodology where the theoretical knowledge is delivered to trainees online and practical training which is realised in form of instructor-led seminars and workshops.
<b>Learning activities</b>	The course modules cover the following range of activities: assimilative activities related to introducing theories and concepts; activities related to the finding and handling information by students; communication and discussing theories and concepts; interacting and problem-based scenarios; productive activities where students apply their knowledge creating project and presentation; self-assessment and assessment activities.
<b>Learning environment for training delivery description</b>	Learning content presenting theories and concepts is delivered to trainees via virtual learning environment. Practical knowledge is delivered during face-to-face instructor-led seminars and workshops where the trainees are able to discuss the course topics and to receive feedback from the other participants.
<b>Learning materials / structure and organization</b>	The learning materials are structured according to the course structure and learning objectives of the training. Trainees have access to digital learning materials, and they are given also printed learning materials.
<b>Assessment methods (if any)</b>	The assessment process encompasses weekly quizzes, discussions, presentation and project development.
<b>More information:</b>	<a href="http://www.newcreative.academy/en/course/5">http://www.newcreative.academy/en/course/5</a>

## Greece

<b>Title:</b>	Hatchepsut
<b>Organisation:</b>	WOMEN BUSINESS DEVELOPMENT CENTRE AND INCUBATOR, EGYPT
<b>Category:</b>	<ul style="list-style-type: none"> <li>Realization: realize and perform the entrepreneurship in CD course including support and assessment</li> </ul>
<b>Short Description:</b>	The programme promotes the economic empowerment of women through capacity building for active participation in the country's private sector economy. This initiative contributes to job creation, economic empowerment of women and promotion of the entrepreneurial culture in Egypt. It focuses on women in the medium and low socio-economic status class, in urban and rural areas working in the informal sector and who have no means to sponsor
<b>Process description:</b>	<p>Steps:</p> <ol style="list-style-type: none"> <li>External Training Centre (ETC)</li> <li>Business Incubator Centre (BIC)</li> <li>Centre for Strategic Reorientation (CSR)</li> </ol>
<b>Stakeholders:</b>	Women in medium and low socio-economic status class
<b>Timeline:</b>	-
<b>Resources:</b>	-
<b>Measurements:</b>	<ul style="list-style-type: none"> <li>Efficiency</li> <li>Transferability</li> </ul>
<b>Contribution to Organisational policies:</b>	-
<b>Advantages:</b>	Real Life experience
<b>Limitations:</b>	<ul style="list-style-type: none"> <li>Budget to host and mentor 20 organisations</li> <li>Programme flexibility for women with traditional family roles</li> <li>Most women focus on similar areas so it can be difficult to help them expand their business ideas</li> </ul>
<b>Educational approaches and strategies used:</b>	<p>There are three main educational approaches, namely:</p> <ul style="list-style-type: none"> <li>External Training Centre (ETC)</li> <li>Business Incubator Centre (BIC)</li> <li>Centre for Strategic Reorientation (CSR)</li> </ul> <p>More specifically, the HWBDC offers entrepreneurial training in the form of seminars and workshops that are open to young women in entrepreneurship. Additionally, there is the option of advising existing businesses the women of which are looking to improve their entrepreneurial skills and support their business. Finally, there are specialised counsellors who can offer business advice to organisations that weren't eligible for the BIC.</p>
<b>Learning activities:</b>	The main way that learning is approached is by letting the learners experience real-life conditions and tend to them with the help of a mentor or guide. The learning material is the situation where each learner and organisation find themselves in.
<b>Learning environment for training delivery:</b>	Depending on the approach the HWBDC has different learning environments. Workshops and seminar that are realised under the External Training can either take place at a venue or the trainers can visit the business' facilities - if the

	learners belong to an existing organisation. The Business Incubator has a very specific environment as the Centre offers the selected organisations a place within its facilities where the businesses can operate with the support and mentoring of the experienced volunteer entrepreneurs and HWBDC staff members. Finally, the Strategic Reorientation takes place at the Incubator, but the learners are not hosted in the Centre. Specific offices are appointed where counsellors offer guidance to the learners and organisations.
<b>More information:</b>	<a href="#">BPW-EBWA - Home (weebly.com)</a> <a href="#">Entrepreneurship Training: 12 Good Practice Examples (slideshare.net)</a>

