artCRelief

Compilation of the training approach

ArtCRelief Training Approach
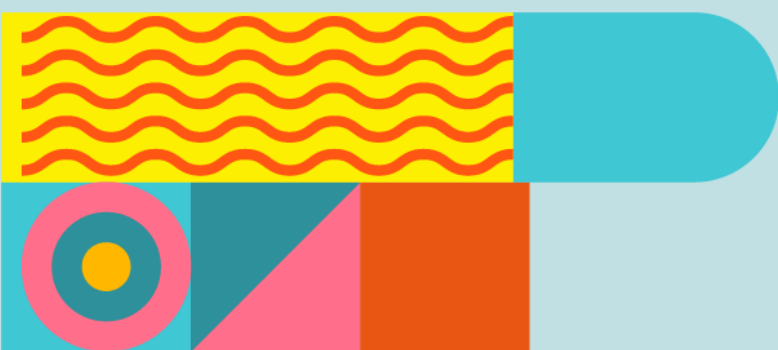
Executive Summary in English

The cultural and creative sectors are an economic and societal asset and provide an important contribution to the EU GDP. The New European Agenda for Culture and Work Plan for Culture (2019-2022) underline the importance of cultural and creative sectors for innovation, job creation, cohesion and well-being of societies. The creation of this supporting ecosystem is more than ever crucial now after the Covid-19 onslaught. The outbreak of the pandemic has already threatened the future of artists, culture and creative professionals (ACCPs). The pandemic crisis has made ACCPs unable to continue their activities, unless they have the possibility to follow different business models. The cultivation of entrepreneurial attitude, the upgrade of the role of innovation in business, the orientation towards digital cultural offer and presence on the internet, and the promotion of collaborations could support ACCPs to survive from the pandemic crisis and be prepared for the new era after the pandemic. It is believed that the pandemic crisis will spur the digitalization of culture and accelerate the digital shift, while competition in the digital markets will call for more plural products. Survival in the new era will be based on new business models, digitalization, collaboration, innovation, adaptation, and flexibility.

Under this scope the ArtCRelief project aims to cultivate the entrepreneurial and business mindset of ACCPs in order to survive through the crisis and be prepared for the new conditions that will follow. The main project's objectives are to:

- Create a comprehensive, multidimensional training for ACCPs adaptable to local/national contexts and needs imposed by the pandemic crisis;
- Cultivate the entrepreneurial and digital mindset of ACCPs;
- Provide ACCPs with knowledge about new business models, based on the digitalization of culture and use of ICT for the promotion of creative products;
- Promote ACCPs active motivation in order to become more cooperative-oriented, embracing social entrepreneurial models;
- Create an attractive and easy-to-be-used training material for ACCPs in order to acquire the necessary knowledge, skills and competences that will prepare them for the after pandemic era;
- Create a tailor-made virtual community space for education sharing/exchanges purposes as well as for the development of collaboration and innovation culture between ACCPs and other stakeholders; and
- Raise awareness among policy makers, stakeholders and other organizations, involved in education & training as well as in arts, culture and creative sectors.

The present report **"ArtCRelief Training Approach"** constitutes the first intellectual output of ArtCRelief which is necessary for specifying the appropriate approach for the achievement of the overall objective - to create tailor-made training content and materials for ACCPs.

The **first part** of the report refers to the research conducted for the identification and mapping of the training needs and definition of the desired learning outcomes with the involvement of the target group. Specifically, it includes:

- The country-specific information about ACCPs training needs and characteristics and challenges faced after Covid-19 which were retrieved from:
  - published materials and
  - consultations with stakeholders/experts in the field,
- an overview of the global and EU context of the trends and challenges in the field,
- input from adult learning theory about methodological requirements for the development of entrepreneurial, business and soft skills, and
- the training needs mapping and the identification of the learning outcomes in knowledge, skills and competence at EQF level 5.

Country-specific information about ACCPs training needs and characteristics as well as challenges faced after Covid-19

In this part of the report partners identified from published materials the common characteristics of ACCPs' markets among partner countries, basic training needs of ACCPs' per partner country, country specific conditions and challenges of ACCPs posed by COVID-19 and the five key trends that reshape the Cultural and Creative Sectors (CCS) in Europe. More information about ACCPs training needs and characteristics and challenges faced after Covid-19 which were retrieved from published materials can be found here.

In addition, this part includes the results that came out from the consultations with stakeholders/experts in the field regarding the country-specific information about ACCPs training needs and characteristics and challenges faced after Covid-19. These results refer to the main problems that ACCPs are facing due to Coronavirus pandemic, the main characteristics of ACCPs in each partner country, the training needs of ACCPs in each partner country, the preferred types of training in each partner country and the business models that could be employed to prepare ACCPs for the new era.

More information about ACCPs training needs and characteristics and challenges faced after Covid-19 which was retrieved from consultations with stakeholders/experts in the field can be found here.

Overview of the global and EU context of the trends and challenges in the field

This part includes the results of the research regarding the global and EU challenges and trends in the field of arts, culture and creative industry. The new trends were identified in terms of new business models, new markets, the use of ICT and new promotion formats and channels. The challenges were identified in terms of covid-19, economic sustainability, globalization and internationalization, cooperation and networks, digitalization, market needs, policy management aspects, innovation aspects, cultural promotion issues and competitiveness.

More information regarding the global and EU context of the trends and challenges in the field can be found here.

Input from adult learning theory about methodological requirements for the development of entrepreneurial, business and soft skills

This part contains the learning theories applied in adult education, the most appropriate training methods and techniques for the target group, the most appropriate training tools and resources and new trends in learning and teaching.

More information on the input from adult learning theory and methodological requirements for the development of entrepreneurial, business and soft skills can be found here.

Training needs identification and mapping of the learning outcomes

This part refers to the identification of the training needs and their analysis in the general learning outcomes of ArtCRelief. The training needs and the general learning outcomes are categorized in the following thematic areas:

- Principles of entrepreneurship and business start-up/ social entrepreneurship
- Strategic planning, business models, collaborations and synergies creation, clustering, networking, connection with the social context, etc.
- Cultural Marketing, use of ICT for distribution and promotion purposes
- Digitalization of culture; new forms of cultural experience
- Business planning, financial planning, funding and fundraising
- Soft skills: communication, negotiation, presentation skills, self-promotion
- Project management Risk management, and proposal writing for funding.

More information about the identified training needs and learning outcomes can be found here.

The second part of the report refers to the **identification of the appropriate training methodology (online training and material studying)** according to the variables exposed in the previous part. It includes detailed description of the methods to be employed in the

ArtCRelief training approach. The methodology presents the theoretical foundation of the training in a way easy to be followed by adult education providers and ACCPs, as well as the training methods and techniques and the appropriate assessment methods and tools to be applied in ArtCRelief. More information regarding the training methods and techniques and the appropriate assessment can be found here.

The third part of the report refers to the **design of the training content outline (curriculum)** and includes the seven (7) modules and coherent learning units developed to correspond to the real training needs. The detailed learning outcomes accompany each module and are organized in terms of knowledge, skills, and competences, at EQF level 5. The seven (7) modules are the following:

MODULE 1: Principles of entrepreneurship and business start-up

MODULE 2: Business models and planning facilitating synergies and collaborations

MODULE 3: Introduction to Cultural Marketing and digital promotion

MODULE 4: New forms of cultural experience through Digitalization

MODULE 5: Financial planning, funding and fundraising

MODULE 6: Soft skills for ACCPs

MODULE 7: Project management, Risk management, and proposal writing for funding

More information about the training content of ArtCRelief can be found here.

Executive Summary in Estonian

Kultuuri- ja loomesektoril on majanduslik ja ühiskondlik väärtus ning annavad olulise panuse ELi SKTsse. Euroopa uus kultuurivaldkonna töökava (2019–2022) rõhutab kultuuri- ja loomesektorite tähtsust innovatsioonis, töökohtade loomises, ühiskonna ühtekuuluvus tunde ja heaolu loomist. Selle toetava ökosüsteemi loomine on nüüd, pärast Covid-19, olulisem kui kunagi varem. Pandeemia puhang on juba ohustanud kunstnike, kultuuri- ja loomespetsialistide (KKLS-e) tulevikku. Pandeemiast tingitud kriisi tõttu on neil raske oma tegevust jätkata, kui neil pole võimalust järgida uusi erinevaid ärimudeleid. Ettevõtliku hoiaku kasvatamine, innovatsiooni rolli tõstmine ettevõtluses, digitaalsele kultuuripakkumisele ja internetis esinemisele orienteerumine ning koostöö edendamine võiksid toetada KKLS-e pandeemiakriisis ellujäämist ja valmistada neid ette uueks ajastuks pärast seda. Usutakse, et pandeemiakriis ergutab kultuuri digitaliseerimist ja kiirendab digimuutust, samas kui konkurents digitaalsetel turgudel nõuab rohkem mitmekesisemaid tooteid. Ellujäämine uuel ajastul põhineb uutel ärimudelitel, digitaliseerimisel, koostööl, innovatsioonil, kohanemisel ja paindlikkusel.

Selle raames on projekti ArtCRelief eesmärk kasvatada KKLS-e ettevõtlikkust ja ärilist mõtteviisi, et saada hakkama kriisis ja olla valmis sellele järgnevateks uuteks tingimusteks. Projekti peamised eesmärgid on:
- Luua mitmekülgne ja -mõõteline koolitus KKLS-ele, mis on kohandatav kohaliku/riikliku konteksti ja pandeemia kriisist tulenevate vajadustega;
- Kasvatada KKLS-e ettevõtlikku ja digitaalset mõtteviisi;
- Anda KKLS-ele teadmisi uutest ärimudelitest, mis põhinevad kultuuri digitaliseerimisel ja IKT kasutamisel loometoodete edendamiseks;
- Edendada KKLS-e motivatsiooni, et muutuda rohkem koostööle orienteerituks, hõlmates sotsiaalseid ettevõtlus mudeleid;
- Luua atraktiivne ja lihtsalt kasutatav koolitusmaterjal KKLS-ele, et omandada vajalikud teadmised, oskused ja pädevused, mis valmistavad neid ette pandeemia järgseks ajastuks;
- Luua kohandatud virtuaalne kogukonnaruum hariduse/eesmärkide jagamiseks, samuti koostöö- ja innovatsioonikultuuri arendamiseks KKLS-e ja teiste sidusrühmade vahel;
- Tõsta poliitikakujundajate, sidusrühmade ja muude hariduse ja koolitusega ning kunsti-, kultuuri- ja loomesektoritega seotud organisatsioonide teadlikkust.

Käesolev aruanne **"ArtCRelief Koolitusmeetod"** kujutab endast ArtCRelief-i esimest intellektuaalset väljundit, mis on vajalik üldise eesmärgi saavutamiseks sobiva lähenemisviisi määratlemiseks – luua KKLS-e jaoks kohandatud koolitusmeetod ja -materjalid.

Aruande esimeses osas käsitletakse koolitusvajaduste väljaselgitamiseks ja kaardistamiseks ning soovitavate õpitulemuste määratlemiseks läbiviidud uuringuid, kus kaasati sihtrühma. Täpsemalt sisaldab see:
- Riigispetsiifiline teave KKLS-e koolitusvajaduste, iseloomuomaduste ja väljakutsete kohta, millega Covid-19 järgselt silmitsi seisis, mis saadi läbi avalike materjalide ja konsultatsioonide valdkonna sidusrühmade/ekspertidega.
- Ülevaade valdkonna suundumustest ja väljakutsetest globaalses ja ELi kontekstist.
- Täiskasvanuhariduse teooria panus ettevõtlike, äriliste ja pehmete oskuste arendamisele metoodiliste nõuete osas.
- Koolitusvajaduste kaardistamine ja õpiväljundite väljaselgitamine teadmistes, oskustes ja pädevustes EQF 5. tasemel.

Riigipõhine teave KKLS-e koolitusvajaduste ja -omaduste kohta ning pärast Covid-19 tekkinud väljakutsete kohta

Aruande selles osas tuvastasid partnerid avaldatud materjalide põhjal KKLS-e ühised tunnused partnerriikide vahel, nende põhi koolitusvajadused partnerriigi kohta, riigipõhised tingimused ja COVID-19 põhjustatud väljakutsed KKLS-ele ning viis peamist suundumust, mis kujundavad ümber Euroopa kultuuri- ja loomesektori (CCS).

Rohkem infot KKLS-de koolitusvajaduste ja tunnuste kohta ning nende teele tulnud väljakutsetest Covid-19 ajal, mis saadi avalikest materjalidest, on leitavad SIIT.

Lisaks sisaldab see riigi põhiseid tulemusi, mis selgusid valdkonna sidusrühmade/ekspertidega peetud konsultatsioonidest KKLS-e koolitusvajaduste ning tunnuste ja väljakutsete kohta pärast Covid-19 algust. Need tulemused viitavad peamistele probleemidele, millega KKLS koroonaviiruse pandeemia tõttu silmitsi seisavad, iga partnerriigi KKLS-e põhiomadused, koolitusvajadused, eelistatud koolitustüübid ja ärimudelid, miks võiks kasutada KKLS-e ettevalmistamiseks uueks ajastuks.

Lisateavet KKLS-e koolitusvajaduste ja tunnuste ning pärast Covid-19 ees seisvate väljakutsete kohta, mis saadi valdkonna sidusrühmade/ekspertidega peetud konsultatsioonidest, leiate SIIT.

Ülevaade valdkonna suundumustest ja väljakutsedest globaalses ja ELi kontekstis

See osa sisaldab uurimistöö tulemusi ülemaailmsete ja EL-i väljakutsedest ja suundumuste kohta kunsti-, kultuuri- ja loomemajanduse valdkonnas. Uued suundumused tuvastati uute ärimudelite, uute turgude, IKT kasutamise ning uute reklaami vormide ja kanalite osas. Väljakutsed tuvastati seoses covid-19-ga, majandusliku jätkusuutlikkusega, globaliseerumise ja rahvusvahelistumisega, koostöö ja võrgustumisega, digitaliseerimisega, turu vajaduste mõistmisega, poliitika juhtimise aspektidega, innovatsiooni aspektidega, kultuuri edendamise küsimuste ja konkurentsivõimega.

Lisateavet valdkonna suundumuste ja väljakutsete kohta globaalses ja ELi konteksti leiate SIIT.

Täiskasvanuõppe teoreetiline sisend metoodilistest nõuetest ettevõtlike, äriliste ja pehmete oskuste arendamiseks

See osa sisaldab täiskasvanuhariduses rakendatavaid õppe-teooriaid, sihtrühmale sobivaimaid koolitus meetodeid ja -võtteid, sobivaimaid koolitus vahendeid ja -ressursse ning uusi suundumusi õppimises ja õpetamises.

Rohkem infot täiskasvanuõppe teooria sisendi ja metoodiliste nõuete kohta ettevõtlike, äriliste ja pehmete oskuste arendamiseks leiate SIIT.

Koolitus vajaduste tuvastamine ja õpitulemuste kaardistamist

See osa käsitleb koolitusvajaduste väljaselgitamist ja nende analüüsimist ArtCRelief-i üldistes õpitulemustes. Koolitusvajadused ja üldised õpitulemused on liigitatud järgmistesse teemavaldkondadesse:
- Ettevõtlus ja ettevõtluse alustamise / sotsiaalse ettevõtluse põhimõtted
- Strateegiline planeerimine, ärimudelid, koostöö ja sünergia loomine, klastrite loomine, võrgustumine, seos sotsiaalse kontekstiga jne.
- Kultuuriturundus, IKT kasutamine levitamise ja reklaamimise eesmärgil
- Kultuuri digitaliseerimine: kultuurikogemuse uued vormid
- Äriplaneerimine, finantsplaneerimine, rahastamine ja raha kogumine
- Pehmed oskused: suhtlemisoskus, läbirääkimisoskus, esinemisoskus, enesereklaam
- Projektijuhtimine, riskijuhtimine ja toetuse taotluse kirjutamine

Rohkem infot tuvastatud koolitusvajaduste ja õpitulemuste kohta leiab SIIT.

Aruande teine osa viitab **sobiva koolitusmetoodika väljaselgitamisele (veebikoolitus ja õppematerjal)** vastavalt eelmises osas selgunud infole. See sisaldab üksikasjalikku kirjeldust meetodite kohta, mida kasutatakse ArtCRelief koolituses. Metoodikas esitatakse koolituse teoreetilised alused täiskasvanuhariduse pakkujatele ja KKLS-ele kergesti järgitaval viisil, samuti koolitusmeetodid ja -tehnikad ning sobivad hindamise meetodid ja vahendid, mida ArtCRelief-is rakendada. Lisateavet koolitusmeetodite ja -tehnikate ning sobiva hinnangu kohta leiate SIIT.

Aruande kolmas osa käsitleb **koolituse sisukava (õppekava) ülesehitust** ja sisaldab seitset moodulit ja teemasid, mis on välja töötatud nii, et need vastaksid tegelikele koolitusvajadustele. Üksikasjalikud õpiväljundid kaasnevad iga mooduliga ning on korraldatud teadmiste, oskuste ja pädevuste alusel EQF 5. tasemel. Moodulid on järgmised:

MOODUL 1: Ettevõtluse põhiprintsiibid ja ettevõtlusega alustamine

MOODUL 2: Ärimudelid ning äri planeerimine, hõlbustamaks sünergiat ja koostööd

MOODULE 3: Sissejuhatus kultuuri turundamisse ja digitaalsesse turundusse

MOODUL 4: Uued vormid kultuuri kogemiseks läbi digitaliseerimise

MOODUL 5: Finantsplaneerimine, rahastamine ja raha kaasamine

MOODUL 6: Pehmed oskused

MOODUL 7: Projektijuhtimine, riskijuhtimine ja projekti kirjutamine toetuse taotlemiseks

Rohkem infot ArtCRelief koolituse sisu kohta leiab SIIT.

Executive Summary in Bulgarian

Културният и творческият сектор са икономически и социален актив и имат важен принос за брутния вътрешен продукт (БВП) на Европейския съюз (ЕС). Новата европейска програма за култура и Работният план за култура (2019 - 2022) подчертаваг тяхното значение за въвеждането на нови методики, създаването на работни места, обединението и благосъстоянието на обществата. Създаването на тази поддържаща екосистема е решаващо повече от всякога сега, след натиска Covid-19. Избухването на пандемията вече застраши бъдещето на артистите и творците от всички сфери на изкуството и професионалистите в областта на културата (наричани в текста още „творците" или АССР - абревиатурата според наименованието на англ. ез.: artists, culture and creative professionals), направи ги неспособни да продължат дейността си освен ако нямат възможност да следват други, различни от досегашните бизнес модели. Развиването на предприемаческо отношение и ориентацията към присъствие в интернет и дигитално предлагане, както и насърчаването на съвместна работа биха могли да подпомогнат творците/АССР да оцелеят в пандемичната криза и да бъдат подготвени за новата ера след нея. Смята се, че кризата ще стимулира дигитализацията на културата и ще ускори дигиталната промяна в сферата, а конкуренцията на дигиталните пазари ще изисква повече колективни/групови продукти. Оцеляването ще се основава на нови бизнес модели, дигитализация, сътрудничество, въвеждане на нови методи, адаптация и гъвкавост.

В този обхват проектът ArtCRelief има за цел да развива чрез образование предприемаческия и бизнес начин на мислене на творците/АССР и професионалистите в управлението на културата/АССР, за да оцелеят през кризата и да бъдат подготвени за новите условия, които ще последват. Основните цели на проекта са:

- Създаване на цялостно, многоизмерно обучение за творците/АССР, адаптивно към местния/национален контекст и нужди, наложени от пандемичната криза
- Култивиране на предприемачески и дигитален начин на мислене
- Предоставяне на знания за нови бизнес модели, основани на дигитализацията на културата и използването на информационни и комуникационни технологии (ICT) за популяризиране на творчески продукти
- Насърчаване на творците от всички области на изкуството за да станат по-ориентирани към сътрудничество, като се възприемат моделите на социалното предприемачество
- Създаване на привлекателен и лесен за използване учебен материал, за да придобият те необходимите знания, умения и компетенции, които да ги подготвят за ерата след пандемията
- Създаване на специално виртуално пространство за общността на творците и предприемачите в областта на културата за споделяне с образователна цел, както и за развитие на сътрудничество и култура на иновации между тях и други организации, институции, експерти и заинтересовани страни; и
- Повишаване на осведомеността сред политиците, институциите и други организации, участващи в образованието, както и в секторите на изкуството и културата.

Настоящият доклад **„ArtCRelief Training Approach" („ArtCRelief – подход за обучение"**) е първият интелектуален продукт на ArtCRelief, необходим за определяне на подхода за постигане на общата цел – създаване на персонализирано учебно съдържание и материали за артистите и творците от всички сфери на изкуството и професионалистите в областта на културата.

Първата част на доклада се отнася до проведеното изследване за установяване и картографиране на нуждите от обучение и дефиниране на желаните резултати от обучението с участието на целевата група. По-конкретно, първата част включва:

- Информацията за конкретната държава относно нуждите от обучение на творците/ACCP от всички сфери на изкуството и професионалистите в областта на културата и характеристиките и предизвикателствата, пред които са изправени след Covid-19, е извлечена от:
  - публикувани материали и
  - консултации с експерти в областта и заинтересовани страни
- преглед на глобалния и европейския контекст на тенденциите и предизвикателствата в областта
- принос от теорията за обучение на възрастни относно методическите изисквания за развитието на предприемачески, бизнес и меки умения (soft skills) и
- картографиране на нуждите от обучение и определяне на резултатите от него в знания, умения и компетентност на ниво 5 на Европейската квалификационна рамка (EQF)

Специфична за държавата информация относно нуждите и характеристиките на обучение на ACCP, както и предизвикателствата, пред които са изправени след Covid-19

В тази част на доклада партньорите определиха на базата на публикуваните материали общите характеристики на пазара в сферата на изкуството в страните партньори, нуждите от основно обучение на творците във всяка страна партньор, специфичните за страната условия и предизвикателствата към творците, породени от Covid-19, и петте ключови тенденции, които прекрояват културните и творческите сектори (CCS) в Европа.
Повече информация за нуждите от обучение на творците/ACCP и характеристиките и предизвикателствата, пред които са изправени, която е извлечена от публикувани материали, може да бъде намерена [тук](#).

В допълнение, тази част включва резултатите от консултациите със заинтересованите страни/експертите в областта по отношение на специфичната за страната информация относно нуждите от обучение на творците/ACCP и характеристиките и предизвикателствата, пред които са изправени те след Covid-19. Тези резултати се отнасят до основните проблеми, пред които са изправени творците/ACCP поради пандемията във всяка страна партньор - техните основни характеристики, нуждите от обучение, предпочитаните видове обучение и бизнес моделите, които може да се използват за подготовка на творците/ACCP за постпандемичната ера.

Повече информация за нуждите и характеристиките и предизвикателствата за обучение на творците/АССР след Covid-19, която беше извлечена от консултации с експерти в областта, може да бъде намерена [тук](#).

Преглед на тенденциите и предизвикателствата в областта в глобален и европейски контекст

Тази част включва резултатите от изследването относно глобалните и европейските предизвикателства и тенденции в областта на изкуствата, културата и креативната индустрия. Новите тенденции бяха идентифицирани по отношение на нови бизнес модели, нови пазари, използване на информационни и комуникационни технологии и нови формати и канали за популяризиране. Предизвикателствата бяха определени по отношение на Covid-19, икономическата устойчивост, глобализацията и интернационализацията, сътрудничеството и мрежите, дигитализацията, пазарните нужди, аспектите на управлението на политиките, аспектите на иновациите, въпросите за насърчаване на културата и конкурентоспособността.

Повече информация относно глобалния и европейския контекст на тенденциите и предизвикателствата в областта можете да намерите [тук](#).

Принос от теорията за обучение на възрастни относно методологическите изисквания за развитие на предприемачески, бизнес и меки умения

Тази част съдържа теориите за обучение, прилагани в образованието за възрастни, най-подходящите методи и техники за обучение за целевата група, най-подходящите средства и ресурси за обучение и новите тенденции в ученето и преподаването.

Повече информация за приноса от теорията за обучение на възрастни и методологичните изисквания за развитие на предприемачески, бизнес и меки умения можете да намерите [тук](#).

Определяне на нуждите от обучението и картографиране на резултатите от него

Тази част се отнася до идентифицирането на нуждите от обучение и техния анализ в общите резултати от обучението на ArtCRelief. Те са категоризирани в следните тематични области:

- Принципи на предприемачеството и стартиране на бизнес/социално предприемачество
- Стратегическо планиране, бизнес модели, сътрудничество и създаване на синергии, групиране, работа в мрежа, връзка със социалния контекст и др.
- Културен маркетинг, използване на информационни и комуникационни технологии за разпространение и популяризиране
- Дигитализация на културата; нови форми на културен опит
- Бизнес планиране, финансово планиране, финансиране и набиране на средства
- Меки умения: комуникация, водене на преговори, презентационни умения, самореклама
- Управление на проекта (Project management), управление на риска (Risk management) и писане на предложения за финансиране.

Повече информация за определените нужди от обучение и резултатите от обучението можете да намерите [тук](#).

Втората част на доклада се отнася до **определяне на подходящата методология за обучение (онлайн подготовка и материали за изучаване)** според променливите,

изложени в предходната част. Включва подробно описание на методите за обучение на ArtCRelief. Методологията представя теоретичната основа на обучението по начин, лесен за следване от доставчиците на образование за възрастни и творци професионалисти в областта на културата, както и методите и техниките на обучение и подходящите методи и инструменти за оценяване. Повече информация относно методите и техниките на обучение и подходящата оценка можете да намерите тук.

Третата част на доклада се отнася до **схемата на учебното съдържание (учебната програма)** и включва седем (7) модула и съгласувани учебни единици, разработени така, че да отговарят на реалните нужди от обучение. Подробните резултати от обучението придружават всеки модул и са организирани по отношение на знания, умения и компетенции на ниво 5 на EQF (Европейска квалификационна рамка). Седемте модула са следните:

МОДУЛ 1: Принципи на предприемачеството и стартиране на бизнес

МОДУЛ 2: Бизнес модели и планиране на синергии и сътрудничество

МОДИЛ 3: Въведение в културния маркетинг

МОДУЛ 4: Нови форми на културен опит чрез дигитализация

МОДУЛ 5: Финансово планиране, финансиране и набиране на средства

МОДУЛ 6: Меки умения за творците/ACCP

МОДУЛ 7: Управление на проекти, управление на риска и писане на предложения за финансиране

Повече информация за обучителното/учебното съдържаниетo на ArtCRelief можете да намерите тук.

