



# METHODOLOGY HANDBOOK AND IMPLEMENTATION PLAN

T2.1 Outline of the Methodology Handbook  
and Implementation Plan





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# INTRODUCTION

## TO THE FACE PROJECT

### 1.

In July 2022, the unemployment rate of young people in the EU was 14.0%, while in June 2021 it was estimated at 14.5% (Eurostat). Lately, several EU initiatives have targeted social and cultural enterprises as a lever to increase job opportunities among young people, disproportionately hit by the last economic, COVID-19 and employment crises. Today, more than ever, the importance of culture and creativity for society is clear. The social economy has proved its resilience faring relatively better than mainstream businesses during the economic crisis. It is precisely the positive impact of social enterprises on society, the environment and communities which contributed to implementing the EU 2020 Strategy.

Beyond strictly economic results, social enterprises create employment opportunities through the improvement of the skills and employability of persons for whom labour markets are

more distant (A map of social enterprises and their eco-systems in EU

2015). The participation of entrepreneurship with a collective

connotation in territorial development, can overcome actual difficulties (Razafindrazaka, Fourcade 2016). Social economy can promote economic sustainability of cultural projects while respecting their "cultural" purpose.

FACE project focuses on the value of social and collective cultural entrepreneurship (SCCE) and its potential to tackle unemployment among young adults. FACE considers both diversity and ICT skills as an asset and addresses NEETs, young adults in situations of exclusion and Youth Educators.

The FACE project:

- values young adults' experiences and paths in cultural entrepreneurship, directly through their own involvement in communities and social organisations e.g., working with disadvantaged young adults and learning from their own economic and business initiatives, developing a series of tools and methodologies;
- will include both formal and non-formal professional and educational training processes, addressed directly to young people in social exclusion, expelled from the education

system encountering difficulties with the labour market, which could be transferred in a regulated education process;

- will conduct pilot tests on developed tools with the active involvement of young adults and adult educators in each partner's area. Their participation will be ensured by Youth Educators (YEs) and stakeholders who will develop projects in which young adults will play the main role. Through several workshops they will build SCCE itineraries with the philosophy of social utility empowering YEs to provide support to vulnerable young adults to create their own economic activity in a participatory democratic way, combating exclusion and inequalities and promoting education in culture, sustainable and inclusive local development;
- considers cultural diversity as an asset to develop business ideas;
- promotes cultural entrepreneurial skills through the model of collective, social and solidarity entrepreneurship rather than through the support of self- entrepreneurship.

Groups (LWG) composed of 5 experts per partner.

## 1.1 Methodological Handbook

This Methodological Handbook aims at providing an integrated Methodology for supporting youth, youth educators and stakeholders, to promote Cultural Entrepreneurship. The scope of the Methodological Guide is to:

- promote creative learning through didactical notes for Cultural Entrepreneurship for youth educators;
- promote Social Entrepreneurship among youth with a collection of case studies of initiatives of cultural entrepreneurs and paths of cultural collective entrepreneurship initiatives that can support a successful Cultural Entrepreneur in local environments;
- strengthen the employability of young people through a) a Management Guide that illustrates cultural entrepreneurship initiatives and paths and b) an Implementation Strategy for local communities
- foster active citizenship through structured dialogue and consultation with local stakeholders with the establishment of Local Working

The Methodology Handbook will contribute to the achievement of the general objective of the project, which is structuring an improved training opportunity for youth that will encourage them to be an innovative successful Cultural Entrepreneur in their own local environment, supporting likewise their communities and youth employability.

## 1.2 What is cultural entrepreneurship?

According to Spilling, cultural entrepreneurship refers to the cultural and creative industries and the arts and thus perceiving culture as a sector itself. Considering this, cultural entrepreneurship can be defined as 'the specific activity of establishing cultural businesses and bringing to market cultural and creative products and services that encompass a cultural value but also have the potential to generate financial revenues'. (Dobrova & Ivanov, 2020)

According to OECD:

- Cultural and Creative Sectors are highly innovative, producing new products, services and content, developing new business models and ways of working and developing and integrating technologies in novel ways.
- Cultural and Creative Sectors are highly innovative and contribute to innovation in other sectors of the economy, but their

contribution to innovation is currently under-represented in official data.

- Digitalisation has shifted the industry structures in CCS and

spurred new business models and new forms of collaboration.

## 2. FACE Objectives

### 2.1 General objectives

The project's main objective is to develop answers to the need for a quality training opportunity to youth educators, staff working in stakeholder organisations, supporting young people developing their cultural entrepreneurial ideas and ultimately young people in order to provide them with the knowledge and skills they need to become successful innovative Cultural Entrepreneurs in their own local environments. They will learn:

how to utilise their cultural capital and assets: Smart, creative, artistic, cultural, sustainable, regeneration.

how problems have been solved/addressed in other cities and/or local communities. They will examine how

young people have made business using artistic and cultural assets: traditions, music, skills, dress, stories, art, decorations, feasts and celebrations, food, place, architecture and buildings, nature and agriculture, tangible and intangible heritage.

Partners want to encourage jobs and growth which include a new model of work: Technology, Values and Economics. A model of creative production for SSE with a cooperative pedagogy. They will learn to recognise the key factors which are instrumental in the formation of local culture as well as wider implications and research routes. We believe in culture-led regeneration, young cities and youth generations.

### 2.2 Specific objectives

More precisely specific objectives of FACE are:

- To use the methodology of local working groups (LWG) to investigate skills needed by cultural entrepreneurs and to draw a Methodological Guide comprising of Didactical notes, Cultural Entrepreneurship characteristics, Management of cultural enterprise and Implementation Strategy as well

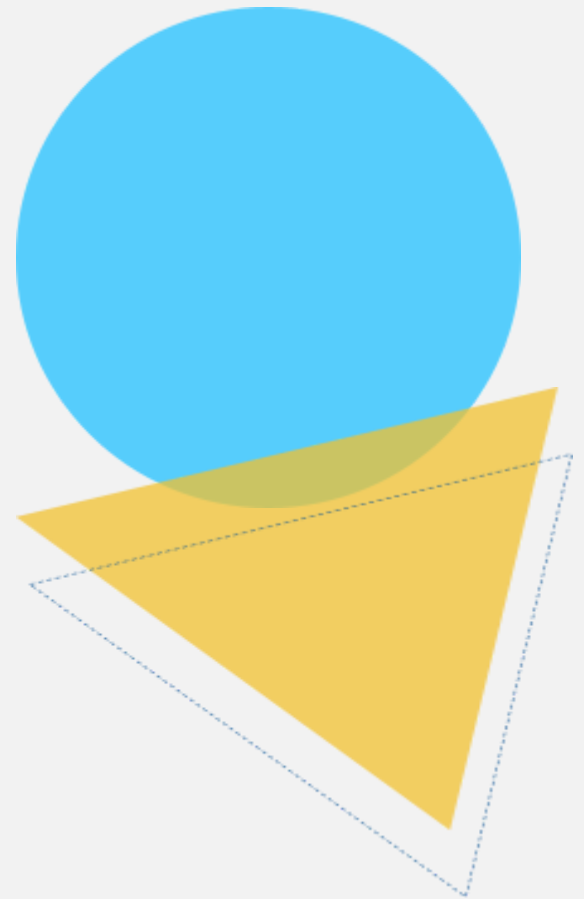


as piloting and assessing the Guide.

- To develop a blended learning course with a Learning Outcome Matrix (LOM). The course will mainly address youth educators and stakeholders' staff supporting young people bringing into life their cultural entrepreneurial initiatives.
- To implement a transnational trainers' training workshop and

piloting in all participating countries to evaluate the course.

- To build a platform containing e-learning materials and FACE toolkits e.g., forum for exchanging experiences and getting help, repository of resources etc., which will be pilot tested in all participating countries.
- To ensure the continuity and expansion of the project results after the project ends through dissemination and exploitation efforts during the whole of projects' lifetime and beyond.



# 3.

## FACE partnership



**BGE Ile Conseil**  
*Porto-Vecchio, France*



**Cooperative d'initiative jeunes**  
*Bastia, France*



**CreaD**  
*Brussels, Belgium*



**AINTEK SYMVOULOI  
EPICHEIRISEON EFARMOGES  
YPSILIS TECHNOLOGIAS  
EKPAIDEFSI ANONYMI  
ETAIREIA**  
*Piraeus, Greece*



**Cooperativa Itinera progetti e  
ricerche**  
*Livorno, Italy*



**CSI Center for Social  
Innovation**  
*Nicosia, Cyprus*

# 4.

## Chapters



# DIDACTICAL NOTES

## CULTURAL ENTREPRENEURSHIP IN THE PARTNER COUNTRIES




# 5.

## Current Situation in FRANCE

As of 2023, the cultural and creative industries (CCI) in France are a significant sector of the economy, facing notable challenges and undergoing considerable transformations. These changes are primarily driven by the digital and ecological transition, as well as intense competition from global digital players. This scenario is shaping the modes of creation, production, and dissemination within the industry.

The French government is actively involved in structuring, strengthening, and transforming the CCIs. A substantial investment of 1 billion euros has been allocated for this purpose. This investment is split into two main actions: the acceleration strategy for CCI innovation, funded with 400 million euros from the 4th Future Investment Programme, and the Culture component of the France 2030 Plan, which is allocated 600 million euros. These initiatives are focused on innovation support for the CCI sectors, including the development of new technologies, digital and ecological transition, and professional training.



The entrepreneurial scene in France, especially in cultural sectors, is dynamic and resilient, even in the face of economic challenges. The number of new businesses created in France has been on a rising trend, with a significant increase in business creation observed in recent years. This entrepreneurial momentum reflects a strong desire among the French population to pursue entrepreneurship for various reasons, including the aspiration to be independent, increase income, fulfill a dream, or face new challenges.

France's cultural and creative industries are also crucial in the context of economic diplomacy and soft power. These industries account for about 2% of the French economy and nearly 600,000 employees. They generate significant export revenues (€32.1 billion) and are instrumental in spreading French language and culture globally. The sector enjoys strong positions internationally, with notable success in fields like cinema, book publishing, music, animation, and television series production.

In terms of support and development of the cultural and creative industries, France is focused on infrastructure, vocational training in culture-related activities, cultural entrepreneurship, and cultural policies and governance. These efforts align with broader themes like education, governance, gender equality, and the fight against inequality, contributing to the achievement of Sustainable Development Goals (SDGs) as defined by the UN.

### Legal Regulations and Funding

The Ministry of Culture's budget for 2023 is €4.2 billion, an increase from the previous year. This budget supports various cultural sectors including performing arts, heritage, architecture, visual arts, recorded music, archaeology, publishing, and video games.

There is a significant investment of 1 billion euros to support the CCI. This includes €400 million funded by the 4th Future Investment Programme and €600 million under the Culture component of the France 2030 Plan. These investments are aimed at innovation, digital and ecological transition, and the overall transformation of the cultural sector.

France emphasises the role of cultural and creative industries in economic diplomacy and soft power.

The industries are seen as crucial for spreading French language and culture and for supporting related business sectors like tourism. There's a focus on enhancing the visibility and competitiveness of French cultural and creative industries in international markets.

The entrepreneurial environment in France is conducive to innovation and business creation. There is a high status accorded to successful entrepreneurs and a general perception that starting a business is a desirable career choice. This environment is backed by policies that support entrepreneurship, including government policies highly rated for their relevance and support.

### Training and Guidance Opportunities

Professional Missions "Entrepreneurship in Culture"

Organized by the Directorate-General for Media and Cultural Industries (DGMIC), these missions are exploratory trips for cultural entrepreneurs. They aim to facilitate market access for young French cultural companies and intensify exchanges on cultural entrepreneurship. These missions, comprising delegations of about fifteen professionals, provide dedicated support and relate to local specialized partners.

