MANUALE METODOLOGICO E PIANO DI ATTUAZIONE DEL WP2

Piano di implementazione T2.2

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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

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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.

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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 Groups (LWG) composed of 5 experts per partner.

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'. (Dobreva & 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

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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

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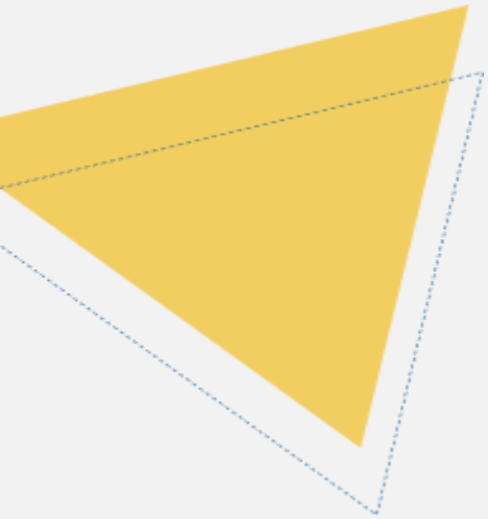
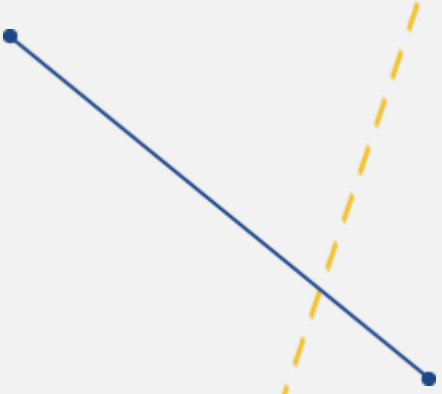
piloting in all participating countries to evaluate the course.

- 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.





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3.

FACE partnership

P1 — **BGE Ile Conseil**
Porto-Vecchio, France

P2 — **Cooperative d'initiative jeunes**
Bastia, France

P3 — **CreaD**
Brussels, Belgium

P4 — **AINTEK SYMVOULOI EPICHEIRISEON EFARMOGES YPSILIS TECHNOLOGIAS EKPAIDEFSI ANONYMI ETAIREIA**
Piraeus, Greece

P5 — **Cooperativa Itinera progetti e ricerche**
Livorno, Italy

P6 — **CSI Center for Social Innovation**
Nicosia, Cyprus

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4.
Chapters

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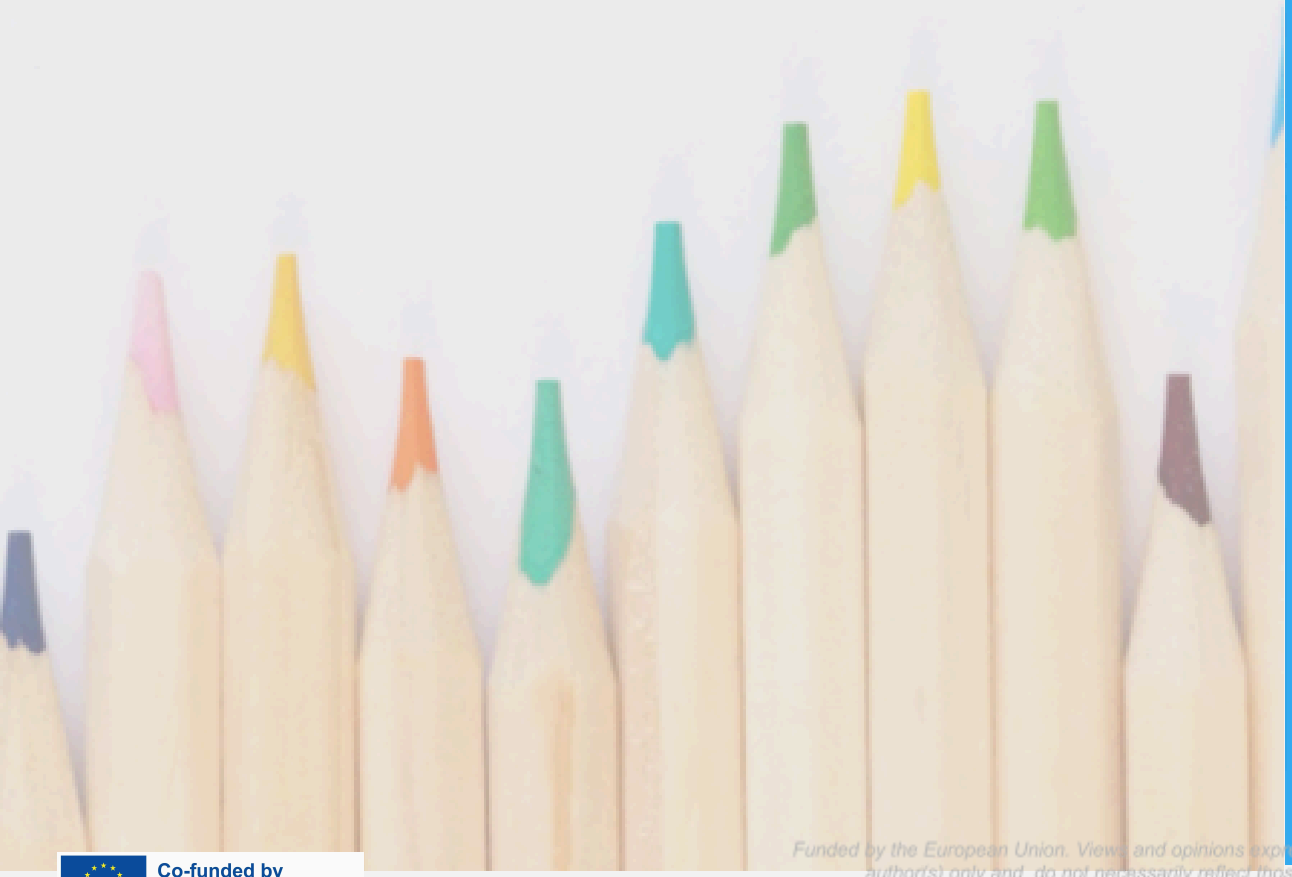
DIDACTICAL NOTES

CULTURAL ENTREPRENEURSHIP IN THE PARTNER COUNTRIES



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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,

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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.

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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.

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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

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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.

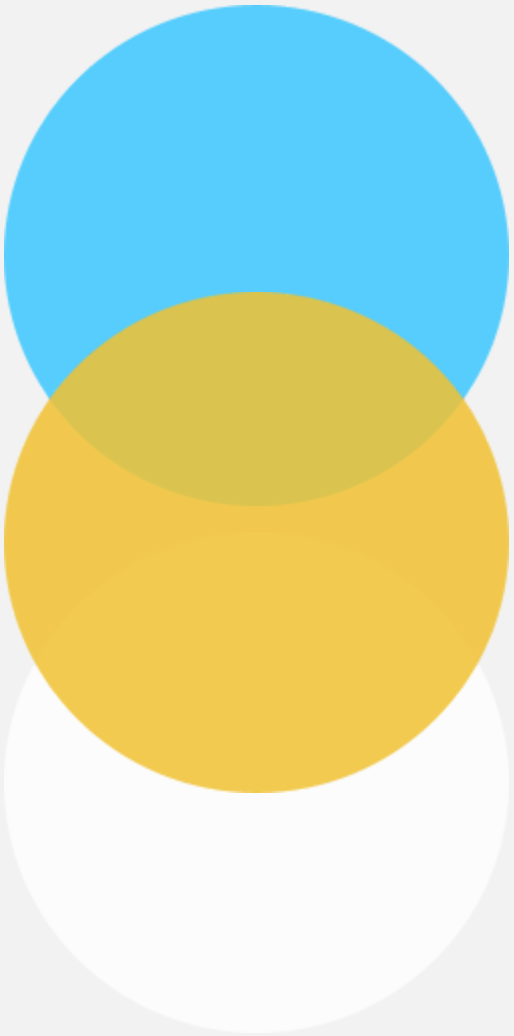
Training and Guidance Opportunities

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.