Executive Summary in Greek

Ο πολιτισμός και η δημιουργική βιομηχανία αποτελούν σημαντικό οικονομικό και κοινωνικό πλεονέκτημα και συμβάλλουν σημαντικά στο ΑΕΠ της ΕΕ. Η νέα Ευρωπαϊκή Ατζέντα για τον πολιτισμό και το Σχέδιο Εργασίας για τον πολιτισμό (2019-2022) υπογραμμίζουν τη σημασία των τομέων του Πολιτισμού και της Δημιουργικής Βιομηχανίας για την καινοτομία, τη δημιουργία θέσεων εργασίας, τη συνοχή και την ευημερία των κοινωνιών. Η δημιουργία αυτού του υποστηρικτικού οικοσυστήματος είναι σήμερα περισσότερο από ποτέ κρίσιμη, ιδίως μετά την πανδημία του Covid-19. Και αυτό γιατί το ξέσπασμα της πανδημίας έχει ήδη απειλήσει το μέλλον των καλλιτεχνών, των επαγγελματιών του πολιτισμού και της δημιουργικής βιομηχανίας (ACCPs). Η κρίση της πανδημίας έχει καταστήσει τους ACCPs ανίκανους να συνεχίσουν τις δραστηριότητές τους, εκτός αν έχουν τη δυνατότητα να ακολουθήσουν διαφορετικά επιχειρηματικά μοντέλα. Η καλλιέργεια της επιχειρηματικής συμπεριφοράς, η αναβάθμιση του ρόλου της καινοτομίας στην επιχείρηση, ο προσανατολισμός προς την ψηφιακή πολιτιστική προσφορά και παρουσία στο διαδίκτυο και η προώθηση των συνεργασιών θα μπορούσαν να υποστηρίξουν τους ACCPs να επιβιώσουν από την πανδημική κρίση και να προετοιμαστούν για τη νέα εποχή μετά την πανδημία. Πιστεύεται ότι η πανδημική κρίση θα δώσει ώθηση στην ψηφιοποίηση του πολιτισμού και θα επιταχύνει την ψηφιακή μεταστροφή, ενώ ο ανταγωνισμός στις ψηφιακές αγορές θα απαιτήσει πιο πλουραλιστικά προϊόντα. Η επιβίωση στη νέα εποχή θα βασιστεί σε νέα επιχειρηματικά μοντέλα, στην ψηφιοποίηση, στη συνεργασία, στην καινοτομία, στην προσαρμογή και στην ευελιξία.

Υπό το πρίσμα αυτό, το έργο ArtCRelief στοχεύει στην καλλιέργεια της επιχειρηματικής νοοτροπίας και επιχειρησιακής κουλτούρας των ACCPs προκειμένου να επιβιώσουν από την κρίση και να προετοιμαστούν για τις νέες συνθήκες που θα ακολουθήσουν. Οι κύριοι στόχοι του έργου είναι:

- Να δημιουργήσει μια ολοκληρωμένη, πολυδιάστατη εκπαίδευση για τους καλλιτέχνες και επαγγελματίες στο χώρο του πολιτισμού και της δημιουργικής βιομηχανίας (ACCP) προσαρμοσμένη σε τοπικά / εθνικά πλαίσια και ανάγκες που επιβάλλονται από την κρίση της πανδημίας
- Να καλλιεργήσει την επιχειρηματική και ψηφιακή νοοτροπία των καλλιτεχνών και επαγγελματιών στο χώρο του πολιτισμού και της δημιουργικής βιομηχανίας (ACCP)
- Να παρέχει στους καλλιτέχνες και επαγγελματίες στο χώρο του πολιτισμού και της δημιουργικής βιομηχανίας (ACCP) γνώσεις σχετικά με νέα επιχειρηματικά μοντέλα, που βασίζονται στην ψηφιοποίηση του πολιτισμού και τη χρήση των ΤΠΕ για την προώθηση προϊόντων καλλιτεχνικής και πολιτιστικής δημιουργίας
- Να προωθήσει ενεργά την παρακίνηση των καλλιτεχνών και επαγγελματιών στο χώρο του πολιτισμού και της δημιουργικής βιομηχανίας (ACCP), προκειμένου να υιοθετήσουν συνεργατικές συμπεριφορές και να αγκαλιάσουν μοντέλα κοινωνικής επιχειρηματικότητας
- Να δημιουργήσει ένα ελκυστικό και εύχρηστο εκπαιδευτικό υλικό για τους καλλιτέχνες και επαγγελματίες στο χώρο του πολιτισμού και της δημιουργικής βιομηχανίας (ACCP), προκειμένου να αποκτήσουν τις απαραίτητες γνώσεις, δεξιότητες και ικανότητες που θα τους προετοιμάσουν για την μετα-πανδημική εποχή
- Να δημιουργήσει έναν προσαρμοσμένο στις ανάγκες της ομάδας στόχου χώρο εικονικής κοινότητας για ανταλλαγή γνώσεων και την καλλιέργεια συνεργασίας και καινοτομίας μεταξύ των καλλιτεχνών και επαγγελματιών στο χώρο του πολιτισμού και της δημιουργικής βιομηχανίας (ACCP) και άλλων ενδιαφερομένων και
- Να προωθήσει την ευαισθητοποίηση μεταξύ των υπευθύνων χάραξης πολιτικής, των ενδιαφερομένων και άλλων οργανισμών, που εμπλέκονται στην εκπαίδευση και την κατάρτιση καθώς και στους τομείς των τεχνών, του πολιτισμού και της δημιουργίας

Η παρούσα έκθεση **"Εκπαιδευτική Προσέγγιση του ArtCRelief (ArtCRelief Training Approach)"** αποτελεί το πρώτο πνευματικό αποτέλεσμα του ArtCRelief, το οποίο είναι απαραίτητο για τον προσδιορισμό της κατάλληλης προσέγγισης για την επίτευξη του γενικού στόχου - τη δημιουργία προσαρμοσμένου περιεχομένου και υλικού κατάρτισης για τους ACCPs.

Το **πρώτο σκέλος** της έκθεσης αναφέρεται στην έρευνα που διεξήχθη για τον εντοπισμό και τη χαρτογράφηση των εκπαιδευτικών αναγκών και τον καθορισμό των επιθυμητών μαθησιακών αποτελεσμάτων με τη συμμετοχή της ομάδας-στόχου. Συγκεκριμένα, περιλαμβάνει:
- Ειδικές ανά χώρα πληροφορίες σχετικά με τις εκπαιδευτικές ανάγκες και τα χαρακτηριστικά των ACCPs και τις προκλήσεις που αντιμετωπίζουν μετά τον Covid-19, οι οποίες αντλήθηκαν από:
  - Δημοσιευμένο υλικό και
  - Συζητήσεις/ Διαβουλεύσεις με τα ενδιαφερόμενα μέρη/εμπειρογνώμονες στον τομέα,
- Επισκόπηση του παγκόσμιου και Ευρωπαϊκού πλαισίου των τάσεων και των προκλήσεων στο πεδίο αυτό,
- Εισροές από τη θεωρία της μάθησης ενηλίκων σχετικά με τις μεθοδολογικές απαιτήσεις για την ανάπτυξη επιχειρηματικών ικανοτήτων και δεξιοτήτων καθώς και μαλακών δεξιοτήτων (soft skills), και
- Τη χαρτογράφηση των εκπαιδευτικών αναγκών και τον προσδιορισμό των μαθησιακών αποτελεσμάτων όσον αφορά τις γνώσεις, τις δεξιότητες και τις ικανότητες στο επίπεδο 5 του Ευρωπαϊκού Πλαισίου Προσόντων (EQF).

Πληροφορίες ανά χώρα σχετικά με τις εκπαιδευτικές ανάγκες και τα χαρακτηριστικά των ACCPs, καθώς και τις προκλήσεις που αντιμετωπίζουν μετά τον Covid-19

Σε αυτό το τμήμα της έκθεσης, οι εταίροι προσδιόρισαν μέσα από δημοσιευμένο υλικό τα κοινά χαρακτηριστικά των αγορών των ACCPs μεταξύ των χωρών εταίρων, τις βασικές ανάγκες κατάρτισης των ACCPs ανά χώρα εταίρο, τις ειδικές συνθήκες ανά χώρα και τις προκλήσεις των ACCPs που θέτει ο COVID-19 καθώς και τις πέντε βασικές τάσεις που αναδιαμορφώνουν τον πολιτιστικό και τον δημιουργικό τομέα (CCS) στην Ευρώπη. Περισσότερες πληροφορίες σχετικά με τις εκπαιδευτικές ανάγκες και τα χαρακτηριστικά των ACCPs και τις προκλήσεις που αντιμετωπίζουν μετά τον Covid-19, οι οποίες αντλήθηκαν από δημοσιευμένο υλικό, μπορείτε να βρείτε εδώ.

Επιπλέον, το τμήμα αυτό περιλαμβάνει τα αποτελέσματα που προέκυψαν από τις συζητήσεις/ διαβουλεύσεις με τους ενδιαφερόμενους φορείς/εμπειρογνώμονες στον τομέα σχετικά με τις πληροφορίες για τις ανάγκες κατάρτισης και τα χαρακτηριστικά των ACCPs και τις προκλήσεις που αντιμετωπίζουν μετά τον Covid-19. Τα αποτελέσματα αυτά αναφέρονται στα κύρια προβλήματα που αντιμετωπίζουν οι ACCPs λόγω της πανδημίας του κορονοϊού, τα κύρια χαρακτηριστικά των ACCPs σε κάθε χώρα εταίρο, τις ανάγκες κατάρτισης των ACCPs σε κάθε χώρα εταίρο, τους προτιμώμενους τύπους κατάρτισης σε κάθε χώρα εταίρο και τα επιχειρηματικά μοντέλα που θα μπορούσαν να χρησιμοποιηθούν για την προετοιμασία των ACCPs για τη νέα εποχή.

Περισσότερες πληροφορίες σχετικά με τις εκπαιδευτικές ανάγκες και τα χαρακτηριστικά των ACCPs και τις προκλήσεις που αντιμετωπίζουν μετά τον Covid-19, οι οποίες προέκυψαν από συζητήσεις με τους ενδιαφερόμενους φορείς/εμπειρογνώμονες στον τομέα, μπορείτε να βρείτε εδώ.

Επισκόπηση του παγκόσμιου και Ευρωπαϊκού πλαισίου των τάσεων και των προκλήσεων στον τομέα

Το τμήμα αυτό περιλαμβάνει τα αποτελέσματα της έρευνας σχετικά με τις παγκόσμιες και Ευρωπαϊκές προκλήσεις και τάσεις στον τομέα των τεχνών, του πολιτισμού και της δημιουργικής βιομηχανίας. Οι νέες τάσεις εντοπίστηκαν όσον αφορά τα νέα επιχειρηματικά μοντέλα, τις νέες αγορές, τη χρήση των ΤΠΕ και τις νέες μορφές και κανάλια προώθησης. Οι προκλήσεις προσδιορίστηκαν όσον αφορά τον covid-19, την οικονομική βιωσιμότητα, την παγκοσμιοποίηση και τη διεθνοποίηση, τη συνεργασία και τα δίκτυα, την ψηφιοποίηση, τις ανάγκες της αγοράς, τις πτυχές της πολιτικής διαχείρισης, τις πτυχές της καινοτομίας, τα θέματα πολιτιστικής προώθησης και την ανταγωνιστικότητα.

Περισσότερες πληροφορίες σχετικά με το παγκόσμιο και Ευρωπαϊκό πλαίσιο των τάσεων και των προκλήσεων στον τομέα μπορείτε να βρείτε εδώ.

Εισροές από τη θεωρία της μάθησης ενηλίκων σχετικά με τις μεθοδολογικές απαιτήσεις για την ανάπτυξη επιχειρηματικών ικανοτήτων και δεξιοτήτων καθώς και μαλακών δεξιοτήτων (soft skills)

Το τμήμα αυτό περιλαμβάνει τις θεωρίες μάθησης που εφαρμόζονται στην εκπαίδευση ενηλίκων, τις καταλληλότερες εκπαιδευτικές μεθόδους και τεχνικές για την ομάδα-στόχο, τα καταλληλότερα εκπαιδευτικά εργαλεία και πόρους και τις νέες τάσεις στη μάθηση και τη διδασκαλία.

Περισσότερες πληροφορίες σχετικά με τις εισροές από τη θεωρία της εκπαίδευσης ενηλίκων και τις μεθοδολογικές απαιτήσεις για την ανάπτυξη επιχειρηματικών ικανοτήτων και δεξιοτήτων καθώς και μαλακών δεξιοτήτων (soft skills) μπορείτε να βρείτε εδώ.

Προσδιορισμός των εκπαιδευτικών αναγκών και χαρτογράφηση των μαθησιακών αποτελεσμάτων Αυτό το τμήμα αναφέρεται στον προσδιορισμό των εκπαιδευτικών αναγκών και την ανάλυσή τους στα γενικά μαθησιακά αποτελέσματα του ArtCRelief. Οι ανάγκες κατάρτισης και τα γενικά μαθησιακά αποτελέσματα κατηγοριοποιούνται στους ακόλουθους θεματικούς τομείς:

- Αρχές της επιχειρηματικότητας και της ίδρυσης επιχειρήσεων/κοινωνικής επιχειρηματικότητας
- Στρατηγικός σχεδιασμός, επιχειρηματικά μοντέλα, συνεργασίες και δημιουργία συνεργειών, δημιουργία συστάδων επιχειρήσεων (clustering), δικτύωση, σύνδεση με το κοινωνικό πλαίσιο κ.λπ..
- Πολιτιστικό μάρκετινγκ, χρήση των ΤΠΕ για σκοπούς διανομής και προώθησης
- Ψηφιοποίηση του πολιτισμού- νέες μορφές πολιτιστικής εμπειρίας
- Επιχειρηματικός σχεδιασμός, οικονομικός σχεδιασμός, χρηματοδότηση και άντληση κεφαλαίων
- Μαλακές δεξιότητες (Soft Skills): επικοινωνία, διαπραγμάτευση, δεξιότητες παρουσίασης, αυτοπροβολή
- Διαχείριση έργων, Διαχείριση κινδύνων και σύνταξη προτάσεων για χρηματοδότηση.

Περισσότερες πληροφορίες σχετικά με τις διαπιστωμένες ανάγκες κατάρτισης και τα μαθησιακά αποτελέσματα μπορείτε να βρείτε εδώ.

Το **δεύτερο σκέλος** της έκθεσης αναφέρεται **στον προσδιορισμό της κατάλληλης μεθοδολογίας κατάρτισης (εκπαίδευση μέσω διαδικτύου και μελέτη υλικού)** σύμφωνα με τις μεταβλητές που εκτέθηκαν στο προηγούμενο μέρος. Περιλαμβάνει λεπτομερή περιγραφή των μεθόδων που θα χρησιμοποιηθούν στην εκπαιδευτική προσέγγιση ArtCRelief. Η μεθοδολογία παρουσιάζει τη θεωρητική θεμελίωση της κατάρτισης με τρόπο εύκολο να ακολουθηθεί από τους παρόχους εκπαίδευσης ενηλίκων και τους ACCPs, καθώς και τις μεθόδους και τεχνικές κατάρτισης και τις κατάλληλες μεθόδους και εργαλεία αξιολόγησης που θα εφαρμοστούν στο πλαίσιο του ArtCRelief.

Περισσότερες πληροφορίες σχετικά με τις μεθόδους και τις τεχνικές κατάρτισης και την κατάλληλη αξιολόγηση μπορείτε να βρείτε εδώ.

Το τρίτο σκέλος της έκθεσης αναφέρεται στο **σχεδιασμό του περιγράμματος του περιεχομένου της κατάρτισης (πρόγραμμα σπουδών)** και περιλαμβάνει τις επτά (7) ενότητες και τις συνεκτικές μαθησιακές μονάδες που αναπτύχθηκαν για να ανταποκρίνονται στις πραγματικές ανάγκες κατάρτισης. Τα λεπτομερή μαθησιακά αποτελέσματα συνοδεύουν κάθε ενότητα και είναι οργανωμένα με όρους γνώσεων, δεξιοτήτων και ικανοτήτων, στο επίπεδο 5 του Ευρωπαϊκού Πλαισίου Προσόντων (EQF). Οι εφτά (7) ενότητες είναι οι ακόλουθες:

ΕΝΟΤΗΤΑ 1: Αρχές της επιχειρηματικότητας και της ίδρυσης επιχειρήσεων

ΕΝΟΤΗΤΑ 2: Επιχειρηματικά μοντέλα και σχεδιασμός που διευκολύνουν συνέργειες και συνεργασίες

ΕΝΟΤΗΤΑ 3: Εισαγωγή στο πολιτιστικό μάρκετινγκ και την ψηφιακή προώθηση

ΕΝΟΤΗΤΑ 4: Νέες μορφές πολιτιστικής εμπειρίας μέσω της ψηφιοποίησης

ΕΝΟΤΗΤΑ 5: Οικονομικός σχεδιασμός, χρηματοδότηση και συγκέντρωση κεφαλαίων

ΕΝΟΤΗΤΑ 6: Μαλακές δεξιότητες (Soft skills) για τους ACCPs

ΕΝΟΤΗΤΑ 7: Διαχείριση έργων, διαχείριση κινδύνων και σύνταξη προτάσεων για χρηματοδότηση

Περισσότερες πληροφορίες σχετικά με το εκπαιδευτικό περιεχόμενο του ArtCRelief μπορείτε να βρείτε εδώ.

Executive Summary in Italian

I settori culturali e creativi sono una risorsa economica e sociale e forniscono un importante contributo al PIL dell'UE. La nuova Agenda Europea per la Cultura e il Piano di Lavoro per la Cultura (2019-2022) sottolineano l'importanza dei settori culturali e creativi per l'innovazione, la creazione di posti di lavoro, la coesione e il benessere delle società. La creazione di questo ecosistema di supporto è più che mai cruciale ora dopo la crisi dovuta al Covid-19. Lo scoppio della pandemia ha già minacciato il futuro di artisti, professionisti della cultura e della creatività (ACCPs - *Artists, Culture and Creative Professionals*). La crisi pandemica ha reso gli ACCPs incapaci di continuare le loro attività, a meno che non abbiano la possibilità di seguire modelli di business differenti da quelli finora adottati. Per permettere agli ACCPs di essere preparati ad affrontare la nuova era post pandemia è necessario favorire lo sviluppo di un'attitudine imprenditoriale, il rafforzamento del ruolo dell'innovazione nel proprio business, l'orientamento verso l'offerta culturale digitale e la promozione di collaborazioni. Si ritiene che la crisi pandemica stimolerà la digitalizzazione della cultura e renderà più rapido il passaggio al digitale, ciò richiederà lo sviluppo di prodotti adeguati per il mercato digitale. La sopravvivenza nella nuova era sarà quindi basata su nuovi modelli di business, sulla digitalizzazione, la collaborazione, l'innovazione e la flessibilità.

Il progetto ArtCRelief mira a coltivare la mentalità imprenditoriale e commerciale degli ACCPs al fine di dare loro strumenti per riuscire a superare la crisi ed essere preparati per le nuove condizioni che seguiranno. Gli obiettivi principali del progetto sono:

- Dare una formazione completa e multidimensionale agli ACCPs adattabile ai contesti locali/nazionali e ai bisogni imposti dalla crisi pandemica;
- Coltivare la mentalità imprenditoriale e digitale degli ACCPs;
- Fornire agli ACCPs la conoscenza di nuovi modelli di business, basati sulla digitalizzazione della cultura e sull'uso delle ICT per la promozione di prodotti creativi;
- Promuovere l'orientamento alla cooperazione degli ACCPs, facendo loro conoscere modelli di imprenditoria sociale;
- Creare un materiale formativo interessante e facile da usare per gli ACCPs al fine di acquisire le necessarie conoscenze, abilità e competenze che li prepareranno per il post pandemia;
- Creare una comunità virtuale su misura per scopi di condivisione/scambio di istruzione, per lo sviluppo di uno spazio di collaborazione e innovazione tra gli ACCPs e altri parti interessate;
- Aumentare la consapevolezza tra i decisori politici, stakeholder e altre organizzazioni, coinvolte in istruzione e formazione, così come nelle arti, nella cultura e nei settori creativi.

Il presente report "**ArtCRelief Training Approach**" costituisce il primo Intellectual Output di ArtCRelief necessario per definire l'approccio migliore per il raggiungimento dell'obiettivo generale, cioè creare contenuti e materiali di formazione su misura per gli ACCPs.

La prima parte del report si riferisce alla **ricerca condotta per l'identificazione e la mappatura dei bisogni formativi e la definizione dei learning outcomes desiderati** con il coinvolgimento del gruppo di riferimento. In particolare, include:

- le informazioni specifiche per paese sui bisogni formativi degli ACCPs e le caratteristiche e le sfide
  affrontate dopo il Covid-19 che sono state recuperate da:
  - materiali pubblicati
  - consultazioni con gli stakeholder e con esperti del settore

- una panoramica del contesto globale ed europeo delle tendenze e delle sfide nel campo;
- dati presi dalla teoria dell'apprendimento degli adulti sui requisiti metodologici per lo sviluppo imprenditoriale, di business e delle soft skills;
- la mappatura dei bisogni formativi e l'identificazione dei learning outcomes in conoscenze, abilità e competenze al livello 5 del Quadro Europeo delle Qualificazioni (EQF - *European Qualifications Framework*);

Informazioni specifiche per paese sui bisogni, sulle caratteristiche di formazione degli ACCP e sulle sfide affrontate dopo il Covid-19

In questa parte del report i partner hanno identificato le caratteristiche comuni dei mercati degli ACCP dei paesi partner, i bisogni formativi di base degli ACCP per ogni paese partner, le condizioni specifiche del paese, le sfide per gli ACCP poste dal COVID-19 e le cinque tendenze chiave che rimodellano i settori culturali e creativi (CCS - *Cultural and Creative Sectors*) in Europa. Ulteriori informazioni sui bisogni formativi degli ACCPs e sulle caratteristiche e le sfide affrontate dopo Covid-19 che sono state recuperate da materiali pubblicati si possono trovare qui.

Inoltre, questa parte include i risultati emersi dalle consultazioni con i differenti stakeholders/esperti del settore per quanto riguarda le informazioni specifiche del paese sulla formazione degli ACCP e le sfide affrontate dopo il Covid-19. Questi risultati si riferiscono ai principali problemi che gli ACCP stanno affrontando a causa della pandemia, le principali caratteristiche degli ACCP in ogni paese partner, i bisogni di formazione degli ACCP in ogni paese partner, i tipi preferiti di formazione in ogni paese partner e i modelli di business che potrebbero essere impiegati per preparare gli ACCP per la nuova era. Maggiori informazioni sui bisogni formativi degli ACCP e le sfide affrontate dopo Covid-19 che sono state ricavate dalle consultazioni con le parti interessate/esperti del settore si possono trovare qui.

Panoramica del contesto globale ed europeo delle tendenze e delle sfide nel campo

Questa parte include i risultati della ricerca sulle sfide e le tendenze globali ed europee nel campo delle arti, della cultura e dell'industria creativa. Le nuove tendenze sono state identificate in termini di nuovi modelli di business, nuovi mercati, l'uso delle ICT e nuovi formati e canali di promozione. Le sfide sono state identificate in termini di Covid-19, sostenibilità economica, globalizzazione e internazionalizzazione, cooperazione e reti, digitalizzazione, esigenze del mercato, aspetti di gestione politica, innovazione aspetti della gestione delle politiche, dell'innovazione, della promozione culturale e della competitività. Maggiori informazioni riguardanti il contesto globale e comunitario delle tendenze e delle sfide nel campo si possono trovare qui.

Input dalla teoria dell'apprendimento degli adulti sui requisiti metodologici per lo sviluppo di competenze imprenditoriali, commerciali e soft skills

Questa parte contiene le teorie dell'apprendimento applicate all'educazione degli adulti, i metodi e le tecniche di formazione più appropriati per il gruppo target, gli strumenti e le risorse di formazione più appropriati e le nuove tendenze nell'apprendimento e nell'insegnamento. Maggiori informazioni sull'input della teoria dell'apprendimento degli adulti e sui requisiti metodologici per lo sviluppo di competenze imprenditoriali, commerciali e soft skills si possono trovare qui.

Identificazione dei bisogni formativi e mappatura dei learning outcomes

Questa parte si riferisce all'identificazione dei bisogni formativi e alla loro analisi nei risultati generali di apprendimento di ArtCRelief. I bisogni formativi e i risultati generali di apprendimento sono categorizzati in base alle seguenti aree tematiche:

- Principi di imprenditorialità e start-up d'impresa/imprenditoria sociale
- Pianificazione strategica, modelli di business, collaborazioni e creazione di sinergie, clustering, networking, connessione con il contesto sociale, ecc.
- Marketing culturale, uso dell'ICT per la distribuzione e la promozione
- Digitalizzazione della cultura e nuove forme di esperienza culturale
- Business planning, pianificazione finanziaria, finanziamento e fundraising
- Soft skills: comunicazione, negoziazione, capacità di presentazione, autopromozione
- Gestione del progetto Gestione del rischio, e scrittura di proposte per il finanziamento.

Maggiori informazioni sui bisogni formativi identificati e sui learning outcomes si possono trovare qui.

La seconda parte del report si riferisce **all'identificazione della metodologia di formazione appropriata (formazione online e studio dei materiali)** secondo le variabili esposte nella parte precedente. Esso include la descrizione dettagliata dei metodi da impiegare nell'approccio formativo di ArtCRelief. La metodologia presenta il fondamento teorico della formazione in un modo facile da seguire da parte dei formatori per adulti e ACCP, così come i metodi e le tecniche di formazione, le metodologie e gli strumenti di valutazione da applicare in ArtCRelief. Ulteriori informazioni riguardanti le metodologie, le tecniche di formazione e la valutazione si possono trovare qui.

La terza parte del report si riferisce alla **progettazione del contenuto della formazione (curriculum)** e comprende i sette (7) moduli e le unità di apprendimento relative, sviluppati per rispondere ai reali bisogni di formazione. I learning outcomes accompagnano ogni modulo e sono organizzati in termini di conoscenze, abilità e competenze di livello EQF 5. I sette (7) moduli sono i seguenti:

MODULO 1: Principi di imprenditorialità e avvio di un'impresa

MODULO 2: Modelli di business e pianificazione che facilitano le sinergie e le collaborazioni

MODULO 3: Introduzione al marketing culturale e alla promozione digitale

MODULO 4: Nuove forme di esperienza culturale attraverso la digitalizzazione

MODULO 5: Pianificazione finanziaria, finanziamento e raccolta fondi

MODULO 6: Soft skills per gli ACCP

MODULO 7: Gestione del progetto, gestione del rischio e scrittura di proposte di finanziamento

Maggiori informazioni sul contenuto della formazione di ArtCRelief si possono trovare qui.

Table of Contents

3. Design of the training content outline (curriculum) 112

1. Identification and mapping of the training needs and definition of learning outcomes

1.1 Review of published materials about the country-specific information about Artists, Cultural and Creative Professionals (ACCPs) training needs and characteristics and challenges faced after Covid-19

Introduction

The main purpose of this report is to seek for a) **Country- specific characteristics and** b) **training needs** of Artists, Cultural and Creative Professionals (ACCPs) as a learners group and c) **challenges** that they are facing after the Corona-virus pandemic. More specifically, this report is divided in three different sections. In the first part, the specific characteristics of the target group in the partner countries are examined such as their educational background, information about the different age groups, their employability and employment status and sector of activity.