#### *Forum Entreprendre dans la Culture*

This is a significant event for cultural and creative entrepreneurship, held at the Ecole nationale supérieure d'architecture de Paris-Belleville (ENSAP-B).

It brings together various stakeholders from the cultural and creative industries and provides a platform for networking, learning, and exchange of innovative ideas in the field.





### *Entrepreneurship in Culture Forum*

This forum is designed to guide and offer practical solutions to current and future professionals in the world of culture. It also focuses on promoting French cultural entrepreneurship in its most innovative forms.

### *Support from the Ministry of Culture*

The Ministry of Culture in France supports and accompanies cultural entrepreneurs in their projects of creation or development of artistic or cultural enterprises. It strengthens its action in favor of cultural entrepreneurship and the professionalization of cultural entrepreneurs.



# Current situation in ITALY

In Italy in 2022 cultural and creative enterprises demanded about 278,000 workers, equal to 5.4% of the total labour demand of enterprises in the industry and services sectors. The labour demand was triggered by a set of enterprises belonging to the four 'core' sectors of the cultural and creative production system: creative industries, cultural industries, historical-artistic heritage, performing arts and entertainment.

It is a labour demand that presents distinctive characteristics compared to other economic sectors, first of all due to the demand for highly qualified professional figures. Thus, 40.6 percent of recruitments involve university graduates. Particularly high is also the demand for experience, and for graduates.

Overall, the cultural and creative activities developed by public, private and third sector actors also activate value in other sectors of the economy, first and foremost tourism and handcrafts, which we have estimated to be worth EUR 162.9 billion in 2021, bringing the total impact of culture and creativity to EUR 252 billion with an incidence on the whole economy of 15.8%.

## Legal regulations and Funding

Currently, at national level the reference regulation is represented by the PNRR National Recovery and Resilience Plan of the Ministry of Culture, which most relevant parts are: Digitization, Innovation, Competitiveness, Culture and Tourism and Culture 4.0.

The planned interventions, in accordance with the transversal objectives and principles of the Plan, intend to restructure the key assets of Italy's cultural heritage and foster the emergence of new services.

In addition, several national institutional bodies promote entrepreneurial culture, with a series of events and activities, focused on the promotion of youth entrepreneurship and the valorisation of the most innovative business initiatives developed by young people.

At the same time, there are many initiatives at the regional level to promote and enhance - also through the allocation of funds - activities related to cultural enterprises.

As far as Tuscany is concerned, this task is fulfilled by the Region of Tuscany itself, in the Culture section, together with the Provincial Chambers of Commerce.

On the territory there are also other realities aimed at the allocation of funds and the management through calls for tenders of cultural entrepreneurship, in





particular FST (Fondazione Sistema Toscana), which has been working in direct collaboration with the Region of Tuscany since 2016.

Moreover, most of the economic support comes from private entities such as banks and local foundations.

### Training and Guidance Opportunities

Regarding the training of young educators in Italy there are no specific national guides.

In any case, there are private entities (cooperatives, associations, enterprises) that collaborate with public institutions and offer training courses according to local needs aimed at fostering the development of creative industries in the territory.

Training agencies operating in Tuscany are subject to an accreditation procedure issued by the Region of Tuscany, which qualifies these agencies and validates the courses they offer according to recognised standards.

An example of this is Itinera Formazione (Agency accredited by the Region of Tuscany with code OF0049), which for years has been offering an extensive catalogue of courses.





## Current situation in GREECE

In Greece, despite its long and rich cultural heritage, the Cultural and Creative Industry employs about 144,700 workers (in 2022), about 2.9% of the total number of workers in the country. This is a number that has declined significantly in the pandemic years due to lockdowns. At the same time, the sector is currently facing major challenges: from funding sources to digitalization, adaptation to climate change, taxation etc.

Looking at numbers, according to research done by diaNEOsis, we import more cultural products (worth €181 million) than we export (€110 million). Moreover, while the cultural sector employs about 3% of the country's workforce, it produces only 1.4% of the Gross Value Added, while Greek workers in the cultural sector are mostly working in small enterprises, with an average of 2.3 employees each.

### Legal regulations and funding

Regarding funding, the 2023 budget of the Ministry of Culture represents less than 0.06% of the total state budget. However, the Greek Government has developed some initiatives focusing directly on strengthening entrepreneurship. The European Social Fund (ESF) has been proven helpful in implementing inclusive entrepreneurship policies and programmes.

Over the period 2014-20, ESF investments in Greece focused on promoting employment, lifelong learning, and social inclusion. The public employment service (Greek Manpower Organisation- OAED) has a central role in developing and implementing inclusive entrepreneurship schemes.

The main European programme about Culture is Creative Europe (€2,4 billion in total for the period 2021-27). In the previous period (2014-20) 120 Greek organisations participated in the program. Cultural actions are also funded by other programmes such as Horizon Europe, which funds academic research and of course Erasmus + initiatives.

Lastly, the CCI sector is also subsidised from the NSRF (National Strategic Reference Framework)- ESPA. The NSRF is the main strategic plan for the country's development with the assistance of significant resources from the European Structural and Investment Funds (ESIF) of the European Union. Essentially, the programme is one of the financial instruments of the "Multiannual Financial Framework 2021-2027" and is a unique initiative for coordinated and constructive support to the cultural, creative and audiovisual sectors across the European continent.

Its main objective is to promote European culture and contribute to the shaping of a European cultural identity.



Another source of funding can come from the so-called "Angel Investors". According to article 70A of Law 4172/2013, individuals "Angel Investors", tax residents of Greece or abroad, have the right to get a deduction from their taxable income, by making a monetary contribution to start-up companies in the cultural sector.

Last but not least, The National Recovery and Resilience Plan (National Recovery and Resilience Plan of Greece, called Greece 2.0 (2021-2026) was developed within the framework of the Recovery and Resilience Facility RRF of the European Union. The RRF has a dedicated code "culture as a driver of growth" and amounts to €411 million. Greece 2.0 incorporates several guidelines and proposals. Regarding culture, tourism is considered a central element for the country's development.

Of the €411 million, almost half of the total funding concerns tourism and other similar priorities, such as adaptation to the effects of climate change.

Of course, there are other sub-investments, such as exploiting culture as a driver of regional development, revitalization of local handicraft ecosystems, exploitation of archaeological sites and monuments as well as exploitation of digital models of cultural production, film industry incubation and lastly, promotion of Greek cultural exports. However, it is obvious that in a project that is primarily aimed at economic recovery, the approach will be primarily developmental. As of that, sub-sectors such as books and design are absent,

while intangible cultural heritage has relatively little weight.

### Training and Guidance Opportunities

Concerning the youth educators' approach in Greece, there are no national guidelines and no nationally recognized qualifications. Non-governmental voluntary organizations and associations provide specific seminars and training sessions for volunteers working in the youth sector, but they lack any kind of administration, theory, or approach coordination. None of these training programs results in an officially recognised qualification. In addition, these opportunities have a very broad spectrum of topics and are not limited only to youth entrepreneurship. It is up to the youth worker to find the appropriate training for him.

## Current situation in BELGIUM



The CCI's are an important part of Belgium's economy, generating about €3,213.3 million net added value in 2018, a contribution of 3.8% to the economy according to a recent study conducted by hub.brussels. In 2019, more than 25,000 enterprises were active as employers in the CCI's and more than 12,800 independents were reported to work as freelancers, constituting 12.2% of the total workforce in the sector whereby the number of freelancers grew by 130.2% between the years 2010 and 2018. Data from 2022 show that 31.7% of persons in cultural employment were self-employed, representing 13.8% of total employment in the country. In addition, 43% of these entrepreneurs were reported to be persons working as creative and performing artists, authors, journalists and linguists.

According to Eurostat, Belgium was one of the countries that witnessed the sharpest fall in value added within the cultural sector recorded at 15% between 2019 and 2020. Since 2020, Belgium has experienced a severe decline in cultural employment (5%) with no significant growth reported since then. Despite that, in 2021, Belgium exhibited a higher level of cultural and creative employment, constituting 4.3% of its workforce, in contrast to the EU27's average of 3.7%.

Nevertheless, Belgium displays notable regional variations. Overall, employment dynamics have greatly shifted away from waged employment towards self-employment, whereby self-employed workers in the Brussels Capital Region account for 24% of CCI employment while 54% of CCI jobs in the Flemish region were self-employed.

With regards to legal frameworks and funding, the legal framework for cultural entrepreneurship in Belgium encompasses various aspects, from the creation of the legal entity to the specific regulation of cultural activities. Cultural entrepreneurs must choose the legal form best suited to their activity, whether it is a sole proprietorship, a limited liability company (SPRL/SRL, SA, SC), a non-profit association (ASBL), a cooperative society (SC) or other specific legal forms.

Each form has its own implications in terms of taxation, liability and governance. The entity must be registered with the Banque-Carrefour des Entreprises (BCE) and must comply with the country's tax legislations. Certain cultural sectors may be subject to specific standards and regulations, such as the protection of historic buildings, the classification of films, or the regulation of audiovisual media services.



## Legal Regulations and Funding

In terms of funding, entrepreneurs in the cultural sector have several options for obtaining finance whether from public subsidies on the federal, regional and communities level or from private foundations and cultural sponsorships. For example, in the French-speaking community, the programme “Arti chok” supports young professional artists in their first mobility project. Many private foundations and sponsors support cultural entrepreneurship in Belgium such as Fondation Roi Baudouin and Prométhéa, and entrepreneurs can utilise specific crowdfunding platforms to solicit public support.

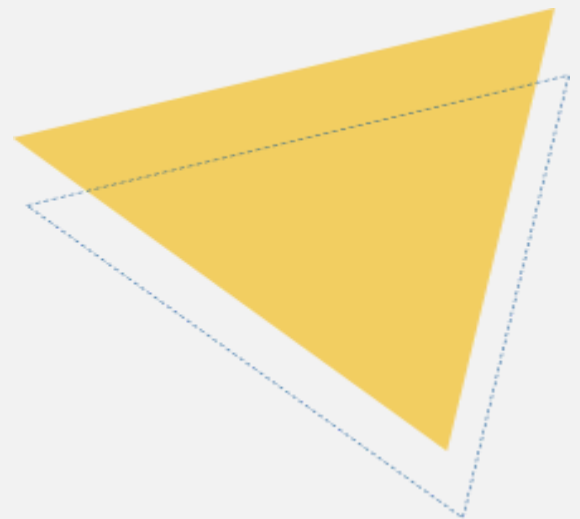
Universities have created a specific “legal status” for artist students, and at federal level, there is also a legal status “student-entrepreneur” for students under 25 years old.

Some examples of Belgian organisations providing training opportunities for youth cultural workers include; ILES, 1819, Le BIJ, JM International...etc.

## Training and Guidance Opportunities

Regarding the focus on youth, there are no specific paths in initial education leading to a qualification as youth worker. However, many training programs for continuous professional development are provided. The ministerial circular organising the support of training programmes related to animation, socio-cultural and socio-artistic action is the legal framework regarding the training in youth work in the French-speaking community.

The Youth Department within the General Administration of Culture implements this circular. Some youth associations, through their cultural activities, contribute to providing young people with the tools to develop their sense of initiative, creativity, their ability to manage projects...etc.



## Current situation in CYPRUS

According to Eurostat and the “Cultural statistics – cultural enterprises, statistics explained”, the highest value added generated by cultural enterprises as a share of the national non-financial business economy, in 2020, were recorded in Cyprus (7.3 %) and Malta (3.3 %). Cyprus also faced a turnover increase in 2020, in contrast with the rest of the countries in the EU, except Malta. However, Eurostat shows that Cyprus has less than one-third of the enterprises that started up in 2015, still active in 2020. While, until recently, culture was under-presented in Cyprus, in 2022, the Cypriot Parliament voted for the creation of the sub-ministry of Culture. Therefore, culture is now perceived as worth-having of separate governmental department.

