IO1: REPORT ON CULTURAL ENTREPRENEURSHIP

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1. Introduction

"Cultural and creative sectors are important for ensuring the continued development of societies and are at the heart of the creative economy. Knowledge-intensive and based on individual creativity and talent, they generate considerable economic wealth; more importantly, they are critical to a shared sense of European identity, culture and values. They show above-average growth and create jobs – particularly for young people – while strengthening social cohesion."[1].

The RESONANT project (full title: Cultural entrepreneurship for NEETs and Start-ups) deals with the subject of cultural entrepreneurship in EU, an important issue in European policies Framework, having as a main goal to increase the competences possessed by cultural entrepreneurs at European level. To achieve this goal, the project partners work on some specific objectives: to find the common definition of the figure of cultural entrepreneur at European level, to contribute to the enhancement of fundamental key skills related to cultural entrepreneurship, so as to tackle with labour's market challenges and to increase awareness about cultural entrepreneurship through innovative and digital media. The target groups of the project are Entrepreneurs/Start-uppers interested in the cultural field and NEETs interested in cultural entrepreneurship.

The consortium consists of 5 partners from 4 EU countries: Aarhus Universitet (Denmark), FVB – The Hive (Italy), IC GEOSS (Slovenia), Academy of Entrepreneurship (Greece) and Sineglossa (Italy). The partnership, led by Academy of Entrepreneurship, developed this report in the context of the objective SO1: Find the common definition of the figure of cultural entrepreneur at European level.

The purpose of the report includes the following elements:
- to inform about cultural sectors, relevant statistics and policies applied in member states of the consortium
- to disseminate interesting and representative case studies of cultural enterprises in these 4 countries
- to recognize these skills that are important for entrepreneurs in the cultural field and identify which ones are more related to the cultural dimension of doing business. Findings will serve as suggestions for the development of the training courses on cultural entrepreneurship (IO2)
- to draw a common definition of the profession of cultural entrepreneurship

The report consists of five parts: Introduction, Research Framework, Cultural sectors in Member states of the consortium and inspiring case studies, Recognition and analysis of important skills for cultural entrepreneurs and definition of the cultural entrepreneur and Conclusions. Introduction includes some general info about the RESONANT project and the purpose of the research. In chapter 2, the research framework chapter, the research design is displayed, including both the methodologies for literature review and case studies, as well as, the method and tools applied for the recognition of skills in cultural business sector. Chapter 3, contains

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[1] European commission, Supporting cultural and creative sectors, Cultural and Creative Industries (CCIs) and related ecosystems, retrieved on 26/06/20 at https://ec.europa.eu/culture/policy/cultural-creative-industries_en

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the literature review and cases studies from Denmark, Italy, Slovenia and Greece. Chapter 4 presents the results and explanation of the qualitative data analysis, as well as, displays the outcomes of the research, suggestions for the development of the training courses and the definition of the profession of the cultural entrepreneur, formed by the research findings. Finally, general conclusions are presented in chapter 5.

2. Research Framework

The study includes data on the main cultural business sectors in EU member states of the consortium and national case studies of cultural enterprises with specific characteristics, focuses on the recognition of important skills for cultural entrepreneurs, distinguishing those who are more related to the cultural aspect of their occupation and draws a common definition for the profession of cultural entrepreneurs. As stated in the application form: "The aim of the research will be to reach a common understanding on cultural entrepreneurship and to define the specific professional figure's skills, through the case studies' analysis".

The table below displays the data collected for developing this report and the tools created to conduct the research and the analysis of data, as agreed by the partnership. The research is done using qualitative instruments.

INFO TO COLLECT	MEANS TO COLLECT THEM	TOOLS APPLIED
Analysis of literature and national case studies on cultural enterprises which have particular impact in Member state	• Desktop research on existing literature • Case studies (at least 3 case studies per partner)	• Template for literature analysis • Template for case studies description
Data on cultural and entrepreneurial skills	• Semi structured interviews with cultural entrepreneurs (at least 2 per partner) • Semi structured interviews with VET trainers (at least 2 per partner)	• Template for interviews with entrepreneurs • Template for interviews with VET trainers
Recognition of skills more related to: • Cultural dimension • Entrepreneurship	Analysis of: • Interviews • Case studies	Thematic analysis Recognised frames for skills

2.1 Literature analysis and case studies

Firstly, the partnership outlines the main cultural business sectors that have more impact in the member states of the consortium, namely Denmark, Italy, Slovenia and Greece. Secondly, the partners analysed some case studies concerning virtuous cultural enterprises existing among EU states.

The research of case studies focuses on profiles of enterprises that contain the following elements:

- company characteristics: micro and small enterprises, self-supporting, innovative

- artistic expression characteristics: creativity, interpretation of local tradition and history

For the analysis of literature and national case studies on cultural enterprises which have particular impact in each Member state, two templates have been developed: one for literature analysis and one for case studies description (available in Appendix).

2.2 Identification of important skills for cultural entrepreneurs

The main data for the recognition of important skills for cultural entrepreneurs were retrieved by semi-structured interviews with cultural entrepreneurs and VET trainers on entrepreneurial subjects. Findings were supported via the case studies identified in the member states of the consortium.

Semi-structured interviews with cultural entrepreneurs and VET trainers were conducted to recognise important skills for a cultural entrepreneur. This type of interview is commonly used in flexible designs, as a sole method or in combination with others. Semi structure interviews offer a considerable degree of freedom in the sequencing of questions, in their wording and in the amount of time and attention given to different topics (Robson, 2002)[2].

The interview questions for cultural entrepreneurs include personal details of the interviewee (name & business), general characteristics of their business (starting year, product/service), information about their team structure, as well as, elements related to skills acquired or pre-existed when starting, what do they love in their job, what kind of challenges do they face in their operations and how do they handle them. Project partners collected 15 interviews with cultural entrepreneurs in total.

The interview questions for VET trainers include personal details of the interviewee (name, occupation, years of experience) and a set of questions about the needs of cultural entrepreneurs for skills development in order to be successful. The consortium collected 8 interviews with VET trainers in total.

For the analysis of data, the methodology used is the thematic analysis. Thematic analysis (TA) is a method for identifying and interpreting patterns of meaning across qualitative data. Researchers conducting thematic analysis look for recognisable reoccurring topics, ideas, or patterns (themes) occurring within the data that

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[2] Robson, C. (2002). Real world research. 2nd edition. Malden, MA: Blackwell Publishers.

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provide insight into communication. The aim of thematic analysis is to create a comprehensive and systematic record of the coding and themes that are raised in interviews.

For our research, we first read the transcripts of the interviews and created the appropriate initial coding framework. Coding with similar content are then compiled into themes with a wider range. Starting from the findings of interviews, a grid of skills for cultural entrepreneurs was developed, using as frame of reference the following sources to focus on the skills:

- EntreComp, the Entrepreneurship Competence Framework[3]
- ESCO, European Skills/Competences, qualifications and Occupations[4]
- Google's Project Oxygen[5]

Based on the emerged data as explained above, 4 areas of soft skills and one area of hard skills were identified, which are fully developed in chapter 4.

3. Cultural sectors in Member states of the Consortium and inspiring case studies

3.1 Denmark

3.1.1 Relevant statistical data and cultural sectors in Denmark

Creative industries make up a significant share of the Danish economy, employing more than 85,000 people in service as well as manufacturing, and had revenue of about DKK 200 billion in 2010. The creative industries thus represent 6-7 per cent of total revenue and employment in Danish business and industry. This trend has been particularly strong in parts of the fashion & clothing sector, where productivity is also higher than the average for Danish businesses and industry as a whole. In addition, the creative industries contribute to innovation and growth in the rest of the business sector. In increasingly intense international competition, businesses are increasing their use of creative competencies to develop, design and market their products and services. For example, Danish businesses use designers to develop aesthetic and user-friendly solutions which differentiate them from competing businesses and which customers are willing to pay a higher price for, while advertising agencies and developers of digital content supply communication and marketing solutions to businesses.

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[3] https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework
[4] https://ec.europa.eu/esco/portal/skill?resetLanguage=true&newLanguage=en&skillFilterIndex=0
[5] https://rework.withgoogle.com/blog/the-evolution-of-project-oxygen/

The creative industries in Denmark span a wide range of areas, comprising a total of 11 sectors: architecture, books & press, design, film & video, digital content production & computers, arts & crafts, music, fashion & clothing, furniture & interior design, radio & TV and advertising19. The sectors vary greatly and include manufacturing companies, knowledge service companies and companies that create artistic content. Denmark's creative industries are strong.

Danish design and architecture is world renowned, and in recent years the Danish fashion & clothing sector has seen significantly increasing revenue and internationalisation. Furthermore, Danish films and TV programmes have won numerous international awards, which has helped attract tourists and talent to the country, as well as, strengthening Denmark's international brand as a creative nation. Internationally, the creative industries have seen strong growth in the past decade, reflecting factors such as increased global prosperity and new information and communication technologies. This trend is expected to continue in future years, keeping pace with the growing middle class in the emerging economies. This is a potential source of increased growth for the creative industries, resulting especially from greater demand for lifestyle and design products. One example is the increasing Danish export of fur to the Asian market. Furthermore, the spread of smartphones, tablets and PCs etc. is expected to increase the demand for computer games, learning games, apps and other creative digital content. At the same time, there is increasing focus in Denmark and the rest of the world on how creative industries, such as architecture and design, can contribute to the green transition, e.g. by developing environmentally and climate friendly buildings and urban environments or through products and packaging that are produced from biodegradable or recyclable materials. The vast majority of a product's environmental footprint is defined during the early design phase, and many environmental issues can therefore be solved by focusing early in the product development process on reducing the environmental impact. Finally, green transition and sustainable production are also gaining ground in the fashion & clothing industry, which is currently one of the most polluting industries in the world.

According to the online publication Culture statistics — 2019 edition from Eurostat, the statistics gathered for Denmark include:

- Cultural employment: 4,2% (EU-28: 3,8%)
- Share of women in cultural employment: ~50% females
- Share of young people aged 15-29 years in cultural employment: ~23%
- Cultural employment, by level of educational attainment:
  - 55% - Tertiary education
  - 32% - Upper-secondary and post-secondary non-tertiary education
  - 11% - Low secondary or less
- Share of people with a tertiary level of educational attainment in cultural employment: ~56%
- Share of the self-employed in cultural employment: ~18% (EU-28: ~32%)
- Share of people working on a full-time basis in cultural employment: ~69%
- Share of the self-employed among creative and performing artists, authors, journalists, linguists: ~29%

Vision for the future

Denmark has a visionary perspective concerning the cultural policy, aiming to develop Denmark as a creative region of Europe, which can compete on the global market for the arts, the culture and the creativity. The Danish report[6] on "How could creative industries foster innovation in tourism in the northern dimension area?" explains that "*a cultural output capable of competing with global entertainment groups is essential if our society is to preserve and develop its values and narratives in the new global media reality. Danes must have an alternative to Disney and American soaps*". The Danish cultural policy, is focusing on quality and is structured around the following pillars:

- Developing framework conditions for the Danish cultural and entertainment industry, so that it can offer an alternative to the global entertainment industry;
- Helping to create a new form of cooperation between commercial concerns, on the one hand, and the arts, on the other, with respect to marketing, design, product development, organization changes, management and employee development. Danish companies must be afforded better conditions to benefit from the creative potential Denmark possesses;
- Strengthening the ability of Danish companies to compete in the experience economy by employing values and artistic competence specific to Denmark to bolster competitiveness.

According to the same report, the presence of a free and independent arts community is absolutely vital for society. Closer interaction between cultural and business policy must in no way lead to a reduction in public sector subsidies to independent cultural activities, or to the commercialization of art's free space. Closer interaction between the arts and business will never act as an alternative to free artistic expression. Similarly, an integrated cultural and business policy will be a supplement to overall industrial policy. Industrial policy concerns itself with much more than cultural values and creativity.

The vision of the Danish Government focuses on a new dynamic between arts and the commercial sector, which forms the "Denmark's Creative Potential", an idea catalogue setting out initiatives aimed at improving the commercial framework conditions of the cultural industry, dismantling the solid barriers preventing interaction between the arts and business, and building a bridge between the two sectors. The ideas catalogue[7] contains 13 proposed initiatives outlined briefly below:

1. Venture capital for the film and media industries
2. Examining regional film funds
3. Music-producer training courses
4. Improved correlation between artistic disciplines and business studies
5. Innovation milieus for cultural entrepreneurs
6. Dialogue with the cultural sector on export drives
7. Export credits for Danish film
8. A national event fund
9. artnet.dk Visual arts portal

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[6] Terry Sandell, Lila Skarveli, "Mapping exercise: How could creative industries foster innovation in tourism in the Northern Dimension area? - Country report – Denmark", 2017

[7] Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 17th edition", 2016

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10. European framework provisions for content production for new media
11. R&D in the correlation between the arts and industry
12. Cultural contracts. Partnership between the arts and business and industry
13. Contact network between leaders of industry and the arts

Although the high degree of public funding of the cultural sector is a characteristic paradigm of the Nordic cultural architect model, the present government has given high priority to improve the ticket-income of the institutions and to stimulate private investment and funding of cultural life. Therefore, the intention is to transform the Danish cultural model into a facilitator model. This transformation of cultural policy in the direction of a facilitator model has been a general trend in most European countries in recent years. However, in some respects, the Danish architect model continues to stand apart from other architect models in Europe: it is to a high degree a decentralized model. In 2006, approximately 2/3 of the public sector spending activities in arts and culture were financed by the municipalities. The decentralized financing and implementation of the local cultural institutions, such as local heritage museums, local theatres etc., is being improved according to the decentralization and recentralization process of the new local governmental reform, although local cultural activities such as museums and libraries still have to be in accordance with laws decided by the government; and there is great emphasis on the egalitarian dimension in cultural policy that means equal access for all citizens to cultural goods regardless of income and settlement. The citizens' equal access to participation has been emphasized as a main objective in all the governmental reports on culture from 1961–2012. Today, Denmark has a high proportion of people aged 15 years and older who have been to theatres, museums, art exhibitions, libraries, cinemas, concerts, galleries, historic sites and who access the Internet, e.g. approximately 70% of the population, over 15 years of age, had been at least once to a public library during the previous year.