## Spain

<b>Title:</b>	Training for Expertise in Cultural Heritage Management
<b>Organisation:</b>	Instituto para el Fomento del Desarrollo y la Formación (INFODEF), Spain
<b>Category:</b>	Design: conceptualize and design entrepreneurship training addressed to students and workers in cultural domain
<b>Short Description:</b>	The “Training for Expertise in Cultural Heritage Management” is a training created and delivered by Santa María la Real Foundation that will start this Autumn 2021. It’s foreseen as a theoretical and practical training, combining real-time lectures with video case studies and interviews with experts. The real-time classes will be recorded so that the material can be available at all times. The assessment model will combine a multiple-choice test with the development of a project that will be defended before a panel of experts.
<b>Process description:</b>	<p>1. Theoretical training</p> <ul style="list-style-type: none"> <li>● Cultural heritage and its sector: Basic concepts: Concepts, typologies and values of heritage. The cultural sector and heritage: challenges and opportunities.</li> <li>● Cultural heritage law: Legal regime, legal protection and measures to promote heritage in Spain. European and international treaties.</li> <li>● Management skills for heritage management: Marketing applied to culture. Basic financial and accounting aspects. Fundraising, patronage and sponsorship.</li> <li>● Intervention in heritage: Concepts and criteria for inventory, conservation and restoration.</li> <li>● Heritage and the challenge of digital transformation: Remote monitoring, intelligent management and security control of heritage assets through technological applications.</li> <li>● Heritage and Cultural Tourism: Sustainability of tourism and local development.</li> <li>● Interpretation and dissemination of cultural heritage: Introduction to the publishing world. Organisation of events. Cultural programming. Heritage education. Heritage interpretation.</li> <li>● Project management and direction: Search for funding. Design, evaluation and monitoring. Agile project management. Impact measurement and management</li> <li>● Transversal section: Leadership and team management</li> </ul> <p>2. Development of the project that will be assessed by the Experts Committee.</p>
<b>Stakeholders:</b>	The running entity (Santa María la Real Foundation) is known to invest in the Cultural Heritage as well as taking a relevant position at regional level (Castilla y León) as well as at national level. The Foundation, as well as INFODEF, is part of the AEICE Clúster that promotes socio-economic development of the territory through collaboration, innovation, internationalisation, training and communication in the habitat sector.
<b>Timeline:</b>	The training theoretical part of the training will be developed from October to December and each student will have until March to create a project that will be assessed by a committee.
<b>Resources:</b>	Training staff, digital resources, video resources (...)

<b>Measurements:</b>	Each student will undergo through a competences test but also will have to present a project that will be assessed by an experts committee in order to pass the training.
<b>Contribution to Organisational policies:</b>	The chosen good practice can be seen as an example as it introduces in their curriculum topics such as financial and economical basic knowledge, marketing, sustainable practice, team management and teamwork which are fundamental while becoming an entrepreneur.
<b>Advantages:</b>	There's no other similar training in the area. It's foreseen as an entering /strengthening bridge for those that are not only interesting in the public work but also on establishing their own Cultural Heritage practice.
<b>Limitations:</b>	This is the first edition of a training that will start in autumn so there are not previous results to measure the success
<b>Educational approach and strategies used:</b>	Theoretical and practical training, combining real-time lectures with video case studies and interviews with experts.
<b>Learning activities:</b>	Online modules delivered by professionals and possibility of joining them in real time in order to ask questions and practical activity that will be assessed.
<b>Learning environment for training delivery description</b>	Online
<b>Learning materials / structure and organization:</b>	Theoretical modules and practical training. The real-time classes will be recorded so that the material can be available at the website all times.
<b>Assessment methods (if any):</b>	The assessment model will combine a multiple-choice test with the development of a project that will be defended before a panel of experts.
<b>More information:</b>	<a href="https://www.santamarialareal.org/es/proyectos/curso-de-experto-en-gestion-del-patrimonio-cultural">https://www.santamarialareal.org/es/proyectos/curso-de-experto-en-gestion-del-patrimonio-cultural</a>

## Sweden

<b>Title:</b>	The Loopa method
<b>Organisation:</b>	Drivhuset is a foundation that has 15 offices around Sweden and Scandinavia. Drivhuset Uppsala organises a variety of events in entrepreneurship and business development every year. Some focus on knowledge and learning, while others aim to inspire. Furthermore, Drivhuset offers mentoring, education and access to their network of expertise.
<b>Category:</b>	Choose one from the list (see Desk Research categorization document): <ul style="list-style-type: none"> <li>• Design: conceptualize and design entrepreneurship training addressed to students and workers in cultural domain (CD)</li> </ul>
<b>Short Description:</b>	The Loop method is based on international research on business development, entrepreneurial learning and validated concrete tools for developing your business model in tune with the market. The foundations of the method rest on Steve Blank's, Customer Development, Saras Sarasvathy's, Effectuation and Alexander Osterwalder's Business Model Canvas. The methodology has been developed together with and quality assured by the Chalmers School of Entrepreneurship, one of the world's top ranked universities in the field.
<b>Process description:</b>	The method Loopa is implemented by the entrepreneurial organisation Drivhuset. It is based on the fact that all decisions to be made in your company/project should be based on the needs/thoughts/likes of the target group. Everything must be tested with the users before taking any important decision, so therefore it is important to find the target group and for example interview what they want/need. It is a good way to find a direction in your project. The model is like a loop; you test your idea, you get feedback and you take a decision then it starts over again with feedback, testing and taking new decisions- just like a loop! At Drivhuset they use this model and it has worked very well among the people that we are helping out who have an idea or wants to start a company. The model is used by high school kids, university students, researchers to develop business ideas and it's a good method to help people get started and develop their ideas in a sustainable way. <ul style="list-style-type: none"> <li>- Product decision</li> <li>- Test with users</li> <li>- Feedback</li> </ul> (Loop)
<b>Stakeholders:</b>	People who are interested in starting a company/business or develop an idea/project
<b>Timeline:</b>	This method is used during the whole process of developing an idea/project/starting a company.
<b>Resources:</b>	You need to get in contact with the target group to be able to get the feedback you need to be able to make a decision.
<b>Measurements:</b>	At Drivhuset where they use this method they can see that the companies who are implementing this method, their businesses survives longer and are more sustainable.