### Legal regulations and Funding

In Cyprus, the government has been supporting cultural activities and artists through the program “CULTURE” (2015-2020), already finalized, and “CULTURE II” Program (2021-2025), still on-going with several schemes in different art fields such as dance, theatre, cinema etc. These two programs are separate and autonomous pillars of the state policy for development in the field of culture, which is formed around its axis activity of the Cultural Services as a sponsor.

There are other programs, such as the ‘Support for Participation in Artist Hosting Programs Abroad’, funding individuals or single actions on arts and culture (e.g., movies, theatre, dance). Youth entrepreneurship is supported by the government’s funding program “Thalia” (2021-2027), that aims at the promotion of the creation of new, sustainable, dynamic, evolving and competitive businesses focusing on youth. Unfortunately, there are no programs directly targeting cultural enterprises. Creative Europe Desk in Cyprus aims at providing information and promote the opportunities arising under the Creative Europe Programme.

### Training and Guidance Opportunities

As concerning the youth educators’ approach in Cyprus, there are no national guidelines. However, there are private institutions, such IDEA, non-profit organization, that offers training to start-up businesses in various sectors, including the cultural sector. Some of the general subjects that IDEA touches upon are: ‘Change culture: Entrepreneurship and innovation’, ‘Culture of “giving back to the society”’, ‘Company extroversion’ and ‘Company Digital Transformation’.

Another opportunity for Cypriot entrepreneurs is the Cyprus Entrepreneurship Competition (CyEC), which is a transformative journey for early-stage entrepreneurs. Therefore, the training approach is mostly focused on entrepreneurship as a general discipline rather than different kinds of entrepreneurship.

# BEST PRACTICES

IN CULTURAL  
ENTREPRENEURSHIP

# 6.



## Best Practice 1

### La Relève

La Relève is the commitment of the Ministry of Culture to train 101 young people aged 25 to 40 from the 101 French departments in order to promote more diversity and equal opportunities at the head of French cultural establishments.

They will benefit from certified training and individualized mentoring, provided by more than a hundred cultural professionals: directors of cultural places, located throughout France, who want to commit to transmitting to new talents a profession that they exercise with passion and brilliance in all fields of performing arts and visual arts.



<b>Scope/Area:</b>	Cultural Entrepreneurship
<b>Type of art:</b>	Multiple cultural professions
<b>Years running:</b>	2023 - 2026
<b>Target Group:</b>	Young People who are involved in performing and visual arts
<b>Website:</b>	<a href="https://www.culture.gouv.fr/Presse/Dossiers-de-presse/La-Relève-ouvrir-la-culture-a-des-talents-plus-divers">https://www.culture.gouv.fr/Presse/Dossiers-de-presse/La-Relève-ouvrir-la-culture-a-des-talents-plus-divers</a>





Best Practice 2

## The Cultural Summer

The Cultural Summer is a national operation aimed at supporting artistic and cultural proposals (concerts, performances, participatory workshops...), in all places, accessible and free, of all disciplines, in July and August. The operation is called «Cultural holidays» in Overseas.

In this context, particular attention is paid to the priority areas: the priority neighbourhoods of city policy and rural areas. The Cultural Summer reinforces the attractiveness of the territories by fighting against territorial inequalities in terms of cultural offer and accompanying the development of local cultural tourism.

The operation supports artistic employment, in particular by promoting the integration of young artists who have recently graduated from higher education.



<b>Scope/Area:</b>	Cultural Sector
<b>Type of art:</b>	Performance arts
<b>Years running:</b>	In summers since 2022
<b>Target Group:</b>	Musicians, Performers, Artists
<b>Website:</b>	<a href="https://www.culture.gouv.fr/en/Thematic/Cultural-development/Cultural-development-in-France/Artistic-and-cultural-practices/The-Cultural-Summer">https://www.culture.gouv.fr/en/Thematic/Cultural-development/Cultural-development-in-France/Artistic-and-cultural-practices/The-Cultural-Summer</a>



## Cultural and Creative Industries Acceleration Strategy

A government initiative under the France Relance plan and the Future Investment Program, dedicating €20 billion to support innovation, research, and education in cultural and creative sectors. It aims to strengthen the sector's competitiveness, lead France in the digital economy in cultural matters, enhance international presence, integrate into territorial transformation, and establish social and ecological responsibility.

<b>Scope/Area:</b>	Cultural entrepreneurship
<b>Type of art:</b>	Comprehensive (Includes various arts like audiovisual, cinema, performing arts, music, museums, heritage, visual arts, design, architecture, crafts, video games, books, press)
<b>Years running:</b>	2021-2025
<b>Target Group:</b>	Cultural and creative industries including associations, private companies, public institutions, and individuals
<b>Website:</b>	Public initiative

## The Forum Entrepreneurs dans la Culture

<b>Scope/Area:</b>	Cultural entrepreneurship
<b>Type of art:</b>	Multidisciplinary
<b>Years running:</b>	Each year since 2015
<b>Target Group:</b>	Entrepreneurs
<b>Website:</b>	<a href="https://forumentreprendreculture.culture.gouv.fr/">https://forumentreprendreculture.culture.gouv.fr/</a>

The Forum Entrepreneurs dans la Culture is an event designed to provide practical, concrete solutions for cultural and artistic project owners, to support them in their development and in the economic, financial, legal and managerial issues they encounter in their activity.

It essentially consists of roundtables and workshops on themes that vary from one edition to the next, to encourage exchanges and support, but also to develop opportunities for joint work between professionals and sectors on a regional, inter-regional and cross-border scale, and to strengthen cooperative ventures.



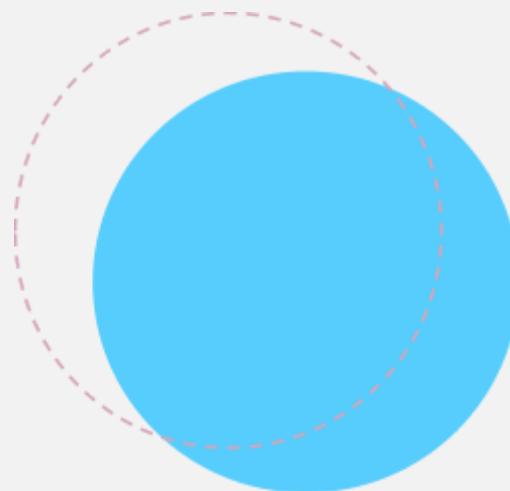
Best practice 5

## IDEE IN MOVIMENTO- Attività Formativa “Ideas on movement “

The project has two reference cities: Genoa and Livorno, two different but similar territories, geographically close which have set themselves as a priority objective that of opening new paths and opportunities to attract young NEETs to themselves and "exploit" in a creative and constructive their potential and ambitions and make them a lever for the well-being of the communities of the two territories.

the goal of the project is to provide technological tools that allow participants to give life to their creative projects, with the use of tools ranging from digital storytelling to visual arts, in order to obtain tourism promotion tools for any cultural event.

<b>Scope/Area:</b>	Increase personal skills, provide tools and skills to start a creative and cultural process for the development of ideas, understand the transition from idea to project through the acquisition of tools related to sustainability
<b>Type of art:</b>	Communication and storytelling for web's campaign (publishing area), cultural tourism , web design, photography
<b>Years running:</b>	2021
<b>Target Group:</b>	Young people (18-19), NEET or in transition who have shown an active interest in the opportunity and the path offered





## HETYA project Heritage Training for Young Adults

The Hetya project favours the active and productive participation of young people in the museum's life. Here they found the possibility to nurture and grow up a little dream of theirs, they could not realise by themselves: organise a meeting, create a public call, involving other young people, and for a certain period feeling a part of the community, addressing families, children, other young people, migrants, students. The project tested all these attempts to think or to plan a personal bridge to reach the labour market, being more conscious and self-confident, integrated in the society thanks to everyone's talent.

Hetya mobilities gave all partners the opportunity to be hosted in another European country, reinforcing their sense of belonging to Europe, approaching other cultures and ways of life, exchanging experiences and their expectations for the future. The project favoured the active citizenship and the social inclusion of 130 young people and NEETs in the four countries partners, and improved the skills of about 40 museums' operators.



<b>Scope/Area:</b>	The ratio beyond the project refers to the concept of museums seen as a tool and place that can support young NEETs in the development of specific skills, knowledge, and attitudes also towards the culture of work and in the job search process. This project falls under Erasmus+, providing opportunities for exchanges between the participants of the partners involved.
<b>Type of art:</b>	Support NEETs in: define a sector of interest (tourism, cultural heritage, design, research, art, didactics, etc.), define on their own a "project" or activity to be implemented within and/or for the museums in cooperation with, also develop and implement the project or activity each NEET chose during the lifetime of the project.
<b>Years running:</b>	2017-2018
<b>Target Group:</b>	Young Adult (18-30), NEET or in transition who have shown an active interest in the opportunity and the path offered



## Best practice 7

# Onassis Stegi- Onassis Cultural Centre Athens

Onassis Stegi is a pioneering artistic centre that excels in fostering collaborations among various art forms. Since its beginning, it has constantly curated a different range of multi-disciplinary programs, bringing together artists from different backgrounds to produce innovative and boundary- pushing cultural products. The centre has eased collaborations between performers, visual artists, musicians, dancers, and technologists, performing in groundbreaking performances, exhibitions, workshops, and immersive experiences. Through these initiatives, Onassis Stegi encourages experimentation, cultural exploration, and the exchange of ideas, contributing significantly to the enrichment of Greece's artistic scene while engaging different audiences in thought- provoking and transformative cultural experiences.

<b>Scope/Area:</b>	Promotion of contemporary culture and creativity across various artistic disciplines, including performing arts, visual arts, music, dance, theatre, and multimedia arts
<b>Type of art:</b>	Multidisciplinary
<b>Years running:</b>	2010- ongoing
<b>Target Group:</b>	Diverse audience groups including local and international artists, art enthusiasts, students, professionals, and the general public of all ages
<b>Website:</b>	<a href="https://www.onassis.org/onassis-stegi">https://www.onassis.org/onassis-stegi</a>

## You Go Culture- Virtual Tours

You Go Culture represents an innovative initiative aimed at showcasing Greek culture in a dynamic and outward-facing manner on two levels. Firstly, it highlights the nation's rich cultural heritage, while simultaneously acquainting the global audience with contemporary aspects of Greek society. Employing an engaging blend of education and entertainment through a technologically advanced online platform, it offers interactive experiences tailored to individuals, regardless of their location, provided they have an internet connection. This project's goal is to present exceptional Virtual Tours of key sites within Greece and the broader southeast Mediterranean region. Each destination is presented with a focus on its significant cultural heritage (the "Myth") and its present-day existence (the "Experience").



<b>Scope/Area:</b>	Cultural Heritage
<b>Type of art:</b>	Archaeological artefacts, sculptures, pottery
<b>Years running:</b>	2017-on going
<b>Target Group:</b>	Visitors of diverse backgrounds including tourists, school groups, scholars, art enthusiasts, families, and people interested in ancient and modern Greek history and culture
<b>Website:</b>	<a href="https://yougoculture.com">https://yougoculture.com</a>



## The Creative Business Division of ILES organisation

ILES is a non-profit organisation that contributes to the professionalisation of artists and the sustainability of their activities by supporting them in the development of their artistic career. To achieve this goal, the organisation works on 3 different axes to support job seekers and aspiring entrepreneurs in Brussels to integrate into working life by creating their own commercial and/or artistic activity. One of these axes is the Creative Business branch that is primarily dedicated to supporting entrepreneurs in the creative and cultural industries through a specific methodology based on provision of information, training and accompaniment. Support for entrepreneurs is based on three different programs: SEED, BLOOM and ADVICE designed to complement each other.