Denmark as a power-house for creative industries, focusing on sustainable solutions and new digital opportunities

- Initiatives for creative digital companies
- Better access to financing and focus on business development
- The Brewery Site Project as a beacon for urban development, architecture and design
- New design partnerships
- Faster market maturation

Focus areas in plan for growth in the creative industries design:

- Improve business skills and access to financing
- Speed up market maturation of new creative products and design solutions
- Promote growth in the creative industries with good educational programmes and strong research
- Denmark as an international growth centre for architecture, fashion and design

Finally, a number of the leading Danish manufacturing companies are leading the way in the use of design and user-driven innovation as part of the development and differentiation of their products. With this growth plan, the government, in cooperation with businesses and organizations within the creative industries, aims to develop the Danish positions of strength and, especially, boost growth and employment in the areas where

global demand is opening up new opportunities for Danish businesses. The government's plan for growth in creative industries / design has been drawn up on the basis of recommendations made by the Growth Team for Creative Industries / Design and with contributions from a wide circle of stakeholders from the creative industries. Vision for growth plan and selected initiatives:

- Good educational programmes and strong research
- World Design Capital 2016/2018 21
- Green transition and new sustainable materials

3.1.2 Case studies

Denmark is a country that supports actively the CCI sector. Some interesting cases of Danish cultural events and enterprises are displayed below.

- **The lighting festival of Frederikshavn**

The festival was initiated in 2004 in the provincial city of Frederikshavn (North Denmark) to confront a local economic crisis and has enjoyed support from a broad range of stakeholders. It started as a cultural project with initial scepticism among the local lighting firms; however, later they realised that supporting the festival was beneficial to them. The concept of temporary geographical proximity is applied to assess the festival's importance in escaping from the city's economic lock-in. Empirically, the article is based on interviews with a wide range of actors across the organizing network.

The Lighting Festival has strengthened local socio-economic networks, extended business networks through temporary geographical proximity, promoted local products and services and improved technical education. These changes can be seen as enhancing entrepreneurial dynamics and local economic development potential. Furthermore, there are two other positive aspects that resulted from the project, namely, improved quality of place and city branding.

- **Identity and cultural tourism in Ærø**

Ronström's tradition/heritage dichotomy is used to explore issues of cultural inheritance in the Danish island of Ærø. The 2006 publication of Carsten Jensen's best-selling historical novel "We, the Drowned" turned the Baltic Sea village of Marstal into Denmark's best-known maritime community. Locally, however, there had long been a tradition of Marstallers contrasting their community's seafaring past to the reputedly agrarian identity of the island's other main village, the former market town of Ærøskøbing.

Tensions between tradition and heritage are widespread, and one need not adopt Ronström's terminology in order to discuss them. It should also be recognised that tradition is by no means inherently superior to heritage; the two simply represent different processes of recreating the past and, to an extent, take place on different levels of the local, national, and global communities. There is an understandable tendency in heritage scholarship to champion local interests over broader ones. Even disregarding the fact that heritage

holds the potential to be exploited for income for the local community, it is possible to ask whether, to use the Ærø example, Danes in general might not possess just as much a right to cultural inheritance localised in Marstal as do the Marstallers themselves. All cultural inheritance is intangible and represents an interpretation of the past. The one is not more 'authentic' than the other.

- **The Tales of Limfjorden**

The Tales of Limfjorden (TL) includes a number of different actors tell 34 different stories each week throughout the main tourist season. The individual stories all relate to local characteristics in the particular destination but within the overall product frame which intends to tie the area around the Limfjorden together. On the basis of analyses of stakeholder relations, the storytelling process and its outcomes, it has been demonstrated that TL holds the potential of destination development as it includes a number of skilful storytellers highly engaged in the individual stories that they deliver.

- **Moesgaard Viking Moot**

The Viking Moot at Moesgård Beach is an annual cultural event arranged by the Moesgaard Museum of Archaeology and representatives from the Vikings, which takes place on the last weekend in July and includes combating warriors and fierce horsemen, who show their skills. The warriors' cross swords in formidable battles, incited by a cheering crowd. Horsemen on Icelandic horses ride in procession, and the most daring plunge into wild rides. Visitors can try their skills at different activities. Archery is especially popular, and here children and adults compete for the best result. However, there are activities for every taste, and all age groups can take part. Moesgaard Viking Moot is the world's oldest Viking market.

It started as small courses in Viking handwork in the 1970'ies. Year by year the smiths and hand workers attracted attention and more and more people made a picnic out it and came from Aarhus to watch them. The first real public market took place in 1977. So, the market will celebrate its 40th anniversary in 2017 - in the year of Aarhus being European Capital of Culture.

- **Tattoodo**

Tattoodo is the world's premiere destination for tattoo culture and lifestyle and the Global Booking Platform for reputable shops. Co-founded by renowned artist and media personality Ami James, and supported by some of the most respected names in the industry, it is our mission to collect and share our appreciation for tattoo art. From curated galleries of inspiration, to educational articles on the craft, and artist recommendations – Tattoodo facilitates the first steps in a users tattoo journey by providing the most important information in one place.

- **Claus Reiss - the Danish Bagpipe Comedian**

Claus Reiss is an artist who combines bagpipe blowing with comedian acting. He is playing the bagpipe since 1997 and he is the only bagpipe comedian in Europe. Each of Claus' performances are never the same because he uses his Danish charm to interact with the audience in the most funny and unpretentious way.

He lives in Copenhagen and performs all over the world, working as a bagpipe comedian for a living since 2007 with ~150 performances every year.

3.2 Italy

3.2.1 Relevant statistical data and cultural sectors in Italy

Culture and creativity build an economy based on the identity of communities and territories, in the respect of the environment and by incorporating beauty, known as Soft Economy. The Italian Cultural and Creative macro-sector can be divided into two sectors, Creative Driven (composed of all those companies whose activities are related to the cultural and creative sector or whose activities receive benefits from the application of principles based on creativity) and Core Culture, itself divided into three subgroups, defined on the basis of their relation to creativity and culture:

- Core Arts (Visual Arts, Performing Arts, Heritage): the industries belonging to this subgroup are those most intrinsically linked to artistic expressiveness and in them the ratio between cultural and creative aspects is equal, moreover the products of these industries are characterized by a strong symbolic component;
- Cultural Industries (Films and Video, Radio and Television, Videogames, Music, Publishing): the industries considered in this subgroup (as can be seen from the name) have a greater link with the cultural component of the sector. The products of these industries (and the industries themselves) have the peculiarity of being constantly changing, contaminating and being contaminated by the social, cultural, territorial and economic aspects of their territories of origin and becoming an expression of the same;
- Creative Industries and Activities (Design, Architecture, Advertising): the industries of this subgroup maintain the peculiarity linked to the contamination between society and industry, but what is most evident is the intent of the product to be more an influencing agent than to be influenced, in how true it is that these industries are also expressions of the society from which they originate, they also have the peculiar tendency to direct it and stimulate it towards new growth paths.

In addition, in January 2016 a phenomenon developed in Italy that, even if not strictly coincidental with Core or Creative-driven activities, helped the taking of culture's central role in the corporate sector: Italy has been, in fact, the second country in the world – after the USA – to introduce Benefit Corporations as a type of holding for profit. The purpose of the about 230 companies enrolled in the "Register of Italian Benefit Companies" is to integrate the development and enhancement of culture into the aims of an enterprise: culture becomes the center of a company's interest, which has the task of increasing share capital by generating long-term value, considering not only the shareholders' financial interests but also the environmental and social impact of their activities.

The sector of the cultural and creative industries represents 6.1 of national GDP in 2018, with a production value of almost 96 billion euros (this production was possible through the occupation of 1.55 million of individuals), creating a cultural chain, in the broad sense, of EUR 265.4 billion (bringing an added value of 169.6 billion Euros). The companies that form the Italian Cultural and Creative Productive System were

416.080 in 2018 (of which 291,025 are part of the Core Culture), representing 6.8% of the total number of companies registered on the Italian territory and bringing a growth of 0.2% of them compared to those in 2017. However, compared to 2017, 2018 was also characterised by downward trends in the sectors of Cinema, Radio and Television (-2.6%), Music (-1.2%) and Publishing (-1.4%).

As for the distribution of the number of companies in the various subsectors, the leader is the Publishing sector with its 92,698 companies, closely followed by Architecture and Design (85,085), Advertising (44,447), Videogames and Software (35,145), Cinema, Radio and Television (14,556) and Performing Arts (13,169). In the last places were Music (4,754) and Heritage (1,171).

With regards to the employment, the general trends (which recorded a growth compared to the previous year) and individual trends in the various sectors maintain a trend similar to that of added value. In this case too, the sector that recorded the greatest increase in employment turned out to be that of Videogames and Software (+ 7.5%), while the sectors affected in a negative way and which therefore recorded a decrease employment are Cinema, Radio and Television (-3.3%), Music (-2%) and Publishing (-2.2%). Here some data about the distribution of employment by age group in the cultural and creative sector are displayed:

- The age group 25–34 consists 20.0% of total employees in the CCI sector
- The highest percentage of employed people is in the age group 35 – 44, with a value of 29.3%
- The age groups 45 - 54 represents 28.9% of employment
- People under 25 and those over 65 are the least employed.

Male individuals are the most employed in the sector representing 60.9% of employment and 92.5% of the employed are of Italian citizenship. Youth enterprises (conducted or predominantly run by people under 35) account for 7.6% of the Cultural and Creative Productive System, whereas women's enterprises (conducted or predominantly run by women) are the most important category in the System, with a segment of 18.0%. In particular, we can see how in 2018 the prevalence of youth, female and foreign entrepreneur falls on female enterprises on the Italian territory - in fact the percentage of presence on the territory are all considerably higher for female enterprises, with the exception of the entrepreneurship in the Videogames and Software sector, where even if very little the prevalence is registered by the youth enterprises.

In addition, interesting data emerge from the comparison between 2011 data and 2018, regarding the percentage of employment in the Cultural and Creative sector based on qualifications of individuals. Up to Diploma or Post-Diploma education levels, there is a decrease in the number of employed, where the lowest percentage is recorded by the level of lower-middle education, with a loss of 5.8 percentage points. On the other hand, a growth is found in the employment of individuals who have reached tertiary education, with an average increase of 9.9 percentage points, and the greatest response in individuals with a three-year degree (increase of 6 percentage points).

Finally, regarding added value and employment, we can see that the distribution at regional level is extremely diversified. As far as added value is concerned, Lombardy contributes with slightly more than 25 billion Euros and Lazio with approximately 15.5 billion Euros, standing out from other Italian regions. Furthermore, regarding employment, these two are leading the way, with Lombardy having almost 365 thousand employees and Lazio having 212 thousand people employed. All the other regions record significantly lower

values for both attributes. The causes of these disparities are to be found mainly in the presence of two important cultural hubs in these two regions - the metropolitan areas of Milan and Rome.

3.2.2 Case studies

The following case studies have been taken into consideration and analysed as they are interesting to understand the impact that the cultural and creative enterprise has on the Italian social, economic and environmental fabric, a contribution by both Italian partners.

- **BAG – Beyond Architecture Group**

Beyond Architecture Group is a design studio founded in 2009 by Paolo Robazza. Based in Rome, it is active in the field of sustainable architecture. Using local and natural materials, BAG experiments with innovative technologies, incorporates traditional techniques and develops design solutions that allow high energy savings and well-being in the home. Within its construction sites, BAG organizes international workshops through which it is possible to participate directly in the construction works. The building site is thus transformed from a private space to a moment of sharing, research, learning and openness to experimental architecture.

Main objective of the organization is to innovate architectural design with the introduction and use of always new sustainable materials, which is in itself an innovative practice. Constant research and creativity are thus fundamental and essential assets for the development and implementation of BAG's activities. As a secondary driver for innovation, the organisation of workshops in which everyone interested in sustainable architecture can participate, acts as a contamination method among the architect and its public/customers, which grants to the architect the possibility to have always new (and possibly out of the box) inspiration, and to the public to understand better its craft.

Researching innovative and sustainable materials and designs for architectural design and construction is already a creation of impact on local culture and heritage. Developing projects that are environmentally and landscape sustainable is the best way to respect and enhance heritage, be it cultural, environmental or historical. BAG in its activities not only seeks creativity and cultural contamination but adds scientific research to the mix in the field of innovative materials and techniques. The effect it achieves in this way is cross-contamination on several levels, which also allows innovation and contemporary development of all three components.

- **MATITEGIOVANOTTE®**

Matitegiovanotte® is the design and communication studio founded in Forlì in 1986 by Giovanni Pizzigati and Barbara Longiardi, two young designers. The reason behind the name is simple: the love for the pencil, the tool used for their work, and the link with their territory, Romagna, which uses the term "giovanotto" to indicate the boys and girls who are entering the adults world.

In its 30 years of activity Matitegiovanotte® has appeared in many design and communication international publications. They have received a dozen awards (the first, international one in Amsterdam in 1992 for a NonProfit campaign) and they have entered as many short-lists. The "pencils" have grown and many creatives

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from Italy and abroad have been "pencils" for them in Forlì, contributing to their growth and training. Today the Forlì studio deals with online and offline marketing and strategy, communication, web and events for businesses, institutions and non-profit organizations.