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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",

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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 CCIs are an important part of Belgium’s economy, generating about

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€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 CCIs 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

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

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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.

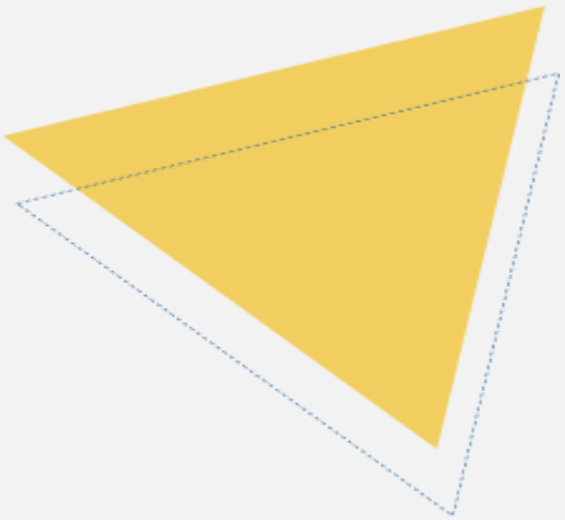
Training and Guidance Opportunities

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.

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.



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

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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.

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6.

Best Practice 1

La Relève

La Relève is the commitment of the Ministry of Culture to train 101 young

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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.

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

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

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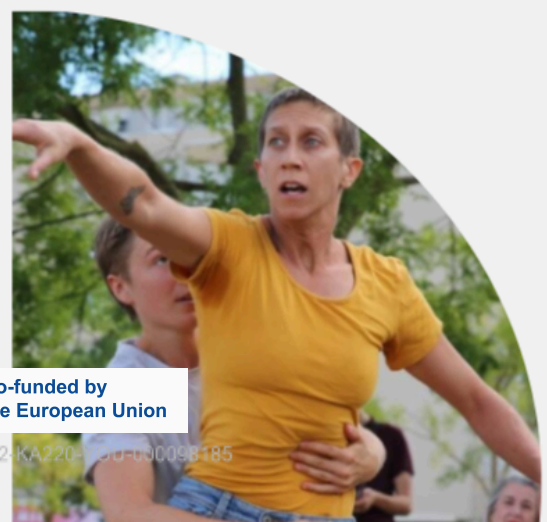
and free, of all disciplines, in July and August. The operation is called «Cultural holidays» in Overseas.

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.

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

Best Practice 3

Cultural and Creative Industries Acceleration Strategy



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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.

Scope/Area:	Cultural entrepreneurship
Type of art:	Multidisciplinary
Years running:	Each year since 2015
Target Group:	Entrepreneurs
Website:	https://forumentreprendreculture.culture.gouv.fr/

Best Practice 4

The Forum Entreprendre dans la Culture

The Forum Entreprendre 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.

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

Best practice 5

IDEE IN MOVIMENTO- Attività Formativa “Ideas on movement “

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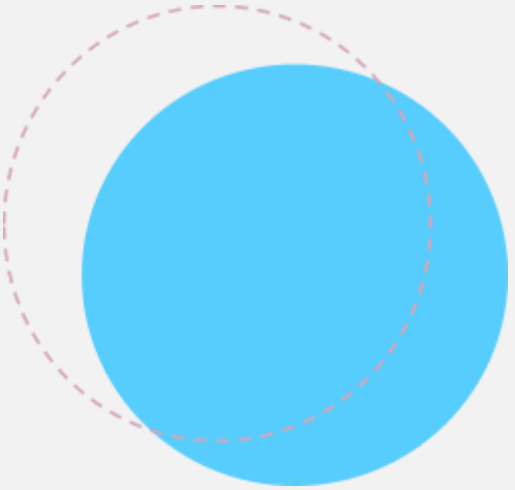
The project has two reference cities: Genoa and Livorno, two different but similar territories, geographically close which have set themselves as a priority objective that of opening new paths and opportunities to attract young NEETs to themselves and "exploit" in a creative and constructive their potential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

Scope/Area:	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
Type of art:	Communication and storytelling for web's campaign (publishing area), cultural tourism , web design, photography
Years running:	2021
Target Group:	Young people (18-19), NEET or in transition who have shown an active interest in the opportunity and the path offered



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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.

Scope/Area:	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.
Type of art:	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.
Years running:	2017-2018
Target Group:	Young Adult (18-30), NEET or in transition who have shown an active interest in the opportunity and the path offered

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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.

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

Best practice 8

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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").

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

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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.

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

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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.

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

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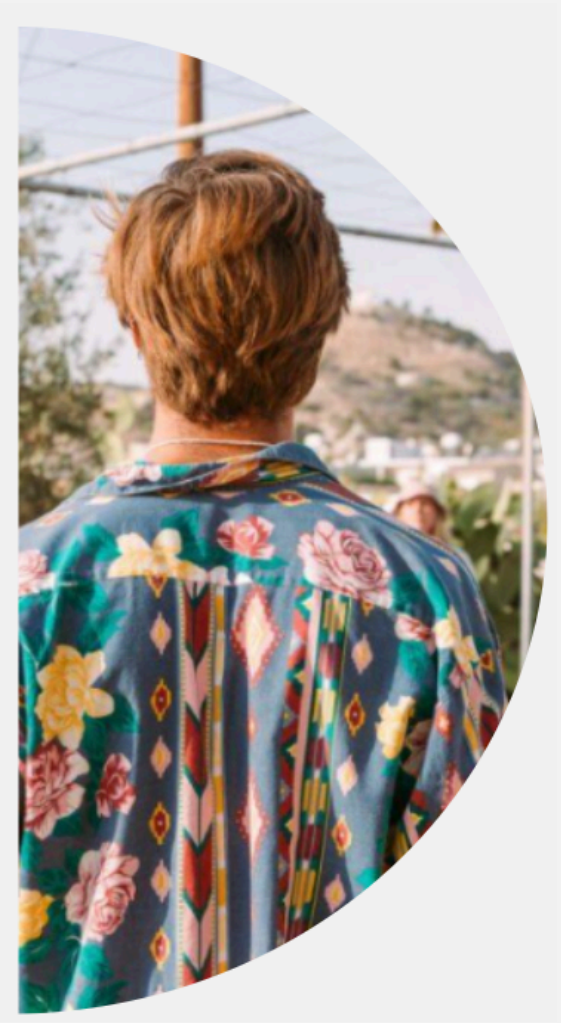
Xarkis non-for-profit organization



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.

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

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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.

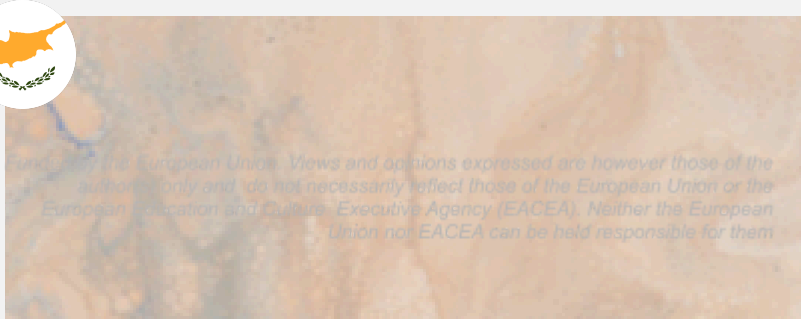
The Yasmine Group's GOALS are based on three main pillars:

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/



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MANAGEMENT GUIDE

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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.

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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.