The second section of this report concerns the identified training needs of the target group in terms of knowledge, skills, competences gaps, in the project specific thematic areas such as entrepreneurship, business planning and strategic planning, marketing and product promotion, digitalization, soft skills and collaboration and partnerships.

The third part of the IO1 Report highlights the challenges that ACCPs are faced with due to the COVID19 pandemic in regard to new methods of production and promotion, digital culture offers and challenges posed for shifting to digital era (equipment, technical ability, capacity, audience access to technical requirements, artists and staff access to technical requirements, payment models, software), collaboration and cooperation with others, unemployment / new employment status, need for new business models, business innovation, income/revenues, lack of financial support (i.e. public funding), lack of business support etc.

The provided information are retrieved by National, European and International Reports, Scientific Papers, Journal articles, online magazine articles, dissertations, books, websites etc.

Artists, Cultural and Creative Professionals (ACCPs) characteristics in the project partner countries

Artists, Cultural and Creative professionals (ACCPs) were facing issues concerning their survival long before the Coronavirus pandemic outbreak. The International literature has shown that the sector was characterized mainly by expensive and long-term education, low income, minimally regulated career paths, pitched competition, extremely severe market selection and high risk. Moreover, many artists pursued their careers part-time or have multiple professional engagements with their average income in the arts to be much lower than in comparable professions (Bauer, Viola & Strauss, 2011).

In addition, COVID-19 brought to the foreground the frequent mismatch between official requirements for support and the main patterns of artistic work. Although, artists and cultural workers tend to have more advanced education levels than workers in other sectors, they are often both precarious and highly qualified (Munro, 2017) whilst "different patterns can exist within each sub-sector, highlighting a rather fractured labour market" with a great disparity of needs According to each sub-sector (KEA, 2021a). What is considered to be a common ground is that although the art sector is a highly profitable market, the income and living situation of artists, who contribute the core value, is below average where the only prerequisite for success is the "hard work" (Munro,2017; KEA, 2021b).

Within the ArtCRelief context, the data retrieved by the literature review could be of no difference. On the contrary, in most of partner countries (Bulgaria, Cyprus, Estonia and Italy) the sources were so limited indicating that little attention was given so far to the sector, showcasing at the same time, the inequities that ACCPs are facing all these years in terms

of employability, accessibility to funding, professional prosperity and sustainability and profitability.

BULGARIA

According to the Union of Bulgarian Artists (UBA) 90% of the artists in Bulgaria are highly professionally educated. The local market and professional society of arts almost never accepts and allow artists to develop in the field if not educated.

The **education** varies depending on the field of arts:

i. *Visual arts artists* - (fine arts and applied arts) - 95% of the artists in applied arts and 100% of the artists in fine arts are with University degree (Bachelor, Master PhD) from Bulgarian or international art academies. It is important to be said there are many fine and applied art schools in the country, and almost all of the artists has started their professional education at the age of 13.

ii. T*heater and Film artists (actors, directors, screenwriters, DoP etc)* - 97% of the artists in Theater and Film arts was University degree from local or international professional academies or universities.

iii. *Musicians (performers and composers in all genres)* - 90% of the music professionals are educated in Music Schools, academies and universities. 100% of the classical, jazz and folk musicians, which represent the majority of the artists in music, are with professional education. 50% of the artists in rock and electronic music are professionally educated.

iv. *Dance (performers and choreographers in classical, contemporary, folk, modern and street dance)* - 30% of the dancing artists are educated in the dance schools in Bulgaria, most of them continue their education in the National Academy of Music (Sofia), The Academy of Music and Dance arts (Plovdiv) and New Bulgarian University. The professionally educated dancers in Bulgaria are all in the field of classic ballet, contemporary and folk dance. Most of the professionals in modern dancing and street dancing are not professionally educated in the field. What differs dancers from the other above mentioned artists is that having University degree in the field is not mandatory, because they start internships and professional development right after school. Experience and repertoire makes them to be considered as professionals, not the university degree.

The educational background in other culture professionals (art managers, culture operators, gallerists, artist representatives, critics etc.) is more than different. In fact, there is a lack of qualitative education in Bulgaria for art management as the industry is very poor due to the overall lack in national culture politics. This element discourage many people from investing professionally in the field since the revenue opportunities are very low.

More specifically,

- ✓ 60% of the professionals who work in creative industries, excluding artists, have been professionally educated as artists, having also personal management skills, that have eventually been qualified by learning on the field.
- ✓ 30% of them are people educated in other fields like economics, marketing, communication etc. with high interest in creative industries.
- ✓ 10% are graduated in local or international universities in art management, culture or art history.

Based on the database of approximately 3000 members- artists and culture professionals in visual arts in regard with the **Employability status** of Bulgarian ACCPs, UBAs' research revealed that:

- ✓ 90% of the target group is available for project based employment
- ✓ 40% of the target group is available for full employment with an opportunity to work on external projects as well.
- ✓ 15% of the target group is available for full employment.

The lack of opportunities in the culture field for full employment, which is a basic characteristic for the field all over the world, and also the nature in all professionals in the field not to commit to a single job, because the variety is essential for their professional development, must be considered in the presented employable status.

As for the ACCPs **Employment status** the same data have shown that:
- ✓ *Visual arts* - 60% are employed as professors, in architecture bureaus, printers, gallerists or graphic designers, 3D artist. All of the professionals in visual arts work as self-employed or freelancers in terms of their own creative work.
- ✓ *Theater and Film* - 60% of the people in the sector are employed in theaters, with majority of actors, but also work as free-lancers due to the low salaries. 40% work as self-employed or freelancers.
- ✓ *Music* - 50% of people in the music field are employed in orchestras, operas and the ensembles, funded by the state or municipalities (most of them are classical and folklore musicians). All of the employed musicians are also working on freelance basis in other projects, private orchestras and ensembles. The other 50% of the people work as self-employed or freelancers with majority of musicians in popular genres, composers, music managers and concert/festival organizers.
- ✓ Dance - 20% of the professionals are employed in national and local ensembles. 80% of them work as freelancers and self-employed professionals.

It is worth noting that 95% of the culture professionals, both full-employed or self-employed work as freelancers, because the salaries in the field are not enough to make a living while 30% of the artists in the industry are employed in other industries, beside their professional work in the fields of art due to the low payment and opportunities in the sector.

Finally, the **age** of the ACCPs usually varies from 30 y.o. to 70 y.o. for visual artists, art critics, Creative professionals in visual arts, gallery curators, from 26- to 70 y.o. for music performers, event organizers and culture operators, from 35 to 55y.o. for actors, screenwriters and directors, and from 26 to 50 y.o. for dancers and choreographers. Worth noting is that the majority of job opportunities in the cultural and creative sector are provided in Sofia (the capital of the country) and only 35% concern the rest of the country.

CYPRUS

Educational background

In Cyprus, almost 80% of the workforce in the field of culture had a tertiary level of educational attainment, while approximately the 10% had an upper secondary and post-secondary non-tertiary education, and less than 5% of the workforce in this sector, completed at most a lower secondary level of educational attainment.

Employability status

For Cyprus, in 2019, the cultural employment comprises the 3.4% of the total employment. Cultural employment is defined in terms of the statistical classification of economic activities in the European Community (NACE Rev. 2) and by the international standard classification of occupations (ISCO).

'Aside from a high propensity to employ people with a high level of educational attainment, cultural employment is also characterized by a relatively high proportion of self-employment, reflecting the independent and specialized nature of many occupations in the cultural sector — for example, authors, performing artists, musicians, painters and sculptors, or crafts people' (Eurostat, 2020). For Cyprus, the percentage of self-employed professionals arises approximately 32% out of the cultural employment, and approximately 12% out of the total employment. In contrast, data for Cyprus demonstrate that almost 70% of these professionals, are occupied on a full-time basis in the cultural employment, while the corresponding percentage of full-time based professionals in the total employment is 90%. Overall, in 2019, the share of full-time employment in the cultural workforce varied considerably between the EU Member States, reflecting general differences between national labour markets rather than the specific nature of cultural employment.

Finally, data from Eurostat (2020) demonstrate that in Cyprus, the percentage of self-employed among creative artists, authors, journalists, linguists is 40% in total employment. Moreover, in Cyprus the share of artists and writers working on a full-time basis is at least 20 percentage points lower than the national average. Aside from their main job, some artists and writers have a second job. The share of artists and writers who are single jobholders is more than 10 percentage points below the national average in Cyprus. A sign of the precarious

nature of employment faced by artists and writers concerns the duration of their work contracts. More information can be found in European Union Eurostat (2019).

Gender differences and Age

In terms of gender differences of employment in the cultural sector, in 2019, women accounted for a slightly lower share of EU-27 cultural employment than men (47.7 %. Yet, this proportion was higher than the average share of women in employment across the whole of the economy (45.9 %). As for the **element of "age"** young people accounted for an almost equal share of cultural employment than their share of the total employment.

GREECE

Greece is a net cultural goods-importing country (Avdikos et al, 2017), as it imports goods amounting to € 181 mn (mainly films, video games and consoles) and it exports goods amounting to € 110 mn (mainly books, knitted goods, textiles, needlework, and audio recording media), in 2014. However, during the 2008-2014 period, imports reduced by 51.2%, while exports decreased by 38%. Greece ranks 10th (in EU-28) regarding intra-EU exports and 16th in exports to non-EU countries.

In general, data retrieved by the Culture Statistics in 2019 indicated that ***3,3% of total employed people*** *were active in the Cultural and Creative sector*. Moreover, the **educational attainment of Greek ACCPs** showed that the majority of them have tertiary education degree (58.1%), a significant amount (38,3%) have upper secondary/ post-secondary education studies, while only a small percentage of them (3,7%) have a school certificate of lower secondary education or less. Other significant statistics showed that:
   ✓ The share of women active in the field was 49,1% out of 42,1% total employed
   ✓ The share of young workforce (15-29) was 12,8% out of 12,9% of total employed
   ✓ 38% are self-employed out of 29% of total self-employed
   ✓ 84% of employees in the sector were full-time out of 91% of full-time basis employees (85% of Men, 82% of women)

As for the categorization of ACCPs according to their **age** the data retrieved from Eurostat showed that 3.6% out of the 3.3% of total employed people belong in the age group of 30-39 y.o., followed by those belong in the age groups of 40-49 y.o. (3.5%), 15-29 y.o. (3.3%), 50-59 y.o. (3.2%), 2.3% upper of 65y.o. an finally those that are between 60-64 y.o. (2.2%).

As for the **segmentation of the cultural enterprises**, the desktop research highlighted the vast amount of cultural business in the fields of Architecture- design- photography (52%) followed by Printing and reproduction of recorded media; manufacture of musical instruments and jewellery with 13,9% and Retail sale in specialised stores (12,8%). The rest of the cultural enterprises are activated in the fields of Motion picture and television, music; renting of video tapes and disks with 7,3%, Publishing (books; newspapers; journals and periodicals; computer games with 6.2%, Translation and interpretation (4.9%) 6,2%) and Programming and broadcasting; news agency activities being represented by 3% of these enterprises.

In terms of **Employment status** research data has revealed that (Culture Statistics, 2019):
   ✓ 27% of total ACCPs (29%) that fall under this specific group were self-employed
   ✓ 78% out of total 91% working full time
   ✓ 95% out of total 98% are single job holders
   ✓ 79% out of total 88% are employees with permanent contract

A research that has been carried out specifically for Greek Visual artists by Mpaltzis & Tsiggilis (2020) revealed that:
   ✓ Visual artists consider the place of residence to be a very important factor in the development, support, and promotion of their work
   ✓ They have a fairly high level of specialization and expertise. And usually hold a second university degree and speak several languages
   ✓ 45% of the total sample (591 visual artists) were new entrants while 55% have more than 10 years of experience
   ✓ 66% specialized in painting while installations, artifacts, sculpture, and other specialties follow with smaller percentages
   ✓ 24% have this profession as the main source of livelihood, 56% work also as visual arts educators or in other professions under various regimes of labor relationships.

- ✓ One out of five artists works both as arts educator and in another profession at the same time, apart from their work as visual artists.
- ✓ 73% indicates low levels of job satisfaction regardless of the sector of their other professional occupation
- ✓ Mostly work without social security, they do not get sufficient support by the state, and most of their contracts are verbal
- ✓ 84% replied that private art galleries usually ask for a commission of 35% to 55%
- ✓ 75% to 91% of visual artists face some economic strain (they cannot afford utility bills, to keep their home adequately warm, etc.). At the same time, ***more than one third live in conditions of material deprivation***

In addition, compared to the workers in all cultural and creative industries, visual artists are much higher educated. While tertiary education graduates represent 57% of the workers in all cultural and creative industries, they reach 83% among visual artists. Besides, the majority of visual artists (54%) hold at least two higher education degrees.

ESTONIA

Estonia is one of the characteristic examples where little attention was given in regard to ACCPs and the cultural and creative industry in general. According to the Estonian Institute of Economic Research (2018) there are no statistics on **the employment** of people who have received professional education in the field of creative industries, and which fields of activity and sectors they work. It would also not be sensible to produce such statistics, as developments in education and the labor market are very rapid, so there can be no objective result. In terms of developments, it can be pointed out that curricula and occupations are constantly changing, they have several different educations (studying specialties, improving their knowledge through training), exchanging jobs (incl. between sectors), and working in several positions in parallel. In the period 2013-2016, 6,426 graduates received education in creative industries in Estonian higher education institutions and 1,536 graduates in vocational schools.

The latest information in regard to the Estonian ACCPs are retrieved by the Estonian Statistics Institute and concerned the ***age of the specific target group*** comparing the periods 2015 and 2018.

- ✓ Age 15-24: 4100 vs. 4400 persons
- ✓ Age 25-44: 23 300 vs. 22 800 persons
- ✓ Age 45-64: 16 500 vs. 17 600 persons
- ✓ 65 and older: 2100 vs. 3100 persons

For these periods, the ***share of the employment among females*** has decreased from 59,8% to 55,8% and the share of males has increased from 40,2% to 44%.

In addition, from the survey "Estonian creative industries research and mapping" can be found the Estonian **creative sector economic indicators** in 2015. The percentage in parentheses represents their share in the whole creative economy sector while the most important elements of the survey are provided below:

- ✓ Architecture and related areas: Businesses and number of institutions - 1403 (15%)
  Number of employees - 3430 (11%)
  Total income in million € - 151,9 (10%)
- ✓ Audiovisual: Businesses and number of institutions - 721 (8%)
  Number of employees - 2972 (10%)
  Total income in million € - 236,7 (16%)
- ✓ Design: Businesses and number of institutions – 677 (7%)
  Number of employees - 1060 (3%)
  Total income in million € - 42,2 (3%)
- ✓ Performing Arts: Businesses and number of institutions – 419 (5%)
  Number of employees - 3004 (10%)
  Total income in million € - 69 (5%)
- ✓ Publishing and related areas: Businesses and number of institutions – 769 (8%)
  Number of employees - 5000 (16%)
  Total income in million € - 324 (22%)

- ✓ Cultural Heritage: Businesses and number of institutions – 576 (7%)
  Number of employees - 2777 (9%)
  Total income in million € - 103,1 (7%)
- ✓ Art and related areas: Businesses and number of institutions – 210 (2%)
  Number of employees - 1215 (4%)
  Total income in million € - 103,1 (7%)
- ✓ Entertainment Software and related areas: Businesses and number of institutions – 48 (1%)
  Number of employees - 989 (3%)
  Total income in million € - 100,3 (7%)
- ✓ Music and related areas: Businesses and number of institutions – 2169 (24%)
  Number of employees - 4940 (16%)
  Total income in million € - 141,4 (9%)
- ✓ Advertising: Businesses and number of institutions – 1160 (13%)
  Number of employees - 2623 (9%)
  Total income in million € - 258,5 (17%)

In general, around 30.000 employees are working in the cultural and creative sector while approximately 10.000 enterprises are activated in the field (Sildna, 2011). In fact, the sector accounts for 3% of GDP (over € 1.5 billion) where 90 percent of these companies have never received or applied for any support from the state, and some of them have even been left out of the distribution of crisis packages.

ITALY

The creative sector employed in 2019 more than one million people, the 86% of whom in direct activities. With around 864,500 jobs, direct workers of the Italian Cultural and Creative Industry account for 4% of the entire Italian workforce. Thanks to a survey conducted in 2020 in Italy concerning the Cultural and Creative industry there are data regarding ACCPs' educational background, age, segmentation within the sector and employment status which are given below:

Educational background

The majority of ACCPs are holders of High School degrees (42,7%) while a significant number of them holds a Master degree (33,2%) although the amount of those that hold a Bachelor are much less (8,2%). 13,8% have finished secondary education while 1,5% hold a PhD and a minimum percentage have finished only primary education (0,4%) or has no title at all (0,2%).

Age of ACCPs

In terms of **age of employees** active in the Cultural and Creative sector the majority of them belong to the age group between 35-44 y.o. followed closely by those of 45-54 y.o. (28,8%) and 25-34 y.o. (20,3%). 15,1% of the employees in the sector belong to the age group between 55-64 y.o. while minorities consist of the age groups of 15-24 y.o. (4%) and 65+ (2,8%) correspondingly.

Employment status

More than half of the entire Italian ACCP population are employers (55,1%). The rest of them are categorized as self-employed with 15,7%, freelancers with 15,8%, Managers with 8,6%, casual workers (2,9%), Entrepreneurs (1,2%) and a minor percentage of Cooperative members (0,7%).

Segmentation of employees in the cultural and creative industry

According to the data retrieved by the survey in terms of total workers (and %) on the ACCPs' sector, the segmentation of workers within the sector is as follows:
- ✓ Architecture & design: 149.300 (9,9%)
- ✓ Communication: 112.000 (7,5%)
- ✓ Music: 58.300 (3,9%)
- ✓ Videogames: 170.400 (11,4%)
- ✓ Press & journalists: 209.500 (14%)
- ✓ Performing & visual arts: 106.200 (7,1%)
- ✓ Cultural heritage: 58.000 (3,9%)

Basic training needs of ACCPs in the project partner countries

According to literature the workforce in the cultural sector despite the fact that is highly educated yet earns even less and less, something which is inversely proportional to their hard work (Bauer & Strauss, 2015). The individualism that characterizes work within the creative economy is almost certainly a contributing factor in the lack of management and leadership skills identified whilst the dynamic nature of the creative industries, and advances in technology mean that skills quickly go 'out of date' (Munro, 2017). In addition, general assumptions have been arisen showcasing that artists may have a lack of business knowledge which in turn, may lead to their failure to make a living from their talent. Management in art may nowadays be considered a tool that influences the balance between the needs of art and the needs of a worker exposed to market forces while strong deficiencies related to negotiation and networking skills, self-confidence, self-promotion, entrepreneurial skills and time management have been highlighted (Bauer, Viola & Strauss, 2011; KEA, 2021b).

According to Munro (2017), series of skills gaps are recognized − most pertinently around business management and leadership, networking, client-facing activities and also IT skills with the most commonly cited skills gaps across the sector to be: software development and ICT; management and leadership; customer facing skills; marketing and business development; technical and craft specific skills; and soft skills gap.

BULGARIA

Due to the low payment in the sector and lack of many culture and art managers, most of the artists manage their professional work by themselves, including business negotiations, marketing, sales, distribution and administrative work in processing payments. Unfortunately the field in Bulgaria is characterized with obligatory professional education, which is outdated and inherited from the time of communism, when the state cared for providing jobs for artists after graduation. This education does not give any knowledge of management, business skills, soft skills and is poorly digitalized. Any software artists in 2021 must be able to use digital tools and applications so as to be competitive and learn how to work with it by themselves, which eventually it is not part of their educational program.

All the above mentioned facts, and the reality in which an artist studies many years in order to be considered as a professional (ex. for musicians the education is over 15 years), graduates with not enough knowledge needed to be a competitive unit in the international market.

The most common training needs for artists and culture professionals that are identified the Bulgarian ACCPs concern:
- ✓ entrepreneurship in art industries,
- ✓ specific business planning and strategic planning in the different fields of art
- ✓ marketing and product promotion, specific in the different arts
- ✓ software skills in different arts
- ✓ knowledge of different digital platforms for art distribution
- ✓ soft skills - time management, communication, teamwork, self-promotion, presentation
- ✓ promotion in social networks
- ✓ collaboration and partnerships

CYPRUS

Development of professional identities

Artistic identities are formed and the socio-economic, political, and cultural contexts that influence visual arts practices. Cyprus' unique historical circumstances (e.g., Cyprus attained independence in 1960; de facto division of the island since 1974) (for more information see: Council of Europe/ERICarts, 2015), and the late formation of an independent art scene made up of primarily Cypriot artists, cultural and creative professionals studying in major art and cultural centres abroad. In Cyprus, the lack of a university entirely devoted to the study of art and of PhDs in any field relating to art, has resulted in subsequent difficulties to justify or regulate artistic practice in Higher Education Institutions as a form of research. Instead, practicing artists in Cyprus who have mostly studied abroad and in diverse institutions bring with them distinct and not always related understandings regarding art practice as a form of inquiry. This situation has generated questions about the experiences of this group of

professionals living and working on the island and about the development of their perceptions and their professional identities. There might be a need for training towards this direction.

Business planning, strategic planning, marketing and product promotions, digitalization (for visual artists)

Zanti in his/hers thesis work, conducted a grounded theory analysis of Cypriot visual artists' experiences and interpretations, in an effort to investigate visual artists' experiences of becoming and being artists in the Republic of Cyprus, providing a missing link between the notion of artistic identity and professional practice (2015). The findings have shown, among others, that even though artists' conditions have changed significantly over the last decades, several visual artists in Cyprus still reproduce the 'artist myth' in order to make sense of their individual identity (Zanti, 2015). They experience a form of reverse culture shock when they return to Cyprus after being abroad for their studies, exhibitions or residencies.

Like other relative professions, artists and 'visual artists consider employment and income as essential but choose to undertake work beyond their immediate creative practice, to separate their artistic work from the commercial market' (Zanti, 2015, p. 288). They often assert that income generated through their creative practice is irregular and their expectations in terms of earnings are low. In the work of Zanti, the interviewed artists confessed that their income deriving from their creative practice is often insufficient remunerative to provide an adequate living. This might affect the sustainability of art and creative professions. In fact, sustaining such a profession and pursuing a creative career might incur significant expenses. In response to that, several artists (and creative and cultural professionals) in Cyprus pursues various sources of income which are beyond their immediate vocation. For instance, they may become involved in curating, art writing, costume design or photography. Also, many artists are engaged with teaching, especially when being appointed as art teachers in public schools, besides delivering evening teaching classes. Artists in Cyprus often rely on the system in terms of employment, in the educational sector (as art teachers). Similar trends seem to appear in other relative professionals, such as creative and cultural professionals, even though an in-depth examination of those, on a local and national level, has not been identified in the literature so far. Findings from the thesis work of Zanti (2015), focusing on visual artists, display that these professionals are in the need of business and strategic planning, to overcome some of the challenges which have been mentioned earlier.

GREECE

In Greece in an online survey among artists and creatives conducted so as to identify ACCPs specific needs. More specifically, the main axes of the survey concerned the development of an entrepreneurial spirit, the sense of initiative and active approach towards ACCPs cultural action, and understanding their business potential and economic viability. The findings of this survey revealed that there was an emerging need on issues related to:
- ✓ Technical knowledge in setting up an enterprise
- ✓ Identifying funding opportunities
- ✓ Programming/ developing action plan
- ✓ Identifying the right colleagues and collaborators
- ✓ Finding solutions

Continuously, Mpaltzis & Tsiggilis (2020) having visual artists as the main target group of their research recognized that the respondents believe that they are not well aware and fully informed about support projects and funding opportunities for professional artists. In another research on Musicians (Kaloterakis, 2013) it was revealed that musicians may use the internet more than other people, but they are not always technologically adept and giving them another task to do, besides performing, may result to poor performances and later on bad recordings.

Finally, in the Compendium of Cultural Policies and Trends. COVID 19, Country Reports, is indicated that the main training needs of Greek ACCPs are related to: a) Issues pertaining to the recognition of cultural studies degrees; b) Outdated business models (lack of business/digital skills); and c) Limited access to credit/funding (lack of fundraising/marketing/networking skills).

ESTONIA

In 2018, a survey of the situation of the Estonian creative economy was conducted. As a result, the added value of each field to society was identified and the potential for cooperation to enter business, which hasn't been used at the moment, was mapped. More specifically, the data retrieved from this survey indicated that the training needs of ACCPs per professional category was the following:
- ✓ Architecture: collaboration and partnerships with different sectors
- ✓ Film & video: collaboration and partnerships with education sector and with TV and radio sector; Business planning; Service design
- ✓ Design: collaboration and partnerships with manufacturing industry, service and commercial sector; Business planning; Product promotion and marketing; Service design
- ✓ Performing arts: collaboration and partnerships with tourist sector; service design
- ✓ Publishing: collaboration and partnerships with IT and creative sector; digitalization; knowing the laws about copyrighting
- ✓ Art: collaboration and partnership with company, public sector, health sector, entertainment sector; knowing the laws about copyrighting; marketing and product promotion; entrepreneurship; digitalization; service design
- ✓ Entertainment software: collaboration and partnership with educational institutions; marketing and product promotion; service design
- ✓ Music: knowing the laws about copyrighting; collaboration and partnership; business planning

ITALY

The health emergency caused by Covid has highlighted many weaknesses, made more acute by the long closure and suspension of all forms of sociality.

In the field of training, it would be good that it has a full European dimension, including economic and managerial skills, favoring tools to support mobility. Finally, for the full development of the potential of the cultural and creative industries chain, on the one hand, it must focus on the creation of stable bridges between cultural and creative sectors, tourism, research and the digital world; on the other hand, sustainability and resilience, typical of the cultural sectors and creative, should be considered as key elements of social redesign, both in the areas abandoned urban areas and internal ones.

According to the status of the cultural sector, the most important training needs appear to be:
- ✓ entrepreneurship attitude,
- ✓ strategic planning e positioning,
- ✓ marketing and product promotion
- ✓ digital transition
- ✓ partnership building capacity of create new scalable products or services

The need to rethink educational systems in the sense of multidisciplinarity follows the logic of overcoming the pernicious dichotomy between humanities and scientific, as well as between pure and applied training. According to a Final report 20 "on the job" component between the training and the production system, in Italy the technical training either historical-artistic has always been an extraordinary strength in the creation of specialized skills in cultural heritage, but especially starting from the 90s the growing complexity of the context has favored a move towards the integration of aspects of effectiveness, efficiency and economic sustainability. The need to train transversal skills, with hybrid knowledge regardless of the disciplinary background, the moves along the fast tracks of innovation and answers the questions that cultural heritage expresses in terms of sustainability, effectiveness, internationalization, self-employment and the uncertainty of context: for this it is necessary to increase the non-formal training offer.