### SEED program

This program takes the form of a series of workshops to raise awareness on entrepreneurship and is aimed at individuals who are at the start of their entrepreneurial trajectory and who are in the initial phase of structuring their activity. It consists of five days of group workshops and individual work to allow participants to evaluate the initial viability of their projects.

### BLOOM program

This program targets entrepreneurs who are already further along in their career trajectory and provides tailor-made support for business creation to make the entrepreneurial project a reality. The program is based on an in-depth approach to support the viability and development of the entrepreneurial project through intensive and compulsory group workshops, individualised support, optional workshops and networking meetings with experienced entrepreneurs.

### ADVICE program

This program provides direct, individual support to entrepreneurs through meetings with the professional team of the organisation. The principle is to tackle a specific theme and particular challenges in pairs that can be addressed within a short time frame.

<b>Scope/Area:</b>	Cultural entrepreneurship
<b>Type of art:</b>	Multidisciplinary
<b>Years running:</b>	2000- ongoing
<b>Target Group:</b>	Job seekers and aspiring entrepreneurs registered and residing in Brussels
<b>Website:</b>	<a href="https://www.iles.be/creativebusiness/">https://www.iles.be/creativebusiness/</a>



## Best practice 10

# Pali Pali

Pali Pali's mission is to support projects that transform organisations towards a more cultural, sustainable and responsible model. In this context, Pali Pali operates support programs in Belgium and abroad, dedicated to the cultural and creative industries. The program focuses on the project's business development (business model, prototyping, market access, administrative and financial management), entrepreneurial skills and integration into the ecosystem of cultural and creative activities.



<b>Scope/Area:</b>	Cultural incubator and accelerator
<b>Type of art:</b>	Multidisciplinary
<b>Years running:</b>	2016 - present
<b>Target Group:</b>	Entrepreneurs and organisations in the media, audiovisual, music, web culture, advertising, visual arts, photography, heritage and performing arts sectors
<b>Website:</b>	<a href="https://www.pali-pali.com/en/">https://www.pali-pali.com/en/</a>





## Best practice 11

# Xarkis non-for-profit organization

Xarkis is a non-for-profit organization that organises, curates and manages interdisciplinary art festivals, multi-artists' residencies, exhibitions, workshops, talks, lectures, communication design initiatives such as communication strategies, campaigns, films, print publications and oral history initiatives, to foster inter-communal dialogue and activate public engagement on different topics.

The initial outcome of this initiative, which has been running for 10 years now, is a yearly event, taking place since 2013. It concerns a festival taking place in Cyprus, artists in residence come together in a communal environment, and relate to local and former residents of a selected area to collaborate on their practice-based enquiries and generate site-specific projects in ways that make use of the skills, desires and resources of persons and locations in the region.



<b>Scope/Area:</b>	Communal identity, community cohesion and cultural resilience through creative practices/ cultural festival
<b>Type of art:</b>	Residency coordination, visual arts, music, design, performance, research and education
<b>Years running:</b>	2013- ongoing
<b>Target Group:</b>	Creative practitioners, educators and 'ordinary' residents of local communities
<b>Website:</b>	<a href="https://xarkis.org/">https://xarkis.org/</a>



## Best practice 12

# To Yiasemin

Yasemin is a group of young creators based in Cyprus. Their desire is to liberate Art from traditional and conventional notions in order to give space and time to people who are usually marginalized and to whom Art would not otherwise reach. The collaboration of the group members is an ongoing exchange of knowledge that blossoms through the marriage of different art forms and their thirst for real social change.

The Yasmine Group's GOALS are based on three main pillars:

The first is our contribution as artists to the development of the performing arts in Cyprus, with theatre as the main axis and through authentic actions and productions that we believe concern us as a community.

The second pillar has to do with the artistic community, our collaborations and our contribution to the strengthening of relations between artists.

The third pillar is about creating space and dialogue that allow the wider public to engage with the arts, experiment and achieve an exchange of ideas and knowledge.

**Scope/Area:**

Collective action, development of performing arts, strengthening of relationships between artists, use of art to reach marginalised people and the society in general, inclusion.

**Type of art:**

Theatre, performance

**Years running:**

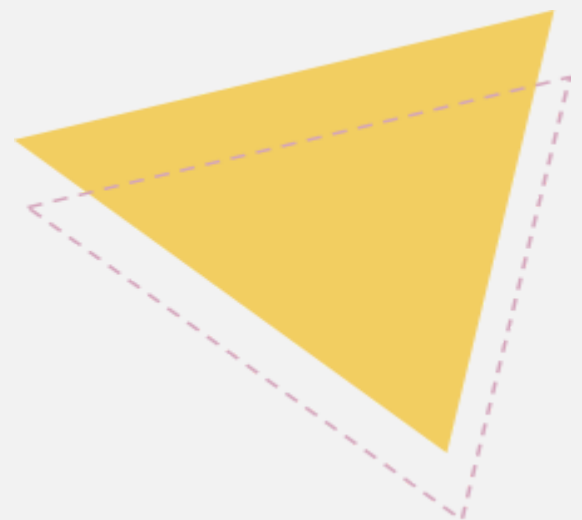
2020- ongoing

**Target Group:**

Artists, marginalized people, society

**Website:**

<https://www.yasemincollective.com/>



# MANAGEMENT GUIDE



Co-funded by  
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*Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them*

# 7.

## 7.1 Business planning of art and cultural integrated businesses

The world in which arts and cultural organisations operate is changing rapidly and in uncertain ways. Reductions in public funding, new models of funding such as commissioning, and shifting policy priorities are all transforming the funding landscape. The adoption of new technologies is remaking old industries and creating new ones. With an ever-increasing array of diverse and innovative proposals in the realms of business, education, and public initiatives, the need for structured guidance in art and culture-integrated businesses is more pronounced than ever.

Central to this guide is the effective utilisation of business plans. Regarded as vital tools for strategic planning and control, these plans are crucial in turning cultural projects from ideas into operational successes. The guide emphasizes the importance of adapting a general business plan to the specific forms of a cultural venture.

### What is a Business Plan?

Often, we fall into the trap of thinking that keeping our plans in our minds is sufficient. However, our team, investors, government bodies, sponsors, and employees cannot interpret our unspoken thoughts. The key lies in materializing these ideas through

visualization, which aids in decision-making and actualizing objectives. The purpose of a business plan, especially for an already operational and revenue-generating company, is to strategize for medium-term self-sufficiency. This ensures that the execution of projects isn't hindered by financial constraints.

When a cultural project or company sustains its expenses with its income for five years straight, it's likely to continue doing well in the sixth year. Any deviation from success necessitates revising and correcting the course as per the business plan to stay on the intended path.

For those embarking on a new venture, a business plan is, first and foremost, a tool for you to use in planning your future activities and operations. It is the story of the future that your organisation wishes to create, a route map but not a limitation.

### Business Planning in Cultural and Creative Sector

Cultural initiatives need to be financially independent, and a business plan is a strategic tool to help achieve this success. It incorporates established concepts and methodologies that are known to be effective. The essence of a business plan is to provide a roadmap for conducting activities that will yield long-term resources, ensuring sustainability. This plan is a strategy for resource generation over an extended period. These resources could be monetary, service exchanges, or technology sharing, reflecting the exchange-based nature of our economy which also aims for long-term resource generation. Typically, a business plan should project at least three years into

the future, though it's also common to create five-year plans.

Having a business plan offers several benefits. Primarily, it aids in identifying the most profitable business opportunities and areas of interest.

### How Business Planning Differs in Cultural and Creative Sector

A business plan in the cultural sector does have several key differences compared to a general business plan, primarily due to the unique nature of the cultural and creative industries.

## MANAGEMENT PLAN

GENERAL		VS	CULTURAL SECTOR	
FOCUS	Economic aspects such as profitability, market share, and financial growth.		Artistic, cultural, and social value of the products or services, alongside their commercial viability.	FOCUS
SOURCE	Audience engagement is often driven by marketing strategies aimed at maximizing sales and market penetration.		Relies on a mix of traditional and non-traditional funding sources, including government grants, patronage, donations, sponsorships, and crowd-funding, in addition to sales and commercial revenue.	SOURCE
AUDIENCE	Typically focuses more on conventional revenue streams like sales, investments, and loans.		Understanding and connecting with audiences in the cultural sector often involves a deeper engagement with cultural, social, and ethical values.	AUDIENCE
MARKET	More focused on broader market trends, competition, and consumer behavior related to purchasing power and preferences.		Analyzing niche markets, understanding cultural trends, audience demographics, and the impact of socio-cultural factors.	MARKET
IMPACT	Success metrics are more straightforward, typically measured in financial terms like profit margins, ROI, and market share.		Success is measured not only in financial terms of cultural impact, audience reach, and contribution to the arts and cultural heritage.	IMPACT

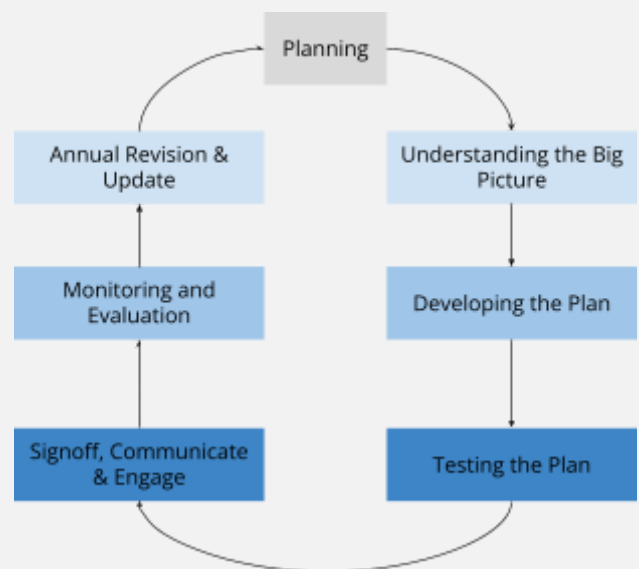
In the cultural and creative industries, business planning diverges significantly from general business due to its unique characteristics. Unlike general businesses that focus primarily on economic aspects like profitability and market share, the cultural sector places equal emphasis on the artistic, cultural, and social value of its offerings. Funding and revenue sources in the cultural sector are more diverse, often including traditional and non-traditional means such as government grants, patronage, and crowdfunding, in contrast to the conventional revenue streams of sales and investments typical in general business. Audience engagement also differs; the cultural sector tends to focus on educational and community-oriented strategies, seeking deeper connections with audiences based on cultural, social, and ethical values, whereas general business primarily pursues sales-driven marketing tactics. Market analysis in the cultural sector requires understanding niche markets, cultural trends, and socio-cultural factors, often with a global perspective, unlike the broader market trends and consumer behaviour analysis in general business. Operational challenges in the cultural sector include managing creative talent and intellectual property rights, along with cultural sensitivities, which are distinct from the efficiency and supply chain management issues in general business. Success in the cultural sector is measured not just financially but also by cultural impact and contribution to heritage, as opposed to the straightforward financial metrics in general business.

Finally, the regulatory environment in the cultural sector involves navigating

cultural policies and artistic licenses, which is more complex than the standard business regulations in other sectors. Thus, a business plan in the cultural sector requires a nuanced approach that integrates artistic and cultural objectives with commercial viability, highlighting the sector's unique challenges and opportunities.

### Business Planning Process

Arts Council England has broken this cycle into seven stages; the amount of time and effort needed to complete each stage will vary greatly between organisations, and they will be iterative. Missing out on any stage is likely to lead to a weaker plan.