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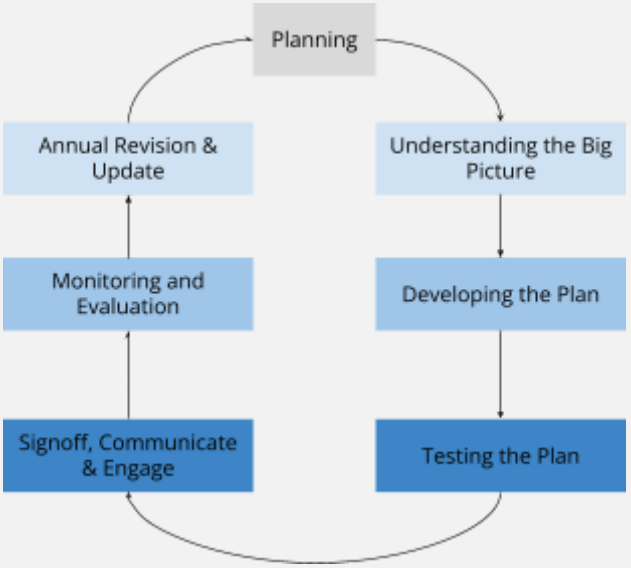
In the cultural and creative industries, business planning diverges significantly from general business due to its unique characteristics. Unlike general businesses that focus primarily on economic aspects like profitability and market share, the cultural sector places equal emphasis on the artistic, 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.



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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.

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- **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:

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§ 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.[1] 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 established by the European Union can offer the essential frameworks, ensuring accountability for industries interconnected with CCSI.[2]

[1] Voices of Culture (2023), Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis – Brainstorming report

[2] Ibid

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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 CO2e annually. About 26% (18 million tons of CO2e) can be attributed to factors such as buildings, 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 CO2e.[3]

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."[4]
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
(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] 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
[4] Frieze London (2012, A greener way of working : seven artists on how they are reducing theircarbon 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

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(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.[5]

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.[6]
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.[7]
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.[8]

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 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

[5] 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
[6] T. Feifs, T. Kruger, A. Rodriguez, B.J. Buiskool, V. Muller and A. Mohamedaly (2022), Final Report – Greening the Creative Europe Programme, available: https://op.europa.eu/en/publication-detail/-/publication/e20ac9a0-f52b-11ed-a05c-01aa75ed71a1/language-en%20pages%2055-56
[7] Ibid
[8] https://juliesbicycle.com/

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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 ».[9]

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 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:

[9] Frieze London (2012, A greener way of working : seven artists on how they are reducing theircarbon 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

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- 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.

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PIANO DI IMPLEMENTAZIONE

HOW TO USE THE DEVELOPMENT MODELS ESTABLISHED IN THE MANAGEMENT GUIDE

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8.

8.1 Introduzione e ambito di applicazione del piano di attuazione

Il piano di attuazione è una guida pratica progettata per rendere operativo il manuale metodologico. Basandosi sul quadro teorico e sulle linee guida fornite nel manuale metodologico, questo piano di attuazione offre raccomandazioni, consigli pratici e strumenti su misura per i formatori, i giovani appassionati di imprenditorialità culturale e altri stakeholder coinvolti nella promozione e nell'attuazione dell'imprenditorialità culturale.

Questa strategia pone l'accento su un approccio pratico, che facilita la perfetta integrazione dei concetti FACE nelle situazioni del mondo reale. Fornisce un approccio graduale su come utilizzare efficacemente il Manuale metodologico, il pacchetto di formazione FACE e la piattaforma interattiva FACE, insieme a suggerimenti per l'integrazione nel contesto locale dei paesi partner.

L'ambito di applicazione della presente strategia di attuazione comprende i seguenti settori chiave:

Formatori

- Come utilizzare il Manuale metodologico: Istruzioni dettagliate e raccomandazioni su come sfruttare la metodologia teorica per progettare e fornire sessioni didattiche coinvolgenti sull'imprenditorialità culturale per i giovani.
- Come utilizzare il pacchetto di formazione FACE: guida all'integrazione del pacchetto di formazione FACE nei programmi di formazione, comprese le migliori pratiche per facilitare esperienze di apprendimento interattive e massimizzare il coinvolgimento dei partecipanti.
- Come utilizzare la piattaforma interattiva FACE: una panoramica della piattaforma interattiva FACE, evidenziandone le caratteristiche e le funzionalità, per migliorare l'apprendimento e la collaborazione tra i partecipanti.

Giovani interessati all'imprenditoria culturale

- Come utilizzare il Manuale metodologico: Approfondimenti su come comprendere ed utilizzare il Manuale metodologico per acquisire conoscenze e competenze fondamentali nell'imprenditoria culturale.
- Come utilizzare il pacchetto di formazione FACE: raccomandazioni sull'accesso e l'interazione con il pacchetto di formazione FACE per migliorare la comprensione e promuovere il pensiero imprenditoriale nel settore culturale.
- Come utilizzare la piattaforma interattiva FACE: una guida di facile utilizzo su come interagire con la piattaforma interattiva FACE, partecipare ad attività collaborative e accedere a risorse aggiuntive per supportare l'apprendimento e lo sviluppo.

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Altri stakeholder

- Chi altro può utilizzare il materiale FACE: una panoramica della vasta gamma di parti interessate che possono beneficiare del materiale FACE, inclusi educatori, responsabili politici, artisti, imprenditori e leader della comunità.
- Come utilizzare il Manuale metodologico: Guida su come sfruttare il Manuale metodologico per ottenere informazioni sull'imprenditorialità culturale e sostenere iniziative volte a promuovere le competenze e la mentalità imprenditoriale.
- Come utilizzare il pacchetto di formazione FACE: strategie per incorporare il pacchetto di formazione FACE nei programmi e nelle iniziative volte a promuovere l'imprenditorialità culturale tra i vari gruppi di stakeholder.
- Come utilizzare la piattaforma interattiva FACE: suggerimenti su come interagire con la piattaforma interattiva FACE per facilitare la collaborazione, la condivisione delle conoscenze e le opportunità di networking tra le parti interessate.

Infine, il Piano includerà una sezione per l'integrazione dei materiali FACE in ogni contesto locale dei paesi partner - Consigli pratici su come adattare e integrare i materiali e gli strumenti FACE nelle iniziative locali, garantendo l'allineamento con le esigenze e gli obiettivi della comunità.

8.2 Piano di attuazione per i formatori giovanili

8.2.1 Guida metodologica

Che cosa

Il Manuale metodologico è una risorsa completa per i formatori giovanili, per progettare e fornire sessioni didattiche coinvolgenti incentrate sull'imprenditorialità culturale. Le note didattiche forniscono approfondimenti sulla situazione attuale di ciascun paese partner, in relazione all'imprenditorialità culturale, esempi di ispirazione come buone pratiche e una guida sintetica sulla parte gestionale di questo tipo di settore. Mira a migliorare la capacità dei formatori di favorire l'apprendimento creativo, promuovere l'imprenditorialità sociale e rafforzare l'occupabilità dei giovani.

COME

I formatori giovanili dovrebbero sfruttare i seguenti componenti del Manuale metodologico:

1. **Note didattiche**: Utili per strutturare lezioni e laboratori. Le note offrono un'analisi dettagliata dei concetti relativi all'imprenditorialità culturale, garantendo che i formatori possano trasmettere efficacemente queste idee ai loro tirocinanti.
2. **Casi di studio**: Integrare esempi reali di imprenditori culturali di successo nel curriculum. Questi casi di studio forniscono spunti pratici e ispirazione, dimostrando come i concetti teorici possano

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essere applicati in scenari di vita reale.

3. **Guida alla gestione**: utilizzare questa sezione per illustrare varie iniziative e percorsi di imprenditorialità culturale. Fornisce consulenza strategica sulla gestione e il sostegno delle imprese culturali.