The industry at the core of the organisation is innovative itself. Dealing with advertising and marketing pushes continuously towards innovation and research as to optimize the craft. Moreover Matitegiovanotte® working with different visual communication media receives an even greater stimulus. Matitegiovanotte®'s mission is to help develop other organizations marketing capacity and identity through the production of personalised media content. This activity creates an impact not only on culture and heritage (for example producing advertising campaigns for museums or historical landmarks) but also helps solidify the image of Italian industries at a worldwide level.

- **RADIO INCREDIBILE**

The social promotion association "Radio Incredibile" is a multimedia platform for music and life sharing that uses radio, social media and web tools as educational means for a wide range of different activities. The main activities of the association are: cultural expression of the territory, Media education and Social inclusion. Radio Incredibile is the Marche contact person of MEI, the Italian association for media education.

Through the practice of radio and laboratory sharing, Radio Incredibile has experimented with new educational frontiers in the creation of social inclusion activities for groups of citizens on the margins of ordinary life: prisoners, patients suffering from psychiatric diseases, elderly in nursing homes, children with problematic or difficult past, patients with sensory deprivation of any kind, people in rehabilitation. These users, so different and unique, had the possibility of free expression and creativity and found their voice, teaching radio operators that the radio is a "work-in-progress" tool that teaches people to communicate critically. Therefore, once the method was developed and the contents grounded, Radio Incredibile also found its way into schools of all levels, prompting young people to dialogue and connecting different types of art, artistic products and artists.

The impact of the Radio Incredibile Activity on the realities of the Marche Region has already emerged during the first 10 years of activity. Radio Incredibile was found to be a key hub for all third sector companies, cooperatives, media, Social Media Communication companies, educational companies and professional private citizens. Through wide-ranging initiatives and marathons of radio interviews, Radio Incredibile has developed a fertile ground that has actively put all these realities in dialogue, also allowing all citizens of the Marche region to develop greater awareness of their professional excellence and strength and beauty of local resources. The activity of the next few years has been set up to open up in even more detailed and technical ways to educational realities and to go well beyond regional borders.

Radio Incredibile's Network has grown exponentially in the last ten years, reaching a great number of users, third sector companies and training centers throughout the Marche Region. Starting from the Province of Ascoli Piceno, in which it connects with the large family of the "BOTTEGA DEL TERZO SETTORE" and the CARISAP FOUNDATION, it actively communicates with companies and social realities of all provinces, with particular attention to social service cooperatives, schools of all levels and university centers. Finally, Incredible Radio is supported by the link with local newspapers, independent radio stations of the Marche region, and with personalities and contacts of the RAI regional service.

- **HER - Human Ecosystems Relazioni**

HER, is a research and service center founded by Salvatore Iaconesi and Oriana Persico in 2016. It deals with transforming buildings, cities, territories, organizations and communities into big data generators, using Data and Computation (Complex Algorithms, Artificial Intelligence, Networks, Ecosystems) to create Cultural Acceleration processes through Arts and Design. The company's main activity is the development, production and marketing of an innovative software platform, based on innovative methodologies and technologies for data collection, analysis and representation, and intended for a service of listening and monitoring of digital information, for the creation of repositories and visualizations to be used in the study of social and cultural phenomena of a socio-demographic nature. HER: She Loves Data is a network of individuals, organizations, institutions and enterprises. It operates with the logic of the event: exhibits, festivals, meetings, lectures, visits, editorial initiatives, communication actions and cultural imagination processes in which the artists will connect Arts & Data to promote new visions and opportunities.

Salvatore Iaconesi e Oriana Persico have coined the neologism "Datapoiesis" that indicates precisely this: data and computation abandon the exclusive domain of technology and embrace that of sensitivity, meaning, relationship, culture, helping to define the border (existential, political, economic) traced by data to make it visible. In the Datapoiesis, art is a strategy: in a world where data and computation also intervene in physical dimensions and relationships, art can open up new opportunities for sensitivity. Datapoiesis shows a way to allow anyone, through the physical experience of objects connected to data - mobile, gadgets, wearable devices - an access to the interpretation of the data themselves, encouraging a construction of publicly shared sense. Data and technological innovation are pervasive phenomena, and as such cannot be closed or treated as a technical fact managed only by specialists.

Its innovative aspect is to deal with data not as a technical/technological entity, but as a cultural phenomenon: it transforms objects, buildings, territories and communities into big data generators. Data are constantly extracted from our environment, processed and calculated. And the results of this processing used to make decisions, customize services and interfaces, classify humans, objects and places, orient the ways in which things happen. This process is not always transparent or accessible. Most of the time, in fact, we cannot know what data we generate and how; we do not know how they are used and by whom. That is why HER studies relational ecosystems, flows of knowledge, information, communication and interaction: to enable citizens, professionals, companies, organizations and institutions to build strategies, actions and participatory initiatives. HER wants to make everyone "viewer" and not only "user", fully aware of the sphere of culture and rights in which the pervasive phenomenon of data and technology enters.

In addition to the development of artistic projects, HER also deals with training. An example is the Datapoiesis International Fall School, open to 25 young people (students, researchers, designers, artists, professionals) from different backgrounds and disciplines, completely free and in English. For 5 days participants worked as the team of the future datapoietic startup: a performative experience of research and production during which the team could imagine the form, the organization, communication and prototypes of a first line of design objects and services inspired by " Obiettivo", the first Datapoietic object created by Salvatore Iaconesi and Oriana Persico. "Obiettivo" was acquired by the Farnesina Collection of Contemporary Art and is located at the Ministry of Foreign Affairs and International Cooperation. Sign that one of the main political and cultural institutions of Italy has recognized the innovative value of Datapoiesis: the ability of an object of art

to stimulate processes of cooperation and awareness on large global issues, to highlight the value of art as cultural diplomacy.

- **Viadellafucina16**

Viadellafucina16 is a project of Kaninchenhaus org., founded by Brice Coniglio in 2016. It's an international artist-in-residency programme that occurs within a majestic 19th-century building, in a state of decline, in the heart of the Turin's district Porta Palazzo, in the city centre. Through an international open call, artists are invited to realize their artwork in the common areas of the building, with the purpose of promoting its regeneration and activating a dialogue among the tenants. The winning projects are selected by the inhabitants themselves with the support of the scientific committee of curators and insiders, on the basis of the artists' ability to engage the community in the design and production of the artworks, to interpret the community's desires and to activate new forms of sociality through a process of co-creation and collective care. Viadelladellafucina16 hosts works and performances by young artists, as well as, contributions by important masters such as Michelangelo Pistoletto or Giorgio Griffa.

Viadellafucina16 is a project of active citizenship, through which new forms of governance are imagined. In addition to hosting the artist's residences and realizing works and performances in the common areas of the building (such as the meeting room, the bookshop – cafeteria and a collective studio facing the shared garden, where workshops with international artists and talks are organized), other activities are planned in some private spaces in the condominium. In 2019, Kaninchen-Haus and Viadellafucina16 started to work with the aim to making the project replicable in new buildings and cities. The objective is not simple, because the condominium-type in which this experiment lends itself to being replicated has no economic resources. However, the resources available are always few compared to the commitment required and most of the work of the members of the association is offered on a voluntary basis. The staff wants to achieve the sustainability of the project by transforming their skills into services: for example, launching Capolavoro, a service agency for the world of contemporary art.

Viadellafucina16 is the world's first Condominium-Museum. Its innovative element is to shift the representativeness of the work of art from the single to a collective. Through this project was born a real place of art, alive, which has already shown its social function. The artist uses the common spaces of a condominium to cultivate and give light to his work. In return the condominium renounces its status of private space to transform itself into a museum, open its doors to the citizens and ennobles itself. The condominium-museum has become an extraordinary factory of cultural production and innovation, point of intersection between public and private, symbolic place through which the community represents itself. Artistic practice becomes a factor of aesthetic, social and cultural regeneration. Today, there is a stable nucleus of inhabitants able to collaborate on all aspects of the management of a collective good. Artistic residences and numerous public events have transformed the building into a hub of social innovation and cultural production, with unexpected political implications. Now during the assemblies, they no longer only talk about the ordinary management of the building, but of installations and beauty, they discuss an artist's curriculum and create a condominium's curating.

- **KILOWATT**

Kilowatt is a cooperative founded in 2012, that currently employs 9 people. It's formed by different professionals who work in social innovation, circular economy, communication and urban regeneration; they adopted a hybrid governance model, pursuing a social mission by carrying out commercial activities. Kilowatt is a modular project with the goal of creating new job opportunities, new professional collaborations and social relations and new inclusive welfare and socializing spaces.

Kilowatt develops projects in three main areas: consulting, communication and education. K2 plans communication projects ranging from brand strategy to video production while, in the educational field, Kilowatt designs and implements new educational and welfare models that respond to new needs in an inclusive way. Consulting includes training, project planning, urban regeneration and design. Kilowatt provides concrete facilitation support to those who want to create new business, to those who have innovative ideas and to freelance parents. All these relations unfold and strengthen in one single place dedicated to cultural confrontation and contamination between innovators, citizens, businesses, the third sector and the public administration. Another activity is Vetro, dining area, with a strong focus on sustainability and environmental impact: from the choice to use only vegetable raw materials, organic, working with small local producers, to the elimination of plastic and the limitation of waste. The culture of healthy food thus becomes a tool to generate change.

Kilowatt is located in the heart of the Giardini Margherita, the main park of the city, and, in addition to coworking and educational service Kw Baby, organizes the summer festival Kw Summer and hosts the gARTen community that manages the garden and the event space inside the "Lion Cage". From 2014 to 2019, 341.000 euros were invested in the cultural offer of Kwsummer, a four-month program of free events open to the whole city. During the festival different formats are presented, to intercept various tastes and targets: cinema, music, design, events for families, art installations and two thematic festivals. In the past years, a space dedicated to quality listening was inaugurated, the "Serra Sonora", which, thanks to the quality and technology of d&b audiotechnik, becomes a landmark for quality acoustic experiences.

Its innovative aspect is the organisational structure, which is born from the aggregation of professional skills and experiences, creating a bossless company, where self-management takes the place of the pyramidal organizational structures. The hybridization between public and private, profit and non-profit, is the basis of an entrepreneurial model with a strong social vocation that guarantees the creation of value in a participatory way and a redistribution of the same towards the community. It is an experiment to find new models that can respond to social needs and be sustainable on the market.

An abandoned public space has been regenerated to give it back to the city, filling it with projects and activities, united by a vision of sustainability and collaboration: the gardens' Greenhouses today are a place of socialization with free access returned to the city after years, a constant garrison to support the local community. Kilowatt adopts community engagement as a mean to develop successful urban regeneration, business and social innovation projects. Kilowatt has become a welcoming reference point for tourists and new city users, telling and making live the inclusive, innovative and constantly experimenting face of Bologna, so as to be included among the top locations in Bologna on the Lonely Planet guide. From their 2014/2019 impact report, it appears that 80% of visitors today recognise the greenhouses as a place attentive to

sustainability, to fill people's time with quality, focusing on relationships, culture, sustainability, food and social contamination, always keeping high quality standards, but accessible.

With regard to companies, Kilowatt has helped to spread an ecosystem entrepreneurial culture based on widespread leadership, which focuses on soft skills, collaboration and generating impact starting from sustainability, innovation and creativity. In five years of activity, 204 companies have chosen the services of KWConsulting and K2 and, of the 87 entrepreneurial ideas that have participated in the incubation paths, 11 have actually turned into an enterprise. For artists, creatives and cultural organizations, Kilowatt has become a point of reference, a platform of visibility that has helped create opportunities for work and expression.

- **BETWYLL**

Betwyll is an innovative start-up created in 2014 from the experience of TwLetteratura, a method for social reading designed by Paolo Costa, Edoardo Montenegro and Pierluigi Vaccaneo. The company deals with the development, production and marketing of innovative hi-tech products and services - among them, the social reading platform Betwyll. After the development of TwLetteratura, the app repeats the same experience in a vertical and intimate way, a real social network of reading. On Betwyll they use an innovative method to promote cultural contents through the potential of social networks. With Betwyll, a community chooses a text to read and comment on through short messages, following a shared reading calendar. Betwyll becomes a safe space for learning and sharing, in open or private groups, such as a class or a team.

The Betwyll app can be used in schools of all grades in support of traditional didactics. The method on which it is based encourages deep reading, creativity, synthesis and critical thinking. The discussion on cultural contents promotes a mature and informed use of social networks, whereas the safe environment where the social reading games take place fosters dialogue, empathy and collaboration. In Europe, they are used for pilots in Wales (promotion of bilingualism), Sweden and Finland. Betwyll can be used in universities too, as a support to traditional didactics and as a space for collaborative learning. Within Betwyll, it is in fact possible to create ad hoc virtual classrooms where students of the same course can interact among them and with the professor, in a private space built to address specific needs and objectives. To date, Betwyll has been used in different universities, such as Edinburgh (Scotland), Ghent (Belgium), Harvard (USA), New York (USA) and Toronto (Canada). It was also subject of researches by the universities of Cardiff (Wales) and Pavia (Italy). The app can be used within companies and organizations in support of change management, community management and team building processes, as well as, an intranet working space for project groups and teams.

The pedagogical quality of the method used on Betwyll was certified by Education Alliance Finland, the main certifier of EdTech solutions in the world. The method was also included among the 15 good practices promoting reading in the digital environment by the European Commission and among the tools of the national Digital Civic Education curriculum by the Italian Ministry of Education. They managed to generate a paradigm and a case history of international value, as the first and only Italian start-up to enter Xedu Helsinki, the main EdTech accelerator in Europe. As Edoardo Montenegro stated: "If people read, they think. If they think, they ask questions. If you are asking questions, they understand reality". The app helps students and citizens of all ages to read more, better and having fun. Betwyll and the method it uses have been adopted by more than 30.000 students, 950 teachers and 600 schools all over Italy. The will now is to make the project economically sustainable, to offer the model in those countries and in those contexts where it cannot be.