Important aspects of the Italian ACCPs' training needs are revealed in numerous researches especially for Musicians and Visual Artists. More specifically in one study for musicians and visual artists, the possibility of reaching new audiences, and the positive impact that digitization is having on the cultural sector cannot be denied, but at the same time it is necessary to reflect on the specific needs of a sui generis sector. In fact, if it is true that the use of digital tools optimizes distribution and consumption, it is also necessary not to let it

negatively impact the design and production phase: the two moments in the chain in which value is generated. For this reason it is necessary to protect creative processes by ensuring, in the first place, a correct application of copyright, especially with respect to that managed by platforms - collective rights management.

In another article with regard to Visual artists, it is pointed out that the first area of penetration of digital technologies concerns the improvement of organizational processes, programming and internal planning in complex cultural institutions (museums, theaters, etc.) to simplify and make more efficient the work behind the scenes. In this case, it is not a question of traditional management systems but of technological solutions that allow not only the integration of services (from the ticket office to the management of tourist information and public transport timetables to get to the museum) but, in some cases, of raise the bar by aiming, for example, at creating real digital workplaces.

In such a complex context, foundations and philanthropic bodies, thanks to their autonomy and flexibility with which they have their own private resources (financial but not only), can make a difference. How? By collaborating with the entities that support in a new and innovative way, promoting an open and informed dialogue, preparing to support not only the projects they carry out but their structural growth, moving towards funding dedicated to organizations (core support) and reporting methods less expensive. This means moving from a provider-beneficiary logic to a partnership between equals, based on trust and on long-term social change objectives shared by both (article by Carola Carazzone).

Country specific conditions and challenges of ACCPs posed by COVID-19

The highly competitive pressure on the art market and the increasingly lowered financial public support for the arts require artists to think and act economically (Bauer & Strauss, 2015). As OECD Policy Responses to Coronavirus revealed (2020) the professionals in Cultural and Creative sector Professionals in Creative and Cultural Sector have typically difficulties in being recognised as an innovative sector and in accessing public innovation, and notably R&D and support measures. Apart from this, they have sector-specific and highly varied business models that government policies do not sufficiently recognize while there are difficulties in accessing innovation despite the fact that ACCPs are generators of innovation.

In fact, access to finance can be provided by EFSI but creative industries are included if they relate to the digital sector which has received 9 % of investment. Some cultural and artistic activities could potentially be regarded as social and also covered under the social sector (Pasikowska-Schnass, M., 2020). It should be also noted that the digital environment has led to the change of the distribution channels having also a profound impact on the cultural value chain, which is "being transformed from a pipeline-like configuration to a network model" (KEA, 2021a). In general, the sector witnesses a trend towards increasing cross-disciplinary partnerships and collaborations with non-artistic or other actors, as well as the mainstreaming of mobility in the work of cultural organisations. Mobility also impacts social security (KEA, 2021a).

BULGARIA

In a research conducted by the Bulgarian Music Association related to the challenges that ACCPs are faced with due to the COVID19 situation has revealed that the main issues that need to be tackled concern mainly new funding methods and sources, new methods of production and promotion (such as digital distribution platforms, collaboration and cooperation with others), new business models that can be sufficient in the digital world and challenges connected to shifting to digital era.

It should be noted, that the main problematic to the survival of ACCPs is at the core center of the study where unemployment and financial loss play a pivotal role in the sustainability of the culture and creative industry. Other significant findings concerned:

- ✓ Lack of public financial support - the culture funding programs are very limited with small budgets. There is corruption and competence, in the institutions which are responsible for the programs and funds.
- ✓ Lack of business support - there is now tradition in business to fund the culture, it is not supported by state politics and laws.

- ✓ Limited access to medias for arts and culture and limited media coverage - in general medias in Bulgaria are not interested in art and culture, excluding the projects that involve celebrities
- ✓ Limited public interest in arts due to the poor media coverage and the absence of culture in the education system, outside the professional art schools.

CYPRUS

Income/ revenues

Pre-Covid-19, the cultural and creative sectors were already characterized by fragile working practices in Cyprus. A fragmented organization of creative value chains, often project-based and precarious work, non-profit character of many activities and (often not well-remunerated) IP-based revenue and income models are only a few of the elements contributing to this status. The Covid-19 crisis has further caused immense losses in revenue opportunities and possibilities to perform art and cultural activities, with the more fragile players suffering the most. In response to that, the government granted special funding to support artists and professionals of the creative industry and cultural activity, not covered by the general support scheme (Philenews, 2020).

Digital cultural offer, challenges for shifting to digital era, business innovation

However, the longer-term effects relate to changes in cultural demand and engagement, the need for skills to cope with the new situation, risks of exacerbation of inequalities within the sector, brain drain from the sector and impoverishment of the diversity of expression. To strengthen the sectors, it is essential to keep developing sustainable business models and to work on building an ecosystem that ensures decent living and working conditions for artists and cultural and creative professionals.

Recently, a new call for applications has been launched by the Voices of Culture (he structured dialogue between the European Commission and its cultural sector) for artists, cultural and creative professionals, that looks at the struggles and opportunities industry professionals face (Cyprus Mail, 2021).

GREECE

In Greece, according to the Compendium of Cultural Policies and Trends. COVID 19, Country Reports, there were two specific categories identified concerning the challenges that the pandemic outbreak has posed to the cultural and creative sector.

The 1st one regarded "Labor issues" where the most significant findings are related to:
- ✓ High percentage of undocumented employment;
- ✓ Multitude of labor models; and
- ✓ Unmapped industry.

The 2nd category is connected with "Intellectual property rights" indicating the issues given below:
- ✓ Limited ability of royalty collection societies to collect dues, especially from digital media; and
- ✓ High piracy rate.

Moreover, in an another study specifically for Visual Artists (Mpaltzis & Tsiggilis, 2020) it came up that the most important issues were found to be the taxation regime, the limited access to funding, and the sense of insecurity in the artistic labor, and finally the inadequate support by the state.

Apart from this, a number of active Greek artists today, claim that despite adverse conditions such as lack of funding or being treated by art spaces as expendable, they live and work in a vigorous society of creators driven by motives and intentions, much like in the rest of EU. The absence of financial support from official institutions, galleries and museums consists of common ground for all since ACCPs mostly are self-sponsored while due to these conditions they have not learn to be consistent with their work, nor as regards their presentation by galleries. Indicative of the situation is the fact that Greek artists do not so much pursue financial comfort, which is something of a fantasy, but rather self-promotion (Legewie & Eichinger, 2017).

ESTONIA

In Estonia a huge number of professionals receive a large part of their income only from creative activities (73% out of 264 respondents). For those who also receive a small part of their income from creative activities, the share was also surprisingly high (22.6%). The majority of them have lost all or more than half of their current income (57.1%). It has been lost mainly due to the cancellation of sales of works and the expenses already incurred for exhibitions that have not taken place. This is followed by various project-based works (31%) as lost income, which include, for example, installation of exhibitions, writing articles, commissioned works in photography, etc. Those who work through a LTD or NGO have lost the most, those who work on the basis of an employment contract have lost the least (Kivirähk & Tähiste, 2020) [1].

Under this extraordinary circumstances artists are finding more and more ways to reach their audiences. In general, it's a breeze when it comes to an artist who has already established himself, but what about **young writers and musicians who haven't yet taken to orbit?** It is no surprise that although the Estonian cultural space is a rich but narrow network, it is quite difficult to emerge in it (Juhandi, 2020)[2].

Furthermore, the topic of freelance artists has remained in focus for quite a number of reasons. They do a very large part of their cultural work, but their income has always been irregular, depending on which social security, such as the health insurance fund, may not be available to other taxpayers. At the same time, the special situation caused by the corona crisis made it particularly clear how different the situation and share of freelance artists is also by field. By sector, **26% of crisis aid was distributed to freelancers in the field of art, 24% in sound art, 20% in performing arts and 30% in five other fields.** Experience in the distribution of crisis aid has clearly shown that the Law on Creative Persons and Creative Associations, which has worked well for years, needs to be updated. The forms of cultural work as well as work in general have changed, and in connection with the internationalization of culture, the boundaries of work have also changed[3].

At the beginning of 2020, the Ministry of Finance commissioned a study with other ministries and the Enterprise Estonia (EAS) to assess the effectiveness of entrepreneurship and innovation support co-financed by the European Union Structural Funds. Among other things, it was studied how the creative economy sector has been developed from euro subsidies in Estonia. The implementation of the creative economy development measure has been largely successful. However, **creative companies operating in Harju and Tartu counties (the 2 largest administrative units) have mostly received both financial and non-financial assistance from the support, but the number of actors is also larger in these regions. Studies carried out in different countries have shown that the implementation of structural assistance has increased regional disparities within countries, which need to be changed.** This means that, in the interests of harmonizing the economic development of countries, business and innovation support has mostly benefited companies in larger cities, **and efforts must be made to ensure that the support also benefits the so-called periphery in the future.** The survey revealed that co-operation has taken place mainly between creative companies, but also across the sector with other economic sectors. In particular, business accelerators and sectoral development centers, such as design, architecture or audiovisual, have created synergies with other areas.

At this point it is worth noting that the internationalization of the art field has been a priority in Estonia for many years. However, it seemed that most of the institutions in Estonia were so small and at the same time so multifunctional that during the crisis it was relatively easy to reorient to some tasks. At the same time, the crisis forced ACCPs and other similar institutions to reset abroad in order to rethink the basic principles of working in a different world and to ask what new forms of international work could be (Kivirähk, 2020)[4].

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[1] https://cca.ee/ajakiri/eriolukord-on-pannud-suure-osa-kunstivaldkonnas-tegutsejaid-raskesse-olukorda/
[2] https://www.muurileht.ee/erik-juhandi-kes-kuulab-noort-kunstnikku/
[3] https://www.kul.ee/uudised/kultuuriministeerium-votab-luubi-alla-vabakutseliste-loovisikute-olukorra
[4] http://ajakirikunst.ee/?c=kunstee-numbrid&l=et&t=sel-kevadel-ei-juhtunud-midagi-kunst-parast-koroonat&id=2801

From discussions with various stakeholders in the field of culture and creative industry about the challenges and trends that the Coronavirus pandemic caused to the field, it came up the need for changing the way that art and culture is seen and approached not only by audiences but also from the artists/ creative and cultural professionals themselves. The central focus of the discussions regarded:

- ✓ Even if the exhibition platform changes from real to virtual, the need for its wider communication will not decrease. (kivirähk, 2020)[5]
- ✓ Internet increases the number of visitors to exhibitions, be it a restriction on access to physical space, such as a state border or a disability. At the same time, the internet age poses its own dangers: not everyone may have powerful technical tools at home[6]
- ✓ The time of crisis has shown how information and culture can be brought to people through social media and virtual tours while the key to success now is international comprehensibility (loonurm & polli, 2020)[7]
- ✓ The field understands that major changes and even closer cooperation are needed for further operation and development[8]
- ✓ The ministry of culture did not propose solutions to support employees in cultural support structures (Triisberg, 2021)[9]

ITALY

From a <u>survey</u> conducted by Fondazione Symbola, it emerges that the economic effects of the health emergency have been relevant and, above all, that the Cultural and Creative Production System is result on average more penalized than the other economic sectors. In fact, as much as 66.4% of companies suffered a reduction in revenues in 2020, compared to an average of 64.0% for the total economy, with 15% of respondents (11.8% in the Italian average) who declares a decrease in turnover that even exceeds 50%. They are not missing however companies that, in spite of (and in some cases precisely because of) the exceptional situation, they experienced an increase in revenue in the year in course: this is just over one company in ten, a share just above the average of the economy and which is divided into 7.8% of companies with significant turnover increase (i.e. with revenue growth of between 3% and 15%) and 3.2% with turnover up by over 16%.

In order to face the critical issues highlighted, the companies of the Production System Cultural and Creative have intervened by adopting various measures, some dictated by the need to comply with the social distancing rules imposed on them, or by the need to mitigate the economic repercussions of the health emergency through changes organizational or an extension of the offer. The two measures used with greater frequency concern the **reorganization of spaces and production processes**, which involved over a third of the sample interviewed, with higher incidences than those recorded in the average of the economy: in the reorganization of the spaces it was 35.3% of the companies involved (compared to 31.9% of the other economic sectors) while 35.0% of the interviewees had to reorganize production processes (30.8% for the entire economy).

There are also higher shares than those recorded for the rest of the economy with reference to the process of accelerating the digital transition (13.8%), the modification of sales, supply or delivery channels (12.4%), to the production of new goods or services both connected with the health emergency (11.8%) and independent from it (4.0%), the adoption of new business models (11.2%) and the activation of new partnerships (7.8%). Slightly less widespread than the economy average is instead the use of a staff reduction (12.2%).

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[5] See above

[6] See above

[7] http://ajakirikunst.ee/?c=kunstee-numbrid&l=et&t=kadi-polli-veeb-ei-paku-kaugeltki-asendust-reaalsele-kunstikogemusele-ja-kunstiteose-materiaalsusele-20202&id=2518

[8] https://kultuur.err.ee/1217833/ulevaade-kunst-koroona-aastal-2020

[9] https://www.muurileht.ee/airi-triisberg-koroonakriis-ja-loometoetus/

Finally, it should be noted that while overall the share of companies that have not implemented any strategy specifically induced by the health crisis, within the Cultural and Creative Production System the incidence drops to a fourth, indicating a particularly pronounced impact also from the point of view of operating.

Disaggregating for the different sectors, it emerges that the historical heritage sector and artistic, not surprisingly among those who have experienced the greatest difficulties, is what one is used more extensively in reacting to the critical issues encountered. In fact, almost three quarters of the companies in the sector have reorganized their processes productive (73.7%) and over half of them reorganized the spaces (52.6%). Very relevant it is also the share of companies that have been forced to reduce their staff (31.6%) and the impact of the acceleration of the digitization process is significant (21.1%).

In the performing arts and visual arts sector there are incidences higher than media of the Cultural and Creative Production System in reference to the reorganization of production processes (36.7%) but above all to the reduction of personnel, which has affected almost a quarter of companies (23.9%).

The audiovisual and music sector is characterized by the highest share of respondents who declare that they have not developed any strategy (29.3%) and for a considerable use of staff reduction (14.9%). Among the companies in the sector publishing and printing, on the other hand, has the most pronounced incidence of businesses they have had to change the sales, supply or delivery channels (18.3%) but also those who have relied on the production of new goods and services related to the emergency health care (14.7%).

In short, the perspectives that emerge from the folds of this crisis concerned:
- ✓ Exploitation of the potential offered by technologies, or by the various forms of smart working, to the fullest, which is no longer just a possibility: today it's a necessity (Zane, 2020)
- ✓ Definition of a framework of stabilization and economic strengthening at least in the medium term, in an operational plan combined with a renewed investment plan stabilized that it also includes means of support and overcoming any crises and downturns (Zane, 2020)
- ✓ Innovation of the entire sector by activating new resources (mental, human and economic) aimed at encouraging the creation of a true "digital strategy" dedicated and shared, according to a common and national development plan (Zane, 2020)
- ✓ Improvement of copyright laws and their implementation (KEA, 2021)
- ✓ Digitization of the sector has resulted in major increases in the volume of data that circulates on the Internet while the digital environment has had a profound impact on the cultural value chain, which is "being transformed from a pipeline-like configuration to a network model (KEA, 2021)
- ✓ Recognition of the importance of artistic education and the promotion of relative training offers (KEA, 2021)

Concluding Remarks

Table 1.1. Concluding remarks per partner country and key trends that are reshaping the Cultural and Creative Sectors (CCS) in Europe	
Common characteristics of ACCPs' markets among partner countries	
Bulgaria, Estonia, Greece, Italy, Cyprus	✓ Limited sources (studies, articles, surveys etc) in regard to the status, training needs and challenges of ACCPs ✓ High skilled professionals with income that is proportionally opposite from their educational background and years of studies that have spent so as to be considered professionals ✓ Limited access to funding opportunities ✓ Lack of collaboration schemes
Basic training needs of ACCPs' per partner country	
Bulgaria	✓ entrepreneurship in art industries, ✓ specific business planning and strategic planning in the different fields of art

	✓ marketing and product promotion, specific in the different arts ✓ software skills in different arts ✓ knowledge of different digital platforms for art distribution ✓ soft skills - time management, communication, teamwork, self-promotion, presentation ✓ promotion in social networks ✓ collaboration and partnerships
Estonia	✓ Architecture: collaboration and partnerships with different sectors ✓ Film & video: collaboration and partnerships with education sector and with TV and radio sector; Business planning; Service design ✓ Design: collaboration and partnerships with manufacturing industry, service and commercial sector; Business planning; Product promotion and marketing; Service design ✓ Performing arts: collaboration and partnerships with tourist sector; service design ✓ Publishing: collaboration and partnerships with IT and creative sector; digitalization; knowing the laws about copyrighting ✓ Art: collaboration and partnership with company, public sector, health sector, entertainment sector; knowing the laws about copyrighting; marketing and product promotion; entrepreneurship; digitalization; service design ✓ Entertainment software: collaboration and partnership with educational institutions; marketing and product promotion; service design ✓ Music: knowing the laws about copyrighting; collaboration and partnership; business planning
Greece	✓ Technical knowledge in setting up an enterprise ✓ Identifying funding opportunities ✓ Programming/ developing action plan ✓ Identifying the right colleagues and collaborators ✓ Finding solutions
Italy	✓ entrepreneurship attitude, ✓ strategic planning e positioning, ✓ marketing and product promotion ✓ digital transition ✓ partnership building capacity of create new scalable products or services
Cyprus	✓ Development of professional identities ✓ Business planning, ✓ Strategic planning, ✓ Marketing and product promotions, ✓ Digitalization (especially for visual artists)
Country specific conditions and challenges of ACCPs posed by COVID-19	
Bulgaria	✓ Lack of public financial support ✓ Lack of business support ✓ Limited access to medias for arts and culture and limited media coverage ✓ Limited public interest in arts due to the poor media coverage and the absence of culture in the education system, outside the professional art schools
Estonia	✓ There is a need of wider communication ✓ Limited knowledge on how to exploit the Internet and its possibilities by everyone ✓ The importance of social media and virtual tours and the need of achieving international comprehensibility ✓ major changes and even closer cooperation are needed for further operation and development ✓ The absence of proposed solutions to support employees in cultural support structures on behalf of the Ministry of Culture
Greece	In terms of "Labor issues": ✓ High percentage of undocumented employment; ✓ Multitude of labor models; and ✓ Unmapped industry. In terms of "Intellectual property rights": ✓ Limited ability of royalty collection societies to collect dues, especially from digital media; ✓ High piracy rate.

Italy	✓ Exploitation of the potential offered by technologies, or by the various forms of smart working, to the fullest ✓ Definition of a framework of stabilization and economic strengthening at least in the medium term, in an operational plan combined with a renewed investment plan stabilized that it also includes means of support and overcoming any crises and downturns ✓ Innovation of the entire sector by activating new resources (mental, human and economic) ✓ Creation of a "digital strategy" dedicated and shared, according to a common and national development plan ✓ Improvement of copyright laws and their implementation ✓ Digitization of the sector that leads to the need of creating new business models, such as network models ✓ Recognition of the importance of artistic education and the promotion of relative training offers
Cyprus	✓ Low income/revenues ✓ Lack of Digital cultural offer, ✓ Lack of challenges for shifting to digital era, ✓ Lack of business innovation
Five key trends are reshaping the Cultural and Creative Sectors (CCS) in Europe	
Europe	✓ **The digital uptake increases access to cultural content and drives CCS growth,** as CCS content is increasingly consumed digitally through the internet, social media or new digital formats (such as podcasts).
	✓ Thought leadership and new narratives to **promote ecological sustainability** within the CCS community through the encouragement of individual and societal changes toward greener policies and more sustainable consumption choices and the adoption of sustainable practices for reducing their carbon footprint across the value chain.
	✓ **New forms of collaborations** (cooperative project development between small companies/freelancers) that lead to innovative models such as creative hubs and co-working spaces sparking socio-economic development, notably in urban areas
	✓ **A new European regulatory framework** for unlocking new income generation opportunities notably through improved licensing of copyrighted content. Also, new systems for exceptional authors' rights remuneration during the COVID-19 pandemic (e.g. new remuneration models developed by Collective Management Organisations) could lead to new monetisation solutions and additional regulatory changes.
	✓ **The CCS are an integral part of the experience economy and tourism.** Cultural tourism is estimated to account for up to 40% of European tourism. Additionally, cultural institutions (museums and theatres) across Europe are experimenting with new digital services in response to the COVID-19 pandemic

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1.2 Consultations with stakeholders for the identification of country-specific information about Artists, Cultural and Creative Professionals (ACCPs) training needs and characteristics and challenges faced after Covid-19

Introduction

The covid-19 pandemic crisis has made artists, culture, and creative professionals (ACCPs) unable to continue their activities, unless they have the possibility to follow different business models. The ArtCRelief project aims to cultivate the entrepreneurial and business mindset of artists, culture and creative professionals (ACCPs) in order to survive through the covid-19 crisis and be prepared for the new conditions that will follow.

This project is funded under the Erasmus + programme KA2 - Cooperation for innovation and the exchange of Good Practices KA 227- Partnerships for Creativity

The main purpose of this questionnaire is to explore local and regional contexts and conditions for the adaptation and switch of artists, culture and creative professionals (ACCPs) into different business models based on cooperation, innovation and digitalization, and in particular to identify the educational needs of ACCPs as perceived by experts and employers/ professionals on the field. This questionnaire is addressed to VET providers and trainers, Business advisors of SMEs, Social entrepreneurs, Academics in the arts and culture sector, professionals/ employers in the creative industry.

By using this questionnaire we are aiming to gain knowledge about the educational needs and challenges that ACCPs are faced with due to COVID-19 pandemic based on the perspective of various stakeholders/ experts involved in their training and / or employment.

Structure of the Questionnaire used in the consultations with <u>10 stakeholders/experts</u> in the field from each partner country**:**

* Required answers

Level of Education: *
Occupation *
Country: *
1. What is the most common employment status of artists, culture and creative professionals (ACCPs) in your country? You may choose more than one answers *
2. What do you think are the main problems that ACCPs are facing with due to the Coronavirus pandemic? Please, rate *
3. What are the special characteristics that define ACCPs in your country? Please rate *
4. What are the training needs of ACCPs in your country? Please rate *
5. In which of the following themes do you believe that ACCPs should be upskilled so as to face the challenges caused by the pandemic? Please rate *
6. Do you know if there are any training opportunities for the training of ACCPs in your country? *
7. Are there any funding opportunities or other support for ACCPs in your country? *
8. Are you aware of any good practices concerning collaborative schemes among ACCPs? *
9. What would be the most appropriate type of training for ACCPs? Please rate *
10. What kind of business models* do ACCPs follow in your country? You may choose more than one answers * * a business model describes the principles by which an organization creates, delivers, and captures value.
11. What kind of innovative practices/ business models could be employed so as to prepare ACCPs for the new era? Please Rate *

Target group of the consultations:
- ✓ artists,
- ✓ culture & creative professionals,
- ✓ employers in the creative industry,
- ✓ ACCPs associations / Chamber,
- ✓ supportive organizations,
- ✓ VET providers, trainers in the field.

**Language of the Questionnaire:** English
Total No. of Consultations: 51.

Analysis of the Consultations in each partner country

Educational Profile of the Stakeholders / Experts filled the questionnaire:
According to the responses we have the followings:

- ✓ 14 stakeholders / experts, seven from Estonia, two from Cyprus, two from Bulgaria, two from Greece are at the Higher Education Level,
- ✓ 24 stakeholders / experts, five from Cyprus, six from Greece, seven from Italy, five from Bulgaria and one from Estonia are at the MA/Postgraduate Level,
- ✓ 6 stakeholders / experts, two from Greece, two from Cyprus and two from Italy, are at the PHD Level,
- ✓ 1 stakeholder / expert from Bulgaria is at the Secondary Education Level,
- ✓ 1 stakeholder / expert from Cyprus has graduated from an Institute of Vocational Training,
- ✓ 3 stakeholders / experts, two from Estonia and one from Italy, are at the Tertiary Education Level,
- ✓ 2 stakeholders / experts from Bulgaria have graduated from a School of Fine Arts.

Based on the responses we have 47 stakeholders /experts that are at the Tertiary Education Level, Higher Education Level, MA/Postgraduate Level and PHD Level, and also two that have graduated from a School of Fina Arts. So the 96.07% of the stakeholders / experts participated in the survey have high educational background.
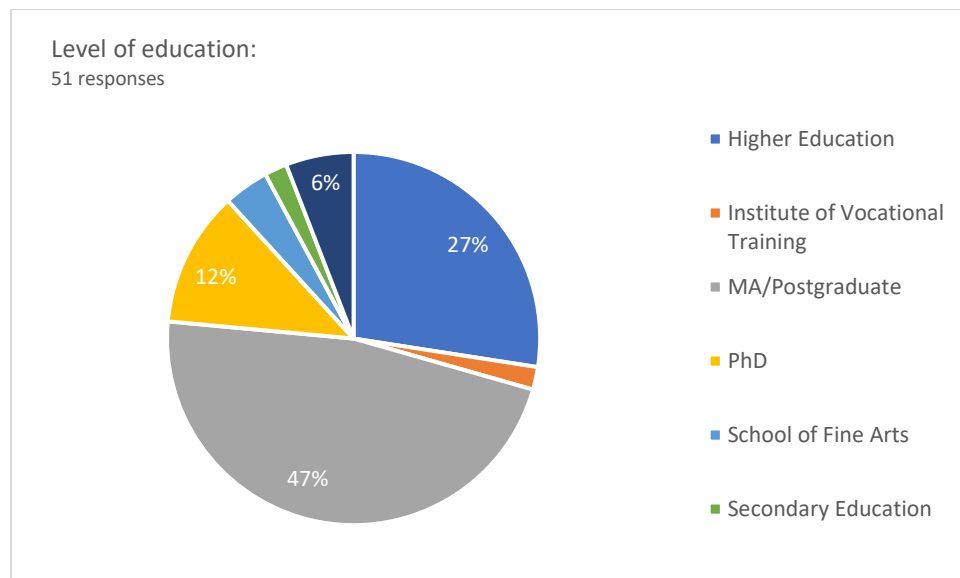
Stakeholders / experts per partner country:
51 stakeholders / experts from the partner countries participated in the present survey. And more specifically we had 10 stakeholders / experts from each one of the following countries, Greece, Cyprus, Estonia and Bulgaria and 11 stakeholders / experts from Italy.
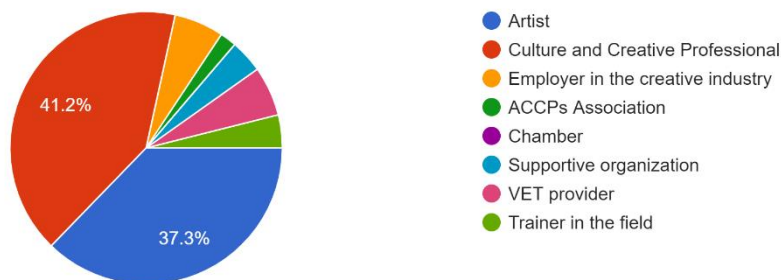
Country:

51 responses

- ● Greece
- ● Cyprus
- ● Estonia
- ● Italy
- ● Bulgaria
- ● Esthonia
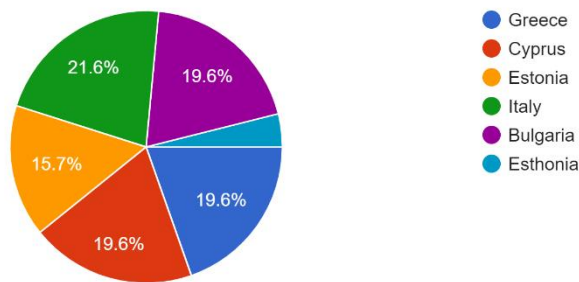
Occupation of the stakeholders / experts participated in the present survey:

- ✓ 19 stakeholders / experts, three from Greece, four from Cyprus, three from Estonia, five from Bulgaria and four from Italy, are artists,
- ✓ 21 stakeholders / experts, five from Italy, four from Bulgaria, five from Cyprus, six from Estonia and one from Greece, are culture and creative professionals,
- ✓ 3 stakeholders / experts, two from Italy and one from Greece, are employers in the creative industry,
- ✓ 2 stakeholders / experts from Greece come from supportive organizations,
- ✓ 2 stakeholders / experts, one from Cyprus and one from Greece are trainers in the field,
- ✓ 3 stakeholders / experts, two from Greece and one from Estonia, come from Vet providers or is a Vet provider respectively,
- ✓ 1 stakeholder / expert from Bulgaria comes from an ACCPs Association.