QUANDO

- **Fase di preparazione:** Prima delle sessioni di formazione, rivedere e familiarizzare con l'intero manuale, in particolare le note didattiche e i casi di studio.
- **Sessioni di formazione:** Implementa le raccomandazioni del manuale durante le sessioni. Segui i piani di lezione strutturati, incorpora casi di studio e applica le strategie di gestione come delineato.
- **Post-formazione:** Coinvolgere i tirocinanti/partecipanti per garantire un supporto continuo e l'attuazione pratica delle competenze e delle conoscenze acquisite durante la formazione.

8.2.2 Corso Blended FACE

CHE COSA

Questo pacchetto formativo mira a offrire un corso in formato misto sull'imprenditorialità culturale, al fine di supportare i formatori con materiale innovativo per l'educazione dei giovani che vogliono essere coinvolti nell'imprenditoria culturale, con una prospettiva sia locale che europea. Questo pacchetto formativo aiuterà i formatori a identificare le diverse aree di conoscenza e competenza fondamentali per l'avvio e la gestione di un'impresa creativa, e ad essere in grado di insegnarle a coloro che desiderano avviare un'impresa in questo settore indipendentemente dal percorso educativo pregresso dello studente.

COME

Il corso comprende 12 moduli, ognuno dei quali fornisce ai formatori contenuti approfonditi su tutti i temi rilevanti relativi all'imprenditoria culturale. I moduli si riferiscono a 5 macroaree legate all'impresa culturale, che affronteranno gli aspetti fondamentali della realtà imprenditoriale:

- INTRODUZIONE alle imprese culturali
- GESTIONE delle imprese Culturali
- Aspetti LEGALI delle imprese Culturali
- FUNDRAISING nelle imprese Culturali
- NETWORKING nelle imprese culturali

Il formato blended include sia lezioni frontali che attività online autogestite, al fine di incoraggiare i tirocinanti a sviluppare un approccio sia teorico che pratico e a sviluppare il loro apprendimento critico. Vengono forniti link esterni e risorse per ulteriori letture o studi, per ampliare le conoscenze dei tirocinanti o per i formatori che hanno bisogno di un corso più approfondito su questo argomento.

➔ Sebbene il corso sia organizzato in una struttura unitaria, ogni modulo può essere svolto in modo indipendente. Questo permette ai formatori di adattare il corso in base alle loro esigenze formative, sia completando l'intero percorso sia scegliendo

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solo l'approfondimento di alcune parti utili alla loro formazione di insegnanti.

La sezione online è già un corso completo, ma si consiglia vivamente di utilizzare le risorse messe a disposizione per organizzare le lezioni in presenza: esse garantiranno una migliore conoscenza delle realtà locali sparse sul territorio nel settore creativo, che possono servire da esempio per sviluppare ulteriori attività utili per la formazione di giovani imprenditori nel settore culturale, ma anche per creare una rete di conoscenze che sosterrà le iniziative dei giovani discenti nel loro territorio.

QUANDO

L'opportunità che questo corso offre, grazie alla sua struttura sia in presenza che in remoto, è quella di permettere agli utenti di utilizzarlo in base al proprio livello di formazione e alle reali necessità nell'ambiente di lavoro. Il Pacchetto Formativo, infatti, può essere utilizzato da:

1) Formatori nuovi nel settore dell'imprenditoria culturale che vogliono imparare da zero quali sono gli strumenti di base per operare in questo settore, e poter a loro volta diffondere queste conoscenze nei loro contesti locali.

2) Formatori che necessitano di un corso strutturato e pronto all'uso per formare i giovani all'imprenditorialità culturale

3) Soggetti che vogliano integrare e approfondire corsi esistenti sull'argomento.

Questi utenti possono appartenere a diverse realtà sul territorio, come ad esempio:

-aziende e imprese che vogliono aprire una filiale legata all'industria creativa

-cooperative

- enti e istituti pubblici che desiderano avviare attività di formazione in questo campo

-operatori del mondo della cultura che vogliono ampliare e arricchire le proprie conoscenze per poterle condividere nel proprio contesto locale, rafforzando così le piccole imprese del settore creativo.

8.2.3 Piattaforma FACE

CHE COSA

Questa piattaforma interattiva è stata sviluppata per ospitare i prodotti del progetto FACE in uno spazio unificato. Contiene il corso FACE Online e una serie di servizi interattivi che promuovono la partecipazione attiva e la collaborazione. In particolare, il Toolkit include la Guida metodologica e il Corso Blended.

Nelle altre schede troverai:

1. **Database digitale online:** questo database fornisce l'accesso a una vasta gamma di risorse relative all'imprenditoria culturale sociale e collettiva, tra cui le migliori pratiche, le opportunità di finanziamento e le storie di successo. Queste risorse si concentrano sui paesi dei nostri partner, ma include anche risorse di portata europea o addirittura internazionale. Le risorse comprendono iniziative private, iniziative pubbliche/dell'UE, buone pratiche, materiali di formazione, strumenti e opportunità.

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2. **WebQuest basate su scenari:** si tratta di esercizi interattivi che simulano le sfide del mondo reale affrontate dagli imprenditori culturali. Sono stati sviluppati al fine di promuovere la mentalità imprenditoriale e facilitare l'esperienza di apprendimento. Generalmente, le WebQuest sono attività di apprendimento in cui tutte le informazioni necessarie per il loro completamento saranno fornite all'interno dell'attività e provengono da Internet. Sono disponibili 18 WebQuest, ognuna delle quali associata ad almeno uno dei nostri moduli di corso e 3 delle aree di competenza di EntreComp.
3. **Networking Hub:** questo spazio online conterrà più forum e gruppi e fungerà da think tank, un luogo di scambio di esperienze e supporto reciproco. Consente di entrare in contatto con altri formatori, condividere le migliori pratiche e discutere problematiche o questioni di vario tipo. Inoltre, può essere utilizzato per promuovere opportunità di sviluppo professionale per i formatori, come workshop e conferenze. Il nostro obiettivo è aiutare a costruire una comunità di pratica tra i formatori e fornire un senso di supporto e appartenenza.

COME

Toolkit online FACE: 1. Accedi al corso attraverso la scheda "Toolkit" sulla piattaforma FACE. 2. Iscriviti al "Corso FACE Blended per formatori" o scarica la guida metodologica.

Banca dati digitale online:

1) Accedi al database tramite la scheda "Risorse".
2) Ricerca per paese o tipo di risorsa
3) Utilizza le risorse per migliorare le tue sessioni di formazione e sostenere i giovani imprenditori.

WebQuest basate su scenari:

1) Accedi alle WebQuest tramite la scheda "WebQuests" sulla nostra piattaforma
2) Scegli una WebQuest pertinente al tuo argomento di formazione. Filtra per modulo, per le competenze EntreComp a cui è associata la WebQuest o per tempo.
3) Facilita la WebQuest ai tuoi tirocinanti, incoraggiando la collaborazione e le capacità di risoluzione dei problemi.

Hub di rete:

1) Accedi all'Hub tramite la scheda "Hub di rete" sulla piattaforma.
2) Crea un profilo seguendo le istruzioni fornite.
3) Unisciti al gruppo "Forum dei formatori" all'interno del Networking Hub.
4) Partecipa alle discussioni, fai domande e condividi le tue esperienze.

QUANDO

La piattaforma è stata sviluppata in modo da facilitare i formatori durante l'intero percorso di apprendimento/formazione. Tuttavia, ogni aspetto della piattaforma può essere più utile in casi specifici.