- **PLAY WITH FOOD**

Play with Food is a multidisciplinary artistic platform born in 2010 from the idea of Davide Barbato, currently having 10 employees. The festival was born with the idea of creating a widespread and inclusive artistic event and aims to collect and give space to the projects of performative artists and visual artists able to deal creatively with the theme of food. During 8 editions, the festival hosted and gave visibility to independent, innovative and courageous productions from all over the country, without neglecting the programming of artists and established titles.

Alongside the theatrical performances, the Underground Dinner was born in 2013, theatre dinners for small groups of spectators, programmed in secret places whose address is revealed only to participants, a few hours before the event. Through these dinners are investigated the interference between public space and private space, triggered by conviviality and food sharing. Another activity that is added to the festival is the Cinebreakfast, breakfasts during which are screened short Italian and foreign films selected by the National Center of Short Films. All the events are accompanied by convivial moments, which together with the shows are an integral part of the festival program. Since 2017, in addition to the festival, Play with Food expands its programming to the entire season, with a dense calendar of events organized on the city and national territory, in synergy with other cultural organizations, festivals and exhibitions.

It is the first festival of theatre and performing arts entirely dedicated to food on the national territory. Food and conviviality, characterising the Italian identity, become an instrument of activation and involvement of new audiences. With its widespread programming, not only in Turin but throughout the province, the festival generates a flow that not only has economic value, but also creates a cultural exchange and a sense of unity and belonging to the territory, with the enhancement of different locations. Every year, Play with Food announces a dramaturgy award, with a call addressed to young artists, to support them in the start of their career.

3.3 Slovenia

3.3.1 Relevant statistical data and cultural sectors in Slovenia

Cultural and creative sector (CCS) in the entire economy of Slovenia occupies 10.5% of all registered organizational units, and among economic entities it includes 8.4% of all active companies in the Slovenian economy. Seven percent of all employed, are employed in the creative economy.

In 2017, the entire CCS in Slovenia generated 2,7% revenue of the entire revenues in Slovenian economy. Companies operating in CCS contributed 3.5% to the total gross value added (GVA) in Slovenia. GVA per employee in CCS amounted to EUR 45,527 and was higher than the average of the economy (EUR 43,210). In 2017, the cultural and creative sector contributed 1.5% of all revenues of Slovenian companies generated by sales on foreign markets. One of the main characteristics of CCS companies is their small size: 97% of companies from CCS in Slovenia employ up to 9 employees, while 80% of companies employ only 1 person.

The structure by legal organisational forms shows that in Slovenia the field of CCS is dominated by sole proprietors and limited liability companies. A significant share is occupied by the self-employed in culture (12%). In addition, the share of sole proprietors in the CCS area is 56%, which is more than in the rest of the economy, where this share is 43%.

In 2017, the share of registered organizational units in individual branches of CCS was:

- Performing arts and artistic creation 26%
- Software and games 16%
- Books and print 15%
- Design and visual arts 10%
- Advertising 10%
- Architecture 9%
- Video and film 5%
- Cultural and artistic education 4%
- Archives, libraries and cultural heritage 3%
- Music 1%
- Radio and television 1%[8]

Regarding self-employment, there are several forms in Slovenia:
- classic freelancers (so-called s. p.),
- self-employed in culture, who do so by entering the self-employed register maintained by the Ministry of Culture, and
- freelance journalists who are also enrolled in a special register with the Ministry of Culture.

The cultural employment is tackling by the Law on the Implementation of the Public Interest in Culture (ZUJIK) and the Regulation on the self-employed in culture.

To improve the position of the creators, two working groups have also been set up, consisting of representatives of NGOs and the self-employed in culture, as well as representatives of the Ministry of Culture, a Working Group on Permanent Dialogue with NGOs in Culture, and a Working Group on Permanent Dialogue with the Self-Employed in Culture which prepare proposals for a new national cultural program and legislative changes. 73 specialized professions and 2 deficient professions in the field of culture are listed as attachment to the above mentioned legislation, such as director, poet, writer, singer, curator, conductor, librarian, actor, interpreter of cultural heritage, illustrator, graphic, sculptor, choreographer, industrial designer, conservator, proof-reader, designer of textiles and clothing, performer, choir director, producer etc.

According to Eurostat data on cultural employment for Slovenia in 2018, in total 46.500 or 4,7% persons were employed in culture, out of that 4,8% male and 4,7% female. Age groups were represented as follows: 15-29 5,0%, 30-39 5,0%, 40-49 4,7%, 50-59 4,4%, 60-64 4,2%, 65+ 4,9%. Employment by education shows that less

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than primary, primary and lower secondary education had 1,8% of all employed, upper secondary and post-secondary education 19,8% and tertiary education 24,9%. By type of employment, 80% employees were in a permanent job, 26% self-employed and 84% employed working full time.

Eurostat data on enterprises in cultural sectors for Slovenia in 2016 shows that there were 9.030 enterprises and 1,9 persons employed per enterprise. Enterprises in cultural sectors had 1,3 mio EUR turnover and 409,4 mio EUR value added. Data from Statistical Office of the Republic of Slovenia on number of enterprises by activities in 2018 shows that in cultural and entertainment activities there were 5.957 enterprises in total, most of them were micro (5.913) and far less small, medium and large (44 total). With regards to activities of libraries, archives, museums and other cultural activities there were 255 enterprises in total, most of them again micro (151) and small (92).

OECD and EC document "Inclusive Entrepreneurship Policies: Country Assessment Notes", for Slovenia 2018 is stating that inclusive entrepreneurship policies and programmes in Slovenia have been well defined for youth, women and the unemployed. The responsibility for their implementation falls under several ministries or directorates as well as national agencies. These actions are complemented also by the non-governmental sector. For other disadvantaged groups (e.g. seniors, people with disabilities and migrants) there is no specific focus on entrepreneurial inclusion. In relation to the distribution of the self-employed in the EU, the self-employed in Slovenia are over-represented in agriculture, forestry and fishing, professional, scientific and technical activities, manufacturing, transportation and storage, information and communication as well as and in arts, entertainment and recreation. Women over represent men also in wholesale and retail trade, accommodation and food service activities, arts, entertainment and recreation, human health and social work activities, administrative and support service activities and education.

One of the key conditions for the exploitation of perceived business opportunities are required skills and knowledge. Slovenians were more likely than the European Union average to report that they had the skills to start a business. This holds, irrespective of gender or age. Slovenians believe that they possess the required competences even more than in 2016, because 53.3% of the population believe they have the required skills and knowledge for entrepreneurship. This ranks Slovenia 18th globally and 1st among the European countries that participated in the survey.

Challenges regarding employment in cultural sector in Slovenia

The Medium for independent journalism podcrto.si in its article "Self-employed in culture: between non-existing market and the Ministry for culture" is dealing with the current situation of employment in culture in Slovenia. Culture, as recognised by other national communities, remains, or even becomes, the only area in which states and nations maintain and develop their identities and present themselves to the world, the national program proposal claims. Therefore, in the name of the public interest, the state is obliged to provide public cultural goods, promote the creativity of citizens and take care of the development of culture. Not only public institutions in the field of culture perform these tasks: museums, galleries, libraries, theatres and other cultural institutions. Independent artists are also very important for the development of culture and art - from photographers and translators to writers, painters, designers and contemporary dancers. Some work as self-employed because they need a lot of independence for their work, which they cannot gain in the public sector or in the market. Others pursue creative careers that cannot be employed in existing cultural institutions. This was also recognised by the state and envisaged a special status for the self-employed in

culture. This offers the holders some benefits that other self-employed people do not enjoy. The self-employed in culture can apply for cultural scholarships and pocket money, apply for tenders and use artistic residencies. About 2,000 individuals who have shown outstanding cultural performance or cultural deficiency in their past work, each month, receive social security contributions from the state budget. In this way, it is easier for the self-employed in the culture to devote themselves to creative work, since the state, by covering social contributions, gives them access to certain social rights and, in theory, at least some security. In practice, it is different. More than a quarter of the self-employed in the culture, who are entitled to social security contributions due to their work or work scarcity, receive monthly incomes below the poverty line.

After independence, the state was no longer able to maintain the former system of "state artists" and to employ a large proportion of cultural workers in public institutions and other state services, which was the case in the former Yugoslavia. In the 1990s, new supportive, logistical and other professions began to develop where cultural production would not be possible (producers, publicists, technical professions, creators in new media etc.). Organisations active in the field of culture needed such occupations, and the creators were given the independence that employment in a public institution did not allow. That is why the state wanted to preserve some of the positive legacies of socialism - in particular the extensive cultural infrastructure and the special status of top creators - and at the same time create independent cultural entrepreneurs to survive in the market. They became "self-employed in the culture." But the country at that time did not know how to find a cultural model that would meet the new circumstances. It has not helped the self-employed in the cultural field with adequate tax incentives and rewards for successful work. It did not encourage private investment in culture and the arts. It did not support the professionalisation and guarantee of stable financing for independent production. Nor has it decided to reform public institutions and labour legislation to bring the rights of the self-employed closer to that of full-time employees. Therefore, in the field of culture, the state has remained the largest employer and client, since it directly or indirectly finances a very large part of the cultural market (employment in public institutions, financing cultural programs, commissioning works of art, subsidizing publishing, etc.). As there is no such thing as a private cultural and artistic market in Slovenia, the self-employed in culture are heavily dependent on state money.

Coverage of social contributions for the self-employed in culture is one of the few measures by which the state has tried to identify the specifics of creative work and create a form of employment that would be of interest to creative individuals. However, poor social status and poverty among the self-employed in culture, who, according to the members of the expert committees, produce top results in the field of culture, show that such a measure is not appropriate or at least not sufficient to prevent the independent creators from being caught in a precarious position among the state financing and the non-existent cultural market. Which means that a different model of funding for culture is necessary if the state is to pursue a public interest in the field.

Dušan Hedl in his book "Entrepreneurship in the culture" wants to bring entrepreneurship into the culture, a thing that in many ways provokes a wide variety of resistance. Leading idea is that entrepreneurial spirit and managerial competences of culturists can help Slovenian culture in current difficulty. In contrast with prevailing practice of unbalanced public support to activity of public cultural institutions, support should be diverted to own cultural production. Author believes that economy and culture are tightly intertwined. In enforcement of economy in the culture in Slovenia it is about a leap in thinking which would bring a lot of positive changes, therefore the promotion of entrepreneurship in the culture on all organisational levels is

obligatory. It would be ideal if it would become a part of cultural politics. Thinking will transform faster with good practice examples in practice.

Some examples of the project European capital of culture 2012, as suggestions of innovative cultural projects of the subculture asylum Maribor are the Chord festival (use of accordion in popular music) and Bunker Maribor (former bunker, built in cold war period, as location for ex Yugoslavia electronic audio, video, picture, reproductions).

3.3.2 Case studies

We identified and described four interesting case studies in Slovenia concerning cultural entrepreneurship.

- **Let's break this nut**

Let's break this nut is a LAG project within LAG from Turjak to Kolpa / AreaGEa Institute for development and education, located in Turjak, Slovenia. Partners of the project are: Agricultural advisory service (Unit Ljubljana), PARNAS, Institute for culture and tourism, Lukčeva farm (Kočevje) and Local action group from Turjak to Kolpa. The total project amount is 33.000 EUR and it has a duration of 24 months. The project is focused on interpretation of cultural landscape in a form of one-day program of presentation of cultural landscape of a farm through preserving of small plantations of nuts and apple trees. Participants are school groups and adults (older, companies, tourists). Management of location with stakeholders is applied in this case (a farm is cooperating with stakeholders from the field of cultural heritage, farming, intergenerational cooperation etc.). The case is innovative because interpretation of cultural landscape in that area is an unknown and under-used method/communication tool. Interpretation of cultural landscape is a useful communication tool for all tourism bidders/education bidders/health bidders/well-being bidders, reports on the testing activities are interesting for other bidders, they want to copy and use them.

- **Culturemaker Institute**

Culturemaker Institute was founded in 2013 by Meta Štular, expert in cultural development and management. Its main expert is Meta Štular who occasionally works with compatible experts from diverse disciplines. The main services of the institute are consultancy in the field of project development, strategy development, organisational development, audience development, project management, stakeholders' management. The niche market of Culturemaker Institute is complex, challenging and in many cases it involves politically sensitive cultural projects that not many companies are specialised in. Partners of the institute are: Museum and galleries of Ljubljana, Slovene Museum of Architecture and Design, Urbana Vrana Institute, Forum Ljubljana Institute, Krearna Visual Communications, Centre for Creativity of Slovenia, Mojca Mihailovič Škrinjar - Design Business, Dr Frans Bruwer - cultural management.

The main achievement of the Institute on a local and international level are the development and management of the high level 2008 Conference on Culture in External relations of the EU, during the Slovene Presidency to the EU which resulted in new programmes and bigger role of culture in EU external relations;

development and management of RogLab creative space, a pilot project for a new institution in Ljubljana, which received a prestigious Eurocities Innovation Award in 2018. The RogLab pilot project is testing programmes, partnerships and management models for a new interdisciplinary production space in the city centre which will be developed in a former Rog factory on 8000 m2. The case of Rog Centre development is innovative in the approach of involving more than 350 stakeholders in the development plans; professionalisation of Asociacija Network, an advocacy network of NGOs and self-employed professionals in the field of culture made the foundation for the continuous financing and functioning of the organisations which are the strongest advocate of independent cultural professionals in Slovenia.