Only five from the fifty-one (9.8%) stakeholders / experts participated in the present survey are self-employed or own a company.

Occupation

51 responses

- ● Artist
- ● Culture and Creative Professional
- ● Employer in the creative industry
- ● ACCPs Association
- ● Chamber
- ● Supportive organization
- ● VET provider
- ● Trainer in the field

Current Organization

34 responses
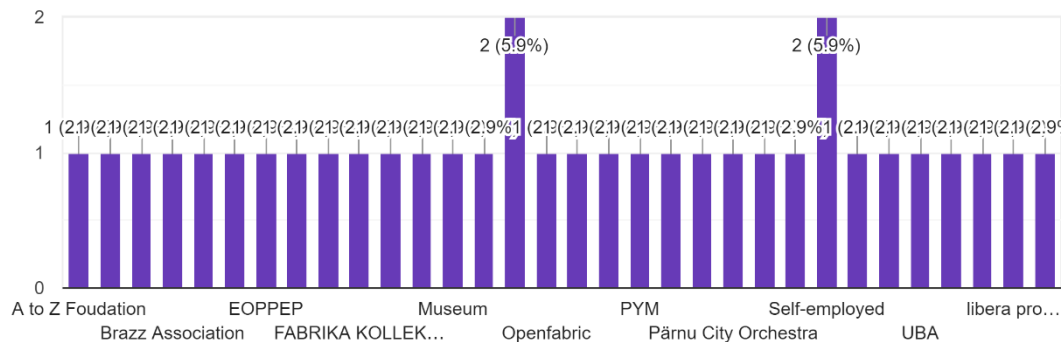
Employment Status of ACCPs in partner countries:
- ✓ 9 stakeholders / experts, three from Italy, three from Bulgaria, one from Greece and two from Estonia are freelancers,
- ✓ 2 stakeholders / experts, one from Greece and one from Italy are full paid employees in SMEs,
- ✓ 1 stakeholder / expert from Italy is full paid employees in SMEs, freelancers,
- ✓ 1 stakeholder / expert from Bulgaria is full paid employees in SMEs, part time employees in SMEs, freelancers,
- ✓ 4 stakeholders / experts, one from Cyprus, one from Bulgaria and two from Estonia are full paid employees in SMEs, self-employed, freelancers,
- ✓ 5 stakeholders / experts, two from Cyprus, one from Greece and two from Estonia are part time employees in SMEs,
- ✓ 1 stakeholder / expert from Cyprus is part time employees in SMEs, seasonal workers, self-employed,
- ✓ 1 stakeholder / expert from Cyprus is part time employees in SMEs, seasonal workers, self-employed, freelancers,
- ✓ 1 stakeholder / expert from Bulgaria is part time employees in SMEs, Self-employed,
- ✓ 2 stakeholders / experts, one from Estonia and one from Italy are part time employees in SMEs, self-employed, freelancers,
- ✓ 1 stakeholder / expert from Italy is seasonal worker,
- ✓ 7 stakeholders / experts, two from Cyprus, four from Greece and one from Bulgaria are seasonal workers, self-employed, freelancers,
- ✓ 8 stakeholders / experts, two from Cyprus, one from Greece, one from Bulgaria, three from Italy and one from Estonia, are self-employed,
- ✓ 6 stakeholders / experts, one from Cyprus, one from Greece, two from Bulgaria and two from Estonia, are self-employed, freelancers,
- ✓ 1 stakeholder / expert from Italy is self-employed, freelancer.

1. What is the most common employment status of artists, culture and creative professionals (ACCPs) in your country? You may choose more than one answers

51 responses
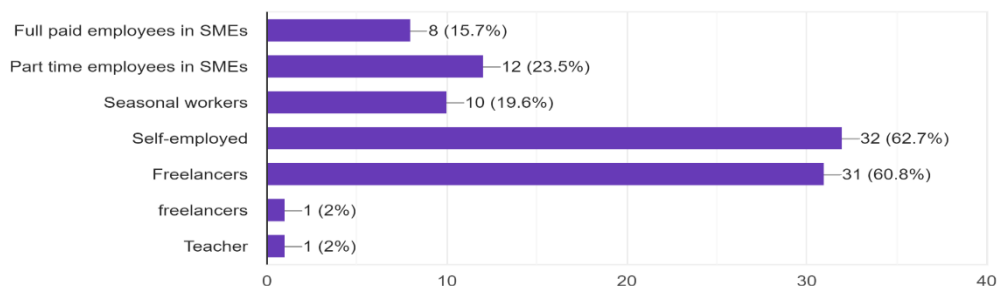
Main problems that ACCPs are facing due to Coronavirus pandemic:

- ✓ 22 stakeholders / experts, three from Italy, five from Greece, three from Bulgaria, five from Cyprus and six from Estonia, consider low income quite a bit or to a great deal problem for ACCPs,
- ✓ 22 stakeholders / experts, three from Italy, five from Greece, three from Bulgaria, five from Cyprus and six from Estonia, consider less occupation opportunities quite a bit or to a great deal problem for ACCPs,
- ✓ 18 stakeholders / experts, two from Italy, five from Greece, two from Bulgaria, four from Cyprus and five from Estonia, consider unemployment quite a bit or to a great deal problem for ACCPs,
- ✓ 14 stakeholders / experts, two from Italy, three from Greece, two from Bulgaria, four from Cyprus and three from Estonia, consider lack of social protection quite a bit or to a great deal problem for ACCPs,
- ✓ 11 stakeholders / experts, two from Italy, two from Greece, two from Bulgaria, four from Cyprus and one from Estonia, consider lack of a specific legal status quite a bit or to a great deal problem for ACCPs,
- ✓ 9 stakeholders / experts, one from Italy, two from Greece, one from Bulgaria, four from Cyprus and one from Estonia, consider lack of public support quite a bit or to a great deal problem for ACCPs,
- ✓ 9 stakeholders / experts, one from Italy, two from Greece, one from Bulgaria, four from Cyprus and one from Estonia, consider insecurity for the future quite a bit or to a great deal problem for ACCPs,
- ✓ 6 stakeholders / experts, one from Italy, two from Greece, one from Bulgaria, one from Cyprus and one from Estonia, consider new conditions of product /service delivery due to social distancing quite a bit or to a great deal problem for ACCPs.

2. What do you think are the main problems that ACCPs are facing with due to the Coronavirus pandemic? Please, rate
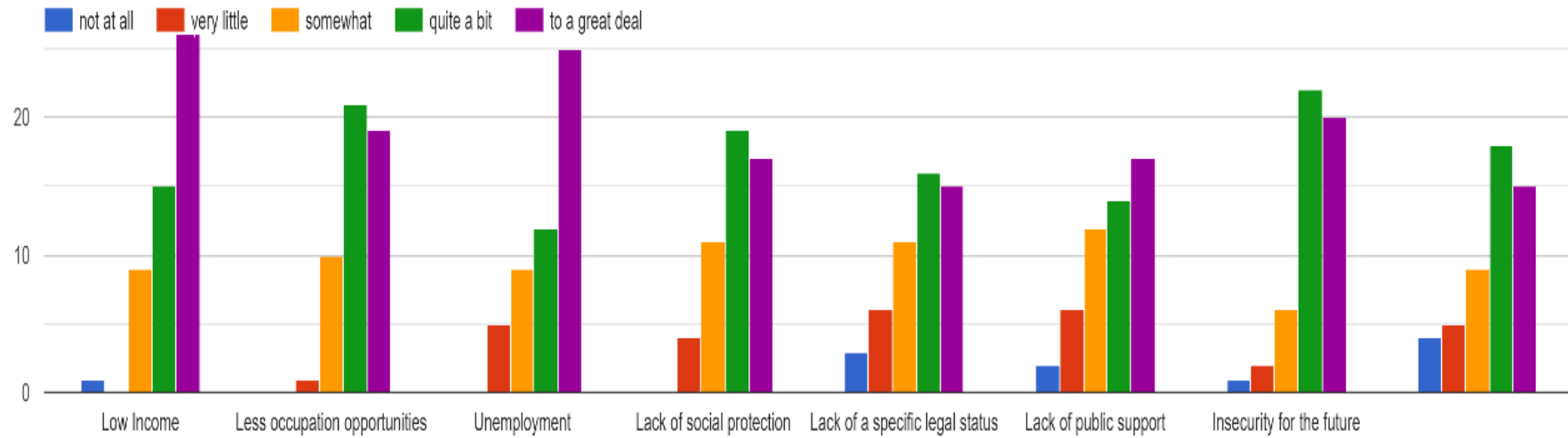
Main characteristics of ACCPs in each partner country:

- ✓ 46 stakeholders / experts, ten from Italy, nine from Greece, seven from Bulgaria, ten from Cyprus and ten from Estonia, consider that ACCPs in each partner country are self-employed / freelancers,
- ✓ 28 stakeholders / experts, six from Italy, six from Greece, five from Bulgaria, six from Cyprus and five from Estonia, consider that ACCPs in each partner country are Highly skilled and qualified,
- ✓ 23 stakeholders / experts, six from Italy, five from Greece, three from Bulgaria, six from Cyprus and three from Estonia, consider that ACCPs in each partner country are Low Income,
- ✓ 17 stakeholders / experts, three from Italy, four from Greece, two from Bulgaria, five from Cyprus and three from Estonia, consider that ACCPs in each partner country lack access to safety nets,
- ✓ 16 stakeholders / experts, three from Italy, four from Greece, two from Bulgaria, four from Cyprus and three from Estonia, consider that ACCPs in each partner country are driven by intrinsic motives about their cultural job,
- ✓ 12 stakeholders / experts, one from Italy, four from Greece, one from Bulgaria, four from Cyprus and two from Estonia, consider that ACCPs in each partner country there is a High number of volunteers/ unpaid arts,
- ✓ 10 stakeholders / experts, one from Italy, three from Greece, one from Bulgaria, three from Cyprus and two from Estonia, consider that ACCPs in each partner country are based more on intangible assets (social relations, reputation),
- ✓ 7 stakeholders / experts, one from Italy, three from Greece, two from Cyprus and one from Estonia, consider that ACCPs in each partner country lack of a learning culture/ mentality,
- ✓ 7 stakeholders / experts, one from Italy, three from Greece, two from Cyprus and one from Estonia, consider that ACCPs in each partner country have different ways of product/service delivery,
- ✓ 4 stakeholders / experts, one from Greece, two from Cyprus and one from Estonia, consider that the employment status of ACCPs in each partner country is characterized by seasonality,
- ✓ 3 stakeholders / experts, one from Greece, one from Cyprus and one from Estonia, consider that ACCPs in each partner have long hours of work,
- ✓ 3 stakeholders / experts, one from Greece, one from Cyprus and one from Estonia, consider that ACCPs in each partner have individualized nature of work (work alone),
- ✓ 2 stakeholders / experts, one from Greece and one from Estonia, consider that ACCPs in each partner lack of co-working.

3. What are the special characteristics that define ACCPs in your country? Please rate
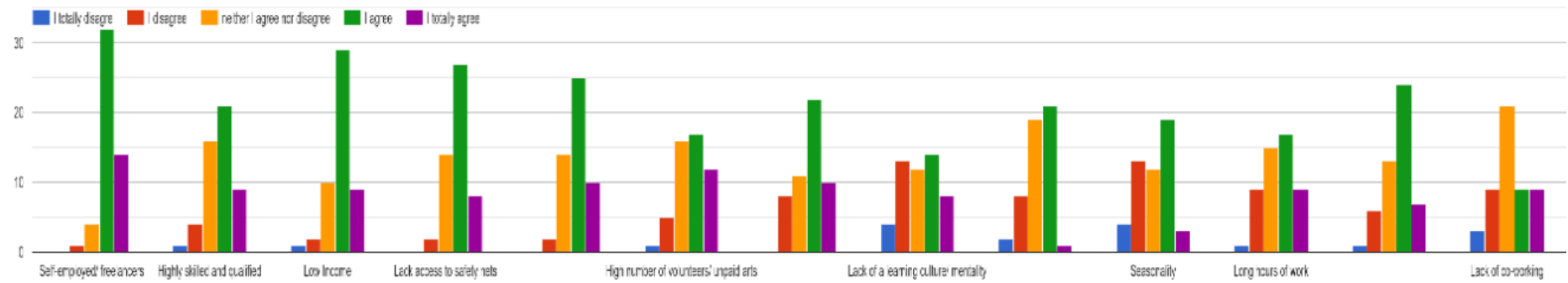
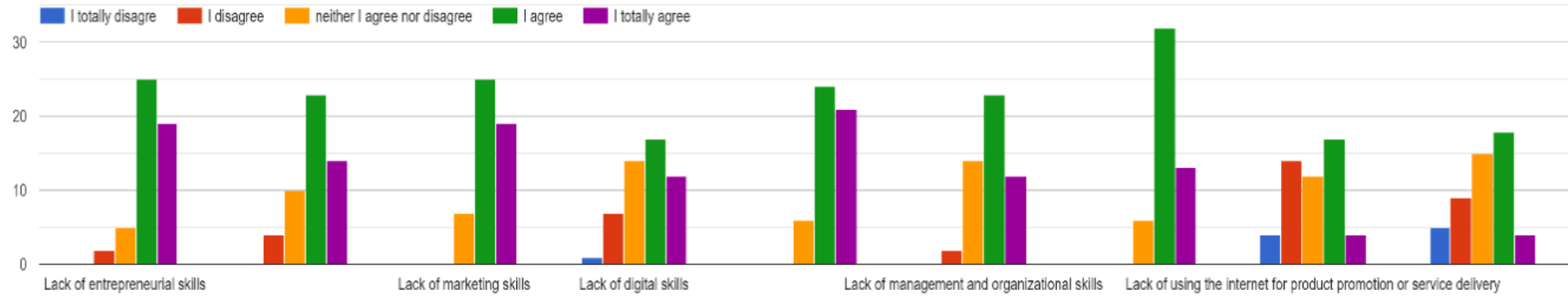**Training needs of ACCPs in each partner country:**
23 stakeholders / experts, four from Italy, four from Greece, five from Bulgaria, six from Cyprus and four from Estonia, consider to a great deal, quite a bit or somewhat that ACCPs in each partner country should be upskilled so as to face the challenges caused by the pandemic in the following thematic areas:
- ✓ cooperation with other stakeholders (other ACCPs, entrepreneurs, suppliers, business advisors, ACCPs associations, networks etc),
- ✓ social entrepreneurship,
- ✓ strategic and business planning,
- ✓ financial planning, funding and fundraising,
- ✓ proposal writing for funding,
- ✓ risk management,
- ✓ presentation skills,
- ✓ soft skills (decision making, problem solving, self-promotion),
- ✓ entrepreneurial skills,
- ✓ digital skills and distribution of products through ICT,
- ✓ social media marketing skills and 11) Digitalization of culture.
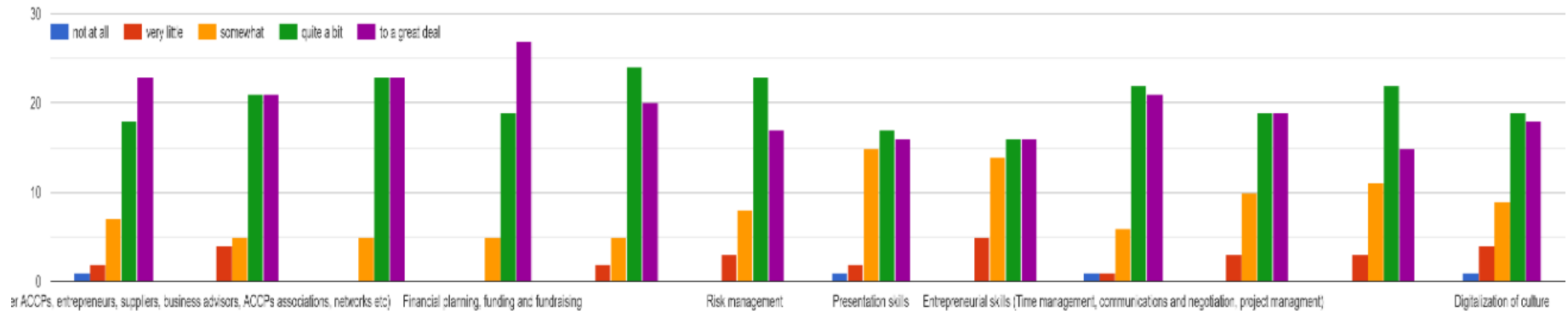
There are training opportunities in each partner country:
- ✓ 64,7% of the stakeholders / experts answered yes,
- ✓ 25,5% of the stakeholders / experts answered no,
- ✓ 9,8% of the stakeholders / experts answered I am not aware of any of them.

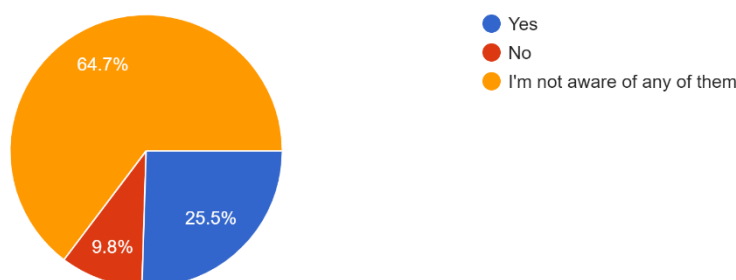## 4. What are the training needs of ACCPs in your country? Please rate

Legend: I totally disagre · I disagree · neither I agree nor disagree · I agree · I totally agree

Categories: Lack of entrepreneurial skills · Lack of marketing skills · Lack of digital skills · Lack of management and organizational skills · Lack of using the internet for product promotion or service delivery

5. In which of the following themes do you believe that ACCPs should be upskilled so as to face the challenges caused by the pandemic? Please rate

Legend: not at all · very little · somewhat · quite a bit · to a great deal

Categories: er ACCPs, entrepreneurs, suppliers, business advisors, ACCPs associations, networks etc) · Financial planning, funding and fundraising · Risk management · Presentation skills · Entrepreneurial skills (Time management, communications and negotiation, project managment) · Digitalization of culture

6. Do you know if there are any training opportunities for the training of ACCPs in your country?

51 responses

- Yes
- No
- I'm not aware of any of them

64.7%

9.8%

25.5%

Funding opportunities or other support in each partner country:
- ✓ 51% of the stakeholders / experts answered yes,
- ✓ 3,9% of the stakeholders / experts answered no,
- ✓ 45,1% of the stakeholders / experts answered I am not aware of any of them.

Some of them mentioned specific funding opportunities or other support from State, Municipalities and EU Funding.

7. Are there any funding opportunities or other support for ACCPs in your country?

51 responses

- Yes
- No
- I'm not aware of any of them

45.1%

51%
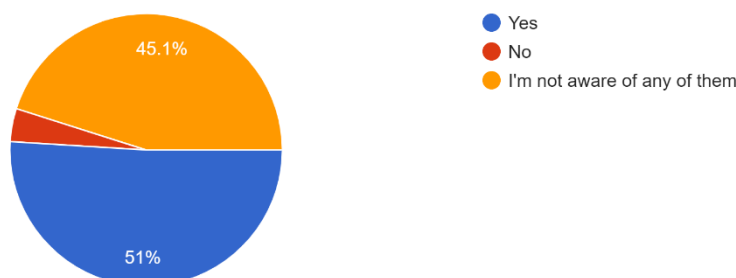
Type of training in each partner country:
13 stakeholders / experts, three from Italy, two from Greece, two from Bulgaria, two from Cyprus and four from Estonia, consider definitely, quite a bit or somewhat that the most appropriate type of training for ACCPs in each partner could be:
- ✓ Face to face training,
- ✓ Online training,
- ✓ E-learning (MOOC, platforms),
- ✓ Blended learning,
- ✓ Game based learning,
- ✓ Training or consulting in small groups,
- ✓ Seminars from successful artists, cultural and creative professionals on overcoming key challenges,
- ✓ One to one online or face to face mentoring sessions.

Business models that could be employed to prepare ACCPs for the new era:
13 stakeholders / experts, three from Italy, two from Greece, two from Bulgaria, two from Cyprus and four from Estonia, consider definitely, quite a bit or somewhat that the following business models could be employed so as to prepare ACCPs for the new era in each partner country:
- ✓ Platform work through streaming/ pay-per-view/ pay –per- time,

- ✓ Adding game-like features to contexts that have nothing to do with the gaming industry (Gamification),
- ✓ Pay royalties to some large organization for their right to sell ACCPs products exclusively to their customers (Affinity club),
- ✓ Micropayments/ micro-sponsorship (Crowdfunding/ crowdsourcing).
- ✓ Self-publishing and printing on demand,
- ✓ Charge a subscription fee to gain access to a service (Subscription model),
- ✓ Related goods and services together in one package (Bundling model),
- ✓ Rather than sell a product, sell the service that the product performs (Product to service model),
- ✓ For every item/ product purchase another one is donated (one for one model),
- ✓ One item is sold at a low price (or given away for free) in order to increase sales of a complementary good (Razor blades model).

Conclusions

Table 1.2. Main findings from the consultations	
Main problems that ACCPs are facing due to Coronavirus pandemic:	
Bulgaria, Estonia, Greece, Italy, Cyprus	1. Low Income. 2. Occupation opportunities. 3. Unemployment. 4. Lack of social protection. 5. Lack of specific legal status. 6. Lack of public support. 7. Insecurity for the future. 8. New conditions of product /service delivery due to social distancing.
Main characteristics of ACCPs in each partner country:	
Bulgaria, Estonia, Greece, Italy, Cyprus	1. Self-employed / freelancers. 2. Highly skilled and qualified. 3. Low Income. 4. Lack access to safety nets. 5. Driven by intrinsic motives about their cultural job. 6. High number of volunteers/ unpaid arts.
Training needs of ACCPs in each partner country:	
Bulgaria, Estonia, Greece, Italy, Cyprus	1. cooperation with other stakeholders (other ACCPs, entrepreneurs, suppliers, business advisors, ACCPs associations, networks etc), 2. social entrepreneurship, 3. strategic and business planning, 4. financial planning, funding and fundraising, 5. proposal writing for funding, 6. risk management, 7. presentation skills, 8. soft skills (decision making, problem solving, self-promotion), 9. entrepreneurial skills, 10. digital skills and distribution of products through ICT, 11. social media marketing skills and 11) Digitalization of culture.
Type of training in each partner country:	
Bulgaria, Estonia, Greece, Italy, Cyprus	1. Face to face training, 2. Online training, 3. E-learning (MOOC, platforms), 4. Blended learning, 5. Game based learning, 6. Training or consulting in small groups, 7. Seminars from successful artists, cultural and creative professionals on overcoming key challenges, 8. One to one online or face to face mentoring sessions.
Business models that could be employed to prepare ACCPs for the new era:	

Bulgaria, Estonia, Greece, Italy, Cyprus	1. Platform work through streaming/ pay-per-view/ pay –per- time, 2. Adding game-like features to contexts that have nothing to do with the gaming industry (Gamification), 3. Pay royalties to some large organization for their right to sell ACCPs products exclusively to their customers (Affinity club), 4. Micropayments/ micro-sponsorship (Crowdfunding/ crowdsourcing). 5. Self-publishing and printing on demand, 6. Charge a subscription fee to gain access to a service (Subscription model), 7. Related goods and services together in one package (Bundling model), 8. Rather than sell a product, sell the service that the product performs (Product to service model), 9. For every item/ product purchase another one is donated (one for one model), 10. One item is sold at a low price (or given away for free) in order to increase sales of a complementary good (Razor blades model).

1.3 Overview of the global and EU context of the trends and challenges in the field of culture and creative industry

This desktop research was employed to determine the global and EU challenges and trends in the field of arts, culture and creative industry. The new trends were identified in terms of new business models, new markets, the use of ICT and new promotion formats and channels. The challenges were identified in terms of covid-19, economic sustainability, globalization and internationalization, cooperation and networks, digitalization, market needs, policy management aspects, innovation aspects, cultural promotion issues and competitiveness. The results are presented in the following tables. The research was based on published academic papers, reports and articles.

Table 1.3. Global and EU context of the trends	
KEA. (2021). *Research for CULT Committee – The situation of artists and cultural workers and the post-COVID-19 Cultural Recovery in the European Union: Background Analysis.*	The cultural sector witnesses a trend towards increasing cross-disciplinary partnerships and collaborations with non-artistic or other actors, as well as the mainstreaming of mobility in the work of cultural organisations. Mobility also impacts social security.
Sutermeister, AC (2018). *Innovative Business Models in Art Sector: An Opportunity for the Cultural Sector? Bringing Together the Logics of Public Service and Business.* Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations	In the cultural sector, like in other fields, the internet and digitalization have caused fundamental transformations, creating not only new value propositions, but also radically changing distribution channels, relationships with clients and partners, and key activities and resources. Totally new practices and customs have emerged, to which the artistic milieu has adapted more or less quickly. 1. the formation of clusters, the professionalization of the sector, and the creation of supports that encourage the breakup of cultural businesses.
Tonța, R. (nd). CREATIVE BUSINESS MODELS: Insights into the Business Models of Cultural Centers in Trans Europe Halles	possible trends: potentially driving market-orientation, performance improvement, competitiveness and sustainability
Interreg Europe Policy Learning Platform. *Retooling the cultural and creative sector after the pandemic*, 24/11/2020	More innovation through links with other sectors – SMEs from traditional sectors Linking businesses from the CCIs with SMEs from other sectors for generating mutual benefits – new markets opportunities for CCIs and improved innovation capacity for other sectors - is a promising path illustrated by Interreg Europe projects such as RegionArts or RCIA.