<b>Contribution to Organisational policies:</b>	When working with start-ups and new projects it is necessary to test your ideas and using this method is an easy and good way of doing that.
<b>Advantages:</b>	You get to understand your target group, their needs and then it will be easier to develop a sustainable project/company that have a bigger chance to succeed. Shows value of empirical data and the value of “getting out there” as an entrepreneur.
<b>Limitations:</b>	-
<b>Learning activities:</b>	<p>The “Loopa” method is the primary method of Drivhuset. Loopa is a concrete and action-based approach to developing innovative ideas, services, products and concepts with a focus on customer value.</p> <p>The Loopa methodology is based on international research on business development, entrepreneurial learning and validated concrete tools to develop your business model in tune with the market. The method's foundation is based on Steve Blank's Customer Development, Saras Sarasvathy's Effectuation and Alexander Osterwalder's Business Model Canvas. The methodology has been developed together with and quality assured by Chalmers School of Entrepreneurship, one of the world's highest ranked universities in the field.</p> <p>The following is created through the Loopa method:</p> <ul style="list-style-type: none"> <li>• Clearly defined customer segments/target groups.</li> <li>• Increased understanding and knowledge of the customer/target group.</li> <li>• Packaged value propositions and solutions designed around the specific and prioritised needs/problems of customers/target groups.</li> <li>• Clear value propositions.</li> <li>• A clear view of positioning and a view of how trends affect us, customers and offerings.</li> <li>• Established relationships with potential customers</li> </ul>
<b>More information:</b>	<a href="https://drivhuset.se/en/">https://drivhuset.se/en/</a>

## United Kingdom

<b>Title:</b>	Somerset House: UK's largest creative community
<b>Organisation:</b>	Somerset House, London, UK
<b>Category:</b>	<ul style="list-style-type: none"> <li>● Design: conceptualize and design entrepreneurship training addressed to students and workers in cultural domain (CD)</li> <li>● Implementation: implement entrepreneurship training in CD course draft and finalize it through testing</li> <li>● Realization: realize and perform the entrepreneurship training in CD course including support and assessment</li> </ul>
<b>Short Description:</b>	Somerset House is a working arts centre in London occupying historic cultural heritage buildings around one of the most beautiful courtyards in Europe. Situated at the very heart of the capital, they are home to the UK's largest and most exciting creative community and are overflowing with new ideas, young businesses and fresh perspectives.
<b>Process description:</b>	<p>Somerset House's Engagement &amp; Skills activity exists to remove barriers and increase representation in the arts and creative sector, within their workforce and audiences. They offer their programme and creative community at Somerset House as a resource to develop skills, engagement and entertainment, aimed to give under-represented, emerging talent aged 18-30 access to skills, experiences and progression routes to pursue careers in the creative sector, while connecting to our programme and resident creative community.</p> <p>They offer different development programmes, each of which incorporates work-based learning by experienced industry trainers and instils an entrepreneurial mindset as a prerequisite for pursuing a creative career:</p> <ol style="list-style-type: none"> <li>1. <a href="#">Upgrade Yourself programme</a></li> <li>2. <a href="#">Future Producers programme</a></li> <li>3. <a href="#">Creative Industry placements</a></li> </ol>
<b>Stakeholders:</b>	These programmes are delivered in collaboration with professionals from the Somerset's <a href="#">creative community</a> , including their <a href="#">Exchange</a> and <a href="#">Black Business Incubator</a> initiatives.
<b>Timeline:</b>	Upgrade Yourself programme consists of regular online and onsite sessions focusing on know-how and delivered with the creative industries and cultural sector. Future Producers residencies run through a two-year development programme. Creative Industry placements run for 9 months.
<b>Resources:</b>	Somerset is supported by different <a href="#">Trusts &amp; Foundations</a> and work with a wide <a href="#">team</a> of trustees and staff.
<b>Measurements:</b>	Their <a href="#">Impact Report</a> provides details of highlights each year, how they fulfil their charitable objects and deliver public benefit as an independent registered charity.
<b>Contribution to Organisational policies:</b>	<ol style="list-style-type: none"> <li>1. Offering a programme of creative careers initiatives that develops the next generation of talent, using our creative community and cultural programme as a resource and source of inspiration.</li> <li>2. Creating high quality projects and events onsite and online, that are initiated and created with and by participants, reflecting their perspectives and experiences and characterised by evidence-based approaches.</li> <li>3. Developing partnerships and relationships with the sector and communities to widen our participants and audiences so that they better represent our society.</li> </ol>