1. **Database online:** Il database fornisce una vasta gamma di

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risorse per migliorare le sessioni di formazione. I formatori possono cercare continuamente materiali pertinenti (migliori pratiche, opportunità di finanziamento, storie di successo) da incorporare nel loro curriculum. Per trovare esattamente ciò che si desidera, la ricerca sul database deve essere molto mirata e specifica.

2. **WebQuest basate su scenari:** integra le WebQuest nelle tue sessioni di formazione per fornire un'esperienza di apprendimento pratico. Idealmente, potresti usarli tutti, in base ai risultati di apprendimento desiderati. A seconda dei tuoi partecipanti, puoi dividerli in team o lasciarli lavorare individualmente. Consigliamo la divisione in gruppi, soprattutto per le attività più impegnative, per scambiare pensieri e opinioni e imparare gli uni dagli altri. Puoi anche prendere in considerazione l'idea di utilizzarli come valutazione prima e dopo il corso.
3. **Hub di rete:** l'accesso all'hub è gratuito dal momento dell'accesso, quindi i formatori possono utilizzarlo ogni volta che vogliono creare connessioni e accedere al supporto. Più specificamente, è possibile utilizzare l'hub per entrare in contatto con altri formatori, nonché con giovani, futuri imprenditori e altre parti interessate.

3. Piano di attuazione per i giovani interessati all'imprenditoria culturale

8.3.1 Manuale metodologico

CHE COSA

Il Manuale metodologico è uno strumento fondamentale per i giovani interessati all'Imprenditorialità Culturale. Fornisce le conoscenze e le competenze essenziali necessarie per muoversi e avere successo nel mondo delle industrie culturali e creative. Ci sono informazioni specifiche sul settore culturale di ciascuno dei paesi partner di FACE, nel caso in cui un giovane volesse farsi un'idea della situazione e delle diverse politiche esistenti. Tuttavia, il Manuale metodologico non si limita alla mera informazione. Di fatto, include studi di casi come esempi di buone pratiche identificate a Cipro, in Grecia, in Italia e in Belgio. Include anche una Guida alla gestione che fornisce le informazioni di base per la creazione di un'impresa culturale, integrando anche pratiche sostenibili.

COME

I giovani dovrebbero avvicinarsi al Manuale metodologico come segue:

1. **Conoscenze di base:** iniziare con le sezioni introduttive per comprendere i concetti di base dell'imprenditorialità culturale e l'importanza di questo campo.

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2. **Casi di studio:** studiare gli esempi inclusi di imprenditori culturali per imparare dalle loro esperienze e strategie. Analizza come queste persone hanno navigato con successo nel settore culturale.
3. **Guide pratiche:** seguire le guide alla gestione e all'implementazione per sviluppare le tue idee imprenditoriali. Queste sezioni offrono passaggi pratici e strategie per l'avvio e la gestione di imprese culturali.

QUANDO

1. **Fase iniziale:** Iniziare con le sezioni fondamentali per costruire una forte comprensione dei principi dell'imprenditoria culturale.
2. **Fase di sviluppo:** utilizzare i casi di studio e la guida alla gestione mentre inizi a sviluppare e perfezionare le tue idee imprenditoriali.
3. **Fase di coinvolgimento:** partecipa attivamente alle attività culturali della comunità per testare e implementare le tue idee in un contesto reale.

8.3.2 Corso Blended FACE

CHE COSA

Questo pacchetto formativo mira a sostenere i giovani che desiderano potenziare le proprie competenze per sviluppare imprese culturali e sociali. Verranno forniti loro tutti gli strumenti teorici e pratici per poter sviluppare le proprie idee, in modo concreto. Le conoscenze e le competenze acquisite attraverso il percorso formativo sono strumentali per rafforzare l'occupabilità dei giovani e per sostenere il loro inserimento nel mercato del lavoro.

Attraverso il formato blended, i giovani imprenditori saranno stimolati da materiali di supporto interattivi e casi di studio pratici su cui lavorare, sia nelle lezioni in presenza, sia nello studio autogestito. È importante ricordare che ai giovani che seguiranno il corso verrà rilasciato un certificato di completamento del corso, nonché il completamento di ogni modulo del corso FACE.

Inoltre, ai discenti verranno fornite risorse online relative ai vari aspetti dell'imprenditoria culturale, per ampliare la loro visione del settore, anche attraverso video, articoli, guide, ecc., che forniscono una panoramica dei principali aspetti dell'industria creativa nel loro paese di origine.

COME

- I 12 moduli sviluppati nel percorso formativo aiuteranno i giovani imprenditori ad orientarsi fra i principali aspetti dell'Imprenditoria Culturale. Inoltre, il corso blended incoraggia lo studio autonomo della materia, mettendosi alla prova con attività volte ad accrescere le proprie competenze strategico-imprenditoriali, attraverso il supporto di materiale selezionato, utile ad arricchire le proprie conoscenze attraverso casi di studio e buone pratiche. Inoltre, durante le attività in presenza avranno l'opportunità di entrare in contatto con professionisti e colleghi imprenditori culturali, che possono essere per loro uno

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spunto per intraprendere i propri percorsi imprenditoriali.

- L'obiettivo principale è quello di fornire agli studenti gli strumenti necessari per muovere i primi passi nel settore dell'industria creativa, motivo per cui il gruppo target del corso è molto diversificato:
- studenti che hanno terminato gli studi
- giovani disoccupati
- persone che desiderano acquisire ulteriori competenze nell'industria creativa per realizzare i loro progetti.

QUANDO

- Il corso è rivolto a tutti coloro che desiderano avviare una propria attività in campo culturale o a coloro che vogliono approfondire le proprie conoscenze in questo settore. Giovani formati e competenti nell'imprenditoria culturale, saranno in grado di:
- avviare le proprie attività legate al territorio nel campo dell'industria creativa,
- attuare le attività esistenti, rinnovarle e renderle più sostenibili,
- favorire la creazione di una rete operativa di giovani imprenditori, che partecipino attivamente alla vita della loro comunità.

3.3 Piattaforma FACE

CHE COSA

1. **Database digitale online**: questo database funge da sportello unico per le risorse relative all'economia circolare, comprese le migliori pratiche, le metodologie, le opportunità di finanziamento e di networking e le storie di successo. Queste risorse si concentrano sui paesi partner del progetto, ma esiste una vasta gamma di risorse di portata europea o addirittura internazionale.
2. **WebQuest**: si tratta di esercizi interattivi che simulano le sfide del mondo reale affrontate dagli imprenditori culturali. Sono stati sviluppati al fine di promuovere la mentalità imprenditoriale e facilitare l'esperienza di apprendimento. Sono disponibili 18 WebQuest, ognuno dei quali associato ad almeno uno dei nostri moduli del corso. Dovrai usare la tua creatività, le tue capacità di risoluzione dei problemi e le conoscenze acquisite dalla piattaforma per completare le attività.
3. **Networking Hub**: questo spazio online fungerà da think tank. Attraverso i forum, progettati per gruppo target o argomento, sarai in grado di entrare in contatto con altri giovani e aspiranti imprenditori, condividere le migliori pratiche e discutere le sfide. Il nostro obiettivo è promuovere la collaborazione e creare uno spazio di networking stabile. Potresti trovare potenziali collaboratori o membri del team per le tue iniziative imprenditoriali, accedere al supporto e alla guida di esperti e rimanere aggiornato sulle tendenze del settore e sugli eventi rilevanti per l'imprenditoria culturale.

COME

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1.Toolkit online FACE: 1. Accedi al corso attraverso la scheda "Toolkit" sulla piattaforma FACE. 2. Iscriviti al "Corso FACE Blended per formatori" o scarica la guida metodologica

2. Banca dati digitale online:

1. Accedi al database tramite la scheda "Risorse".
2. Cerca per paese, argomento, tipo di risorsa o accessibilità.
3. Fai clic sulle risorse e utilizzale nella pianificazione imprenditoriale e nello sviluppo del progetto. Ad esempio, se vuoi cercare un'opportunità di networking in Francia, tutto ciò che devi fare è filtrare le tue specifiche e tutto sarà accessibile in modo intuitivo.