Poryali, E. (2019). *Digital Music Business Models* School of Journalism and Mass Communications Faculty of Economic and Political Sciences.	To understand how business models create value for customers better, firms have started to put more emphasis on analyzing customers' behavior and adapting new approaches to please consumers. There are four converging trends in digital users' discourse that sharpen the skill of marketers to create commodity-signs: 1. Internet as a multimediated channel for commodity-sign construction 2. the emphasis on interactivity, data mining, and target marketing 3. the ever-evolving power of digital production techniques 4. the blurring of the commercial into other mediated texts
Feng Li, The digital transformation of business models in the creative industries: A holistic framework and emerging trends, Technovation, Volumes 92–93,2020, 102012, ISSN 0166-4972	The research found that digital technologies have facilitated pervasive changes in business models, and some significant trends have emerged. However, the reconfigured business models are often not 'new' in the unprecedented sense. Business model innovations are primarily reflected in using digital technologies to enable the deployment of a wider range of business models than previously available to a firm. **A significant emerging trend** is the increasing adoption of multiple business models as a portfolio within one firm. This is happening in firms of all sizes, when one firm uses multiple business models to serve different markets segments, sell different products, or engage with multi-sided markets, or to use different business models over time.
PEARLE	*Live map of reopening culture in Europe.* *Trends:* https://www.google.com/maps/d/embed?mid=1Me22qw6S2ErBeHg EkkIsOHI9d8HoowS9&ll=51.75951957939755%2C13.9098918296 54757&z=4 *New promotion models, mapping the actual measures for culture*
European Music Council	**Open letter: Claiming a front row seat - the place of music in society** Trends: New Business Models, new international collaboration for culture advocacy in the EU. 76 International, European and national music organisations are calling for better recognition of music in all policy areas. https://www.emc-imc.org/fileadmin/7_Cultural_Policy/EMC_statements/Open_Letter _Claiming_a_front_row_seat_for_Music_FINAL.pdf
European Music Council	**Culture in EU's external relations: The way forward** Trends: international collaboration in creating cultural policies within EU. 20 cultural organisations call on the European Commission and the European Parliament to strengthen international cultural relations within future policy frameworks including in foreign and sustainable development policies. https://www.emc-imc.org/fileadmin/7_Cultural_Policy/EMC_statements/Letter_Extern al-Cultural-Relations_EC.pdf
fetivalfinder.eu	*Report on the Survey on Festivals, Regions and cities.* *Trends: Strengthening the bond between festivals and cities, searching for new mutually beneficial co-operations between regions/cities and festivals, new business models* https://www.festivalfinder.eu/files/FestivalFinder.eu_aLive_Now_Re port_Survey_Festivals_Cities_Regions_April2021_LR.pdf
Landoni, P., Dell'era C., Frattini F., Petruzzelli, M.A., Verganti, R. & Manelli, L. (2020). Business model innovation in cultural and	The emergence of several digital technologies have enabled many innovations in the business models adopted by cultural and creative firms, adding a further layer of complexity to the challenges usually faced in cultural and creative industry. Digital transformation is significantly reshaping the boundary of competition. The variety of

creative industries: Insights from three leading mobile gaming firms. Technovation 92-93.	digital technologies, such as the Internet of Things, Big Data, Artificial Intelligence, Cloud Computing, Augmented and Virtual Reality, is indeed enhancing innovation opportunities, reducing the time needed to develop and launch new products and solutions and shrinking their life-cycle. Today everyone wants to be digital and fully exploit the opportunities provided by digital technologies through the adoption of new business models.
Santoro, G., Bresciani, S. & Papa, A. (2020). Collaborative modes with Cultural and Creative Industries and innovation performance: The moderating role of heterogeneous sources of knowledge and absorptive capacity. Technovation 92-93.	More and more both Small and Medium-sized Enterprises (SMEs) and larger enterprises are eager to develop innovation projects with other actors belonging to their culture and creative industry by setting up Formal Collaboration Modes (FCMs) and Informal Collaboration Modes (ICMs). FCMs are formal arrangements among organizations with the objective of co-operating on research and development activities. In particular, they involve partnerships with external actors through legal instruments and methods such as co-R&D, M&A and alliances, venture investments and licensing in, aimed at sharing costs, benefits and revenues. Particularly, firms tend to collaborate to acquire new knowledge to be combined within their internal system. ICMs involve types of collaborations that call for knowledge from customers, suppliers and competitors and the sharing of facilities. In this case, non-contractual relationships are stipulated.
Li, F. (2020). The digital transformation of business models in the creative industries: A holistic framework and emerging trends. Technovation 92-93	New business model innovations enabled by digital technologies in creative industries The market portfolio model is when a firm simultaneously deploys two or more business models to tackle different market segments. Digital technologies play a key enabling role by reducing costs and making the management of the portfolio administratively and financially viable. Examples are found in printing firms and video game firms The product portfolio model, is based on the fact that many creative products can be consumed at different levels of value-added, or re-combined as new products. This creates opportunities to develop a wide range of new niche products by monetizing different stages of work-in-progress. In some sectors, direct contact can be digitally established between consumers and various stages of production, which generated new product types. Consumer choice is increased because work-in-progress can be consumed either independently or as supplement to the final product. By extracting values from such niches as well as the final product, the combined revenues often significantly enhance the financial sustainability of the business. The multi-sided business models, where value is created through interactions with multiple stakeholders upstream, downstream and horizontally in a complex value network or ecosystem. The firm uses different business models to engage with suppliers, customers and other stakeholders. The digital platform enables the efficient management of multi-sided relations efficiently. Portfolio of different business models sequentially over time. For example, a digital artist first charged live audience an entrance fee to experience the process of art creation in his digital studio (similar to going to the theatre). The completed digital art is then licenced to clients for a fee. Eventually, the artworks and bespoke products derived from the creation (e.g. a signed print) are sold to collectors. The level of integration between the business models within a portfolio depends on the nature of the products, services and markets. The portfolio models can significantly enhance a firm's financial sustainability and stakeholder credibility. By maximising revenues from different market niches, different stages of work-in-progress, or multiple sides of the market, the portfolio model reduces

	the reliance of the firm on one particular source of income, therefore reduces risks and increases the overall resilience of the firm.
Chandna, V. & Salimath, M. (2020). When technology shapes community in the Cultural and Craft Industries: Understanding virtual entrepreneurship in online ecosystems. Technovation 92-93	Virtual entrepreneurship in CCIs is an area of practical interest to potential entrepreneurs as well as investors. The benefits of being part of the virtual community are useful for future entrepreneurs in the CCIs. Virtual enterprises in practice, can use the tools and technologies made available to them by the Web 2.0 cybermediary to interact with other similar businesses, create direct and indirect bonds, cross-promote each other and engage in reciprocal behaviors of a financial nature.
KΞA (2021). New market analysis of the cultural and creative sectors in Europe https://keanet.eu/new-market-analysis-of-the-cultural-and-creative-sectors-in-europe/	Five key trends are reshaping the CCS Digitalisation, increased environmental awareness, collaborative and creative hubs, legislative changes for rightsholders, and the experience economy are heavily influencing CCS' growth and contributing to shape the CCS of tomorrow: 1. **The digital uptake increases access to cultural content and drives CCS growth,** as CCS content is increasingly consumed digitally through the internet, social media or new digital formats (such as podcasts). 2. Thought leadership and new narratives to **promote ecological sustainability** is growing in importance in the CCS community. CCS, as influential actors in society, can play a prominent role in encouraging individual and societal changes toward greener policies and more sustainable consumption choices. 3. **New forms of collaborations** (cooperative project development between small companies/freelancers) lead to innovative models such as creative hubs and co-working spaces that can spark socio-economic development, notably in urban areas. 4. **A new European regulatory framework** unlocks new income generation opportunities notably through improved licensing of copyrighted content. Also, new systems for exceptional authors' rights remuneration during the COVID-19 pandemic (e.g. new remuneration models developed by Collective Management Organisations) could lead to new monetisation solutions and additional regulatory changes. **The CCS are an integral part of the experience economy and tourism.** Cultural tourism is estimated to account for up to 40% of European tourism. Additionally, cultural institutions (museums and theatres) across Europe are experimenting with new digital services in response to the COVID-19 pandemic.
Heliste, P., Kupi, O. & Kosonen, R (2015). 11 Dimensions Trends and Challenges in Cultural and Creative Industry Policy Development within the Northern Dimension area http://www.northerndimension.info/images/11_DIMENSIONS.pdf	The role of CCIs in fostering innovation in other sectors has received increasing attention. The competitiveness of other sectors can be increased by applying the skills, technologies and approaches typical in CCI. This is referred to as cross-sector innovation and it can take place in different formats and in different fields of operation, including for example: – Innovation processes; – Product or service development; – Marketing and communication; – Management, organization, teamwork and collaboration skills.36 Various policy recommendations have been given to broaden and intensify the spill-over effects from CCIs to other sectors. SMEs could be supported to make purchases (e.g. creative services) from CCI sector companies with creative vouchers (e.g. Creative Credits). The role of CCIs in the economy could be intensified by creating production linkages between the creative industries and other sectors of the knowledge economy. There should also be more cross-sector partnerships and cooperation between creative professionals. Private-public initiatives could be used to support

	artist-led experimentation and innovation. The operating environment of enterprises should be innovation-friendly and the network of 'intermediate institutions' should be coherent and extensive. Cross-sectorial innovation could be stimulated with public-private innovation challenges, multidisciplinary teams or creativity competitions. Cluster organizations can be a form of innovation support, a gateway to knowledge and finance, and close the gap between creative SMEs and the mainstream infrastructures for business support. Also joint coworking and multidisciplinary spaces, environments and interactions between different artistic and creative disciplines, sectors, economic fields and points in the production chain and between other industry sectors are needed.
Delloite (2019) Cultural and Creative Sectors https://www2.deloitte.com/content/dam/Deloitte/co/Documents/finance/ArtFinance%20-%20Creative%20industries%20-%20version%20v6.pdf	Digital technologies have created new opportunities for content, a new universe of online networks, user-generated content and interactive media, hungry for information, images and stories New Ways to Generate Revenues − The subscription business model is gradually replacing the ownership model and becoming the main point of access to content e.g. Spotify, Apple Music, Amazon, Netflix, Google, Deezer, etc. − There is an increased importance of social media, merchandising and live performances to generate revenues − The younger generation shows new consumption patterns (more mobile in taste and usage) Growth forecast for entertainment and media predict fast growth for virtual reality (VR) and over-the-top videos (OTT**) Growth and productivity: Total global Entertainment and Media (E&M) revenue will see rise in the future. Magazines and Newspapers are experiencing a negative trend Increased demand for content from global media/tech platforms The global video games market is growing rapidly due to the expansion of new technologies. Mobile gaming is the largest segment The EU entertainment software industry has seen a constant growth of yearly revenues
UNITED NATIONS CONFERENCE ON TRADE AND DEVELOPMENT (2018) CREATIVE ECONOMY OUTLOOK Trends in international trade in creative industries COUNTRY PROFILES 2002–2015 https://unctad.org/system/files/official-document/ditcted2018d3_en.pdf	The trade in creative goods and services shows there is some resilience to be found in the creative economy. Equally, there is significant scope to activate creative economies by leveraging digital disruption and new technologies. The evidence is clear – digital and creative convergence is paving the pathway into the future The creative economy is expanding globally –especially in fashion, film, design and art crafts A more dynamic services sector is gaining ground, such film, tv and video, music, publishing and video games, driven by digital innovation. Ensuring that creative industries continue to grow and expand is a way of increasing opportunities and diversity, leading to inclusive growth while adapting to new economic shifts.
Badia, F., Landi, T. & Bartolucci, E. (2018). Challenges for cultural and creative industries: Sustainability, business model innovation and policy changes Conference Paper (PDF) Challenges for cultural and creative industries: Sustainability, business	There is a growing market for cultural activities orientated towards cultural tourism and the promotion of heritage cities and their districts. This situation could represent an opportunity for new business and for the growth of occupational level of young professionals operating in CCIs. This way, the pursue of sustainability in cultural tourism is not only possible, but it is already expanding with the different effects of mitigation for the exploitation effects typical of large heritage cities. Social enterprise represents a coherent choice for CCIs focusing on the promotion of sustainable and cultural tourism

model innovation and policy changes (researchgate.net)	
IETM Toolkit (2016) To Sell or Not To Sell? An Introduction to Business Models (Innovation) for Arts and Culture Organisations https://www.ietm.org/en/publications/to-sell-or-not-to-sell-an-introduction-to-business-models-innovation-for-arts-and	There are constraining factors, such as economic shifts, changes in consumer behaviour, new artistic or cultural trends, technological disruptions, etc. that make it necessary to pursue new business models. The business models that work today may not work tomorrow. Some of these factors add dynamism to the sector, such as digitalization, collaborative economy, etc. Areas for innovation: <u>Art-form development:</u> creativity, as well as inter-disciplinarily and collaborations are central to the development of all art forms. Exploration of new ideas, combining artistic expressions and new technologies. <u>Audience development:</u> It is rather about connections with fellow citizens, genuine exchange and 'togetherness, embarking on a journey to understand audiences and connect with them according to the organisation's own mission and values. Marketing and educational programs are some of the most popular areas for audience development in the cultural sector (although not the only ones). <u>Distribution:</u> Not being able to attend a cultural event in person doesn't necessarily exclude someone from the artistic experience. Thanks to technology, access to culture is not limited to live performance and experience anymore. Digital technologies have introduced new channels and marketplaces for the creative industries (Youtube, Soundcloud, Etsy, etc.). Alternative forms of distribution are being explored by arts and cultural organisations all over the world on both sides of the chain by both produces and consumers. Technology can help overcome the traditional constraints imposed by physical location, by expanding the audience reach of cultural organizations, can also increase the revenue potential of arts and cultural organisations through digital innovations. Technology has traditionally taken art forms in new directions: photography, cinema, electronic music. More recently, the Internet and social media have revolutionized cultural marketing, and shown their potential to better engage existing audiences and attract new ones. Practice and research show that audiences are prepared to pay for high-quality digital experiences and it's worth exploring to what extent performing arts can benefit from that trend.
PWC (2013). The digital future of creative Europe. The impact of digitalization and the internet on the creative industries in Europe https://www.pwc.fr/fr/assets/files/pdf/2015/06/pwc_the-digital-future-of-creative-Europe-2015.pdf	Mass adoption and high usage of the Internet have revolutionized the creative industries, all of the growth comes from digital. Digital gaming has outgrown all other sectors. Content creators are benefiting from easier access to distribution and more channels of communication with their audiences. The transformation to digital has been challenging for many creative industry players, particularly those focused on the packaging and distribution of content. New entrants and local companies, however, have gained easier access to global consumers. The new ecosystem emerging as a result of digitization is presenting great opportunities. Three trends across Europe are evident: − Digitizing of content − Enabling an interactive consumer experience − Collaboration Revenues are set to grow, if the consumer experience can be further enhanced. To participate in the growth of pay revenues, players will need a high level of innovation and agility in the digital domain. Diversification is key. The players in every branch of the creative sector should establish successful new models to monetize the digital usage of their

	customers. Pay revenues are expected to remain the primary avenue of growth for the industries, if consumer experiences can be further enhanced and the players can manage the resulting complexities. Business will get more complex as companies realize they have to deal with a high number of small revenue pockets. Agility and speed will be as important as size, very often favoring new players.
	The means of distribution have already outstripped the supply of high-quality content, putting creators in an even better bargaining position; now, video-on-demand services, video platforms, and streaming services offer new outlets for creators to monetize their content and create entirely new experiences for consumers. Crowdfunding and distribution on digital platforms are gaining importance
	New models of collaboration make the process of creativity much more effective, enabling real-time interaction with experts, colleagues, and friends around the globe.
	The established concept of a stable value chain will eventually disappear, to be replaced by a network of relationships among the various constituencies.
	The creative industries can thrive online, and they will continue to develop successful new business models. In contrast to traditional models, these new models will prosper by providing a seamless user experience across devices and media types, a strategy that will become an important differentiator in the fast-moving consumer market
	Alliances and partnerships among traditional and new players on a case-by-case basis will be critical for success in the new creative ecosystem; no single player will be able to deliver the full digital experience on its own.
	The ability to quickly think through, understand, and make deliberate choices about where to compete and where to join forces will become perhaps the most critical capability in the digital world of the future.

Table 1.4. Global and EU context of the challenges	
Bauer, C., Viola, K., & Strauss, C. (2011). Management skills for artists: "learning by doing"? International Journal of Cultural Policy, 17(5), 626–644. doi:10.1080/10286632.2010.531716	- A lack of business knowledge is one of the reasons why artists fail to make a living from their talent - Inevitably, every artist who wants to make a living from her or his artistic work must face economic or management issues - an appropriate background in the field of management is – in addition to artistic talent– a key factor for success - Management in art may nowadays be considered a tool that influences the balance between the needs of art and the needs of its creator, a worker exposed to market forces. - Strong deficiencies related to negotiation and networking skills, self-confidence, self-promotion, entrepreneurial skills and time management.
Munro, E. (2017). *Building soft skills in the creative economy: Creative intermediaries, business support and the 'soft skills gap".* Poetics, 64, 14–25. doi:10.1016/j.poetic.2017.07.002	- The individualism that characterizes work within the creative economy is almost certainly a contributing factor in the lack of management and leadership skills identified. - The dynamic nature of the creative industries, and advances in technology mean that skills quickly go 'out of date'. - Series of skills gaps are recognized − most pertinently around business management and leadership, networking, client-facing activities and also IT skills.

KEA (2021). *Research for CULT Committee – The situation of artists and cultural workers and the post-COVID-19 Cultural Recovery in the European Union: Background Analysis.* European Parliament.	Artists and cultural workers tend to have more advanced education levels than workers in other sectors. As a result, they are often both precarious and highly qualified. Moreover, "different patterns can exist within each sub-sector, highlighting a rather fractured labour market" with a great disparity of needs according to each sub-sector. - non-standard nature of their working conditions, status and income, - the unpredictability of the end product of artistic work as well as its reception, - the fact that artistic creation is both time- and labour-intensive, - business models driven by artistic excellence and other societal values rather than market goals, - High cross-border mobility (which includes atypical situations that aren't easily translated into pre-existing categories associated with visas, social protection or taxation). - General social security systems do not meet the needs of professional artists. - Obstacles to mobility usually derive from the fact that rules, regulations and administrative requirements differ between countries. - The digital environment has changed distribution channels. - the digital environment has had a profound impact on the cultural value chain, which is "being transformed from a pipeline-like configuration to a network model"
KEA. (2020). *The impact of the COVID-19 pandemic on the Cultural and Creative Sector.*	ACCPs will face challenges in terms of: - Competitive ability - Increased international market concentration, new consumption trends and business paradigms - Insufficient knowledge of technology, which weaken the capacity of the sector to embrace the digital shift - insufficient apprehension of new consumption patterns and trends
OECD Policy Responses to Coronavirus (COVID-19) (2020). Culture shock: COVID-19 and the cultural and creative sectors. Accessed at 31/5/2021	- Are faced with reduction of consumption of cultural and creative sector goods and services, particularly those not accessed digitally - Have difficulties in accessing innovation supports despite the fact that CCS are generators of innovation. - Have sector-specific and highly varied business models that government policies do not sufficiently recognize. - Are characterised by high shares of non-standard forms of work
Sutermeister, AC (2018). *Innovative Business Models in Art Sector: An Opportunity for the Cultural Sector? Bringing Together the Logics of Public Service and Business.* Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations	- In practice, cultural organizations simultaneously follow a market logic (ticket sales, sponsorships, other revenue sources) and a public service logic, and so are motivated not by growth, but by the recognition and fame of their artistic activities (value propositions). These different dynamics force cultural organizations to find a compromise between business considerations (marketing, sales, promotion, communication) and their public mission (training, creation, mediation, coordination, preservation, cultural democracy, social cohesion, etc.). - New economic models present major challenges to cultural organizations, which focus mostly on their primary activities. One of the questions this raises concerns how well other elements line up with the artistic project: to what extent can the principal activity be expressed through other aspects of the business model, such as, for example, distribution channels or the development of other activities and key resources? - hesitancy to incorporate a commercial logic; cultural sector's discomfort with entrepreneurial values (growth, profit); the lack of professional management; a project based approach opposed to the presence of permanent, structured organizations; the small scale of the majority of organizations (one to three people on average); and discrimination by the representatives of economic life who rarely take the cultural sector seriously.

Tonţa, R. (nd). CREATIVE BUSINESS MODELS: Insights into the Business Models of Cultural Centers in Trans Europe Halles	The report uses the population of the 45 independent cultural centres operating in 27 European Countries Companies and organizations operating in the creative and cultural industries (CCIs) face significant challenges that can be outlined as follows: support of the public good, organizational investment, financial stability, marketing strategies, performance measurement and management systems, partnership strategies and business models innovation
Peltoniemi, M. (2014) Cultural Industries: Product–Market Characteristics, Management Challenges and Industry Dynamics	Management Challenges: - Art for art's sake and art for profit: managers need to reconcile artistic ambitions and the economics of mass entertainment - Reconciling artistic and profit goals: These two views of art and profit as mutually exclusive and complementary goals hint at the existence of varying levels of domination of these goals, and varying combinations ending up with different results - 'Suits' and creatives: The unique management challenges in cultural industries follow from the relentless creation of new genres, formats and products, virtually unlimited aesthetic choices, and difficulties in monitoring and controlling such processes - Creative labour/ Inferior working conditions: the creative industries exacerbate existing patterns of economic inequality, and many creative graduates fail to become such agents of knowledge spillovers as policy-makers expect. The role of contracts in distributing incentives in creative work is highlighted - Creative labour/ Work allocation: The importance of informal networks is highlighted. Repeated collaboration allows creatives to exploit and stretch existing capabilities, and mutual trust allows an industry to operate without formal organizations
Kantor A, Kubiczek J. Polish Culture in the Face of the COVID-19 Pandemic Crisis. *Journal of Risk and Financial Management*. 2021; 14(4):181. https://doi.org/10.3390/jrfm14040181	The greatest challenge was the virtualization of the existing activities and finding new customer markets. The pandemic has contributed to a significant deterioration in the financial situation of cultural institutions because of the reduced income. Long-term effects on cultural institutions may be difficult to predict and losses may be difficult to rebuild.
Europa Nostra. COVID 19 & BEYOND: Challenges and Opportunities for Cultural Heritage. October 2020. Consultation Paper	The COVID-19 crisis has impacted every dimension of the cultural heritage value chain: from research to conservation and protection, and from outreach to training and education. The observations resulting from this consultation are categorised as follows: 1) Implications for personnel and security of jobs; 2) Implications for security of heritage sites, contents and visitors; 3) Socioeconomic implications; 4) Cultural implications; 5) Financial implications; and 6) Implications to ensure proper communication and keep networks alive.
KEA (2019) Research for CULT Committee – Culture and creative sectors in the European Union – Key future developments, challenges and opportunities.	**Diversity, fragmentation and concentration:** The fragmentation and diversity of European CCS limits the circulation of European works and the ability of the sectors to organise and defend their interests. The concentration phenomenon highlights the dominant position of big non-EU players against the smaller EU CCS actors especially in the platform and streaming economy. **Changing funding environment and business models**: The CCS have started to explore new or alternative business models to remain sustainable and have turned to private sources of finance, but most SMEs are frequently turned down by investors. The financing gap is currently tackled by the Creative Europe Guarantee Facility.