- **Ljubljana Urban Tours**

The Ljubljana Urban Tours project, starting in 2016, came as a community-conscious cultural tourism idea. It is run by the Urbana Vrana Institute headed by Dr Gregor Bulc an expert in culture, media and human rights. Urbana Vrana is a pioneering company in the field of boutique cultural tourism in Slovenia. Namely, Bulc gathered around him knowledgeable and professional cultural workers, researchers and artists. Their goal was to create touristic tours with profound social meaning and cultural depth while trying to succeed as a niche project in the competitive tourism market. They did it successfully, both in terms of critical praise and Tripadvisor standings.

The experiences of Ljubljana they created (Ljubljana alternative tour; feminist tour, punk tour, post-communist tour etc.) are based on the idea that edgy, marginal and unusual local cultural traditions and contemporary cultural phenomena can go hand in hand with tourism. Especially, if you employ scholarly research and participation of experts while trying to use all the digital tools available to small businesses in this day and age. While appreciating very much Ljubljana's Roman, Medieval, Austro-Hungarian and Socialist history and taking you into the heart of the Old Town, these tours focus also on contemporary social and cultural characteristics of the Slovenian capital, including its various subcultures, urban lifestyles, feminism, graffiti, street art, urban gardening and other urban and alternative practices. It is the first such project/company in Slovenia, struggling to gain both professional recognition in humanistic circles and a nice share of the Ljubljana tour(ism) market.

The themes are unique and often innovative. For example, when they started the feminist tour it was the only one with such a name in the world. Coming from the authentic local cultural scene, the guides of these tours are experts in their field rather than regular tourist guides. They combine historic and art knowledge, contemporary sociology and cultural studies, as well as their first-hand professional knowledge and experience (as a singer in a punk band or a theatre director, for example). Partners are Ljubljana Tourism Board/Turizem Ljubljana, Vodnikova domačija, Culturemaker, Društvo Focus, Center for Creativity/Center za kreativnost, Tam-tam, Galerija Fotografija, etc.

- **Great Day, Institute for Pure Experiences**

Great Day, Institute for Pure Experiences, was founded in 2014 with three self-employed entrepreneurs – founders of the Institute, located in the municipality Solčava. A group of local animators and local interpreters (up to 10) are connecting into/around the Institute for pure experiences. Poseben dan (Great Day) is a permanent ongoing program by prior agreement, developed every year with new stories, new topics. These packages of the ethno animation programs are developed for interactive animation of different target groups with local stories, traditional activities, connected with special location and sites of landscape parks and unspoiled nature in the Upper Savinja Valley and Kamnik-Savinja Alps. Very special and unique features of these programs are interactive activities and stories based on really strong connections between nature and traditional culture, also intangible heritage, with sustainable life of local people. They carry strong messages for clients, how to connect with nature, with himself/herself and with other people for building a better world. The idea of protection and preservation of the heritage is one of the main goals of this ethno animation or heritage interpretation. Visitors can see, touch and feel the heritage on the location, in situ, physically and with the help of stories, which have a deep connection with place and objects, with softness of wool, warmness of fire, smell of forests etc. Local people, local entrepreneurs and farmers are real basis for all stories and services for all integral products.

3.4 Greece

3.4.1 Relevant statistical data and cultural sectors in Greece

In Greece, the undeniably rich and exceptional cultural heritage -the monuments, the archaeological sites, the museums, and the cultural landscape- in general are among the fundamental resources, upon which the country's efforts to regain its prior financial and social stature and achieve future sustainable development are based. Cultural heritage is extremely powerful, a factor of strategic and critical importance to the progress and development of the country. It is also a field where Greece can excel on a global scale as a key player (Mendoni, 2014)[9].

In Greece, the sector "Creative and Cultural Industries" (CCI) gathers two distinct categories that include the following productive sectors:

Creative industries
- Textile - ready-made garment
- Shoes- Leather goods- fur
- Silver and goldsmithing
- Furniture factories
- Game Making
- Handicrafts

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[9] L. Mendoni, A new journey to Ithaca, EU Presidency Conference "Heritage first! Towards a Common Approach for a Sustainable Europe", Athens, 6-8 March 2014

Cultural industries
- Cinema
- Game and Creative Content Technologies -Gaming-
- Visual arts
- Performing Arts
- Book publishing
- Production and sale of copies of monuments

The following categories are also included in the same category (cultural industries): advertising, architecture, design, media and social networking, music, photography, libraries, museums, archeological sites and general forms cultural and folklore heritage.

Assessing the Culture statistics — 2019 edition from Eurorstat, data show that for Greece[10]:
- The percentage of cultural employment Cultural employment (as % of total employment) was ~ 3.3 % (EU-28: 3,8%) in 2018
- The share of women in cultural employment was ~46%, at the same level as in EU (46.1%), but higher that the share of women in total employment in Greece (~41 %).
- The share of young people aged 15-29 years in cultural employment was ~13% (17.9 % in EU)
- The share of people with a tertiary level of educational attainment in cultural employment was ~58% at the same level as in EU-28 (59%)
- The share of self-employed in Greece in cultural industry was 34 %, slightly higher than in EU-28 (~32%)
- The share of people working on a full-time basis in cultural employment was ~82%, slightly higher that in EU-28 (76%)
- The share of the self-employed among creative and performing artists, authors, journalists, linguists was ~18%, quite lower than in EU-28 which was 48%

However, the most comprehensive study about Cultural and Creative industry (CCI) in Greece so far at a national level is titled as "Mapping the Cultural and Creative Industries in Greece", conducted by the Regional Development Institute of Panteion University from September to December 2016 and was published in 2017. The study provides a clear and complete overview of the Creative and Cultural Industry in Greece, for the period 2008-2014, in order to examine its contribution to the economy, employment, and society as a whole.

According to this study, the cultural and creative sector in Greece in 2014 employed 110,688 employees in 46,370 enterprises, indicating CCI as a fundamental pillar of the Greek economy. The financial crisis had a strong impact on CCI's key figures: From 2008 up to 2014, the added value in the CCI decreased by 55.1%, the number of employees was reduced by 29.5% and enterprises decreased by 27.9%. The overall outlook of the cultural and creative industries in Greece shows that despite the enormous downfall they have experienced since 2008, in 2014 they recorded signs of recovery for the first time after six years and that the cultural and creative sector constitutes a fundamental pillar of the Greek economy. It should be noted that the adverse change (2008-2014) in most figures was much more intense than the recession in the Greek

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economy as a whole. That is to say, CCIs were affected by the recession more intensely than the Greek economy.

On the other hand, it appears that for some CCIs , growth also seems (at least for 2014) to increase intensely. Interim data of the annual turnover indicator (ELSTAT, 2016) for 2015 and the first half of 2016 showed that the aforementioned upward trend will continue in the sectors of software publishing, specialised design, architecture, and libraries-museums. A stabilizing trend is expected for the sectors of advertising, printing-manufacturing-handicrafts, arts and audiovisual, while it appears that publishing and radio and TV enter another downturn of low intensity.

Employees in the cultural and creative sector in Greece amount to 110,688 in 2014, thus, about 3.2% of the total employment in Greece, which is similar to share of employees in 2018. A reduction of about 29.5% was observed starting from 2008, at a time when the number of employees stood at 156,911 persons (at 3.6% of total employment). In the 2013-2014 period, the number of employees showed a slight increase by 0.4%. Two sectors that appear to have been resilient and maintained employment during the crisis are the software publishing sector, which in the 2008-2014 period increased its employees by 0.5%, and the sector of design, where a slight decrease of only 0.2% was observed. On the contrary, a significant reduction in the number of employees in the 2008-2014 period is observed in television and radio (-53%), libraries and museums (-43.6%) and publishing (-39.2).

The majority of greek enterprises in CCI sector are micro and small sized companies. According to the study, 2.4 employees were employed on average in a creative enterprise, while the respective average in EU-28 was 3.4 (2014). More than 71% of the creative enterprises in Greece is either a sole proprietorship or an enterprise with one employee, 25.4% employ two to nine persons, while enterprises with 50 employees represent barely 0.6%. Sole proprietorships and enterprises with up to 9 employees produce 55% of CCIs' added value in Greece, while those with more than 50 employees produce 26% of the added value.

The study also dealt with regional disparities in the cultural and creative production. The unbalance in terms of distribution of cultural and creative production is more than obvious. The Region of Attica produces 75.5% of the Gross Value Added of the CCIs in Greece, with 57.3% of creative enterprises, which employ 60.8% of employees as a whole. Furthermore, intense regional disparities are observed in cultural structures and infrastructure, such as in the number of festivals and libraries (per 100,000 residents): in the Region of South Aegean 16.2 festivals per 100,000 residents are organized annually, while in the Region of Epirus there are barely 2.1 festivals.

In addition, another study carried out by Athens Culture Net in 2017, examined the preferences in cultural initiatives of the Athens population, the area with the biggest density of cultural enterprises and activities in Greece. Results showed that the most popular sectors in terms of artistic preferences are theater (24%), music (17%) and painting (14%), followed by cinema (10%), dance (8%) and literature (8%).

Cultural initiatives are supported by the Ministry of Culture and Sports, however, the private sector has played a crucial role towards the development and well-being of society through culture. Two of the biggest foundations that support cultural initiatives in Greece are the Stavros Niarchos Foundation and Onassis

Cultural Centre. However, according to Koukakis (2020)[11], Greece has been in the last spot on spending for cultural services in EU. Retrieving info from Eurostat, in 2017 EU Member States allocated 1% of the government's general expenditures on cultural services whereas in Greece this percentage was only 0.3%, the lowest in the EU of 28. More schematically, in 2017, 132 euros were allocated per EU citizen to support cultural activities. In Luxembourg, the amount per citizen to support cultural activities exceeded 500 euros. In Greece, it was marginally close to 35 euros, the lowest in the EU of 28.

Evidently, despite efforts to enhance the creative and cultural industries, there is need to strengthen coordinated actions between public and private actors in order to enhance the development of cultural hubs and innovation, so as to foster cultural entrepreneurship and employability.

3.4.2 Case studies

In this subchapter, four interesting practices coming from Greece will be displayed. All cases were selected due to their innovative character, their interpretation of Greek culture through their business activities and their impact on local community and culture.

- **Zeus + Dione**

To begin with, Zeus + Dione is an innovative company in fashion design industry, founded by Mareva Grabowski and Dimitra Kolotoura in 2012, as a romantic response to the financial crisis. Their vision is to promote Greek culture, heritage, and history through the clothing world-wide. The idea was born out of the passion to revive and redefine local arts and crafts throughout Greece and create new job opportunities at the same time.

Drawing inspiration from a rich heritage rooted in mythology and symbolism, Zeus+Dione transcends classical notions of style and design. With creativity, design, and innovation, the Greek cultural heritage is revised with modernity and freshness. They are working with raw materials and unique fabrics, from the Evros region to Crete Island, consistently to high-quality standards. Founders wanted to create a brand that 'would give life back' to struggling Greek villages who survived on crafts, in particular, Soufli, one of Greece's endangered silk heartlands. Currently, they are working with about 70 Greek artisans nationwide.

Assessing the business model of Zeus+Dione, the core in-house activities include design (which is an exclusively internal function), market research and written marketing content. On the other hand, market relations are undertaken by an external firm and material dedicated to the firm's promotion (collections' brochures) is developed through the cooperation of a photographer and a graphic designer. The company started to operate mainly through exports worldwide (e.g UAE, France, UK, US, Italy, Spain etc), but in recent years it became famous as well to the Greek market. Their customer target includes mainly women that seek high-end handmade fashion products, middle to high income.

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[11] https://www.insider.gr/eidiseis/oikonomia/135615/terastio-oikonomiko-pligma-o-koronoios-gia-tis-politistikes

This case supports significantly the retention and rejuvenation of Greek traditional craftmanship, embodying the rich Hellenic heritage into today's everyday items. As founders stated, "It's modern now, but it carries the attributes of the past".

- **Mentor in Greece**

Mentor in Greece is an innovative company in cultural tourism sector which combines alternative tourism and lifelong learning. It was founded in 2014 by Panos Gkiokas & Yannis Pappas in Eleusis, Greece and currently employs 5 people. Their mission lies in the research and promotion of ancient, Byzantine, and contemporary Greek history, culture, and philosophy through the design and implementation of experiential routes specially designed for inquisitive travelers and lifelong learners from all over the world.

Their portfolio of cultural routes encourages participants to experience Greece's tangible and intangible cultural assets and heritage through innovative thematic trails. These programs are designed and implemented by experienced academics, artists, and tour guides, who become mentors as one explores the preeminent archaeological sites, museums, historic monuments, and cultural venues of Greece. The company may also accommodate other needs, such as transfers, accommodations, meals etc., thus offering travel agency services to its clients. Tours/Experiences fall into the main following categories: Ancient, Byzantine, and contemporary Greek History & Culture, Archaeology & Humanities, Gastronomy, Art & Architecture, Fitness & Sports, Adventures in Nature, Boat trips, Theater & Drama, City tours, Natural Sciences.

This approach encourages travellers to explore Greece and discover paths that are not always famous, enriching their knowledge of Greek history, traditions, customs etc. In this way, more places are exposed to visitors and local culture and heritage is spread worldwide. Local population benefits from the tourists' flows in each location, as there is a revival of forgotten local myths and history. Their clients consist of individual leisure travellers, business travellers, students and corporate teams and they also organize tailor made tours or corporate activities, promoting the ancient and modern Greek culture in a unique way.

- **Narratologies**

Narratologies is a tech start-up company that offers cultural experiences through gamification, founded in 2019 by Aliki Iovita & Anastasia Papathoma in Athens, Greece. Their model combines communication technologies, social media, architecture and local community activities to provide an immersive experience of myths and tales that represent the hidden imaginary of Athens.