As a result of these stages, the business plan is built upon following sections and contents:

### 1. Executive summary

This is a one- or two-page summary of the plan, an abstract, a précis or a storyboard. From the summary a reader will be able to understand the key elements of your organisation's planned journey.

### 2. Introduction

This is a one- or two-page summary that sets the scene for readers who may not be very familiar with your organisation. It might include the following:

- § brief history
- § an outline of your current activities, structure, and scale
- § some key recent achievements

### 3. Vision, Mission, and Values

This is a high-level statement of your core purpose and philosophy: why your organisation exists, who it exists to benefit, what it does and what it believes. It can take various forms but the most common is a combination of vision, mission, and values. Typically, this is expressed through a blend of vision (long-term aspirations), mission (current objectives and actions), and values (guiding principles).

### 4. Aims

Aims are the key areas upon which the organisation intends to focus upon over

the lifetime of the plan. They usually concentrate on areas of change, development, or challenge rather than business as usual. Aims are broad statements of intent and should not be confused with objectives. Strategic aims lose their impact if there are too many and people cannot remember them; the ideal number is five and the maximum is 10. You can either have an aim or two for each functional area such as the programme, audience development and finance, or you can have thematic aims that cut across the organisation such as diversity, creative practice and community engagement. The latter can be very powerful but are harder to formulate and embed. Examples of possible aims could include: 'increasing our engagement with our local communities', 'improving the scale and impact of our touring programme' or 'building a more resilient and diverse organisation'. In practice: 'typical' business plan contents story. Making it short also makes it much more likely that people will read and use it.

### 5. External environment

This should set out a succinct explanation of the internal and external factors that have most strongly influenced the shape of the plan and the business model it is based around. Often these will have been identified by undertaking SWOT and PESTLE analyses.

### 6. Resourcing

This part outlines how the organization will enhance its resources—including people, systems, and assets—to meet its goals. This may encompass:

- **Organizational Design Changes:** Anticipated significant modifications in organizational structure.
- **Development Plans:** Strategies for training and development, enhancing diversity and equality, modifying terms and conditions, policy formulation, boosting staff engagement, and developing volunteer programs.
- **Governance Structure Adjustments:** Plans for the establishment of subsidiaries, control mechanisms for these entities, and any changes in the overall governance structure.
- **Board Development:** Strategies for board member recruitment, succession planning, new committee creation, and engaging the board in fundraising activities.
- **Capital Maintenance and Development:** Plans for sustaining and developing physical assets.
- **Investment in Intangible Assets:** Strategies for investing in intellectual property and brand development.
- **System Upgrades:** Anticipated significant changes in systems, like moving to cloud-based applications, updating ticketing systems, or introducing new donor management systems.

## 7. Finance

This section narrates the financial journey of the plan, detailing how the financial model will evolve. It should include a summary of crucial financial figures, with detailed data in the appendices. Key principles for this section are:

- § **Consistency and Coherence:** Ensuring that the financial projections align with the plan's narrative.
- § **Understandability:** The financial data must be comprehensible to those responsible for its implementation and monitoring.
- § **Use of Visuals:** Incorporating graphs and charts to make financial data more accessible to non-experts.
- § **Appropriate Detail:** The level of detail should be suitable for the organization's scale and not be overwhelming, with a focus on areas of higher risk and volatility.

## 8. Risk Assessment

This is a summary of the key risks which your organisation faces in meeting its goals. It should include a relative rating of these risks and an accompanying list of management actions which the board and executive will take to reduce the

identified risks to an acceptable level. Guidance on preparing a risk assessment is given in the previous section.

## 9. Monitoring and Evaluation

Monitoring and evaluation should be a core element of any business. It is arguably even more crucial during turbulent times when sound decision making is vital and you may need to change direction quickly. It should form



an integral part of your strategic planning. You can then ensure your monitoring systems are developed up front rather than having to think about your effectiveness and performance retrospectively. A strong monitoring and reporting system will help you to:

- § be clear about what you are trying to achieve and stay on course
- § produce evidence of performance against your stated targets or outcomes
- § recognise interdependencies between projects and business activities
- § remain flexible
- § recognise key decision points
- § communicate evidence-based achievements to stakeholders and beneficiaries

## 7.2 Sustainability practices integrated in cultural and creative sectors

### At policy level

In a report resulting from the Brainstorming Session through the Voices of Culture process (a structured Dialogue between the European Commission and people from the cultural sector), the importance of involving the CCSI (Creative and Cultural Industries) in the vision of creating a sustainable green environment, was stressed out. Cross-sectoral synergies can help create a new vision if other

sectors add culture to their own programs, in addition to the greening of cultural funding programs.<sup>1</sup> Suggestions were made for how CCSI can play a role in disseminating information to the public, with a focus on education, training, campaigns, community relations, art, and research/data collection. This involves leveraging AI as a valuable tool for collecting, monitoring, and evaluating processes. During discussions, participants explored strategies

for transitioning from planning to implementation and noted that a significant portion of the responsibility

rests on the political will of those who decide the financing for CCSI.

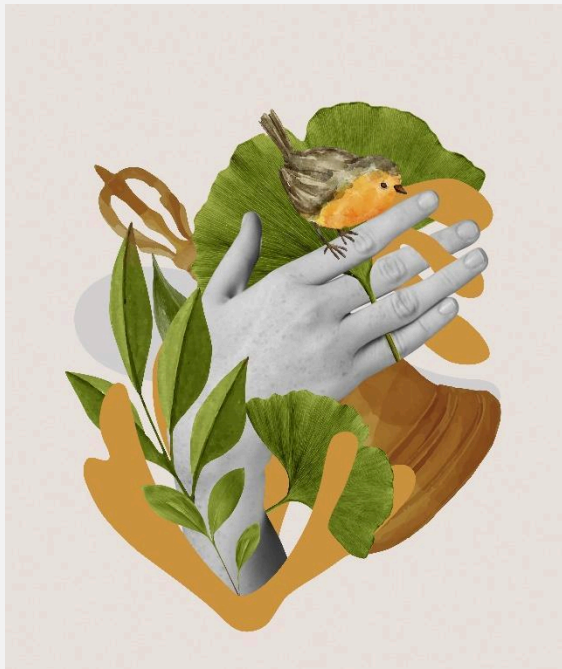
It was also emphasized that it is crucial to harmonize strategies and techniques across sectors and between the European Union and its Member States to seamlessly integrate sustainability into European Commission initiatives. Notably, organizations engaged in climate and culturally focused networks were highlighted as examples of entities that understand SDGs and possess the capacity to propel the green transition.

Finally, the group emphasized that the success of CCSI relies on collaboration with supporting industries. To decrease emissions in CCSI, cooperation with these industries is necessary. Hence, it is crucial for supporting industries to be transparent about their environmental impact. Clear targets and guidelines

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<sup>1</sup> Voices of Culture (2023), Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis – Brainstorming report

established by the European Union can offer the essential frameworks, ensuring accountability for industries interconnected with CCSI.<sup>2</sup>



### Specific actions for sustainable practises

It is, thus, clear that the cultural and creative sector needs and can take the lead towards a sustainable future. While there is a recognition of the fact at policy level, there are already concrete practices that can be followed by the professionals of these industries.

#### *Manifesting through arts*

As per Julie's Bicycle's Art of Zero report, it is estimated that the collective carbon footprint of the global arts industry amounts to approximately 70 million tonnes of CO<sub>2</sub>e annually. About 26% (18 million tons of CO<sub>2</sub>e) can be attributed to factors such as buildings,

<sup>2</sup> Ibid

transportation of artworks, and business travel. The predominant share (74%) of the sector's environmental impact stems from emissions associated with visitor travel, accounting for around 52 million tonnes of CO<sub>2</sub>e.<sup>3</sup>

Artist, Gary Hume admits: "... I looked at my own practice and realised the main carbon-producing part of my business is in shipping. I had never taken any notice of it—just handed it over to the galleries. So, I asked the moving company Cadogan Tate if they could have a look at my carbon output on shipping works by air versus sea freight. I don't do air anymore. The only practical change is that if I have a show in May, I used to finish the work by April and now I have to finish the work by February. All I have to do is mentally shift my finish date—there is no creative cost. And you save so much carbon and so much money."<sup>4</sup>

Dr Susan Hazan addresses the issue of carbon footprint in the cultural heritage field. "Digital sobriety is all about reducing the ecological footprint of our daily digital lifestyles, and in the workspace." In their article, she cites some suggestions of decreasing the digital cultural heritage objects hosted in absolute numbers by:

- (1) collecting strictly objects within the cultural heritage organisation's policy

<sup>3</sup> Morgane Nyfeler (2023), Culture should be questioning its carbon footprint, too, available at: <https://www.luxurytribune.com/en/culture-should-be-questioning-its-carbon-footprint-too>

<sup>4</sup> Frieze London (2012), A greener way of working : seven artists on how they are reducing their carbon footprint in their practice, The Art Newspaper, available at: <https://www.theartnewspaper.com/2021/10/13/a-greener-way-of-working-how-artists-are-changing-their-practice>

(2) digitising only the material for which it is explicitly necessitated (e.g., at risk)

(2a) according to users' needs or

(2b) asked to (e.g., tiered or on-demand digitisation)

(3) deduplicating the same object that may be found across many collections or organisations by increasing the interoperability and enriching the digital object meta-data, and (4) re-appraising the preservation choice of the object regularly, with possible indicators such as the metrics of its use and its changing value in time.<sup>5</sup>

### *Funding opportunities supporting green initiatives*

According to the Greening the Creative Europe Programme – Final Report, 4% of supported projects under the Creative Europe projects pursue(d) green objectives. The study conducted in 2022 explores the monitoring and encouragement of beneficiaries of Creative Europe, in their implementation of green and sustainable projects. Simultaneously, the study reveals the possibility of outlining the impact of the CCS on climate change and environment with the aim of creating baselines for the Creative Europe Programme on green transition, expenditure and even collection of data on CO2 emission and other environmental indicators.<sup>6</sup>

<sup>5</sup> Dr Susan Hazan (2022), The Cultural Heritage Sector takes on the Climate Action Challenge, available:

[https://www.academia.edu/91186491/The\\_Cultural\\_Heritage\\_Sector\\_takes\\_on\\_the\\_Climate\\_Action\\_Challenge](https://www.academia.edu/91186491/The_Cultural_Heritage_Sector_takes_on_the_Climate_Action_Challenge)

<sup>6</sup> T. Feifs, T. Kruger, A. Rodriguez, B.J. Buiskool, V. Muller and A. Mohamedaly (2022), Final Report – Greening the Creative Europe Programme, available:

While the European Green Deal does not cover the CCS industries, the new Creative Europe program entails 3 implications:

Reducing the GHG emissions of the CCS until 2050

Contributing to the mainstreaming of the climate actions as well as achieving an overall target of 30% of the Union's budget expenditure on climate objectives.

### **Julie's Bicycle**

Balancing the green aims with the main objectives of the Programme.<sup>7</sup> Some examples of green practices/greening of the CCS are:

Mobilising the arts and culture to act on the climate, nature, and justice crisis.

JB supports the arts and culture to:

Become net zero carbon and restore nature;

Inspire public action on climate and ecology;

Champion environmental justice and fairness.<sup>8</sup>

### **Sir Antony Gormley**

« For me and my studio team, an economy of means—in regard to energy, water and all the materials necessary for making the work—is a serious concern. Together, we continue to interrogate all our old ways of doing things to discover new avenues for reducing our carbon footprint. We use recycled car brake

<https://op.europa.eu/en/publication-detail/-/publication/e20ac9a0-f52b-11ed-a05c-01aa75ed71a1/language-en%20pages%2055-56>

<sup>7</sup> Ibid

<sup>8</sup> <https://juliesbicycle.com/>

discs as the raw material for cast-iron works and renewable energy to smelt them, the roofs of our studio buildings are solar panelled, we are planting trees and reducing our air travel, we ship work by boat and assess the potential harmful impact of each and every project we are asked to consider. I support all the means that make governments and industries, particularly the oil industry, accountable, like ClientEarth and the Environmental Justice Foundation. There is much still to be done ».<sup>9</sup>

## 7.3 Analysis of management in creative enterprises (e.g., project management, strategic development, impact assessment etc.)