3. WebQuests:

1) Accedi alle WebQuest attraverso la scheda "WebQuests" sulla piattaforma FACE.
2) Sfoglia le WebQuest disponibili e scegline una che si allinei con i tuoi interessi o obiettivi di apprendimento. Filtra per modulo, per le competenze EntreComp a cui è associata la WebQuest o per tempo.
3) Ogni WebQuest fornirà istruzioni chiare e un elenco di attività da completare. Utilizza le risorse fornite (database, forum di discussione) per trovare informazioni pertinenti e completare i compiti.

4. Hub di rete:

1) Accedi all'Hub tramite la scheda "Hub di rete" sulla piattaforma.
2) Crea un profilo seguendo le istruzioni fornite.
3) Unisciti al gruppo "Forum degli imprenditori" all'interno del Networking Hub (o a qualsiasi altro gruppo che ritieni adatto a te).
4) Partecipa alle discussioni, fai domande e condividi le tue esperienze. Puoi anche creare i tuoi gruppi/argomenti per discutere e personalizzare l'esperienza.

QUANDO

La piattaforma FACE offre un ambiente di apprendimento flessibile. Puoi personalizzare l'utilizzo di questi servizi in base al tuo ritmo di apprendimento e alle tue esigenze specifiche.

1. Database digitale online: il database funge da fonte continua di informazioni e strumenti. Utilizza queste risorse per integrare il tuo percorso di apprendimento, approfondire argomenti specifici e rimanere aggiornato sulle tendenze del settore.
2. WebQuest: Le WebQuest possono essere utilizzate in vari momenti del tuo percorso formativo:

- All'inizio: completa le WebQuest introduttive per consolidare la tua comprensione dei concetti chiave della CE.
- Nel caso in cui tu abbia completato i moduli del corso pertinenti: applica le tue conoscenze affrontando WebQuest relative ad argomenti specifici (ad esempio, budgeting, marketing).

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- Durante lo studio: partecipa regolarmente alle WebQuest per sviluppare il pensiero critico e le capacità di risoluzione dei problemi in un contesto pratico.
- Considera i tuoi obiettivi di apprendimento e scegli WebQuest che rappresentano una sfida e ti incoraggiano a esplorare nuove idee.

3. Hub di rete:

- Impegnati attivamente in attività collaborative per acquisire prospettive diverse e costruire la tua rete, sia con colleghi che con possibili esperti all'inizio della tua carriera.
- Poiché durante il tuo percorso possono sorgere delle sfide, utilizza l'hub per chiedere consiglio o supporto a imprenditori esperti o mentori all'interno della rete.
- Celebra i tuoi risultati e condividi le tue esperienze con gli altri sulla piattaforma per ispirare gli altri e promuovere una comunità solidale.
- Utilizza l'hub per rimanere aggiornato, dato che ci saranno aggiornamenti regolari su possibili eventi in corso nei nostri paesi partner.
- Puoi anche condividere i tuoi input e pensieri sulle WebQuest in un forum, cercando di trovare la decisione migliore insieme ai tuoi colleghi.

8.4 Altri stakeholder

8.4.1 Manuale metodologico

CHE COSA

Il Manuale metodologico offre preziose intuizioni e strategie per un'ampia gamma di parti interessate, oltre ai formatori e ai giovani imprenditori. Educatori, responsabili politici, artisti, imprenditori e leader della comunità sono solo alcune tipologie di professionisti che possono trarre vantaggio dalle metodologie e dai casi di studio presentati.

COME

Le parti interessate possono utilizzare il Manuale metodologico in vari modi:

1. **Educatori:** Incorporare le note didattiche e i casi di studio nel loro curriculum per insegnare l'imprenditorialità culturale.
2. **Responsabili politici:** utilizzare il manuale per comprendere le esigenze e le sfide degli imprenditori culturali, informando le decisioni politiche che supportano questo settore.
3. **Artisti e Imprenditori:** Applicare le strategie di gestione e attuazione per valorizzare i propri progetti e iniziative culturali.
4. **Leader della comunità:** impegnarsi con la strategia di attuazione e partecipare al Networking Hub per sostenere le iniziative di imprenditorialità culturale locale.

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QUANDO

- **Fase di pianificazione:** Esaminare il manuale per identificare le sezioni pertinenti che si allineano con i tuoi interessi e le tue esigenze specifiche.
- **Fase di implementazione:** Applicare le strategie e le raccomandazioni nella tua pratica professionale, che si tratti di istruzione, definizione di politiche o coinvolgimento della comunità.
- **Impegno continuo:** partecipare continuamente ai LWG e alle consultazioni della comunità per rimanere aggiornati sulle migliori pratiche e sui nuovi sviluppi nel campo dell'imprenditoria culturale.

8.4.2 Corso Blended FACE

COSA

Attraverso questo pacchetto formativo qualsiasi stakeholder può avere una panoramica completa di tutte le caratteristiche legate all'imprenditoria culturale. Il corso li introdurrà alle basi dell'imprenditoria culturale, per apprendere quali figure professionali e attività vengono svolte in questo settore. Le opportunità di finanziamento e networking sono fondamentali per gli stakeholder interessati al settore culturale, e il corso sarà un'opportunità per acquisire una formazione specifica per le migliori strategie finanziarie in questo settore.

COME

Il corso blended consentirà agli stakeholder di prendere parte direttamente alla formazione, al fine di valorizzare le competenze dei propri team. Inoltre, possono beneficiare delle persone formate dal corso per nuove partnership e collaborazioni. Gli stakeholder possono anche essere parte attiva del corso presentando le loro attività, sia nelle lezioni frontali che attraverso i materiali di supporto.

In particolare, gli stakeholder potranno beneficiare della parte del corso relativa al networking, dove gli studenti apprenderanno le principali tecniche attraverso le quali ampliare le proprie reti di conoscenze ed instaurare collaborazioni e iniziative con gli stakeholder del proprio territorio. La sezione dedicata al networking si articolerà in una serie di moduli che permetteranno ai discenti di acquisire le principali competenze in questo settore utili a instaurare relazioni solide e proficue per le loro nascenti imprese, tali moduli saranno:

Una guida per fare rete e creare connessioni

Welfare culturale

Soft skills con particolare attenzione al parlare in pubblico persuasivo e alla gestione del tempo

Analisi di mercato e consumer insights nelle industrie culturali

In conclusione, gli stakeholder potranno partecipare alla formazione in prima persona in qualità di discenti, nella misura in cui lo riterranno necessario per approfondire aspetti utili per la loro impresa/organizzazione.

QUANDO

Questo corso può essere una concreta opportunità per gli stakeholders di costruire solide relazioni con nuove

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imprese nelle loro comunità locali. Il loro ruolo è fondamentale per l'obiettivo di incentivare e rafforzare il mercato di ogni territorio in ambito culturale e creativo:

aumento dei posti di lavoro

maggiori opportunità per i giovani

aumentare il benessere della comunità attraverso il proliferare di attività legate all'industria creativa che rappresentano uno stimolo e un incentivo per il territorio

creare una rete di conoscenze di cui tutti i membri della comunità possano beneficiare, per proporre e condividere idee in diversi settori delle imprese culturali.

8.4.3 Piattaforma FACE

CHE COSA

1. Database: i project manager possono utilizzare queste risorse per migliorare i materiali di formazione e la progettazione e la valutazione del programma. I responsabili politici possono ottenere informazioni sulle tendenze attuali e sugli approcci di successo nelle iniziative culturali e informare lo sviluppo delle politiche e l'allocazione delle risorse. Infine, i leader delle comunità possono conoscere le iniziative di successo dell'Imprenditoria Culturale (CE) implementate non solo in altre comunità, ma anche nelle loro e identificare potenziali risorse per sostenere (ulteriormente) lo sviluppo culturale locale.