Narratologies operates via an IoT platform and a mobile app, offering gamified experiences of self-guided cultural discovery in the city center of Athens. Travelers get the opportunity to participate in interactive exploration games and get in touch with the local community while strolling around small artisan shops or hunting hidden story gems. Following the traveler throughout his journey, from arriving to the city to the

hotel, personalized experiences are co-created according to his/her preferences. By providing authoring tools for creative content creation, they collaborate with local content providers to offer a genuine and fun experience for the visitors.

Thus, the app functions as an alternative mobile urban tour guide in the form of an open city game. It uses AR technology features and gamification elements to offer personalised experiences of cultural urban discovery. City travelers succeed in learning local myths & stories, experience new team building activities and shop traditional goods, making on spot their personalised itinerary through the process of play.

Creating also impact for the local community, merchants increase their visibility while the hospitality sector gets a new tool for offering unique customer experiences and communicate with their customers by integrating reviews, advertising special offers, events and prizes of the game. Using the app, Athens is transformed into a living museum, connecting its cultural content with its local commercial and entertainment channels.

- **Villagers of Ioannina city**

Villagers of Ioannina City (VIC), is a Greek rock band, coming from Ioannina, Epirus region, Greece and it was formed in 2007. Current members of the band are Akis Zois, Alex Karametis, Aris Giannopoulos, Konstantis Pistiolis and Achilleas Radis. The band is deeply influenced by Greek nature and cosmic phenomena and infuse their unique brand of psychedelic rock with folk instruments of Epirus region such as clarinet, bagpipes and flutes.

In 2010, they released a 6- track promo. After 4 years, in April 2014 they released their debut full length album, titled "RIZA" (meaning root in Greek), available as a no-minimum download on their Bandcamp and in physical formats. Initially, most of their tracks are covers of traditional folk songs but recently they made some compositions of their own. Their debut full length album RIZA enjoyed universal acceptance by critics and audiences, receiving lots of excellent reviews not only from Greece but from all over the world, named by many as album of the year. They had played in the biggest rock festivals and in numerous sold out shows in the biggest music scenes in Greece. In their European tours, they performed in many cities such as Berlin, London, Amsterdam, and Barcelona among others. Their revenues come mainly through their often sold out live shows in Greece and abroad. Recently (end of 2019) the group signed a worldwide contract with Napalm Records.

The fusion of rock and Greek folk music of Epirus region comprises a unique and innovative sound. The band spreads the word about traditional folk music and lyrics of traditional and historical songs of Epirus at an international level.

4. Recognition and analysis of important skills for cultural entrepreneurs and definition of the cultural entrepreneur

In this chapter, the findings about important skills that cultural entrepreneurs should process are displayed, derived from consortium's research (interviews and case studies). As mentioned in chapter 2, a skills grid was developed by thematic analysis to recognise the necessary skills that cultural entrepreneurs should develop in order to run their businesses successfully. Each skill set within is described below, including quotes from interviews and case studies that highlight the findings.

4.1 Soft skills

The tables below contain the 4 areas of soft skills with the respective skill sets identified through the analysis and descriptors. Each skill set is further developed subsequently.

- **1st area: Communication**

No matter how big or small a business is, having constant communication can have a significant impact on productivity, employee satisfaction and revenues.

1. COMMUNICATION	SKILL SET	DESCRIPTORS
	1.1 EXTERNAL COMMUNICATION	**Listening**: foresee and understand clients' needs
		Storytelling: tell the value proposition through emotional contents
		Pitching: encourage acceptance of goods, services, or ideas
		Networking: exchange of information and ideas among people with a common profession or special interest
		Negotiation: strategic discussion that resolves an issue in a way that both parties find acceptable
	1.2 INTERNAL COMMUNICATION	**Empathy**: be supportive towards co-workers/employees

	Leadership: guide, inspire and motivate the team
	Teamwork: cooperate with other people, understanding and respecting the roles and competencies of others

The first skill set displayed is <u>External communication</u>. External communication comprehends the skills of listening, storytelling, pitching, networking and negotiation.

Listening: Good communication is all about listening effectively. Customers, colleagues and collaborators desire nothing more than to be understood by a company and they wish to feel like they are being heard and listened to ("Delivering happiness to my clients through hard problem solving" (Anonymous, Architect)). This is a particularly important point if a business involves a large amount of contact with customers/collaborators, either face-to-face or over the phone as it builds better rapport with them.
Being able to actively listen is an important communication skill. It's easily overlooked, as people tend to focus more on what they want to say, rather than listening to what the other person is saying. Knowing when to pause to allow the other person to talk is important. It conveys respect and a willingness to hear the other person's point of view. As Luca Stratti, freelance artist said: "I honed the ability to …. understand what my client wants".

Storytelling: Being able to convey the message with confidence and clarity significantly impacts an entrepreneur's ability to influence and persuade others to follow his/her lead. Whether one is looking to inspire his/her colleagues to collaborate on a tough project, win stakeholder support for a new idea, or persuade clients to buy the latest solution/service, how one presents the message is critical to his/her success. Effective communication is more than telling people what they want or need to hear. As Luca Strati, freelance artist mentioned "mine is a product resulting from years of study and experience, designed to create a product that does not have a practical utility but an emotional and cultural popular utility". To fully connect with the audience and influence them with the message, it takes skilled communication on all levels – verbal, written, body language and of course effective listening. According to trainers Michele Barchiesi and Aristides Notis "Knowing how to sell" and "Persuasion: to inspire partners and customers" are important aspects (respectively).

Pitching: A good pitch can be used as a tool for entrepreneurs to get the outcome that they are looking for from delivering the pitch. Acquiring funding is a critical step for early-stage entrepreneurs to sustain and build their ventures, and the business pitch is a great way to reach potential investors—often the only way. As Claus R., bagpipe comedian mentioned you should "know how to sell your product". In order to prove convincing, however, entrepreneurs need more than a great idea and a stylish presentation. They need to overcome their "newness liabilities" and show that their enterprise can be relied upon. "The skills that entrepreneurs seek to acquire mostly are related to fund raising and pitching", pitching should be more entertaining but not specific, e.g. asking for money (Jakob Breddam, mentor). For the trainer Tommaso Sorichetti, it is important how a cultural entrepreneurs displays his/her product or service "If he/she is selling

something, or pretends to, has to be aware of the target, his/her users, so he/she has to be user-oriented and not only "inspiration-driven".

Networking: No matter what profession one is in, networking is the fuel that accelerates success. Networking is not only about trading information, but also serves as an avenue to create long-term relationships with mutual benefits. Frosso Marina Troussa said that "The cultural market is also very competitive and in order to form partnerships, you need to develop yourself together with dancers and choreographers, people are not expendable. Being able to achieve a parallel development really makes a difference in our field". In case of Zeus+Dione, effective networking resulted to partnerships with more than 70 Greek artisans all over Greece, revising the Greek cultural heritage with modernity and freshness. Furthermore, Massimiliano Gianotti from cooperativa19 stressed that "We have always believed in networking, both with local realities and other realities of the national territory. We always keep an eye on what happens outside Trentino Alto Adige, both to find inspiration and to find collaborations".

Negotiation: Negotiations involve two or more parties who come together to reach some end goal through compromise or resolution that is agreeable to all those involved. Negotiations occur frequently within the workplace and may occur between coworkers or between an entrepreneur and external stakeholders. Professionals may negotiate contract terms, project timelines, compensation and more. "Managing vendors that supply raw material to us. This can be very hard" (Anonymous, shoe entrepreneur). However, in order to achieve a win-win situation and maintain relationships "to be fair" is important for a cultural entrepreneur, as said by the trainer Aristides Notis.

The second skill set identified within the area of communication is Internal communication. Internal communication comprehends empathy, leadership and teamwork.

Empathy: Within a busy work environment, everyone will have their own ideas about how things should be done. Even if one has disagreements with his/her colleagues or partners, their point of view should be considered and respected. The goal is to understand where the other person is coming from – and respect their views even if they are very different from your own. As Frosso Marina Trousa from ARC FOR DANCE said "Artists are people, a living product. You need to learn about them as a person, to understand their personality and work, to get a personal contact. The cultural field apart from the operational, has a human character". Empathy and context sensitivity are also important traits according to Tommaso Sorichetti (trainer). As illustrated by the trainer Sara Gambelli "Beside technical skills that they are asked to possess I believe it is very important for them to acquire Human Skills in this fast moving society we live in."

Leadership: Effective leaders have the ability to communicate well, motivate their team, handle and delegate responsibilities. Good leaders surround themselves with the right people in the right jobs. This facilitates being able to lead people, delegate tasks and empower them. Marko Slapnik from Natur-Etno Alp and Graziella Santinelli stated that "leadership of people" and "knowing how to manage a team" is an important skill to possess before starting their business respectively. According to Lili Mahne "Transfer of knowledge of guidance and management on youth" is a key challenge in daily operations in Area Gea Institute. A leader can be a morale booster for its people by achieving full co-operation so that they perform with best of their abilities as they work to achieve goals, a skill that has been recognised as important from nearly all trainers via interviews.

Teamwork: Good communication builds good teams. When team leaders are effective communicators, they inspire workers to reach for a common goal. They make sure everyone knows their responsibilities and how to perform them. With an open dialogue, employees pitch in when others in the organisation need their help, and know when to ask for help, in return. One can prevent misunderstandings with good communication. Lili Mahne from Area Gea Institute, who is working with youth, stated that in order to overcome challenges she gives "very clear and precise explanation to youth, listen to them carefully, make them equal", while in case of Frosso Marina Troussa's team (ARC FOR DANCE) "We first try to calm each other, it needs composure to move forward. Then collectively, we look for alternatives, even if we do not like them, so as to make the necessary adjustments. One needs stubbornness and team spirit to overcome such challenges". In addition, Massimiliano Gianotti from cooperative 19 said that "I believe that the dimension of teamwork is fundamental, even if the cultural sector tends to be a bit individualistic, not so much in relapse but in approach". The importance of teamwork was identified from all interviewed trainers.

- **2nd area: Vision**

A vision is a vivid mental image of what an entrepreneur wants his/her business to be at some point in the future, based on goals and aspirations.

2. VISION	SKILL SET	DESCRIPTORS
	2.1 CREATIVITY	**Originality**: put a personal touch to characterise goods and services **Utopia**: imagine goals that could change the world
	2.2 INNOVATION	**Disruptiveness**: change the traditional way that your entrepreneurial sector operates **Connection**: establish connections among scattered elements to string together complex ideas **Foresight**: imagine future scenarios, seeing beyond the present day

The first skill set displayed is <u>Creativity</u>. Creativity comprehends the aspects of originality and utopia.

Originality: characterise goods and services through an original point of view. "I perceive it as a plus that a person within the cultural world already possesses (but it's not a rule) the ability to spread and to exploit creative phases, empathy, context sensitivity, the use of a direct artistic channel to nudge people to think and reflect." That's how Tommaso Sorichetti, trainer, describes cultural entrepreneurs. Creativity, intended as the ability to create and produce innovative content, it is often a cultural entrepreneur's "innate" skill, but creativity also needs to be stimulated and practised in order to apply an original point of view to one's own industrial field. Most of European's best practices have this as their cornerstone: a shift in the point of view that makes a product or a service original. A great example in this sense is Ljubljana Urban Tours project, which goal is to create touristic tours with profound social meaning and cultural depth (feminist tour, punk tour, post-communist tour etc.), while trying to succeed as a niche project in the competitive tourism market. And they indeed succeed, both in terms of critical praise and Tripadvisor standings.

Utopia is connected with imagining goals that could change the world. The startups' coach Jakob Breddam believes that one of the most important skills that a cultural entrepreneur has to possess is Mindset: "They don't necessarily do this for money – they need to identify WHY." Cultural entrepreneurs themselves recognise in the motivation one of the main differences from other industrial fields: for Salvatore Iaconesi of HER, "impact" is the key word. "What drives most people working within the cultural field is the achievement of a personal or collective idea. The driving fuel for culture is not profit but creating the new, working for a common good", this is what Massimiliano Gianotti from Coop19 says. From Radio Incredible, that opened up new educational frontiers in the creation of social inclusion activities for groups of citizens that live on the margins of society, to viadellafucina16, the world's first Condominium-Museum, a project of active citizenship, through which new forms of governance are imagined; from Poseben dan, whose main goal is the protection and conservation of heritage, to Zeus+Dione, whose goal is preserving Greek traditional arts, what most cultural businesses have in common is not profit but an aim: they want to change the world.

The second skill set displayed is <u>Innovation</u>. Innovation is about disruptiveness, establishing connections and foresight.

Disruptiveness means to change the traditional way in which a business sector works. The offered value that a business represents on the market is made up of two elements: what it does and how it does it. The "secret ingredient", that unique element that distinguishes a product or a service from another, often relies on the "how it is done": what makes the difference in winning the challenge of market competition, is the ability of businesses to change the traditional way in which they operate in a specific field. In particular, the trainer Sara Gambelli, stresses the fact that "soft skills have changed in the last years due to fast and big adjustments in assets such as ICT, social media, business and cultural habits." The quality of creating an union between culture and new technologies is the disruptive element of most of European's best practices: from HER, the research and service centre that "deals in the transformation of buildings, cities, territories, organizations and communities into big data generators, using Data and Computation to create Cultural Acceleration processes through Arts and Design"; to Betwyll, the social reading start up that "uses an innovative method to promote cultural contents through the potential of social networks"; up to Narratologies, the IoT platform and mobile app that "offers gamified experiences of self-guided cultural discovery through Athens,

transforming the city centre into a living museum, connecting its cultural content with its local commercial and entertainment channels."