Managing creative enterprises presents unique challenges compared to traditional businesses. Creative enterprises, which encompass industries such as media, advertising, design, and entertainment, require a distinct approach to management due to the dynamic and often unpredictable

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<sup>9</sup> Frieze London (2012, A greener way of working : seven artists on how they are reducing their carbon footprint in their practice, The Art Newspaper, available at: <https://www.theartnewspaper.com/2021/10/13/a-greener-way-of-working-how-artists-are-changing-their-practice>

nature of creative processes. Here's an analysis of key management aspects in creative enterprises.

### Project Management:

- **Flexibility and Iteration:** Creative projects often involve iterative processes, where ideas evolve and change. Project managers need to embrace flexibility and be open to adapting plans as the project unfolds.
- **Cross-functional Collaboration:** Creative projects typically involve multidisciplinary teams. Effective communication and collaboration between designers, writers, artists, and other specialists are crucial for success.
- **Creative Briefs:** Clear and inspiring creative briefs are essential to align team members on project goals, objectives, and the creative vision. It helps set expectations and provides a foundation for the project.

### Strategic Development:

- **Innovation Culture:** Fostering an innovation-driven culture is vital for creative enterprises. Managers should encourage risk-taking, experimentation, and a willingness to challenge the status quo.
- **Market Research and Trend Analysis:** Staying abreast of industry trends and understanding the market is crucial. Managers should

facilitate regular research and analysis to identify opportunities and potential threats.

- **Brand Positioning:** Effective strategic management involves defining and maintaining a strong brand identity. This includes understanding the target audience, brand positioning, and crafting strategies that resonate with the market.

### **Impact Assessment:**

- **Measuring Creativity:** Assessing the impact of creative endeavors can be challenging. Metrics such as audience engagement, brand perception, and creativity indices can provide insights into the effectiveness of creative projects.
- **Feedback Mechanisms:** Establishing feedback loops is critical for continuous improvement. Regularly soliciting feedback from both internal teams and external stakeholders can aid in refining strategies and creative outputs.
- **Long-term Impact:** Beyond immediate project outcomes, managers should consider the long-term impact of creative initiatives on the brand's reputation and market position.

### **Team Dynamics:**

- **Nurturing Creativity:** management should create an environment that fosters creativity. This involves a balance between providing freedom for

creative expression and maintaining organizational goals.

- **Talent Management:** Identifying, recruiting, and retaining creative talent is crucial. Managers should understand the unique motivations of creative professionals and create an atmosphere that encourages their growth.
- **Leadership Style:** Leadership in creative enterprises often involves a more participatory and inspirational approach. Leaders should act as facilitators, guiding the creative process rather than imposing rigid structures.

### **Risk Management:**

- **Balancing Innovation and Stability:** Creativity inherently involves risk, but managers must balance this with the need for stability and predictability, especially in areas like budgeting and timelines.
- **Contingency Planning:** Given the unpredictable nature of creative projects, having contingency plans in place is essential. Managers should be prepared to pivot if a project encounters unexpected challenges.

In conclusion, effective management in creative enterprises requires a nuanced understanding of the creative process, a commitment to fostering innovation, and a willingness to adapt strategies based on feedback and market dynamics. It's a delicate balance between structure and flexibility, with

an emphasis on cultivating a culture that values and nurtures creativity.



# IMPLEMENTATION PLAN

HOW TO USE THE DEVELOPMENT  
MODELS ESTABLISHED IN THE  
MANAGEMENT GUIDE

# 8.

## 8.1 Introduction and Scope of the Implementation Plan

The Implementation Plan serves as a practical guide designed to operationalise the comprehensive Methodology Handbook. Building on the theoretical framework and guidelines provided in the Methodology Handbook, this Implementation Plan offers actionable steps, recommendations, and tools tailored for youth trainers, young individuals passionate about cultural entrepreneurship, and other stakeholders involved in the promotion and actualisation of Cultural Entrepreneurship.

This strategy emphasises a hands-on approach, facilitating the seamless integration of the FACE concepts into real-world applications. It provides a step-by-step approach on how to effectively utilise the Methodology Handbook, the FACE training package, and the FACE interactive platform, along with tips for integration into the local context of partner countries.

The scope of this Implementation Strategy encompasses the following key areas:

### Youth Trainers

- How to use the Methodology Handbook: Detailed instructions

and recommendations on leveraging the Methodology

Handbook to design and deliver engaging didactical sessions on Cultural Entrepreneurship for youth.

- How to use the FACE Training Package: Guidance on incorporating the FACE training package into training programs, including best practices for facilitating interactive learning experiences and maximising participant engagement.
- How to use the FACE Interactive Platform: A walkthrough of the FACE interactive platform, highlighting its features and functionalities, and how to utilise it to enhance learning and collaboration among participants.

### Youth Interested in Cultural Entrepreneurship

- How to use the Methodology Handbook: Insights on how to navigate and utilise the Methodology Handbook to gain foundational knowledge and skills in cultural entrepreneurship.
- How to use the FACE Training Package: Recommendations on accessing and engaging with the FACE training package to enhance understanding and foster entrepreneurial thinking in the cultural sector.
- How to use the FACE Interactive Platform: A user-friendly guide on how to interact with the FACE interactive platform, participate



in collaborative activities, and access additional resources to support learning and development.

### Other Stakeholders

- Who Else Can Use the FACE Material: An overview of the diverse range of stakeholders who can benefit from the FACE material, including educators, policymakers, artists, entrepreneurs, and community leaders.
- How to use the Methodology Handbook: Guidance on leveraging the Methodology Handbook to gain insights into cultural entrepreneurship and support initiatives aimed at fostering entrepreneurial skills and mindset.
- How to use the FACE Training Package: Strategies for incorporating the FACE training package into programs and initiatives targeting the promotion of cultural entrepreneurship among various stakeholder groups.
- How to use the FACE Interactive Platform: Tips on engaging with the FACE interactive platform to facilitate collaboration, knowledge sharing, and networking opportunities among stakeholders.

Finally, the Plan will include a section for the integration of the FACE materials in each local context of the partner countries - Practical advice on how to adapt and integrate the FACE material

and tools into local initiatives, ensuring alignment with community needs and objectives.

## 8.2 Implementation Plan for Youth Trainers

### 8.2.1 Methodology Guide

#### WHAT

The Methodology Handbook serves as a comprehensive resource for youth trainers to design and deliver engaging didactical sessions focused on Cultural Entrepreneurship. The didactical notes provide insights on the current situation of each partner-country in relation to cultural entrepreneurship, inspiration examples as good practises and a management guide as a fasttrack guide on cultural entrepreneurship management. It aims to enhance trainers' ability to foster creative learning, promote social entrepreneurship, and strengthen the employability of young people.

#### HOW

Youth trainers should leverage the following components of the Methodology Handbook:

1. **Didactical Notes:** Use these to structure lessons and workshops. The notes offer a detailed breakdown of concepts related to

Cultural Entrepreneurship, ensuring trainers can effectively convey these ideas to their trainees.

2. **Case Studies:** Integrate real-world examples of successful cultural entrepreneurs into the curriculum. These case studies provide practical insights and inspiration, demonstrating how theoretical concepts can be applied in real-life scenarios.
3. **Management Guide:** Utilise this section to illustrate various cultural entrepreneurship initiatives and pathways. It provides strategic advice on managing and sustaining cultural enterprises.

#### WHEN

- **Preparation Phase:** Prior to the training sessions, review and familiarise yourself with the entire handbook, particularly the didactical notes and case studies.
- **Training Sessions:** Implement the handbook's recommendations during the sessions. Follow the structured lesson plans, incorporate case studies, and apply management strategies as outlined.
- **Post-Training:** Engage with trainees/participants to ensure ongoing support and practical implementation of the skills and knowledge gained during training.

## 8.2.2 FACE Blended Course

#### WHAT

This Training Package aims to offer an innovative blended format course on Cultural Entrepreneurship, in order to support trainers with novel material for the education of young people that want to be engaged in Cultural Entrepreneurship, with a perspective of both local and European contexts. This training package will help trainers to identify the different areas of knowledge and competences which are instrumental for starting and running a creative business and be able to teach it to those who want to start a business in the creative sector, regardless of the prior learning of the trainee.

#### HOW

The course includes 12 modules, each one providing trainers with in-depth contents about all relevant topics related to Cultural Entrepreneurship. Modules refer to 5 macro-areas related to the cultural enterprise, which will tackle the fundamental aspects of entrepreneurial reality:

- INTRODUCTION to Cultural Enterprises
- MANAGEMENT of Cultural Enterprises
- LEGAL aspects of Cultural Enterprises
- FUNDRAISING in Cultural Enterprises
- NETWORKING in Cultural Enterprises

The blended format includes both face-to-face lessons and self-directed online activities, in order to encourage trainees to develop both a theoretical and practical approach and develop their critical learning. External links and resources for further reading or studies are provided, for expanding the knowledge of the trainees or for trainers who have the need for a more in-depth course on this topic.

- Although the course is organised in a coherent structure, each module can be done independently. This allows the course to be adjusted by trainers according to their educational needs, either by completing the entire course or by choosing only the in-depth study of certain parts useful for their training as teachers.

(Asterisk) The online section is already a complete course, but it is strongly encouraged to use the resources provided to organise the face-to-face lessons: they will ensure better knowledge of the local realities spread across the territory in the creative sector, which can serve as an example for developing further useful activities for the training of young entrepreneurs in the cultural sector, but also to create a network of knowledge that will support the initiatives of young learners in their territory.

## WHEN

The opportunity that this course offers, thanks to its structure in both face-to-face and remote implementation, is to allow users to use it according to their level of training and

real need in the work environment. The Training Package, in fact, can be used by:

- 1) Trainers new to the cultural entrepreneurship sector who want to learn from scratch what the basic tools are to operate as cultural entrepreneurs in this sector so that they can in turn disseminate this knowledge in their local contexts.
- 2) Trainers who need a structured and ready-to-use course to train young people in cultural entrepreneurship
- 3) Individuals who want to supplement and deepen existing courses on the subject.

These users can belong to different realities on the ground, such as:

- companies and businesses that want to open a branch related to the creative industry
- cooperatives
- public bodies and institutes wishing to start training activities in this field
- workers in the cultural world who want to broaden and enrich their knowledge in order to be able to share it in their local context, thus strengthening small businesses in the creative sector.

## 8.2.3 FACE platform

### WHAT

This interactive platform was developed to host FACE results in a unified space. It contains the FACE Online course and a set of interactive services that promote

active participation and collaboration. More specifically, the Toolkit includes the Methodology Guide and the Blended Course.

On the other tabs, you will find:

1. **Online Digital Database:** This database provides access to a wealth of resources related to Social and Collective Cultural Entrepreneurship, including best practices, funding opportunities, and success stories. These resources have a focus on our partner's countries but there is an array of resources with a European, or even international scope. The resources comprise of private initiatives, public/EU initiatives, good practises, training materials, tools and opportunities.
2. **Scenario-Based WebQuests:** These are interactive exercises that simulate real-world challenges faced by cultural entrepreneurs. They were developed in order to promote the entrepreneurial mindset and facilitate the learning experience. Generally, WebQuests are learning activities in which all the information necessary for their completion will be provided within the task and come from the Internet. There are a variety of 18 WebQuests, each of them associated with at least one of our course modules and 3 of EntreComp competence areas.
3. **Networking Hub:** This online space will contain multiple Forums and groups and act as a think tank, experiences exchange

floor and confidence support. Specifically for trainers, it allows one to connect with other trainers, share best practices, and discuss challenges. In addition, it can be used to promote professional development opportunities for trainers, such as workshops and conferences. Our goal is to help build a community of practice among trainers and provide a sense of support and belonging.