	Workforce and skills: CCS' professionals increasingly require a blend of creative, digital, managerial and entrepreneurial competences, coupled with soft skills to stimulate innovation. The contribution of CCS to developing trans-sectorial soft and creative skills becomes even more critical in the age of Artificial Intelligence (AI) and the automation of work. **New technologies:** Virtual and augmented reality represent important technological advancements and innovations and are a growing sector of interest for the CCS. The development of AI has a significant impact on the CCS, as it helps recommending tailored content. However, the trend towards a data-driven technology industry generates increasing concerns over consumers' privacy. **Audiences and cultural participation**: Concerns are being expressed with regard to the limits of the digital cultural participation in terms of social and well-being impacts by contrast with in-person cultural engagement. Therefore, cultural institutions seek innovative tools and methods in order to (re)attract audiences and reaffirm their role as places of social bounding. **European CCS in an international environment**: Hypermobility have become a social and economic condition in the CCS. At the same time, new technologies bring alternatives to mobility (online communications, streaming, virtual residencies) and reduce the environmental impact of international mobility. **Environmental challenges**: Some CCS operators are pioneering ways to reduce their carbon footprint - at festivals or in the fashion industry. However, a growing concern that still needs to be addressed is the carbon footprint of digital activities and cloud computing, which are in control of large online platforms and intermediates. **Policy framework**: During the last decade, CCS have gained increased attention in European Union policymaking. The 2018 European Agenda for Culture and the Creative Europe Programme aim to help CCS thrive in an international and digital environment.
GESAC	**Challenges: Covid, Economic crisis,** **LIVE event sector addressing commissioner Breton** GESAC has cosigned a letter with six live event organisations, urging the European Commission to take the lead in coordinating the reopening of Europe's cultural venues and the relaunching of cultural life. https://authorsocieties.eu/gesac-unites-with-live-event-sector-in-letter-to-commissioner-breton/
Cultural Relations Platform	**Challenges: Covid, Lack of financial support, Economic crisis.** **Report on the COVID-19 on creative sectors in EU and beyond** In May 2020, the Cultural Relations Platform launched a study to analyze and assess the impact of the global pandemic on the cultural and creative sectors (CCS) in partner countries – the Neighbourhood (South and East), the Western Balkans, and the Strategic partners – and on their capacity and willingness to conduct international relations. Challenges: COVID https://www.cultureinexternalrelations.eu/cier-data/uploads/2021/02/CRP_COVID_ICR_Study-final-Public.pdf
Rebuilding Europe	**Challenges: Covid, Economy crisis** **Rebuilding Europe study** The study "Rebuilding Europe: The cultural and creative economy before and after the COVID-19 crisis " quantifies the losses of the cultural and creative industries because the COVID-19 pandemic. It is divided into three sections: Before COVID-19; Because of COVID-19; After COVID-19. https://www.rebuilding-europe.eu
European Festivals Association	*Festival needs and commitments report* https://www.efa-aef.eu/media/10870-report_covid19_survey_festivals_needs_and_commitments.pdf
OECD (2020). Culture shock: COVID-19 and	Cultural and creative sectors are among the most affected by the covid-19 crisis, with jobs at risk ranging from 0.8 to 5.5% of employment across

the cultural and creative sectors. Retrieved from https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/	OECD regions. All venue-based sectors (i.e. museums, performing arts, live music, festivals, cinema, etc.) were impacted strongly by social distancing measures. The unexpected drop in revenues sets their financial sustainability at risk and has already resulted in reduced wage earnings and lay-offs with repercussions for the value chain of their suppliers, from creative and non-creative sectors alike. This is of particular importance given that cultural and creative sectors are largely composed of micro-firms, non-profit organisations and creative professionals, often operating on the margins of financial sustainability.
	Some cultural and creative sectors, such as online content platforms, have profited from the increased demand for cultural content streaming during lockdown, however the benefits from this extra demand have largely increased to the largest industry's companies. The effects on distribution channels and the drop in investment by the sector will affect the production of cultural goods and services and their diversity in the following months or years.
	Massive digitalization coupled with emerging technologies, such as virtual and augmented realities, can create new forms of cultural experience, dissemination and new business models with market potential. With the lockdown, many public and private providers moved content on-line for free to keep audiences engaged and satisfy the sharply increased demand for cultural content. While the provision of free and digitally mediated cultural content is not sustainable over time, it has opened the door to many future innovations. To capitalize on them, there is a need to address the digital skills shortages within the sector and improve digital access beyond large metropolitan areas, with the additional consideration that digital access does not replace live cultural experience or all the jobs that go with it.
	Other similar events where artists, writers, film-makers, software designers etc. sell their work and conclude deals for future production means that the effect of this loss of investment will only be felt in the months to come. An investment shock will also affect creative professionals and businesses that trade with legal rights (copyright industries, e.g. music, cinema). Artists that were unable to sell their production due to cancellation of events will not receive any copyright revenue in the year to come and thus will have reduced funds to invest in new production.
	There is likely a demand shock also as consumers reduce their consumption of cultural and creative sector goods and services, particularly those not accessed digitally. Social distancing is likely to last for a while, and domestic and international tourism may not return to pre-crisis levels even in the medium or long term. These factors, coupled with the likely reduced purchasing power of many consumers, means that visitor-based parts of the sector will continue to lose revenues with repercussions to their wider ecosystem of creative firms and professionals. In addition, there will likely be a decrease in demand from other business sectors for creative services, especially in the fields of marketing, product development and innovation.
	Many CCS firms have difficulties in accessing innovation supports despite the fact that CCS are generators of innovation. They do so through new ways of working (crowd-working, platform work, and project-based work), new business models, new ways of reaching audiences and new forms of co-production. They are also important suppliers of ideas for other sectors through technological cross-overs and business-to-business linkages (e.g. the so-called "serious games")
Landoni, P., Dell'era C., Frattini F., Petruzzelli, M.A., Verganti, R. & Manelli, L. (2020). Business model innovation in	CCFs face a number of managerial challenges and tensions that hamper their growth. First, it emerges the renowned tension between artistic ambition and financial gain, where in many cases the conflict is internal as many artists prefer wide distribution to profit. Second, the unique management tensions are also linked to the need to grant considerable autonomy to the creatives for the creation of new products, while at the

cultural and creative industries: Insights from three leading mobile gaming firms. Technovation 92-93.	same time preserving a clear strategic orientation of the company. Creatives can eventually refuse strategies proposed by managers if they don't fit with their artistic integrity and meet their required quality standards. The relationship between management and creatives is therefore complex, with some authors proposing dual leadership, i.e., the combination of artistic manager and production manager, to overcome the difficulties of monitoring and controlling the non-linear creative processes and its impact on competitive advantage CCFs face significant resource constraints, as they have to manage creative processes, production processes and complex value chain relationships. Creative entrepreneurs are mainly interested in the creative process, have typically fewer managerial skills and limited business experience and may have difficulties in communicating with businesses and managers, leading to a lack of organizational capital. Furthermore, whereas entrepreneurs are primarily motivated by the financial rewards that the exploitation of new opportunities can produce, creative entrepreneurs generally crave either artistic freedom and/or the recognition of their peers. Thus, these entrepreneurs seek to limit their managerial responsibilities and internal competition, leading to a predominance of freelancers and sole-proprietors and a lack of human capital resources in these firms. The peculiar nature of CCIs, where the coexistence of the opposing logics of creativity and business are particularly evident and exacerbated creates serious constraints to CCFs when attempting to thrive in a highly competitive and technologically dynamic environment.
Heliste, P., Kupi, O. & Kosonen, R (2015). 11 Dimensions Trends and Challenges in Cultural and Creative Industry Policy Development within the Northern Dimension area http://www.northerndimension.info/images/11_DIMENSIONS.pdf	A clear majority of companies in the CCIs are small and medium sized with micro enterprises (employing up to ten people) and 1-man firms dominating. There are also a lot of freelance workers and lifestyle entrepreneurs in CCIs. The work itself can be project-based and temporary by nature, and businesses prototype-based. This causes in many cases strong fluctuations in income. Consequently, there is a relatively high insecurity of employment resulting in the small number of permanent employees in companies. In addition, the companies are often highly dependent on certain "star" products or services, individual talent and personal risk taking. Typically, entrepreneurs in the CCIs rarely have any business education. As a result, the SMEs in CCIs lack business, entrepreneurial, management, production and marketing skills as well as knowledge about immaterial rights and internationalization. Due to this, there is a considerable need for mediators, agencies and networks offering support services and bringing the actors together. It has largely been acknowledged that the arts education needs to pay attention also to entrepreneurial and business aspects. Furthermore, there is increasing discussion emphasizing cross-sectorial aspects, e.g. combining engineering or business studies with creativity. Due to the incomplete match between the supply of skills and the demands of the labor market, it is difficult for companies in the CCIs, in particular SMEs, to find staff with the right mix of skills. Similarly, it is difficult for the companies in other sectors to see the value of CCIs and work with people from the CCIs to improve their competitiveness. It is often argued that the current support mechanisms, incentive measures and policies do not adequately suit the needs of CCI companies. Due to the small company size, credit volumes are easily considered as unattractive for commercial banks. Micro-firms usually do not have sufficient collateral to appeal for risk-averse investors. CCIs can also be unattractive investment targets due to untried business model or difficulty of gauging future income flows and assessing the risk of an investment or valuating the IPR. In case of many public or EU funding instruments, commercial success is not allowed. The funding is also often project-based, ignoring the continuity of the business. In general, over-stringent

conditions in funding calls, administrative burdens and bureaucracy make applying of the funding too heavy process, particularly for small entrepreneurs.

There are also differences between countries in the availability of funding depending on the stage of development, the type of activities or the sector where the CCI firm operates.

It was also often stated that even though the CCIs are eligible to apply for funding from the more general sources and instruments, they rarely receive it because there is a "*lack of knowledge for business operators, banks and for agencies in different levels*" about how "*the [CCI] businesses are built and what the logic is and how they earn their money*". Furthermore, the more general support systems are typically built around traditional manufacturing industries or when targeted to foster innovation, they focus on technological innovations based on patents, whereas in CCIs, the innovations and end-products are often immaterial.

The era of digitalization urges cultural and creative industries to create new earnings logics and legislators to develop the protection and enforcement of immaterial property rights and patents against piracy.

Copyright and patent laws need to be updated in order for them to be compatible with the new digital society. Especially from the viewpoint of funding and access to it, better methods and initiatives to assess the value of IPR and intangible assets are needed. This is because the IPR is one of the most valuable, but less exploited assets in business.

Many CCI sectors are challenged because they have to cover the costs of "going digital". This includes the digitization of content, skills development and update of staff qualifications and different issues concerning adequate digital rights management. This challenge concerns especially CCI sectors providing recorded content-based, replicable products or service products (e.g. remote maintenance) which can be distributed via digital channels. These are sectors which might have to create new innovative business models or earnings logics. Driven by the digitalization, new technologies, target groups for products, distribution channels and consumption models are emerging.

Since new technologies and increased globalization are shifting industries from traditional manufacturing towards services and innovation, in the digital economy immaterial value increasingly determines material value when consumers are looking for new experiences. Thus, globalization and digitalization (or "digital shift") are very much inter-connected. Digitalization provides also new opportunities in terms of proliferation of cultural products, business concepts (new value chains, technological opportunities, tools and work methods etc.), cross-sectorial cooperation, and e.g. the dissemination of innovations. It also increases the efficiency of functions and reduces the need to execute them at a specific location.

Promotion of growth, competitiveness and internationalization are typically among the targets of the policy makers in the CCIs. There are indeed sectors, such as gaming and music, which are often already from the very beginning targeting global markets.

Internationalization may also be a natural solution to companies that are "missing technology or competence that they can't find locally".

However, some other CCI sectors are much more language- or culture-based (e.g. performing arts) and their products are less transportable or less exportable or more focused on local markets. Furthermore, due to the large number of SMEs and lifestyle entrepreneurs, internationalization or growth are often not in the interests of the companies/entrepreneurs in general. Further, if a CCI sector is very fragmented and "lacking of united vision" there is no particular push into global markets from the sector as a whole.

Furthermore, internationalization of CCIs does not always mean traditional exports or foreign investments but can take also various other forms ranging from international projects or non-commercial cooperation to

	international co-production or co-creation which can take place also virtually. Concomitantly, this means that internationalization can take place at any stage of the value chain. Thus, the <u>traditional export promotion support does not suit the needs of the CCIs</u>, but the needs arising from these differing forms of internationalization need to be taken into consideration when drafting policies supporting CCI internationalization. Also the value chains within the CCIs are variable. They are often initiated for the realization of a certain project and may dissolve after it is completed. Due to the small size of the companies and large number of freelancers in CCIs, it is typical that several partners are cooperating when carrying out projects. These coalitions can take various forms and they are often temporary by nature.

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1.4 Adult learning theory and methodological requirements for the development of entrepreneurial, business and soft skills

This desktop research determined the learning theories and training methods in teaching entrepreneurial, business and soft skills. It includes the learning theories applied, the most appropriate training methods and techniques, the most appropriate training tools and resources and new trends in learning and teaching. The results are presented in the following table.

Table 1.5.1 Adult learning theory about methodological requirements for the development of entrepreneurial, business and soft skills	
Learning theories applied	**Sources**
- *Dewey's learning-by-doing* (1923). Learning-by-doing entails first the active participation in a planned event (action), and then an analysis of and a reflection on what had been experienced; such reflection becomes a principle which is then applied in different life situations, work and study. 'Hands-on' or 'problem-based' learning and inquiry are teaching strategies rooted to this learning theory. Dewey's learning-by-doing is important for entrepreneurship learning in many instances, since it deals with learning through experience, hence trying something innovative and taking risks and then reflecting on the results for consequent action (Kakouris & Morselli, 2020). - *Kolb's experiential learning* (1984; 2014). "The learner reflects on a given experience (captured through interaction with the outer world) to achieve abstract conceptualization of it (in their personal cognitive structure) which leads to further experimentation in order to test the new knowledge through a scheduled interaction with the outer world and a new experience (Kakouris & Morselli, 2020; p. 41). Thus, experiential learning is a learning process where knowledge is acquired through a transformation of experience (Kolb, 1984). Kolb's model has been favored in entrepreneurship education when specific tasks are taught and examined. Most arts entrepreneurship curricula include some form of experiential learning underpinnings (Essig & Guevara, 2016). Experiential learning is widely used in practice, the introduction and exploration of entrepreneurial learning (Politis, 2005). - *Collaborative learning*, where a group of learners work together to solve a problem, founded on the Social Constructivism Theory (Vygotsky, 1978). Vygotsky emphasized the critical importance of interaction with people (including other learners and teachers) in the process of cognitive development. Collaborative learning environments seek to promote spaces which promote the development of individual and group skills, while learners remain responsible for their own learning. - *Co-operative learning*. Co-operative learning, which is a principle rather than a learning theory itself, is linked to continuous reflection (Johnson & Johnson, 1999), where individual success depends on the success of the team, and personal responsibility for the outcome, including support for superior competence in teamwork and group decision making and rejection of ineffective working methods. Thus, it is the instructional use of small groups so that learners work together to maximize their own and each other's learning. Cooperative learning is based on two theories: Structure-Process-Outcome theory and Social Interdependence theory (Johnson & Johnson, 2018). - *Engeström's expansive learning*. Expansive learning focuses on "on communities as learners, on transformation and creation of culture, on horizontal movement and hybridization, and on the formation of theoretical concepts" (Engeström & Sannino, 2010, p. 3). Expansive learning originates from Vygotsky's work. - *Mezirow's transformative learning.* Mezirow (2018) established transformative learning—a theory suited to adult education— on the philosophy of pragmatism acknowledging influences from the work of Dewey (among others). Transformative learning is understood as a uniquely adult form of metacognitive reasoning (Mezirow, 2003). Mezirow assumes active participation of the person in construing the meaning of an experience or situation in both cases. Kakouris (2015) has applied the transformative learning theory to teach entrepreneurship. - *Competency-Based Learning.* Competence-based learning is structured around the development and enhancement of learners' competences (Mojab et al., 2011). The basic premise of collaborative learning is consensus building through cooperation by group members, which requires learners to take on new roles and develop different skills to customary in traditional classrooms (Barkley et al., 2014).	Barkley et al., 2014; Engeström & Sannino, 2010; Essig & Guevara, 2016; Dewe, 1923; Forrest & Peterson, 2006; Johnson & Johnson, 1999; Johnson & Johnson, 2018; Kakouris, 2015; Kakouris & Morselli, 2020; Kolb, 1984; 2014; Politis, 2005; San Tan & Ng, 2006; Vygotsky, 1978

- ***Active learning*** - ***Constructivist learning Experiential learning*** - ***Discovery learning*** - ***Collaborative learning***	Levanta, Coulmontb & Sandua, 2016;
- ***Pedagogical strategies in soft skills learning*** a)Not everyone learns in the same way, as epitomised in Kolb'1s experiential learning theory (ELT) and Gardner's theory of multiple intelligences2 (MI), b) use of active learning (e.g. cooperative learning, project- based learning), c)use if transformative learning, defined by Mezirow (TL) as making meaning of learners' experiences through reflection. At the heart of the above-mentioned theories and methodologies of adult learning, there is centrality of experience, together with transformative learning whereby adult learning is perceived as a means of personal and social transformation.	EQAVET
- **Shift in andragogy** (adult learning strategies) - ***Cooperative learning***	Villiers, 2010
- **Soft skills are applied skills that require experiential, active learning opportunities.** o Approaches to training entrepreneurs on soft skills could deploy: o Personality traits approach o Process approach o Cognition approach o Method approach	Youth business International, 2019
- **Experiential, collaborative, active, transformational and self-directed learning**	Kontodiakou & Sotiropoulou, 2020
- **The most widely used learning theories in competency education are:** o Experiential Education Theory o Social Cognitive Theory	Kechagias, 2011
- According to realism perspectives the main concern of education is to understand facts and gain knowledge about the world external to the learners, this is while the main concern of education for those with pragmatism perspective is to help learners in developing their mental and moral attitude and enabling them to deal with the revolving social life. In other words, realism is emphasizing on the cognitive component of learning or the reality external to the learner while pragmatism is emphasizing on the experiential component of learning or the reality internal to the learner. Realism has been the dominant perspective among various fields including business education, this is why lectures and tutorials has become the most common and widely accepted teaching methods among business schools.	Farashahi, Mehdi & Tajeddin, Mahdi, 2018
- Among the active learning methods, SBT is a useful tool for teaching both in the classroom and in the workplace, which simplifies organizational complexity without the extreme scenario of a real-world setting (Graeml, Baena, & Yiannaki, 2011). Therefore, SBT provides students with a framework where learning becomes a living experience. In this sense, mentoring has a relevant role as students present their doubts according to the role they play, developing the problem and exchanging different ideas to provide potential solutions (Astigarraga, Boldova, Rueda, & Usoz, 2009). SBT is a technique that may or may not use information technologies for role playing, analysis of videos, drills with mannequins, screen-based simulators, virtual reality simulators, among others (Gaba, 2004). However, offline training is more frequent when applying	Liliana Neriz, Alicia Núñez, Veronica Fuentes-Caceres, Francisco Ramis & Oscar Jerez, 2019

	SBT techniques on practical tasks (Dukovska-Popovska, Hove-Madsen, & Nielsen, 2008; Gonz lez et al., 2014; Silva, Xambre, & Lopes, 2013). According to Cannon-Bowers and Bowers (2009) the most useful environment for training is one containing some underlying simulation of tasks or environments. Thus, the participants in SBT should be able, after a training program, to apply the learned principles to new situations such as decision-making, solving problems and working in small groups (Galvao, Martins, & Gomes, 2000). Many SBT applications have been developed for education and training, showing relevant results. For example, Steadman et al. (2006) demonstrated that for the acquisition of critical assessment and management skills, SBT was a superior technique to problem-based learning. This learning technique has also been extensively used in healthcare training reporting positive effects (Bond et al., 2004; Bond & Spillane, 2002; Gaba, 1992; Gaba et al., 1998; G mez, 2004; Jacobsen et al., 2001; Kaufman, 2003; Lee et al., 2003; McLaughlin, Doezema, & Sklar, 2002; Small et al., 1999). In the industrial world, Vergnano, Berselli, and Pellicciari (2017) applied SBT to steel plants. Likewise, Mohamad et al. (2017) wrote a case study about how simulation can gauge the efficacy of production systems, and Jacobsson, Wickberg, and De Vin (2016) presented insights about a model for training industrial workers in lean manufacturing. When teaching to business students, SBT has focused on providing opportunities to develop hands-on practice. Fripp (1997) argues that simulation has a significant role in management education. Other authors, such as Gundala and Singh (2016), did not find a clear difference in the achievement of learning objectives among simulation and different traditional methodologies. Chapman and Sorge (1999) suggest that the degree of involvement in the simulation influences the learning objectives defined for the simulation as well as the course learning objectives. Therefore, the literature does not suggest that SBT should replace any other existing teaching-learning strategies, but the use of this tool is a good complement that may improve the existing learning methods (Salas, Wildman, & Piccolo, 2009). This study seeks to exemplify how SBT can impact business students in their learning process facilitating meaningful learning in a controlled environment with no technological devices. In particular, our aim was to teach students to understand how productive processes affect profitability. The primary focus of this publication is to describe an SBT (NERIZ ET AL.) intervention applied in a business class and provide empirical evidence on benefits on the students learning process.	
-	Vygotsky's social constructivist theory suggests that the culture of a situation helps develop cognitive structures. Therefore it follows that a business 'culture' is needed to teach business orientated GNVQs. The perceived need was to develop such a culture and within it to construct teaching strategies that would help students take more responsibility for their own learning. Management theory and empirical research were used to validate a 'Business culture' and a Kolb type learning styles approach, involving cognitive constructionalist theories was used to develop cyclical teaching and learning phases. The methodology has involved the observation of student use of the culture, surveying the students' and staffs' opinions as well as analysis of their own reflections on strengths and weaknesses and how this relates to performance. The research took place over three years and involved sixth form students taking GNVQ Advanced Business and GNVQ Advanced Leisure and Tourism. Results showed some success in bridging social and cognitive constructions approaches with the use of learning styles as cognitive tools. The model of delivery developed shows potential in application to other vocationally orientated courses. The observation showed that students could be encouraged to see their 'school' work in a 'business-like' way and behave accordingly.	Hartley, Richard Dunsby, 2001

Table 1.5.2 Adult learning theory about methodological requirements for the development of entrepreneurial, business and soft skills	
Training methodologies and techniques used	**Sources**
- **Design-thinking techniques.** The design thinking (DT) method has been adapted by teachers in entrepreneurship classes and it has been shown that DT can be considered a suitable teaching approach in entrepreneurship education, having a positive influence on learners' motivation (Daniel, 2016). Beeching (2016) in his work, describes several examples of entrepreneurial learning activities used by music educators, including the design-thinking technique. - **Problem-based learning (PBL).** The problem-based learning is a pedagogical approach used in constructivist learning environments. PBL can simulate real-life business scenarios and can be effective in promoting learners' entrepreneurial learning (Forrest & Peterson, 2006; San Tan & Ng, 2006). PBL, premised on its emphasis of active learning through solving "real-world" problems as well as its multi-solution approach, is likely to have an advantage if positioned as a pedagogical strategy for entrepreneurship education (San Tan & Ng, 2006). Critical-thinking, creativity, the ability to think cross-functionally across different disciplines and ambiguity tolerance – are essentially fundamental skills which a PBL training will help to develop. - **Action learning** is an approach to problem solving and it involves taking action and reflecting upon the results. It is a process of having learners engaged in some activity that forces them to reflect upon ideas and how they use those ideas (Michael, 2006), and in which the learners are more active and initiate the learning process (Walter & Dohse 2012). This approach involves a real or virtual entrepreneurial task, where the learners take the primary role, and the educator/trainer acts more as "coach" or "facilitator" of the learning. - **Demonstration, practice, and feedback** (Hynes, 1996). With the use of this technique, the teacher/ trainer acts as an expert, instructs, facilitates and guides the learners to learning resources. - **Workshops** especially for Arts entrepreneurship education, aligned with the experiential learning theory (Toscher, 2019). The dissemination of cases and experiences of entrepreneurs, through workshops, seminars, conferences, debates, and sessions where entrepreneurs instruct students about their experience have been also suggested in the literature (Vaquero-García, et al., 2016). - The creation of **entrepreneur observatories**, which enable to channel the exchange of experiences and ideas and support new entrepreneurial initiatives (Vaquero-García, et al., 2016). - **Outside-the-classroom activities** such as internships with startups, aligned with the learning-by-doing theory (San Tan & Ng, 2006). - **The Aronson Jigsaw Technique** (Aronson et al., 1978). The Jigsaw technique is a collaborative learning technique that can be used as an alternative to conventional teaching methods and has been considered appropriate for teaching and learning in entrepreneurship (Babiloni, Guijarro, & Cardós, 2016). This technique boosts group work cohesion since each member of each group is in charge of one part of the learning objective of the whole group and becomes an "expert" in a specific topic/domain. In simple terms, the technique is comprised of the following main steps: (1) initial groups of five[10] students are formed; (2) the teacher/trainer delivers a problem/ challenge/ mission that needs to be examined from several aspects or delve into different topics; the group decides which member will be the "expert" of each topic/ aspect to be examined in detail; (3) experts of each topic/ aspect work together to understand and summarize main concepts; this can be organized in the form of learning stations	Aronson et al., 1978; Babiloni, Guijarro, & Cardós, 2016; Beeching, 2016; Daniel, 2016; Hynes, 1996; Lourenço & Jones, 2006; Michael, 2006; San Tan & Ng, 2006; Toscher, 2019; Vaquero-García, et al., 2016; Walter & Dohse 2012; Wilson, 2008

[1] the number provided is indicative and depends on the topics to be examined in the subsequent phase

(4) experts come back to the initial group and transmit their expertise to the rest of the group. Results from this experience show that learners feel that they are not only responsible for their own learning but also for the learning of the rest of the group (Babiloni, Guijarro, & Cardós, 2016). - **Role Play.** Role-plays stimulate experiences within safe and low risk surroundings, whereby at the same time participants separate themselves from the character they are playing, and experience in turn highly liberating and important life lessons (Lourenço & Jones, 2006). - **Case studies** provide role models for learners considering an entrepreneurial career path (Wilson, 2008).	

- ***Business games***
- ***Business simulations***
- ***Case***
- ***studies***
- ***Role assignment***
- ***Briefing***
- ***Team work for decision making***
- ***Small workshops***
- ***Constructive discussions***
- ***Reporting***
- ***Presentations***
- ***Feedback - Debriefing***
- ***Debate***
- ***Tips for teaching soft skills***
   o ***Group projects to foster teamwork***
   o ***Cultivate empathy at every opportunity***
   o ***Use of real-world examples to make lessons relevant***
   o ***Create opportunities to practice teamwork with student-run scenarios***
   o ***Set daily expectations***
   o ***Create an atmosphere of familiarity***
   o ***Make intentional assignment tweaks***
   o ***Practice giving and receiving feedback***
   o ***Use project-based learning to foster time management and responsibility***
   o ***Prioritize informal and speaking opportunities***
   o ***Make time to reflect***
	Levanta, Coulmontb & Sandua, 2016; 15 Tips for Teaching Soft Skills (Online or In the Classroom)

- T***he best way to design a learning experience is to incorporate active involvement – kinesthetic learning.*** Whether it's asking participants to physically move, take notes, work in groups, or practice the skills. The following elements must also be present to ensure learning that results in meaningful behavior change (as in the case of soft skills):
   o expert facilitation;
   o contextual awareness;
   o formal support;
	Crosbie, 2005

o informal support; o opportunities to use the new skills; o self-study and self-analysis; o stress; and o celebration.	
- ***Appropriate teaching methods need to be considered which will enhance the cultivation of both technical and soft skills simultaneously and continuously.*** The teaching and assessment methods should be considered against the map of outcomes, the readiness level of the students and the subject matter to be covered. Such methods are: o Using team experiences to improve soft skills learning and performance o Interdisciplinary multiteams o Using assessments to improve soft skills. Assessments could and should be used as learning tools. Oral presentations, group presentations, role play, panel discussions and other peer assessments such as 360º feedback, will not only allow students' cognitive performance to be measured, but will also simultaneously afford students a multitude of opportunities to employ higher-level thinking skills. o Real-life application:role play, simulations and case studies o Use of guest speakers o Intercultural collaboration – exchange programmes and online collaboration online multinational collaboration	Villiers, 2010
- **Space learning.** The extent to which trainees have sufficient time and resources available to practice and internalise what they have learnt determines the extent to which the training content will be used or constrained on the job. The training method of space learning has been reported to have a significant impact on the transfer of both hard skills and soft skills. The space training method helps in transferring quality aspects of training. Spacing learning over time helps people learn more quickly and remember better and it has been found to be very effective in various areas. In practice, this means that a training or learning programme with "spaced learning" in mind, will educate the learners with a concept or learning bjectives and then allow a period of time (days, weeks or months) for the trainees to experiment what they have learnt. Space effect is one of the most reliable methods of learning and behaviour change. Studies have shown that spacing learning over a period of time produces substantial learning benefits resulted from different mechanisms, including those based on repetitions and on other factors.	Ibrahim, Boerhannoeddin, Bakare, 2017
- Developing soft skills requires exposing young entrepreneurs to new ideas and behaviours, and learning them requires appropriate levels of challenge, practice, feedback and reflection. Trainers who provide support, coaching and encouragement are critical as young entrepreneurs learn and demonstrate these skills. Training should closely mirror real-life environments. For example, simulation activities such as role play and market analysis through potential customer interviews are useful practices. Technology should be leveraged to lower costs and improve the quality of the training. Post-training support such as mentoring, counselling, refresher workshops and peer-topeer networks help young entrepreneurs to reinforce and refine new knowledge and skills.	Youth business International, 2019
- **Game-technical simulation and non-simulation technologies**: exercises, cases, games, brainstorming sessions, and group discussions.	Panfilova & Larchenko, 2021
- The lecturer should use training techniques according to the participants' learning styles based on their unique characteristics and their ability to be used online. The most frequently used techniques by the trainers are: brainstorming, case studies,	Kontodiakou & Sotiropoulou, 2020

questions, reflections, group discussions, lectures, action plan, group activities, memory activation, working in teams and self-assessment.	