Connection deals with establishing connections among scattered elements to string together complex ideas. A complex world requires complex ideas. The innovation of a product or a service often is channelled through the ability of seeing the big picture, of connecting apparently distant elements, activating what the trainer Sara Gambelli calls the "integral global mindset": "If we consider the case in which a traditional entrepreneur from a certain territory is asked to consider the resources and characteristics of a certain business, for the cultural entrepreneur the territory and the stage of action could be the entire world coexisting in the same time-set." Among the interviewed entrepreneurs, many identify value in the ability of making connections rather than in innovation: for Graziella Santinelli of Acca Academy, the most innovative character of her businesses is "the opportunity to learn aspects of the arts that I didn't know and discover the possibilities of interaction between them"; for Nikos Ververidis of elculture is "the ability of combining information and other elements to achieve sustainable productions and partnerships, […] filtering information connected to various situations related to my work and assess people, opportunities and threats in the business environment."

Foresight entails to imagine future scenarios, seeing beyond the present day. Massimiliano Gianotti of Coop19 says that "the constant in artistic and cultural work is the search of the new, the ability to see beyond, foresight and visionary". The power of not stranding in the present is first of all a tool for innovation, as it allows to imagine future scenarios and adapt one's products and services, as for the case of Beyond Architecture Group (BAG), the design studio based in Rome that brings the subject of sustainability into architecture: using local and natural materials, BAG experiments with innovative technologies, incorporates traditional techniques and develops design solutions that allow high energy savings and well-being in the home. For most cultural businesses, searching the new, represents a real propulsive thrust, a stimulus to "creative planning": **"**Not a predictable planning, but an attempt to imagine new things, to involve a new and dynamic audience, to make them come into contact with the theatre in an innovative way", as to put it in the words of Davide Barbato of Play with Food.

- **3rd area: Determination**

One of the biggest key traits that entrepreneurs share is that they are all determined to succeed and possess the drive and self-motivation to ensure they reach their goal.

3. DETERMINATION	SKILL SET	DESCRIPTORS
	3.1 TENACITY	**Commitment**: don't lose sight of the goal, keeping a result-oriented attitude

	Resiliency: handle temporary failures with a proactive attitude, as an opportunity for growth
	Self-awareness: be aware of both your strengths and your limits
3.2 STRATEGY	**Problem solving**: find creative answers to problems which arise in the execution of work in a wide range of contexts
	Flexibility: handle fast-moving situations, making decisions even when the result is uncertain
	Goal's pursuing: combine resources to turn ideas into action

The first skill set identified is <u>Tenacity</u>. Tenacity involves commitment, resiliency and self- awareness.

Commitment is the state or quality of being dedicated to a cause, activity; a promise or firm decision to do something; willingness to give your time and energy to a job, activity or something that you believe in. Making a commitment involves dedicating yourself to something, like a person or a cause. Before you make a commitment, one should think carefully. A commitment obligates one to do something. As Aristides Notis (trainer) indicated "I think the most important skill for one to start and succeed in his/her business, is what we call in Greek 'tsagano', so the inner power of determination to implement his plan with no hesitation. This is the A to Z in business world". As in the case of Villagers of Ioannina City, commitment to their unique brand of psychedelic rock with folk instruments, that has traditional and historical dimension, served as means to become known worldwide.

Resiliency refers to the ability to recover from or adjust easily to adversity or change; resiliency is the ability to overcome challenges of all kinds – trauma, tragedy, personal crises, plain life problems – and bounce back stronger, wiser, and more personally powerful; a human ability to recover quickly from disruptive change, or misfortune without being overwhelmed or acting in dysfunctional or harmful ways.
As Frosso Marina Troussa (ARC FOR DANCE) shared "Positive thinking is another aspect too, that you are able to do the job even when difficulties coming out the blue and that you can be a leader and take your

responsibilities." Davide Barbato of Play with Food stressed that "Even in this moment of crisis, the experience of 10 years in the field of performing art events reassures me, because I have a good competence on what has been in the past, and this prepares me to imagine new solutions for the future ….. Every negative response always sounds a little bit like a failure. If I had to stop at the "no" that I received, I would have done very few editions, but we always managed to keep the motivation high."

Self-awareness refers to the awareness of one's own personality or individuality; self-awareness is how an individual consciously knows and understands their own character, feelings, motives, and desires. There are two broad categories of self-awareness: internal self-awareness and external self-awareness; self-awareness is the ability to see yourself clearly and objectively through reflection and introspection. As Davide Barbato from Play with Food and Urban Logar from Urtica mentioned: "Modesty was another important element for me, I have always been aware of having good ideas, but I have always recognised my limits."; "Maintaining my price for my services – keep value of my work". For Sara Gambelli (trainer) self-awareness is essential: "Focusing more on the psychological side of the matter I would say that developing Self-awareness is crucial to spread new cultural entrepreneurial ideas, to better know yourself in order to make decisions and run strategies".

The second skill set identified is strategy. Strategy involves problem solving, flexibility and goal's pursuing.

Problem solving is the process or act of finding a solution to a problem; the act of defining a problem, determining the cause of the problem, identifying, prioritising, selecting alternatives for a solution, and implementing a solution. Problem solving consists of using generic or ad hoc methods in an orderly manner to find solutions to problems. The cultural entrepreneur Luca Piermattei though his experience states that "By opening to a new market there are a thousand challenges encountered that have taught me a thousand lessons.". Sharing this view, Massimiliano Gianotti from Cooperativa19 says that "I have always interpreted the crisis as a generative moment; it is certainly a difficult moment when you have to deal with the error, but it is also a moment that requires great creativity and problem-solving skills."

Flexibility is the ability to be easily modified; willingness to change or compromise; the ability to change or be changed easily according to the situation; the ability to change or be changed easily to suit a different situation. Nikos Ververidis from elculture thinks that the cultural field "It is a special and beautiful field and a cultural entrepreneur should become familiar with the limits of this job. Nonetheless, you have to combine somehow a romantic soul with a business mindset'. In addition, Davide Barbato from Play with Food recognises the importance of flexibility as an entrepreneurial skill: "For example, I have never been a project manager and still I am not, but I have learned to draw up a budget, I have put myself in a position to understand what we were talking about, and then lean on somebody else to carry on that job. In these years I have understood the importance of being flexible".

Goal's pursuing is the process by which one formulates "wishes and desires" and strives toward some outcomes where these wishes and desires are achieved. To pursue something is to chase or follow it, usually with the intent of catching it, either literally or metaphorically; to follow something, usually to try to catch it. If one pursues a goal, plan, activity, or situation, he/she tries to do it or achieve it, usually over a long period of time, as Graziella Santinelli says "And knowing how to choose the right people who share the company objectives"; to continue doing an activity or trying to achieve something over a long period of time. Frosso

Marina Troussa from ARC FOR DANCE festival expresses this as "This is a field that is going to give back to you earnings quite late, you do it by heart". Or as Massimilliano Gianotti from cooperativa19 says: "At the beginning it is definitely necessary to be able to set goals and work to achieve them..".

- **4th area: Research**

Research skills are essential to entrepreneurs because they help the company develop new products or services, identify the need and wants of their customers, improve what they do, keep up with changes in their industry and compete in their market.

4. RESEARCH	SKILL SET	DESCRIPTORS
	4.1 CURIOSITY	**Exploring the unknown**: show a lively interest in novelty, an openness to experience, actively explore and discover new areas
		Self-development: keep working on improving your weaknesses and filling your gaps
		Learning by doing: make a sense from your work's experiences and environment
	4.2 ANALYSIS	**Knowledge**: be up-to-date with what's happening in your entrepreneurial sector
		Study: show a positive attitude towards new and challenging demands that can only be met via lifelong learning
		Seize opportunities: recognise opportunities of your entrepreneurial sector

The first skill set identified is <u>Curiosity</u>. Curiosity comprehends exploring the unknown, self-development and Learning by doing.

Exploring the unknown is about showing a lively interest in novelty, an openness to experience, actively explore and discover new areas. Curiosity in the sense of being open to the new; living the unknown as an opportunity of discovery rather than an obstacle is one of the aspects that cultural entrepreneurs recognise as characteristic of their field. To the question "What kind of skills do you think an entrepreneur (in the

cultural field) should possess before starting his/her company? What skills do you think you already had at a good level prior your project/company initiation?" several entrepreneurs quoted curiosity and desire for learning, as their answers. "What I have always tried to do is to learn as much as possible from the things that I see around and like", says Davide Barbato of Play with Food; "curiosity, desire to constantly study and learn", says Salvatore Iaconesi of HER. If for many the ability of exploring the unknown is a characteristic of cultural entrepreneurs, to practise this ability is a fundamental tool to overcome the challenge of market competition: as Massimiliano Giannotti of Coop19 puts it "I think you have to be curious to have the urge to constantly update."

Self-development is related to keep working on improving your weaknesses and filling your gaps. The challenges that a cultural entrepreneur has to face every day are of a heterogeneous nature: among the answers of the entrepreneurs interviewed, they go from sustainability ("find work", "find ways to bring revenue"), through management ("meet deadlines", "manage resources"), to communication with the client ("spread new ideas in old mindsets"). Nonetheless, in the face of different challenges one of the main "weapons" quoted is, studying: the entrepreneurs Luca Strati and Luca Piermattei answer back to the challenges of their job through commitment ("I work unceasingly", says Piermattei) and study ("constant research", "training"). It seems like that in order to overcome obstacles, for a cultural entrepreneur, lifelong learning is necessary, that is the "ongoing, voluntary, and self-motivated pursuit of knowledge". "Surely one has to love what he/she does and should develop himself/herself further in his/her field, regardless of the form of art", says Frosso Marina Troussa of ARC FOR DANCE festival, "then, of course thirst to learn! As for me, watching shows, attending seminars and workshops, understanding the quality of works are primary needs to succeed."

Learning by doing means to make sense of your work's experiences and environment. As well as not stopping to learn (Self-development), a good entrepreneur has to be able to learn from the context in which he/she operates and from the experiences he/she lives every day. The "context sensitivity", that the trainer Tommaso Sorichetti associates in particular to cultural entrepreneurs, is the attitude to put into value in order to overcome difficulties and gain new inputs. "Even in this moment of crisis, the experience of 10 years in the field of performing art events reassures me, because I have a good knowledge on what has been in the past, and this prepares me to imagine new solutions for the future", says Davide Barbato of Play with Food; for Nikos Ververidis of elculture, "you meet a lot of people from various cultural and business fields. This gives you the opportunity to interact, exchange ideas, learn from others and create fruitful relationships – assisting you to broaden your horizons, as we said before. We have to reinvent ourselves in order to overcome such challenges."

The second skill set identified is Analysis. Analysis includes the aspects of knowledge, study and seize opportunities.

Knowledge means familiarity, awareness, or understanding of someone or something, such as facts, information, descriptions, or skills, which is acquired through experience or education by perceiving, discovering, or learning. Knowledge can refer to a theoretical or practical understanding of a subject. It can be implicit (as with practical skill or expertise) or explicit (as with the theoretical understanding of a subject); it can be more or less formal or systematic; facts, information, and skills acquired through experience or education. For acquiring knowledge, one should be active and get insights from the cultural industry: "I spent

a period in London dance scene, where I got fruitful insights that made me stronger as a cultural entrepreneur." (Frosso Marina Troussa, ARC FOR DANCE). In the opinion the trainer Dr Vasileios Laopodis cultural entrepreneurs seek to acquire "Understanding of Cultural Sector specificities".

Study is the devotion of time and attention to gaining knowledge of a subject, especially by means of books; a detailed investigation and analysis of a subject or situation; the activity of examining a subject in detail in order to discover new information; application of the mind to the acquisition of knowledge, as by reading, investigation, or reflection. "Let's say that you can always improve!" as Salvatore Iaconesi from HER mentioned. Several cultural entrepreneurs revealed the necessity of study. Marko Slapnik from Natur-Etno Alp, Graziella Santinelli from Acca Academy and Davide Barbato from Play with Food revealed respectively that **"**Cultural entrepreneur is creating the need for himself as in general it seems that nobody needs this service, so he should be master of interpretation and communication with potential subscribers, he should know the needs of his network."; "Before starting the company, I had good intuition and a bit of acumen. Unfortunately, I had nothing else and I learned something along the way."; "You have to keep in a perspective of great sensitivity, listening and desire to learn; what I have always tried to do is learn as much as possible from the things I saw around me that I liked."

Seize opportunities: When you seize an opportunity, you take advantage of it and do something that you want to do; it means to act quickly in order to use an opportunity that may not be available later; to take advantage of an opportunity when offered; to quickly and eagerly do something when you have the chance to. A thriving business is all about seizing opportunities. However, some business owners do not find it that easy to seize opportunities, much less see them. Unfortunately, most of us people let opportunity slip-by every day because we are untrained or unaware of the signals that life throws our way. Other times we see opportunities, but we do not take advantage of them simply because we feel they are nothing more than problems. According to Adam Sicinski, "Many of the opportunities we come across are actually disguised as problems or hard work. However, to the untrained eye - unable to see past the present moment - all opportunities are actually insurmountable problems that make life difficult, stressful and hard.". That is where the mistake is made: seeing problems as "problems" rather than challenges that test and strengthen your determination. "The moment you shift your perspective and begin seeing your problems as challenges is the moment you begin training your brain to spot opportunities". For cultural entrepreneurs, this is a very important aspect, as highlighted by Nikos Ververidis from elculture: "In this field, one should be constantly aware of the cultural market needs, be alert and learn quickly the new trends – so to be one step ahead every time." He is also stating that "After all these years, I became better in filtering information connected to various situations related to my work and assess people, opportunities and threats in business environment."