## HOW

FACE Online Toolkit: 1. Access the course through the "Toolkit" tab on the FACE platform. 2. Enrol in the "FACE Blended Course for Trainers" or Download the Methodology Guide.

### Online Digital Database:

1. Access the database through the "Resources" tab.
2. Search by country or type of resource
3. Utilise the resources to enhance your training sessions and support young entrepreneurs.

### Scenario-Based WebQuests:

1. Access the WebQuests through the "WebQuests" tab on our platform
2. Choose a WebQuest relevant to your training topic. Filter by module, by the EntreComp skills that the WebQuest is associated with, or by time.
3. Facilitate the WebQuest to your trainees, encouraging

collaboration and problem-solving skills.

### Networking Hub:

- 1) Access the Hub through the "Networking Hub" tab on the platform.
- 2) Create a profile following the given instructions.
- 3) Join the "Trainers' Forum" group within the Networking Hub.
- 4) Participate in discussions, ask questions, and share your experiences.

### WHEN

The platform was developed in a way to facilitate trainers throughout their whole learning/ training journey. However, each aspect of the platform can be more useful in specific cases.

1. **Online Database:** The database provides a wealth of resources to enhance the training sessions. Trainers can continuously search for relevant materials (best practices, funding opportunities, success stories) to incorporate into their curriculum. To find exactly what you want, the search on the database must be very targeted and specific.
2. **Scenario-Based WebQuests:** Integrate the WebQuests into your training sessions to provide a hands-on learning experience. Ideally, you could use all of them, according to your desired learning outcomes. Depending on your trainees, you can either

divide them in teams or let them work individually. We recommend the division in groups, especially for the lengthy ones, to exchange thoughts and opinions and learn from each other. You can also consider using them as pre- and post-training assessments.

3. **Networking Hub:** The hub is free to access from the moment you log in, so trainers can utilise it whenever they want to build connections and access support. More specifically, you can utilise the hub to connect with other trainers as well as young people, future entrepreneurs and other stakeholders.

## 3. Implementation Plan for Youth interested in cultural entrepreneurship

### 8.3.1 Methodology Handbook

#### WHAT

The Methodology Handbook is a foundational tool for young individuals interested in Cultural Entrepreneurship. It provides essential knowledge and skills needed to navigate and succeed in the cultural and creative industries.

There is specific information on the cultural sector of each of the FACE partner countries, in case a young person would like to grasp an idea of the situation and the different existing policies. However, the Methodology Handbook is not limited to mere information. In fact, it includes case-studies as examples of good practices identified in Cyprus, Greece, Italy and Belgium. It also includes a Management Guide that serves as a step by step guide for the creation of a cultural enterprise, integrating sustainable practices too.

## HOW

Young individuals should approach the Methodology Handbook as follows:

1. **Foundational Knowledge:** Start with the introductory sections to understand the basic concepts of Cultural Entrepreneurship and the importance of this field.
2. **Case Studies:** Study the included examples of cultural entrepreneurs to learn from their experiences and strategies. Analyse how these individuals have successfully navigated the cultural sector.
3. **Practical Guides:** Follow the management and implementation guides to develop your own entrepreneurial ideas. These sections offer practical steps and strategies for starting and managing cultural enterprises.

## WHEN

1. **Initial Phase:** Begin with the foundational sections to build a

strong understanding of Cultural Entrepreneurship principles.

2. **Development Phase:** Use the case studies and management guide as you start to develop and refine your entrepreneurial ideas.
3. **Engagement Phase:** Actively participate in community consultations to test and implement your ideas in a real-world context.

## 8.3.2 FACE Blended Course

### WHAT

This Training Package aims at supporting young people who wish to empower their skills to develop cultural and social enterprises. They will be provided with all the theoretical and practical tools to be able to develop their ideas, in a concrete way. The knowledge and the competences acquired through the training course are instrumental to strengthen the employability of youths and to support their integration in the labour market.

Through the blended format, young entrepreneurs will be stimulated by interactive supporting materials, and practical case study to work on, both in face-to-face lessons, and in the self-directed study. It is important to mention that the young people who will follow the course will be awarded with a badge certificate of completion of the course, as well as completion of each module of the FACE course.

In addition, the learners will be provided with online resources related to the various aspects of cultural entrepreneurship in their specific territory, to broaden their overview of the sector, including through videos, articles, guides, etc., which provide a timely insight into the main aspects of the creative industry in their country of origin.

### HOW

The 12 modules developed in the training course will help young entrepreneurs, orienting themselves to the main aspects of Cultural Entrepreneurship. Furthermore, the blended course encourages their autonomous study of the subject and tests themselves with activities aimed at increasing their strategic-entrepreneurial skills, through the support of selected material, useful for enriching their knowledge through case studies and good practices. On the other hand, during the face-to-face activities they will have the opportunity to come into contact with professionals and fellow cultural entrepreneurs, who can be an inspiration for them to embark on their own entrepreneurial paths.

The main aim is to give learners the necessary tools to take their first steps in the creative industry sector, which is why the target group for the course is very diverse:

- students who have finished their studies
- young unemployed people
- people who want to acquire additional skills in the creative

industry in order to carry out their projects.

### WHEN

The course is addressed to anyone who wishes to start their own enterprises in the cultural field or the ones that want to increase their knowledge in this area. Young people trained and competent in cultural entrepreneurship, will be able to:

- start their own activities linked to the area in the field of creative industry,
- implement existing activities, to renew them and make them more sustainable,
- foster the creation of an operational network of young entrepreneurs, who actively participate in the life of their community.

## 3.3 FACE platform

### WHAT

1. Online Digital Database: This database serves a one-stop shop for resources related to CE, including best practices, methodologies, funding and networking opportunities, and success stories. These resources have a focus on our partner's countries but there is a big array of resources with a European or even international scope.
2. WebQuests: These are interactive exercises that simulate real-world challenges faced by cultural entrepreneurs. They

were developed in order to promote the entrepreneurial mindset and facilitate the learning experience. There is a variety of 18 WebQuests, each of them associated with at least one of our course modules. You'll need to use your creativity, problem-solving skills, and knowledge gained from the platform to complete the tasks.

3. **Networking Hub:** This online space will act as a think tank. Through the forums, designed by target group or topic, you will be able to connect with other young people and aspiring entrepreneurs, share best practices, and discuss challenges. Our aim is to foster collaboration and create a stable networking space. You could find potential collaborators or team members for your entrepreneurial ventures, access support and guidance from mentors and stay updated on industry trends and events relevant to cultural entrepreneurship.

## HOW

**1. FACE Online Toolkit:** 1. Access the course through the "Toolkit" tab on the FACE platform. 2. Enrol in the "FACE Blended Course for Trainers" or Download the Methodology Guide

### **2. Online Digital Database:**

- 1) Access the database through the "Resources" tab.
- 2) Search by country, topic, type of resource, or accessibility.
- 3) Click on the resources and utilize them in your entrepreneurial

planning and project development. For example, if you want to search about a networking opportunity in France, all you have to do is filter your specifications and everything will be accessible in a user-friendly way.

### **3. WebQuests:**

- 1) Access the WebQuests through the "WebQuests" tab on the FACE platform.
- 2) Browse the available WebQuests and choose one that aligns with your interests or learning goals. Filter by module, by the EntreComp skills that the WebQuest is associated with, or by time.
- 3) Each WebQuest will provide clear instructions and a list of tasks to complete. Utilise the given resources (database, discussion forums) to find relevant information and complete the tasks.

### **4. Networking Hub:**

- 1) Access the Hub through the "Networking Hub" tab on the platform.
- 2) Create a profile following the given instructions.
- 3) Join the "Entrepreneurs' Forum" group within the Networking Hub (or any other group that you think is suitable for you).
- 4) Participate in discussions, ask questions, and share your experiences. You can also create your own groups/topics to discuss and personalise the experience.



## WHEN

The FACE platform offers a flexible learning environment. You can tailor the usage of these services to your specific learning pace and needs.

1. Online Digital Database: The database serves as a continuous source of information and tools. Utilise these resources to supplement your learning journey, delve deeper into specific topics, and stay updated on industry trends.
2. WebQuests: WebQuests can be used at various points in your journey:
  - Early on: Complete introductory WebQuests to solidify your understanding of key CE concepts.
  - In case you have completed relevant course modules: Apply your knowledge by tackling WebQuests related to specific topics (e.g., budgeting, marketing).
  - Throughout your learning journey: Regularly participate in WebQuests to develop critical thinking and problem-solving skills in a practical context.
  - Consider your learning goals and choose WebQuests that present a challenge and encourage you to explore new ideas.
3. Networking Hub:
  - Actively engage in collaborative activities to gain diverse perspectives and build your network, either with peers or

possible mentors early on in your career.

- As challenges may arise during your journey, utilise the hub to seek advice or support from experienced entrepreneurs or mentors within the network.
- Celebrate your achievements and share your experiences with others on the platform to inspire others and foster a supportive community.
- Use the hub to stay up to date, given the fact that there will be regular updates on possible events happening in our partner countries.
- You can also share your input and thoughts on the WebQuests in a Forum, trying to find the better decision along with your peers.

## 8.4 Other stakeholders

### 8.4.1 Methodology Handbook

#### WHAT

The Methodology Handbook offers valuable insights and strategies for a wide range of stakeholders beyond youth trainers and young

entrepreneurs. These include educators, policymakers, artists, entrepreneurs, and community leaders who can all benefit from the methodologies and case studies presented.

## HOW

Stakeholders can utilise the Methodology Handbook in various ways:

1. **Educators:** Incorporate the didactical notes and case studies into their curriculum to teach Cultural Entrepreneurship.
2. **Policymakers:** Use the handbook to understand the needs and challenges of cultural entrepreneurs, informing policy decisions that support this sector.
3. **Artists and Entrepreneurs:** Apply the management and implementation strategies to enhance their own cultural projects and initiatives.
4. **Community Leaders:** Engage with the Implementation Strategy and participate in the Networking Hub to support local cultural entrepreneurship initiatives.

## WHEN

- **Planning Phase:** Review the handbook to identify relevant sections that align with your specific interests and needs.
- **Implementation Phase:** Apply the strategies and recommendations in your professional practice, whether it be in education, policy-making, or community engagement.

- **Ongoing Engagement:** Continuously participate in LWGs and community consultations to stay updated on best practices and new developments in the field of Cultural Entrepreneurship.

## 8.4.2 FACE Blended Course

### WHAT

Through this training package any stakeholder can have a complete overview of all features related to cultural entrepreneurship. The course will introduce them to the basics of cultural entrepreneurship, to learn which professional figures and activities are carried on in this sector. Funding and networking opportunities are fundamental for stakeholders who are interested in the cultural sector, and the course will be an opportunity to gain specific training for best financial strategies in this sector.

### HOW

The blended course will allow stakeholders to take part directly in the training, in order to enhance the skills of their teams. On the other hand, they can benefit from people formed by the course for new partnerships and collaborations. Stakeholders can also be an active part of the course presenting their best practices, both in the face-to-face lessons or as through the supporting materials.