2. WebQuests: questi esercizi interattivi simulano scenari del mondo reale affrontati dagli imprenditori culturali. A causa del fatto che si tratta di attività di apprendimento specifiche, possono avere un'applicabilità limitata ad alcuni stakeholder. I project manager possono utilizzare le WebQuest per esercizi di team building o per valutare l'efficacia dei materiali di formazione nel fornire ai partecipanti competenze pratiche. I responsabili politici possono ottenere informazioni sulle sfide pratiche affrontate dai giovani imprenditori, informando le future decisioni politiche.

3. Hub di networking: i project manager possono creare gruppi online dedicati per i gruppi di lavoro, facilitando l'esecuzione del progetto e la condivisione delle conoscenze. I responsabili politici possono impegnarsi in discussioni con altre parti interessate per scambiare idee, raccogliere feedback ed esplorare potenziali raccomandazioni politiche. Infine, i leader della comunità possono entrare in contatto anche con altre parti interessate, condividere le migliori pratiche per promuovere l'economia circolare nelle loro comunità e identificare potenziali partner per iniziative di collaborazione.

COME

Toolkit: 1. Accedi al corso tramite la scheda "Toolkit" sulla piattaforma FACE. 2. Iscriviti al "Corso FACE Blended per formatori" o scarica la guida metodologica

Più specificamente:

- Project Managers: Iscriviti al corso per acquisire una comprensione più approfondita dei principi SCCE.
- Responsabili politici: Esamina i materiali del corso per ottenere informazioni sull'approccio del programma di formazione all'economia circolare. Esamina i moduli su argomenti come lo

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sviluppo del curriculum e la valutazione dei partecipanti.
- Leader della comunità: comprendere i diversi approcci alla promozione dell'economia circolare all'interno delle comunità ed esplorare modi per sfruttarne le risorse

Banca dati digitale: 1. Accedi al database tramite la scheda "Risorse". 2. Cerca per paese, argomento, tipo di risorsa o accessibilità.

Più specificamente:

- Project Managers: cerca nel database guide alle best practices, modelli e casi di studio per migliorare le risorse per la gestione/implementazione dei progetti.
- Responsabili politici: esplora il database per rimanere aggiornato sulle tendenze attuali nelle iniziative di economia circolare e identificare potenziali aree per lo sviluppo futuro delle politiche.
- Leader della comunità: scopri le iniziative di CE di successo implementate in altre comunità e identifica le potenziali risorse per lo sviluppo culturale locale.

Webquest basate su scenari:

1. Sfoglia le WebQuest disponibili attraverso la scheda "WebQuests" sulla piattaforma FACE e scegline una che si allinei con i tuoi interessi o obiettivi di apprendimento.
2. Ogni WebQuest fornirà istruzioni chiare e un elenco di attività da completare. Utilizza le risorse fornite per trovare informazioni pertinenti e completare le attività.

Più specificamente:

- Project Manager: Esamina le WebQuest completate per valutare l'efficacia del programma di formazione nel fornire competenze pratiche ai giovani.
- Responsabili politici: analizza i dati di completamento di WebQuest per ottenere informazioni sulle sfide specifiche affrontate dai giovani imprenditori, informando le decisioni politiche sull'allocazione delle risorse o sulle strutture di supporto.

Hub di rete:

1. Clicca su "Networking Hub" sulla nostra piattaforma.
2. Registra il tuo account.
3. Partecipa ai forum e ai gruppi che ti interessano.

Per esempio:

- Project Manager: crea gruppi online dedicati per attività di progetto o gruppi di lavoro specifici (ad esempio, sviluppo di curriculum, creazione di risorse). Utilizza forum di discussione e strumenti di condivisione dei documenti per facilitare la comunicazione e la collaborazione tra i membri del team.
- Responsabili politici: partecipare alle discussioni con altre parti interessate (formatori, mentori, giovani partecipanti) per raccogliere feedback sull'efficacia del programma e scambiare idee su potenziali raccomandazioni

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politiche. Utilizza gli strumenti di ricerca del forum per trovare argomenti o discussioni specifici pertinenti ai tuoi interessi.

- Leader della comunità: connettiti con altre parti interessate, condividi le migliori pratiche e identifica potenziali partner per iniziative di collaborazione.

QUANDO

Banca dati digitale online:

- Project Manager: Continuativi durante lo specifico progetto culturale di cui sono responsabili, al fine di accedere alle risorse per lo sviluppo del programma, ai materiali di formazione e agli strumenti di gestione del progetto.
- Responsabili politici: rimanere regolarmente aggiornati sulle tendenze attuali e sulle migliori pratiche nelle iniziative SCCE, informando lo sviluppo delle politiche e la progettazione dei programmi futuri.
- Artisti/Imprenditori/Leader della comunità: Rimanere regolarmente aggiornati sulle iniziative di successo identificando le risorse per lo sviluppo personale e locale.

WebQuests:

- Project Manager: Valutare regolarmente l'efficacia del programma di formazione nel fornire competenze pratiche ai giovani. Prendi in considerazione l'utilizzo di WebQuest come valutazioni pre e post-formazione per misurare i progressi nell'apprendimento.
- Responsabili politici: al completamento delle WebQuest da parte di un numero significativo di partecipanti, sarà possibile ottenere informazioni sulle sfide affrontate dai giovani imprenditori. Questi dati possono informare le decisioni politiche sull'allocazione delle risorse o sulle strutture di supporto.

Hub di rete:

Si consiglia di utilizzare regolarmente l'Hub, proprio come ogni altra piattaforma del Forum, da tutte le parti interessate, in base alle proprie esigenze e desideri. Per creare una rete e promuovere una comunità di collaborazione, la coerenza è fondamentale. Tuttavia, soprattutto per i Project Manager, dovrebbero utilizzare l'Hub in particolare durante le fasi di pianificazione, implementazione e valutazione del progetto.

8.5 Suggerimenti per l'integrazione in ogni contesto locale dei paesi partner

Francia

In Francia, l'integrazione dei materiali FACE nel contesto locale implica il riconoscimento del panorama culturale, educativo ed economico unico del paese. Il ricco patrimonio culturale francese e la dinamica industria creativa forniscono un'eccellente base per l'attuazione dei concetti del progetto. Il settore francese delle industrie culturali e creative, che comprende un'ampia gamma di settori come il cinema, la

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musica, la moda, il design e le arti visive, contribuisce in modo significativo all'economia nazionale. Secondo studi recenti, il settore delle industrie culturali e creative rappresenta circa il 2,3% del PIL francese, con oltre 1,2 milioni di dipendenti. Il governo francese ha da tempo riconosciuto l'importanza delle industrie culturali e creative, fornendo un sostegno sostanziale attraverso varie iniziative, programmi di finanziamento e politiche volte a promuovere l'innovazione e la sostenibilità in questo settore.

Formatori

Le scuole d'arte e di design possono incorporare i materiali FACE nei loro programmi di studio per garantire che gli studenti ricevano una formazione sia nelle competenze artistiche che nell'imprenditorialità culturale. Queste istituzioni possono anche organizzare workshop e seminari utilizzando il Manuale metodologico e il Pacchetto di formazione FACE per fornire approfondimenti pratici sulla gestione dei progetti culturali.

I centri di formazione professionale possono adattare i materiali FACE per creare programmi specializzati per i giovani interessati alle carriere culturali, migliorando la loro occupabilità e le loro capacità imprenditoriali. L'implementazione del corso blended FACE può combinare la formazione pratica con le conoscenze teoriche, adatte alle esigenze di apprendimento flessibili degli studenti professionali.