4.2 Hard skills

By analysing the interviews and case studies, the following skill sets emerged in Business Modeling area:

BUSINESS MODELING	SKILL SET	DESCRIPTORS
	BUSINESS MANAGEMENT	**Handling and using resources:** Handle human, material and non-material resources. Make the most of limited resources.
		Planning: Set long-, medium- and short- term goals
		Technical & Digital literacy: Get and manage the technical and digital aspects of the job
	FINANCIAL MANAGEMENT	**Financing:** Manage financing to make sure your value-creating activity can last over the long-term
		Economic literacy: Get and manage the competences for financial analysis and taxation
	DECISION ANALYSIS	**Estimating:** Estimate the cost of turning an idea into a value-creating Activity
		Evaluation: Evaluate management and financial decisions over time

The first skill set identified in the Business modeling area is <u>Business Management</u>. As revealed by the consortium's research, business management involves handling and using resources, planning and Technical & Digital literacy.

Handling and using resources is the process by which businesses manage their various resources effectively. Those resources can be intangible – people and time – and tangible – equipment, materials, and finances. It involves planning so that the right resources are assigned to the right tasks. As seen from the analysis of interviews, a challenge for Luca Piermattei is to "manage primary resources (time, money, space, personal relationships)", supporting by "High demands that cannot met within limited time and budget"(anonymous, architect). In addition, Claus Reiss, bagpipe comedian mentioned that it is essential to "Learn skills about the business, in order to limit the outsourced activities". Handling and using recourses is a certain characteristic of project management, a skill that has been highlighted from both cultural entrepreneurs and trainers.

Planning is important when it comes to being efficient. Time is money and it is best to plan for effective resource management from the very beginning of projects/new initiatives. Every entrepeneur, at any stage of the business lifecycle, needs goals to keep moving forward, get them motivated to do more, and maintain success in their businesses. Goal setting can follow many different processes, and each one can be successful as long as it defines the long- and short-term goals and devises a plan for getting there.

As Nikos Ververidis from elculture stated: "The biggest challenge is to find ways to bring revenue so that the company remains sustainable". This view is supported by Massimiliano Gianotti from cooperativa19: "At the very beginning it is definately necessary to be able to set goals and work to achieve them".

Technical and Digital literacy is the ability to use information and communication technologies to find, evaluate, create, and communicate information that requiring both cognitive and technical skills. Through his occupation, Luca Piermattei mentioned that" I learnt how to use new tools. Digital platforms never seen before (by me) or imagined". Technical and digital literacy is gaining recognition as one of the valuable operational skills. The bagpipe comedian Claus Reiss mentioned that a skill acquired over time was to give "Focus on social media for marketing". Going to the trainers' point of view, digital literacy is necessary for cultural entrepreneurs: "Digital literacy skills: computer literacy, media literacy, information technology literacy, social media literacy, infographic and big data" (Sara Gambelli); "use of ICT (excel, word, typing)" (Stanko Miklič, VET lecturer). Finally, as Aristides Notis stressed "there is need for entrepreneurs to possess knowledge in both management and technology and be able to incorporate this mix of management and computer science to his/her business model".

The second skill set identified is <u>Financial Management</u> which includes Financing and Economic literacy.

Financing entails the understanding of various financial areas including topics related to managing personal/business finance, money, borrowing, and investing. Cultural entrepreneurs recognise the importance of getting economic related hard skills: "Accounting is a course that I am interested to follow and I would recommend this to any entrepreneur" as "cash flow issues is a challenge" (Anonymous, shoe entrepreneur). Being able to conduct basic financial statements and boost financial acumen is essential; as Urban Logar from Urtica stated, among the skills acquired over time "maintaining my price for my services-keep value of my work" is included. Having awareness of how money should be spent and managed, and how it can be used in ways that would make a business more financially secure in the future is definitely an important factor for sustainability and development.

Economic literacy gives entrepreneurs the tools for understanding their economic world and how to interpret events that will either directly or indirectly affect them. The trainer Jakob Breddam, knowledge of economics and accounting are perceived as skills on demand for cultural entrepreneurs as "such profiles are often scared of making excel budgets". According to Massimiliano Gianotti from cooperativa19: "...structuring a budget, are notions that pass from a theoritical point of view into a practical one and aquire a different value." Changes in tax system can affect a company and an entrepreneur should be aware of the impact that external factors can have in his profits. In case of Zeus+Dione, the background of the co-founder Mareva Grabowski in Banking and Asset Management would certainly be a factor of creating a healthy cultural business.

Lastly, the third skill set identified is <u>Decision Analysis</u> that entails estimating and evaluation of business actions.

Estimating is a process that includes a bit of experience, research, decision-making and judgment. Within a certain project/business estimation may include the elements of costs, time, and impact. Every product/service has a price tag, but you never see a "value tag." As Nikos Ververidis from elculture depicted "After all these years, I became better in filtering information connected to various situations related to my work and assess people, opportunities and threats in business environment". Massimiliano Gianotti from cooperative 19 said that "Along the way you realize that you cannot think about the realisation of an idea, but that idea must have its own feasibility, which has an economic aspect. Estimating can be an internal or external business process: "I consult experts … once the opinions have been put together and the answers analyzed, the best way is sought" (Graziella Santinelli, cultural entrepreneur). The importance of estimation was also mentioned by trainers as "they should be able to perform a thorough market analysis in order to have more chances to succeed" (Aristides Notis).

Evaluation: When considering how to evaluate a decision, it's important to be clear about which stage of the decision making process you're working at. The idea is to make sure that one is making the best choice and avoids negative consequences. At the same time, people often waste a lot of time, worrying about what will happen and trying to predict the future. Evaluation should be based on specific data, as Lili Mahne, Area Gea institute, referred to the competences acquired over time included the "system of evaluation of cultural heritage-own capacities-cultural competences". For Frosso Marina Troussa from ARC FOR DANCE festival, an evaluation at an early stage is vital "Even if I say that I believe in this and I try it once more, if the results are not good then this is certainly a failure- you have to assess if this is worthy, from the moment that you get some negative signals.". In line with the above insights, the trainer Tommaso Sorichetti supports that "As other entrepreneurs, the cultural one has to improve his/her skill in building and monitoring impact".

4.3 Outcomes of the research

4.3.1 Overall elements on entrepreneurship and culture

Our research that was conducted using multiple sources (interviews with cultural entrepreneurs, interviews with VET trainers, case studies) revealed some specific skill sets as of great importance for cultural entrepreneurs. Nonetheless, some of the skill sets are more connected to the cultural aspects of their business whereas others could be identified to be the same as for other types of entrepreneurs. A cultural entrepreneur has to balance his/her cultural identity with the entrepreneurial one.

Having said that, the elements that we found to be are more related to their cultural identity as entrepreneurs are the following:

- The skill area of **Vision** that includes the skill sets Creativity and Innovation.

Characteristics of this area for cultural entrepreneurs include **originality, utopia, disruptiveness and connection,** as identified via our analysis.

Originality refers to the tendency of cultural entrepreneurs to put a personal touch in their products and/or services to stand out as artistic expressions or interpretation of culture. They also attempt to establish connections among scattered elements to string together complex ideas.

Nevertheless, cultural entrepreneurs are also resourceful visionaries who imagine goals that could change the world, giving a utopian dimension in their profession. In this sense, **disruptiveness** so the change of the traditional way that the entrepreneurial sector operates, and unconventional thinking are among the characteristics that refer to cultural entrepreneurs.

- The skillset 4.1 Curiosity

Cultural entrepreneurs are keen to exploring the unknown, showing a lively interest in novelty, an openness to experience and actively exploring and discovering new areas. They also tend to keep working on improving their weaknesses and filling their gaps – thus they seek self-development opportunities to master their job.

4.3.2 Suggestions and proposals to be taken into consideration when developing the IO2 training

When analysing the interviews that partners implemented within IO1 with cultural entrepreneurs and VET trainers, most of identified skills that a cultural entrepreneur should possess, were connected to communication as an important area within soft skills, containing internal and external communication skill sets. Therefore, a number of training courses within IO2 should be developed, tackling different internal and external communication skills:

1. Active listening

2. Theory and practical use of storytelling

3. Pitching as an important entrepreneurial tool

4. Networking on different levels (within company, suppliers/business partners, customers/users)

5. Art of successful negotiation

6. Effective leadership and importance of empathy

7. Establishing effective teamwork

Another important area within soft skills for a cultural entrepreneur is determination, containing tenacity and strategy skill sets, where two skills should be given special attention through training courses:

1. Developing self-awareness on your strengths and limits

2. Creative problem solving

Among hard skills there were identified several skills within three skill sets (Business management, Financial management and Decision analysis) which are to be trained through the following training courses:

1. Project management with focus on human, material and non-material resource management and goals setting

2. Basic financing aspects and economic literacy in business

3. Evaluation of business actions

In total, nine courses within soft skills and three courses within hard skills will be developed within IO2 for practical use by cultural entrepreneurs in participating partner countries.

4.4 Drawing a common definition on cultural entrepreneurship

Cultural entrepreneurship is a new character in the cultural sector. Some attempts have been made during the last years to capture the essence of entrepreneurship in the cultural and creative industry.[12]

Considering the findings from consortium's research, certain characteristics for cultural entrepreneurs emerged, some on the same side as for other types of entrepreneurs and others that are more related to the cultural aspects of their businesses. Combining all relevant elements, the following definition is formed for the profession of the cultural entrepreneur:

Cultural entrepreneurs seek to promote and bring value to the preservation and development of culture and heritage and transmit knowledge through their activities by handling human, material and non-material resources and setting goals to generate profits; picture their vision for creativity through originality and innovation, being curious about off the beaten paths and utopian in the sense of altering the world with creative business practices.

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[12] Some definitions published in previous years: Anheier H. & Isar Y.R (2008) Cultures and Globalization: The Cultural Economy, Sage Publications; Varbanova L. (2013). Strategic Management in the Arts, London/New York: Routledge

5. Conclusion

Displaying briefly the major components of this report, the study provides information regarding the Creative and Cultural Industries and case studies in Denmark, Italy, Slovenia and Greece. The analysis of interviews with cultural entrepreneurs and VET trainers and case studies revealed the skill areas of importance for cultural entrepreneurs and served as basis for defining the profession of the cultural entrepreneur. Suggestions are also included for the development of the training course that follows this intellectual output, so as to contribute to the enhancement of fundamental key skills related to cultural entrepreneurship, in order to tackle with labour's market challenges.

The qualitative analysis results indicated that there are four most important areas of skills for cultural entrepreneurs: **Communication** (external and internal skill sets), **Vision** (creativity and innovation skill sets), **Determination** (tenacity and strategy skill sets) and **Research** (curiosity and analysis skill sets). Regarding the key hard skills identified (business modelling area), **Business Management**, **Financial management** and **Decision analysis** are the most significant to operate efficiently their businesses.

As illustrated by Werthes D. *et al* (2018), "cultural and creative entrepreneurs do develop an entrepreneurial identity and incorporate their cultural and creative identity into that entrepreneurial identity whereas self-reflection is a key driver in the development." Cultural entrepreneurship is a type of entrepreneurship that includes a cultural dimension, and certain skills are more related to this cultural aspect. In our research, we identified that the skill area of *Vision* and the skill set of *Curiosity* are connected with the nature of a cultural entrepreneur.

APPENDIX

Template for analysis of literature review about cultural entrepreneurship

Country	
Link/author of the documentation	
Location/Regions the document refers to	Capital, rural areas, where
Main Industries / Types of art	
Brief summary of the document's contents	
Relevant Figures at a national level	Number of cultural enterprises, number of employees, contribution to GDP, demographics etc.
Description of innovative aspects in particular industries	
What is the described impact of cultural enterprises on local culture and heritage	
Partners/Networks that promote cultural initiatives	

Template for analysis of national case studies on cultural entrepreneurship

<u>Characteristics of target case studies</u>

- Micro and small companies
- Innovation
- Self-supporting
- Creativity
- Interpretation of local culture: tradition, history etc.

Title of initiative/project/company	
Country	
Location	
Name of entrepreneur	
Industry / Type of art	
Number of employees (if applicable)	
Start date of business / initiative & duration	
Annual revenue	On a scale: Up to 50.000, up to 100.000 etc.
Description of service/product	At least 3 paragraphs about clients/audience, business model, interesting features, number of attendees, etc.
Why do you consider this case as innovative?	
What is the impact of the practice on local culture and heritage	
Partners/Network of the company	
Website of the company/project	

Interview questions for VET trainers

1. What is your name and what is your occupation?

2. What topics do you teach to students?

3. For how long have you been teaching on topics related to entrepreneurship?

4. Based on your experience, what are the skills that entrepreneurs seek to acquire mostly? What skills are on demand?

5. What kind of skills do you think that are most important for a cultural entrepreneur to possess in order to run his/her company/ project effectively?

6. Would you identify any differences on skills that a cultural entrepreneur should have/acquire in comparison with other types of entrepreneurs?

Interview questions for cultural entrepreneurs

1. What is your name and what is your position at the organization?

2. What is your organization producing/servicing within the cultural market?

3. For how long have you been running/working in this company/initiative/project?

4. How many people work for your project/company?

5. As a cultural entrepreneur, what are the aspects that you like about your work?

6. On the other hand, what are the challenges that you face in daily operations?

7. What do you usually do to overcome these challenges?

8. What kind of skills do you think that an entrepreneur (in the cultural field) should possess before starting his company? What skills do you think that you already had at a good level prior your project/company initiation?

9. What other skills did you acquire over time in the process of running your company/project?

10. Having experience from the market, do you think that a cultural entrepreneur is differentiated from other types of entrepreneurs? If yes, why?

11. What do you think about failure (when it comes to your job)?

12. What is the most creative aspect of your job?

13. How is your team composed?