In particular, stakeholders will be able to benefit from the part of the course relating to networking, where students will learn the main techniques and activities through which they can expand their knowledge networks so as to become first-person actors in collaborations and initiatives with the stakeholders of their territory. The section dedicated to networking will be divided into a series of modules that will allow learners to acquire the main skills in this sector useful for establishing solid and fruitful relationships for their nascent businesses, those modules will be:

- A GUIDE TO NETWORKING AND MAKING CONNECTIONS
- CULTURAL WELFARE
- SOFT SKILLS with a focus on persuasive public speaking and time management
- MARKET ANALYSIS AND CONSUMER INSIGHTS IN CULTURAL INDUSTRIES

In conclusion, stakeholders will be able to participate in the training themselves as learners, so far as they deem it necessary to deepen aspects that are useful for their enterprise/ organisation.

#### WHEN

This course can be a real opportunity for stakeholders to build solid relationships with new enterprises in their local communities, the objective is to encourage and strengthen the market of each territory in the cultural and creative field, in order to obtain:

- increase in jobs
- greater opportunities for young people

- increase the well-being of the community through the proliferation of activities linked to the creative industry that represent a stimulus and incentive for the territory

- create a network of knowledge that all community members can benefit from, to propose and share ideas in different sectors of the cultural enterprises.

### 8.4.3 FACE platform

#### WHAT

**1. Database:** Project managers can utilise these resources to enhance training materials and program design and evaluation. Policymakers can gain insights into current trends and successful approaches in cultural initiatives and inform policy development and resource allocation. Finally, community leaders can learn about successful Cultural Entrepreneurship (CE) initiatives implemented not only in other communities but in theirs as well and identify potential resources to (further) support local cultural development.

**2. WebQuests:** These interactive exercises simulate real-world scenarios faced by cultural entrepreneurs. Due to the fact that these are specially learning activities, they may have limited applicability to some stakeholders. Project managers can utilise WebQuests for team-building exercises or to assess the effectiveness of training materials in equipping participants with practical skills. Policymakers can gain insights into the practical challenges faced by young

entrepreneurs, informing future policy decisions.

**3. Networking Hub:** Project managers can establish dedicated online groups for workgroups, facilitating project execution and knowledge sharing. Policymakers can engage in discussions with other stakeholders to exchange ideas, gather feedback, and explore potential policy recommendations. Lastly, Community Leaders can connect with other stakeholders as well, share best practices for promoting CE in their communities, and identify potential partners for collaborative initiatives.

## HOW

**Toolkit:** 1. Access the course through the " Toolkit" tab on the FACE platform. 2. Enrol in the "FACE Blended Course for Trainers" or Download the Methodology Guide

More specifically:

- Project Managers: Enrol in the course to gain a deeper understanding of SCCE principles.
- Policymakers: Review course materials to gain insights into the training program's approach to CE. Review modules on topics like curriculum development and participant assessment.
- Community Leaders: Understand different approaches to promoting CE within communities and explore ways to leverage its resources

**Online Digital Database:** 1. Access the database through the "Resources" tab. 2. Search by country, topic, type of resource, or accessibility.

More specifically:

- Project Managers: Search the database for best practice guides, templates, and case studies to enhance resources for project management/implementation.
- Policymakers: Explore the database to stay updated on current trends in CE initiatives and identify potential areas for future policy development.
- Community Leaders: Learn about successful CE initiatives implemented in other communities and identify potential resources for local cultural development.

## Scenario-Based Webquests:

1. Browse the available WebQuests through the "WebQuests" tab on the FACE platform and choose one that aligns with your interests or learning goals.
2. Each WebQuest will provide clear instructions and a list of tasks to complete. Utilise the given resources to find relevant information and complete the tasks.

More specifically:

- Project Managers: Review completed WebQuests to assess the effectiveness of the training program in equipping youth with practical skills.
- Policymakers: Analyse WebQuest completion data to gain insights into the specific challenges faced by young entrepreneurs, informing policy decisions

around resource allocation or support structures.

### **Networking Hub:**

1. Click on the "Networking Hub" on our platform.
2. Register your account.
3. Participate in the forums and groups that you are interested in.

For example:

- **Project Managers:** Create dedicated online groups for specific project tasks or working groups (e.g., curriculum development, resource creation). Utilise discussion forums and document sharing tools to facilitate communication and collaboration among team members.
- **Policymakers:** Participate in discussions with other stakeholders (trainers, mentors, youth participants) to gather feedback on the program's effectiveness and exchange ideas on potential policy recommendations. Utilise forum search tools to find specific topics or discussions relevant to your interests.
- **Community Leaders:** Connect with other stakeholders, share best practices, and identify potential partners for collaborative initiatives.

### **WHEN**

#### **Online Digital Database:**

- **Project Managers:** Continuously throughout the specific cultural project that they are responsible

for, in order to access resources for program development, training materials, and project management tools.

- **Policymakers:** Regularly to stay updated on current trends and best practices in SCCE initiatives, informing policy development and future program design.
- **Artists/Entrepreneurs/Community Leaders:** Regularly to stay updated on successful initiatives identifying resources for personal and local development.

#### **WebQuests:**

- **Project Managers:** Regularly throughout the project to assess the effectiveness of the training program in equipping youth with practical skills. Consider using WebQuests as pre- and post-training assessments to measure learning progress.
- **Policymakers:** Upon completion of WebQuests by a significant number of participants to gain insights into the challenges faced by young entrepreneurs. This data can inform policy decisions on resource allocation or support structures.

#### **Networking Hub:**

The Hub, just like every other Forum platform, is advised to be used regularly by all stakeholders, according to their own needs and wants. In order to create a network and

foster a community of collaboration, consistency is key. However, especially for Project Managers they should use the Hub particularly during project

planning, implementation, and evaluation phases.

## 8.5 Tips for integration in each local context of the partner countries

### France

In France, integrating the FACE materials into the local context involves recognising the unique cultural, educational, and economic landscape of the country. France's rich cultural heritage and dynamic creative industry provide an excellent foundation for the implementation of the project concepts. The French CCI sector, encompassing a wide range of fields such as film, music, fashion, design, and visual arts, contributes significantly to the national economy. According to recent studies, the CCI sector accounts for around 2.3% of France's GDP, employing over 1.2 million people. The French government has long recognised the importance of CCIs, providing substantial support through various initiatives, funding programs, and policies aimed at fostering innovation and sustainability in this sector.

#### Youth Trainers

Art and design schools can incorporate FACE materials into their curricula to ensure students receive training in both artistic skills and cultural entrepreneurship. These institutions can also organise workshops and seminars utilising the Methodology Handbook and FACE Training Package to provide

practical insights into managing cultural projects.

Vocational training centres can adapt FACE materials to create specialised programs for young people interested in cultural careers, enhancing their employability and entrepreneurial skills. Implementing the FACE blended course can combine hands-on training with theoretical knowledge, suitable for the flexible learning needs of vocational students.

#### Youth Interested in Cultural Entrepreneurship

Universities and business schools can offer the FACE Training Package as elective courses within business and management programs to bridge the gap between cultural and business education. Additionally, FACE materials can be utilised in university entrepreneurial hubs and incubators to support students developing cultural business ideas.

Local cultural institutions can host training programs using the FACE methodology to educate young entrepreneurs about the management and promotion of cultural initiatives. These institutions can facilitate interactive sessions and WebQuests to provide real-world context and challenges.

#### Other Stakeholders

Community arts centres can use FACE materials to conduct workshops and training sessions for aspiring cultural entrepreneurs, leveraging local artistic talent and resources. They can also establish support networks through the

FACE platform, allowing community members to share experiences and resources.

Regional development agencies can integrate FACE materials into regional economic development programs to support the growth of cultural enterprises as a key sector. They can also provide access to funding opportunities and mentorship programs, using FACE resources to guide applicants.

Public libraries can serve as resource centers, offering access to the FACE interactive platform and training materials, facilitating self-directed learning and collaboration. They can also host educational events and talks featuring local cultural entrepreneurs, using FACE case studies and materials as a foundation.

Cultural foundations and nonprofits can use FACE materials to develop programs that support cultural entrepreneurship and innovation. These organizations can also organize networking events and workshops to connect young entrepreneurs with industry leaders and potential collaborators.

## Italy

In Italy, the use of this material can be exploited by trainers belonging to various fields:

- Artistic and cultural educational institutions: These institutions are normally the first place where young artists and creatives start their careers. This training will be useful both for their working

career in the institution as well as to encourage and support their own projects.

- Fine arts academies: In Italy many artistic or creative educational programs lack entrepreneurial training. The course could be easily implemented as a curricular or extracurricular activity and provide students with the basic without tackling a full-length university course on the subject.
- Training agencies: training agencies are often required to provide basic entrepreneurial courses that can be done in a limited amount of time and aimed at a very diverse public. This course could be the perfect fit for this kind of scenario.
- Cultural start-ups: Start-ups who are joining the sector can use this course to educate their staff or gain knowledge without the cost of purchasing a course from a training agency or enrol in a longer educational program.
- Cooperatives: Education and training are becoming an important part of the development of Italian cooperatives. The course will help cooperatives who are working in the cultural sector to take the next-step in managing cultural projects.

Cultural entrepreneurship is still a new and emerging sector in Italy, and there is no specific training dedicated to the topic in almost any traditional educational curriculum. Through this course, young entrepreneurs can

receive important training, and the blended nature of the course makes it easy for them to implement it in their working or studying schedule. In particular, the course is recommended for:

- University/academy students in art, cultural, communication.
- Freshly graduated, unemployed or Neets who wants motivation and inspiration to start their career
- Employed in the cultural/creative sector who wants to improve their skills
- Professional and entrepreneurs who need to take a step further in this field

Many young entrepreneurs are willing to join training opportunities, but usually have difficulties in navigating through the training offers and to find the one suitable for them, it is important to effectively communicate the availability of the course to youth trainees through their most used communication methods: social media, university's newsletters, community events.

Finally, in Italy the FACE material can be used in cultural events such as:

- exhibitions
- cultural initiatives
- conferences
- community events

## Greece

Effective integration requires reaching the key actors who can directly influence and support young entrepreneurs. Partner with the Ministry of Education,

Religious Affairs and Sport and private training associations to disseminate information about the FACE project through their communication channels, such as websites, newsletters, and social media. Most importantly, however, trainers should offer training workshops for educators on how to effectively utilise the FACE methodology in their classrooms.

## Belgium

Integrating the FACE materials into Belgium's local context is well-supported by the country's vibrant and quite well-developed cultural sector. Numerous NGOs and cultural centers across Belgium can utilize the FACE materials to enhance their programs and support the growth of cultural entrepreneurship. These organizations are well-positioned to implement the Methodology Handbook and FACE training packages, providing practical training and resources to youth and other stakeholders.

Belgium is also home to several innovative and renowned art schools that could integrate the FACE materials into their curricula, offering students comprehensive training in both artistic skills and cultural entrepreneurship. This integration would ensure that future artists and cultural professionals are equipped with the necessary skills to thrive in the cultural sector.

Brussels, being the hub of EU institutions, offers unique opportunities for aligning local initiatives with European cultural policies and accessing various funding opportunities. The



presence of these institutions also provides a rich environment for collaboration and innovation, making the FACE interactive platform an ideal tool for fostering connections and facilitating knowledge sharing among cultural entrepreneurs, educators, and policymakers.

By leveraging the robust cultural infrastructure, esteemed art schools, and strategic location within the EU, Belgium can effectively integrate FACE materials to support and promote cultural entrepreneurship throughout the country.

## Cyprus

Since cultural entrepreneurship is not immensely developed in Cyprus, the Methodology and Implementation Plan can be integrated by youth trainers in courses they provide about entrepreneurship in general, in order to shift the focus to culture.

Also, the FACE material can be of great assistance to academia that teach business, management or entrepreneurship courses as additional resources. Additionally, each module of the FACE blended course can be separately integrated in other curricula.

Finally, career counsellors can utilise the Methodology Guide and Implementation Plan to provide useful insights and glimpse of the cultural entrepreneurship area to potential entrepreneurs or young people who wish to engage in the cultural sector.

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