<b>Advantages:</b>	Somerset host the UK's largest creative community in their Heritage site. This allows their Engagement & Skills activities to build on a great network of creatives and cultural professionals.
<b>Limitations:</b>	Being based in historic buildings in Central London means that Somerset House is not grounded in the needs of a local community.
<b>Educational approaches and strategies used:</b>	Collaborative, developmental and transformational process for both participants and those delivering the programme, including blended online and onsite activities and placements in the creative and cultural industries.
<b>Learning activities:</b>	These include: <ul style="list-style-type: none"> <li>• Sessions focusing on know-how and delivered with creative industries and cultural sector experts;</li> <li>• Residencies providing a public platform for trainee's work and facilitating introductions to collaborators and mentors;</li> <li>• Placements</li> </ul>
<b>Learning environment for training delivery:</b>	Somerset House is a working arts centre in London. They host the UK's largest and most exciting creative community. Their learning activities include onsite sessions at Somerset House and online classes, as well as longer residences and 9 months placements
<b>Learning materials / structure and organization:</b>	Sessions with experts give an insider's knowledge of different career options, skills development, connections, and access routes. Placements and residencies for emerging professionals allow trainees their first step into the creative and cultural sector.
<b>More information:</b>	<a href="https://www.somerset-house.org.uk/about-somerset-house">https://www.somerset-house.org.uk/about-somerset-house</a>

### *Main findings and conclusions*

The partners have identified five good practices. They fall into the categories:

- Design: conceptualize and design entrepreneurship training addressed to students and workers in cultural domain – 4 best practices
- Realization: realize and perform the entrepreneurship in CD course including support and assessment – 2 best practices
- Implementation: implement entrepreneurship training in CD course draft and finalize it through testing – 1 best practice.

The learning process in all identified good practices has modules, different programmes or different learning steps for learners in target groups.

Some practices include theoretical modules, but the preferred learning approach is learning by doing (for example, the method Loopa mentioned in the good practice example provided by Sweden) as well as project-based learning approach (listed in the examples provided by Bulgaria, Spain, and Sweden). Seminars and workshops based on the educational approaches such as External Training Centre (ETC), Business Incubator Centre (BIC), and Centre for Strategic Reorientation (CSR) are pointed out in the good practice example selected in Greece. In the UK good practice example is outlined as very important the role of collaborative, developmental and transformational process, and activities, including blended online and onsite activities and placements in the creative and cultural industries.

The Greece good practice is based on face-to-face seminars and workshops conducted in specific environments such as external centres, business incubator centres or in form of on-the-job training sessions where the trainers visit the business' facilities if the learners belong to an existing organisation. Some of the identified good practice examples are based on pure online knowledge and content delivery method except the first edition of the training (e.g. Spain) while in the other examples (e.g. Bulgaria, Sweden, UK) is pointed out a blended methodology where theoretical knowledge (theories and concepts) are delivered to the trainees online and the practical and procedural knowledge is delivered to the trainees through face-to-face sessions (seminars, workshops, etc.). In all provided examples is underlined that it is very important to be assured the possibility the trainees to receive instant support and mentoring by side of professionals who are experienced entrepreneurs in the domain.

The training has modular structure based on the learning outcomes specified. Digital learning materials are delivered to the trainees through e-learning platforms and spaces. In some cases, the learners also receive set of printed didactical materials developed especially for the concrete training.

Stakeholders' groups include:

- professionals from creative community
- people who are interested in starting a company/business or develop an idea/project
- women in medium and low socio-economic status class

- students from art schools, artists, activists, and others with interests in arts and management
- students and workers in cultural domain

The duration of programmes is from 3, 6 and 9 months up to 2 years.

The resources include trustees, staff, trainers, digital resources, property.

Advantages of best practices:

- a great network of creatives and cultural professionals
- develop a sustainable project/company that has a bigger chance to succeed
- students can explore a wide range of artistic expressions and develop in the field of contemporary arts
- the programme can be viewed as an entering /strengthening bridge for those that are not only interesting in public work but also in establishing their Cultural Heritage practice

Limitations:

- location
- costs
- there are not previous results to measure the success

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