Giovani interessati all'imprenditoria culturale

Le università e le business school possono offrire il pacchetto formativo FACE come corsi opzionali all'interno di programmi di business e management per colmare il divario tra formazione culturale e aziendale. Inoltre, i materiali FACE possono essere utilizzati nei centri imprenditoriali universitari e negli incubatori per supportare gli studenti nello sviluppo di idee imprenditoriali culturali.

Le istituzioni culturali locali possono ospitare programmi di formazione utilizzando la metodologia FACE per educare i giovani imprenditori alla gestione e alla promozione delle iniziative culturali. Queste istituzioni possono facilitare sessioni interattive e WebQuest per fornire contesto e sfide del mondo reale.

Altri stakeholder

I centri artistici comunitari possono utilizzare i materiali FACE per condurre workshop e sessioni di formazione per aspiranti imprenditori culturali, sfruttando il talento e le risorse artistiche locali. Possono anche creare reti di supporto attraverso la piattaforma FACE, consentendo ai membri della comunità di condividere esperienze e risorse.

Le agenzie di sviluppo regionale possono integrare i materiali FACE nei programmi di sviluppo economico regionale per sostenere la crescita delle imprese culturali come settore chiave. Possono anche fornire l'accesso a opportunità di finanziamento e programmi di mentorship, utilizzando le risorse FACE per guidare i candidati.

Le biblioteche pubbliche possono fungere da centri di risorse, offrendo l'accesso alla piattaforma interattiva FACE e ai materiali di formazione, facilitando l'apprendimento e la

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collaborazione autogestiti. Possono anche ospitare eventi educativi e conferenze con imprenditori culturali locali, utilizzando casi di studio e materiali FACE come base.

Le fondazioni culturali e le organizzazioni non profit possono utilizzare i materiali FACE per sviluppare programmi a sostegno dell'imprenditorialità e dell'innovazione culturale. Queste organizzazioni possono anche organizzare eventi di networking e workshop per mettere in contatto i giovani imprenditori con leader del settore e potenziali collaboratori.

Italia

In Italia, l'utilizzo di questo materiale può essere sfruttato da formatori appartenenti a vari ambiti:

- Istituzioni educative artistiche e culturali: queste istituzioni sono normalmente il primo luogo in cui giovani artisti e creativi iniziano la loro carriera. Questa formazione sarà utile sia per la loro carriera lavorativa nell'istituto, sia per incoraggiare e sostenere i propri progetti.
- Accademie di belle arti: in Italia molti programmi educativi artistici o creativi mancano di formazione imprenditoriale. Il corso potrebbe essere facilmente implementato come attività curricolare o extracurricolare e fornire agli studenti le basi senza dover affrontare un corso universitario completo sull'argomento.
- Agenzie formative: le agenzie formative sono spesso tenute a fornire corsi imprenditoriali di base, da svolgere in un periodo di tempo limitato e rivolti a un pubblico molto diversificato. Questo corso potrebbe essere la soluzione perfetta per questo tipo di scenario.
- Start-up culturali: le start-up che entrano nel settore culturale possono utilizzare questo corso per formare il proprio personale o acquisire conoscenze, senza il costo elevato di acquistare un corso da un'agenzia di formazione o iscriversi a un programma educativo più lungo.
- Cooperative: l'istruzione e la formazione stanno diventando una parte importante dello sviluppo delle cooperative italiane. Il corso aiuterà le cooperative che operano nel settore culturale a fare un passo in più nella gestione di progetti culturali.

L'imprenditoria culturale è ancora un settore nuovo ed emergente in Italia, e non esiste una formazione specifica dedicata all'argomento in quasi tutti i programmi educativi tradizionali. Attraverso questo corso, i giovani imprenditori possono ricevere un'importante formazione e la natura mista del corso rende facile per loro implementarlo nel loro programma di lavoro o di studio. In particolare, il corso è consigliato per:

- Studenti universitari/accademici in arte, cultura, comunicazione.
- Neolaureati, disoccupati o Neet che vogliono motivazione e ispirazione per iniziare la loro carriera

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- Impiegati nel settore culturale/creativo che vuole migliorare le proprie competenze
- Professionisti e imprenditori che hanno bisogno di fare un passo avanti in questo campo

Molti giovani imprenditori sono interessati alle opportunità di formazione, ma di solito hanno difficoltà ad orientarsi frale offerte formative e a identificare quella adatta ai loro bisogni: è importante comunicare efficacemente la disponibilità del corso ai giovani tirocinanti attraverso i loro metodi di comunicazione più utilizzati: social media, newsletter universitarie, eventi della community.

Infine, in Italia il materiale FACE può essere utilizzato in eventi culturali come:

- esposizioni
- iniziative culturali
- Conferenze
- Eventi organizzati all'interno della comunità

Grecia

Un'integrazione efficace richiede il raggiungimento degli attori chiave che possono influenzare e sostenere direttamente i giovani imprenditori. Collaborare con il Ministero dell'Istruzione, degli Affari Religiosi e dello Sport e con le associazioni di formazione private per diffondere informazioni sul progetto FACE attraverso i loro canali di comunicazione, come siti web, newsletter e social media. La cosa più importante, tuttavia, è che i formatori dovrebbero offrire seminari di formazione per gli educatori su come utilizzare efficacemente la metodologia FACE nelle loro classi.

Belgio

L'integrazione dei materiali FACE nel contesto locale del Belgio è ben supportata dal settore culturale vivace e abbastanza sviluppato del paese. Numerose ONG e centri culturali in tutto il Belgio possono utilizzare i materiali di FACE per migliorare i loro programmi e sostenere la crescita dell'imprenditoria culturale. Queste organizzazioni sono ben posizionate per implementare il Manuale della Metodologia e i pacchetti di formazione FACE, fornendo formazione pratica e risorse ai giovani e ad altre parti interessate.

Il Belgio è anche sede di diverse scuole d'arte innovative e rinomate che potrebbero integrare i materiali FACE nei loro programmi di studio, offrendo agli studenti una formazione completa sia nelle competenze artistiche che nell'imprenditorialità culturale. Questa integrazione garantirebbe che i futuri artisti e professionisti della cultura siano dotati delle competenze necessarie per prosperare nel settore culturale.

Bruxelles, essendo il fulcro delle istituzioni dell'UE, offre opportunità uniche per allineare le iniziative locali alle politiche culturali europee e accedere a varie opportunità di finanziamento. La presenza di queste istituzioni fornisce anche un ambiente ricco per la collaborazione e l'innovazione, rendendo la piattaforma interattiva FACE uno strumento ideale per promuovere le connessioni e facilitare la condivisione delle conoscenze tra imprenditori culturali, educatori e responsabili politici.

Sfruttando la solida infrastruttura culturale, le stimate scuole d'arte e la

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posizione strategica all'interno dell'UE, il Belgio può integrare efficacemente i materiali FACE per sostenere e promuovere l'imprenditorialità culturale in tutto il paese.

Cipro

Poiché l'imprenditorialità culturale non è molto sviluppata a Cipro, la metodologia e il piano di attuazione possono essere integrati dai formatori giovanili nei corsi che forniscono sull'imprenditorialità in generale, al fine di spostare l'attenzione sulla cultura.

Inoltre, il materiale FACE può essere di grande aiuto per il mondo accademico che insegna corsi di business, management o imprenditorialità come risorse aggiuntive. Inoltre, ogni modulo del corso blended FACE può essere integrato separatamente in altri curricula.

Infine, i consulenti di carriera possono utilizzare la Guida metodologica e il Piano di attuazione per fornire utili approfondimenti e sguardi sull'area dell'imprenditoria culturale a potenziali imprenditori o giovani che desiderano impegnarsi nel settore culturale.

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