- **Soft skills** training requires active learning methodologies. The effectiveness of soft skills training is dependent mainly on the range of experiences trainees are exposed to. Training techniques that could support this are:
  o workplace simulation
  o Workplace training
  o Good practices
  o One-to-one or small group training
  o Mentoring or coaching
  o Recording difficulties and successes
  o Learning teams
  o Discussion groups or meetings
  o Self-directed learning activities
	Kechagias, 2011

- There are variety of teaching methods available to business schools including lectures, case studies, business games, simulation, online lectures, role- play cases and internships - The evolving nature of the world of business created more room for further experiential teaching methods such as business games and simulations through which learners could experience the outcome of their decisions. This made various types of simulation the third widely accepted teaching method - among business schools in the second half of the 20th century. - The importance of pragmatism perspectives in the learning process led educators and practitioners to develop case study teaching method first at the Harvard University Medical School by end of 19 the century and then at other schools including Harvard Business School by beginning of 20th century. - This is how case study became the second widely accepted teaching method among business schools after lectures	Farashahi, Mehdi & Tajeddin, Mahdi, 2018
- Within this framework, Fernandez (2006) argues that teaching and learning methods have evolved from a teacher-centered to a student-centered approach in order to incite contextualized, complex and development-oriented learning. This new context has promoted active learning methodologies. Active learning includes any instructional method that engages students in the learning process requiring students to do meaningful learning activities (Gulpinar & Yeğen, 2005; Prince, 2004). For instance, the literature on active learning provides evidence of improvements on student s writing, increasing retention of material, motivating students for further study and developing thinking skills (Bonwell & Eison, 1991; Prince, 2004). Within the active methods that are often applied when teaching business, we find problem-based learning, case studies, project-oriented learning, simulation based training (SBT) and game-based learning (Anderson & Morrice, 2000; Matthews & Wrigley, 2017; Morris & Tsakissiris, 2017; Peng, 2017).	Liliana Neriz, Alicia N ez, Veronica Fuentes-Caceres, Francisco Ramis & Oscar Jerez, 2019

Table 1.5.3 Adult learning theory about methodological requirements for the development of entrepreneurial, business and soft skills	
What are the new trends in the field	**Sources**
- **The use of ICT in entrepreneurship teaching and learning, especially when collaborative learning is promoted**. ICT can stimulate interpersonal communication, using tools both asynchronous and synchronous, allow learners to share information and work on joint documents which facilitates decision-making while at the same time the trainer/ facilitator can	Brawer, 1997; Fox, Pittaway, & Uzuegbunam, 2018; Gómez-Martínez et

track the individual and collective process; there is also a large cognitive flexibility as each learner can choose his/her own path and pace of learning according to his/hers level (Santateresa, 2016). - **Serious games**. Serious games mediated by technology have been proposed as a promising medium for delivering the objectives of entrepreneurship education (e.g., Entrepreneurship simulation, SimVenture Classic) aside other methods, such as, new venture role plays, video role plays, and in alignment with learning theories proposed above, such as experiential learning (Fox, Pittaway, & Uzuegbunam, 2018). Prior research in entrepreneurship education has focused on games designed to enhance deal making, negotiation skills, networking, and ethics. - **Computer-based simulations** which allow learners to transfer the simulated strategies to real-life situations (Brawer, 1997) and game-based learning simulations, as mentioned below (see: Gómez-Martínez et al., 2016; Panoutsopoulos et al., 2011; Thavikulwat, 1995).	al., 2016; Panoutsopoulos et al., 2011; Santateresa, 2016; Thavikulwat, 1995;
- **Using online support and methodologies – becoming IT wise mentioned as one of the key drivers of change.** Use of interactive courseware; computer-based instruction (CBI); computer-aided learning (CAL); virtual classrooms; interfaculty and interstudent email correspondence; blogs and other online collaborations such as discussion boards and web-based file exchanges; online student-generated research projects; computerised examinations; and other assessment procedures. Developing management soft skills (e.g.critical thinking) online requires a fundamentally different approach from that of technical hard skills. Training providers should increasingly utilise the tools learners already employ. Learners are already highly adept at social networking via tools such as Facebook and their mobile phones. Training providers should explore ways to use these tools to enhance written communication, networking and other interpersonal soft skills. Blogs and Wikis could be used to connect learners directly to the learning process and virtual meetings could be promoted in an effort to enhance group work.	Villiers, 2010
- **The top three emerging market trends driving the soft skills training market in Europe are:** o Training through social collaboration tools o Cloud-based m-learning o Analytics in soft skills training practices	Technavio, 2017
- **Soft skills** can be learnt through Microlearning. It is a format of training that delivers content in the form of information nuggets, divided into several bite-sized chunks. The learning content is short, sharp, focused and engaging. Microlearning should be: Easy to access, Easy to use, Visually attractive, Excellent UX (User experience), Easy to complete. Each bite-size burst of microlearning may last from 60 seconds to typically no more than 10 minutes with the learner served relevant learning content in an engaging and digestible format that provides advice, learning activities and resource that ensure the learning objectives are achieved.	Learnlight, 2018
- **"edutainment"** and other new forms of organizing learning activities, such game trends as: gamestorming, foresight technology, workshop, escape room , networking and educational quest have been theorized as applicable in teaching soft skills to adults - "learning as entertainment" is an effective acquiring of the world in a playful form, since through entertainment not only awareness of a certain subject is established, but at the same time an emotional connection between the student and the subject being studied	Panfilova & Larchenko, 2021
- **Online Learning** There has been an increasing number of business schools developing online undergraduate and graduate degrees in recent years. The online format has been found to offer flexibility in schedule, convenience, accessibility, and	The future of business education: A commentary

affordability. An explosive amount of business schools are launching online MBA programs, while the number of applicants for the traditional full-time, two-year MBA programs is decreasing. Thanks to the technological advances already in place, business schools could facilitate quickly transition to an online learning format amid the Covid-19 pandemic of 2020. Although, the transition faced many challenges. Through the process, schools have learned valuable lessons in how they can improve online learning for business education in 2021 and beyond. Even as Covid-19 restrictions are lifted, we will continue to see a rise in online business courses, classes, and degrees. - **Hybridization** is trending in business education and the workplace. Companies are providing their employees with options to work from home, the office, or both. So, the hybrid format we see in business schools accommodates both the changes required due to the pandemic and the preparation for the future work environment. It offers the "best of both worlds" in flexibility and accessibility of online coursework in partnership with the benefits of in-person instruction and interaction between faculty and students. The hybrid format will continue to evolve over the years. As advancements in technology continue and the business education and faculty get more comfortable with the idea of a hybrid model, it will continue to morph into a streamlined, flexible, and effective system. It will not be stagnant. Instead of having a set class or specific coursework that is either online or in-person, the environment could change from day to day, course to course, or project to project. - **Technologies Innovation** Hybridization and online learning would not be possible without the proper digital technology. We are entering into a "technology-led transformation" of business education. Current technologies are being enhanced, and new technologies are emerging to provide more efficient and effective learning methods. Instructors experience live streaming to online students and in-person attendance at the same time. Other digital technologies include collaboration software, interactive lectures, live simulations, artificial intelligence, automation, and machine learning. Through these emerging technologies, students have easy access to digital communities, support systems, interactions with professors and classmates, learning tools, and international connections. AI-enabled algorithms will soon be replacing human instruction and provide "personalized learning experiences." These technology innovations are moving business education in a direction where the virtual experience feels almost exactly like the in-person experience. - ***Utilizing AI-based career planning and management*** Technology tools are now expected by students not just for instruction, but also for other aspects of their experience. AI-enabled career planning and management will allow students to receive personalized guidance on how to imagine their professional life.	in the shadow of the Covid-19 pandemic

Table 1.5.4 Adult learning theory about methodological requirements for the development of entrepreneurial, business and soft skills	
Training tools and resources types	**Sources**
- ***The business Model Canvas tool*** that can be used to develop a business model for an entrepreneurial idea, aligned with the design-thinking methodology (Sarooghi, et al. 2019). https://www.strategyzer.com/canvas/business-model-canvas - ***The Lean canvas tool*** for finding problem-solution fit, focusing on the smallest solution that delivers maximum value to customer problems (Sarooghi, et al. 2019).	Gómez-Martínez et al., 2016; Panoutsopoulos et al., 2011; Sarooghi, et al.

https://canvanizer.com/new/lean-canvas - **The Pitch Canvas.** An entrepreneurial brainstorming tool that helps the learners to structure and visualize their pitch on one page. - **Causal loop diagrams (CLDs).** Visualization tools to make clear unspoken mechanisms in content or processes in teams (Vermaak, 2016). - Extensive **online toolbox** with educational methods, sorted by purpose: team dynamic, field work, problem definition, idea generation, idea selection, concept development, test & prototyping or realization. https://innovationenglish.sites.ku.dk/metoder/ - **Digital games and simulations.** Digital games are considered to be effective learning environments, since they create authentic and meaningful contexts in which players have the opportunity to apply and develop higher order cognitive skills, such as strategic thinking, planning, communication, handling and application of data, negotiation, group decision-making, and problem solving (Whitton, 2009). "Sims 2 – Open for business"[11] is a popular commercial business simulation game, which bares the potential to engage players in activities that constitute key objectives of entrepreneurship education (Panoutsopoulos et al., 2011; Thavikulwat, 1995). Overall, simulation games are a very special teaching methodology because they allow the learners to have a closer approach of the business reality (Gómez-Martínez et al., 2016). With the use of business simulation games, learners can make decisions and observe their results based on their manipulations, evaluating their efficiency; this makes the learners to be aware of the real circumstances that they may potentially face as part of their future business activity.	2019; Thavikulwat, 1995; Whitton, 2009
- **Tables** - **Presentations** - **Business simulation software** - **Reports**	Levanta, Coulmontb & Sandua, 2016
- **Small talk conversation cards** - **Video diaries** - **Mock interviews**	15 Tips for Teaching Soft Skills (Online or In the Classroom)
- **Video, podcasts, sound casts online quizzes are just some of the innovative formats deployed in microlearning courses**	Learnlight, 2018
- **Learning guides or activities sheets** - **Workbooks**	Kechagias, 2011
- **Learning Management Systems (LMS):** The right LMS software provides the platform for organizing and combining content into a sleek, intuitive learning path. It's the virtual space where employees go to learn, collaborate, and test their knowledge. - But not all LMSs are the same, so it's always best to choose carefully based on pricing, customer support, and features that meet training needs.	Krishnamurthy, 2020

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[2] https://sims.fandom.com/wiki/The_Sims_2:_Open_for_Business

- **Learning Experience Platforms (LXP):** LXPs are similar to LMSs, but these training tools usually need to be used together. LXPs are designed for learners. These personalized, interactive learning hubs place the learner at the center of their own learning experience. Plus, most of them integrate with gamification, collaboration, and social learning features that make content easy to find and consume. LXPs are relatively new employee training tools, but there are a number of startups making waves in this space.

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- **Video Training Tools:** As engaging and useful as course content might be, some online courses will always benefit from live support from a subject matter expert. But this becomes difficult to achieve when employees work remotely, have different schedules, or are based in geographically dispersed offices. Video and audio conferencing tools can be leveraged. These training tools will live stream the subject matter expert online via a platform that allows learners to connect, too. Not only can learners hear and sometimes even see (if it's video conferencing) the instructor, but they can virtually raise their hands to ask questions and offer ideas and opinions.
- **Microlearning Platforms:** These interactive tools for training are extremely helpful when someone need to onboard new hires, improve product or technical knowledge 'just in time', or train remote teams. The secret behind microlearning platforms is that they make content easy to create, quick to edit, and fun to consume. In today's fast-paced, uncertain environment, this flexibility makes training a breeze for both companies and their employees. There are different microlearning training tools for new employees, dispersed teams, and any other staff who need to learn in their own time or on the job. Most offer off-the-shelf courses and customized solutions.
- **Project Management and Planning Tools:** With project management tools, learners can keep their learning on track, and have a better collaboration during group projects and assessments.

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1.5 Training needs identification and mapping, definition of learning outcomes

Introduction

IO1 aims at the production of a comprehensive and multidimensional training approach for the cultivation of the entrepreneurial skills and competences of ACCPs and their preparation to follow new business models based on cooperation, innovation and digitalization. It will consist of the learning outcomes (LO), training contents (TC) and training methodology (TM).

This section includes the identified needs and the general learning outcomes organised in terms of knowledge, skills and competences, at EQF level 5 corresponding to real needs and provide the basis for the development of the training content outline. The learning outcomes are categorized and form a series of 7 thematic areas.

Context and definition of learning outcomes

The European Parliament and council (2008) provided recommendations for the European Qualification Framework (EQF) that defined learning outcomes as "statements of what an individual should know, understand and is able to do at the end of a learning process, which are defined in terms of knowledge, skills and competences". Each of these attributes has been defined by the European Qualifications Framework (EQF):

"'Knowledge' means the outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study. In the context of the European Qualifications Framework, knowledge is described as theoretical and/or factual."

"'Skills' means the ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the European Qualifications Framework, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments)."

"'Competence' means the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy."

The European Qualifications Framework proposes eight reference levels (European Parliament and Council, 2008) which span the full scale of qualifications, from basic (Level 1 - example school leaving certificates) to advanced (Level 8 - example Doctorates) levels.

Being a tool for Lifelong Learning, EQF encompasses all levels of qualifications acquired in general, vocational education and training and academic education. The framework addresses both qualifications acquired in initial and in continuing education and training.

Each level is defined by a set of descriptors that indicate the relevant learning outcomes for qualifications in any given qualifications' system. Each level is defined in terms of knowledge, skills and competence.

ArtCRelief will adopt the EQF level 5. Therefore the description of the learning outcomes (knowledge skills and competences) should be done by reference to the descriptors of EQF level 5 presented below.

EQF Level	Knowledge	Skills	Competence
	In the context of EQF, knowledge is described as theoretical and/or factual.	In the context of EQF, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments).	In the context of the EQF, competence is described in terms of **responsibility** and **autonomy**. Responsibility and Autonomy are described as the ability of the learner to apply knowledge and skills autonomously and with responsibility.
Level 5 Relevant LO:	**Comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge.**	**A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems.**	**Exercise management and supervision in contexts of work or study activities where there is unpredictable change; review and develop performance of self and others.**

The learning outcomes identified in this report will feed the development of the structure and content of the modules of ArtCRelief as well as the selection of the appropriate training methods and techniques for their delivery.

Need Analysis and Learning Outcomes

Based on the mapping of the theoretical foundation and needs provided in the previous steps (IO1.T1) the learning outcomes of ArtCRelief in terms of knowledge, skills and competences are the following. They are grouped in seven thematic areas based on the identifying needs.

	Thematic areas	Needs Gap	Learning outcomes
			Table 1.6. Need Analysis and Learning Outcomes
1	Principles of entrepreneurship and business start-up/ social entrepreneurship	• lack of technical knowledge in setting up an enterprise • Difficulties in identifying the right colleagues and collaborators to establish an enterprise • How to develop plans for their professional future • Lack of capacity of creating new scalable products and/or services • Lack of knowledge on social entrepreneurship and how to set up a social enterprise • Strong deficiencies related to entrepreneurial skills • Lack of knowledge on the use of for service design • Lack of organizational skills • Lack of leadership skills	**Knowledge** – Know what are the key principles of entrepreneurship – Be acquainted with the process of starting up a new business – Discover how to select the right enterprise type – Be familiar with social entrepreneurship principles, characteristics and benefits – Be aware of the principles and application of service design **Skills** – Be able to design and follow the process for starting a new business – Be able to develop new products or services, following service design process **Competences** – Be competent on designing an enterprise and starting up a new business – Be competent to design new products or services – Be competent on leading, organizing and running a successful business
2	Strategic planning, business models, collaborations and synergies creation, clustering, networking, connection with the social context, etc.	• Lack of business knowledge • Outdated business models • Lack of business skills • Lack of knowledge about business support schemes • Lack of business innovation mindset • Need for knowledge on strategic planning • Need to create community and connection through art • Lack of skills in searching and participating in collaboration schemes • Lack of networking skills • Need for knowledge regarding cooperation with other stakeholders (other ACCPs, entrepreneurs, suppliers, business advisors, ACCPs associations, networks etc) • Lack of knowledge about sustainability issues	**Knowledge** – Be aware of new business models applied in culture and creative industry – Be familiar with the principles of strategic planning, – Be aware of the importance of collaborations and synergies creation, clustering, connection with the social context – Know how to set up collaborations and synergies – Be acquainted with sustainability issues **Skills** – Be able to apply the process of strategic planning for the development of a sustainable business – Be able to develop collaborations and synergies – Be able to cooperate with various stakeholders – Be able to explore network opportunities **Competences** – Be competent in adopting new business models and adapting them to their business – Become more effective in applying strategic planning processes

			− Become more flexible in developing collaborations and synergies, clustering, connection with the social context − Be competent in developing and participating in networks − Be competent in designing a networking strategy
3	Cultural Marketing, use of ICT for distribution and promotion purposes	• Lack of knowledge on digital skills and distribution of products through ICT • Lack of marketing skills • Limited access to medias for arts and culture and limited media coverage • Lack of customer facing skills • Lack of marketing and business development skills • Lack of understanding about the importance of social media and virtual tours and the need of achieving international comprehensibility • Lack of social media marketing skills • Limited use of the internet for product promotion or service delivery • Need to strengthen their digital presence	**Knowledge** − Be aware about the principles and characteristics of cultural marketing − Be familiar with marketing processes and their implementation − Distinguish between different marketing strategies and channels − Outline how marketing and sales efforts are related − Know how to communicate and present their products, services − Be aware of the ways to use ICT for distribution and promotion purposes − Be familiar with ICT and social media use for marketing purposes **Skills** − Be able to develop a suitable and efficient marketing strategy − Be able to use of ICT for distribution and promotion purposes − Be able to perform cultural marketing **Competences** − Be competent on cultural marketing design and implementation − Be capable to adapt cultural marketing with the use of ICT − Be competent to create an effective marketing campaign
4	Digitalization of culture; new forms of cultural experience	• Lack of digital skills • Difficulties in monetizing their works online • Lack of skills in coping with strong competition from digital books and press, and a low interest in reading. • Lack of software development and ICT skills • Lack of technical and craft specific skills • Lack in adapting in the new digital environment that has changed distribution channels. • Need to record digitally their artistic legacy • Insufficient knowledge of technology, which weaken the capacity of the sector to embrace the digital shift • insufficient apprehension of new consumption patterns and trends imposed by new technologies	**Knowledge** − Be aware of the importance of digitalizing culture − Know the new digitalized forms of cultural experience − Recognize ways for digitalizing culture − Know how to monetizing products/services online **Skills** − Be able to design and apply new forms of cultural experience through digitalization − Be able to offer products/services online − Be able to monetize products/services online **Competences** − Be competent to follow the procedures for the digitalization of their products/services − Be able to recognize new opportunities to enter into the digitalized cultural and creative market

		• Limited knowledge on how to exploit the Internet and its possibilities • Need for digitalization of cultural and creative products	
5	Business planning, financial planning, funding and fundraising	• Lack of skills on Programming/ developing action plans • Lack of knowledge on business planning • Lack of awareness and information about support projects and funding opportunities for professional artists • Limited knowledge about the access to credit/funding • Lack of fundraising skills • Lack of knowledge on financial planning, funding and fundraising • Lack of skills in Identifying new funding opportunities • Limited knowledge on how to cope with the reduction in public funding • Limited knowledge and skills on how to face the reduction of consumption of cultural and creative sector goods and services, particularly those not accessed digitally • Lack of financial sustainability knowledge and skills	**Knowledge** − Be familiar with the principles of business planning and define the main elements of a business plan − Be aware of funding and supportive opportunities − Describe the main funding instruments and learn how and where to find access to funding − Describe financial planning procedures **Skills** − Be able to prepare a business plan based on their business model − Be able to develop the financial planning of their enterprises and control their finances − Be able to search for funding opportunities **Competences** − Be competent to explore, outline and implement a business idea in detail using the appropriate tools − Be competent on fundraising processes − Be competent to identifying and facing difficult financial periods
6	Soft skills: communication, negotiation, presentation skills, self-promotion;	• Lack of communication skills • Strong deficiencies related to negotiation, self-confidence, self-promotion, • Need for improving skills such as decision making and problem solving • Need of presentation skills	**Knowledge** − Recognize the importance of soft skills − Identify the various forms of communication and principles of effective communication, presentation and self-promotion − Be familiar with negotiation principles and strategies − recognize principles, phases and tools of creative problem-solving procedures and decision making **Skills** − communicate with clarity and conviction and tailor their communication strategy according to the specificities of each encounter − gather information about a problem, analyze it and manage a creative thinking process to develop solutions

			Competences – be competent to incorporate various forms of communication into the interaction with different actors and stakeholders – think out of the box when trying to provide new services and products – Be competent to design and perform effective presentations
7	Project management Risk management, and proposal writing for funding	• Need for improving management skills (Time management, risk management project management) • Need of knowledge on proposal writing for funding •	**Knowledge** – Be aware of risk management and time management principles and procedures – Be familiar with the project management principles and procedures – Learn how to contribute in writing proposals for funding **Skills** – Be able to contribute in proposals writing for funding – Use instruments aimed to help project planning and management **Competences** – Be competent to read a call and identify its requirements – Be competent in addressing the needs in witting project proposals – Be competent in managing their time and business risks – Be competent in applying project management process

2. Identification of the appropriate training methodology

Introduction

Scope and audience of the document

The scope of this part of the report is to describe the training methods to be employed in the training approach of ArtCRelief project. This document provides the theoretical foundation of the training in a way easy to be followed by adult education and vocational education and training providers as well as ACCPs and includes the methods and the techniques. Furthermore, the document reports appropriate assessment methods that can be used for measuring the achievement of different learning objectives.

The report includes (a) the theoretical background of the recommended training methodology in ArtCRelief, (b) the recommended training methodology in ArtCRelief, (c) the basic principles for the development of the training material and activities, and (d) the proposed assessment methods.

The audience of the training methodology are adult education providers as well as ACCPs.

Content elements of the training

Target group of the training

The target groups of the training methodology are adult education providers as well as ACCPs aiming to provide or acquire entrepreneurial education.

Structure of the training

ArtCRelief adopts a highly interactive and engaging training approach; it will employ hands-on methods, in combination with user-friendly digital learning technologies and networking activities.

The approach will be based on active, collaborative, experiential, reflective and transformational learning using project work, teamwork, design thinking, problem solving and other process-oriented, adult learning techniques, and will be integrated in an online environment. The training material will be learner-centered, engaging, and interactive, based on distance learning principles. It will propose training activities that will promote active, experiential, transformational and collaborative learning.

The recommended structure and duration of each module is presented in Table 2.1.

Table 2.1. Recommended structure and duration of the modules	
Modules	**Duration**
Module 1. Principles of entrepreneurship and business start-up ▪ Key concepts of entrepreneurship ▪ Entrepreneurship and entrepreneurial environment (micro and macro factors) ▪ Myths vs. Reality related to entrepreneurs, traits and skills of entrepreneurs (leaderships skills etc) ▪ Types of enterprises, cooperation and social enterprises ▪ Starting up a new business, the Lean start-up approach ▪ Innovation and Value proposition, Value Proposition Canvas ▪ Business design and tools, Business Model Canvas ▪ Generating and presenting a business idea	**25 hours**
Module 2. Business models and planning facilitating synergies and collaborations ▪ Business models in art sector, culture and creative industry ▪ Business plan development and execution ▪ Principles of strategic planning for business sustainability and growth ▪ Collaborations and synergies creation, clustering, networking for business support and connection with the social context	**50 hours**

Module 3. Introduction to Cultural Marketing and digital promotion **Definition, principles and characteristics of marketing and cultural marketing** ▪ Understanding the consumer behavior in arts ▪ Understanding the art, cultural and creative market ▪ Cultural services and basics principles of service design ▪ Developing a marketing plan ▪ Promotion of cultural products and services ▪ ICT and social media for marketing ▪ Advertising campaigns design process	**50 hours**
Module 4. New forms of cultural experience through Digitalization ▪ Exploiting the Internet and its use: online financial transactions, social sabotage, copyrights, critical digital media and information literacy ▪ Digitalization of culture: what it is, impacts (in culture creation, consumption, new norms, interaction with stakeholders, new forms of culture) ▪ New digitalized forms of cultural experience (AR, VR, holograms, observation, virtual tours etc) and successful paradigms in different forms of arts, culture and creation ▪ The process of digitalization ▪ Platforms (open source): existing platforms, selection criteria, required technical set up ▪ Monetization: how to monetize a product and kind of platforms to be used, examples	**25 hours**
Module 5. Financial planning, funding and fundraising ▪ Financial Planning ▪ Private funding and fundraising (sponsorship, partnership, endorsement, advertising, licensing, etc)	**25 hours**
Module 6. Soft skills for ACCPs ▪ The role of soft skills for professionals in the Art, Cultural and Creative sector ▪ Principles of effective communication: verbal-non-verbal, speaking-listening, active listening, barriers to communication ▪ Effective negotiations: the main characteristics of a successful negotiator, how to analyse the situation, negotiation styles and strategies ▪ Team working and collaboration skills: their role in business success, how to build effective teams and their characteristics, setting common goals, resolution of conflicts ▪ Decision making and problem solving: the decision making process, barriers, phases of creative problem-solving procedures, ▪ Positive thinking, coping with rejection and positive mindset development ▪ Self-promotion: the role of self-promotion and the PROMOTE framework, main phases of self-promotion, tools for quantifying one's "value"	**50 hours**
Module 7. Project management, Risk management, and proposal writing for funding ▪ Project Management, principles and techniques, stakeholders management ▪ Risk Management, identification analysis and mitigation of risks ▪ Proposal writing and submission of private and public funding applications (call identification, describing creative ideas, design phase, work planning, control, budgeting, submission etc)	**50 hours**
Total duration of the e-learning	**275 hours**

2.1. ArtCRelief training methodology

The ArtCRelief recommended training methodology is based on the theoretical background of the following pillars:

- Constructivism
- Experiential learning
- Transformative learning
- Independent/autonomous learning
- Active learning
- Pedagogical approaches in entrepreneurial education
- Online training theories
- Adult education principles
- Online training principles

Constructivism

The ArtCRelief training approach adopts the constructivist learning theory. In the constructivist approach, the learners are in the centre of the learning process, and they are active creators and constructors of their own knowledge (TIME, 2016). By employing active learning trainees have significant autonomy and control over the learning process. The main implications of constructivism adopted in ArtCRelief courses [TIME, 2016; Cedefop, 2010) are:

- The learners construct their own reality based on their previous experience and beliefs.
- Their pre-existing knowledge is very important which through training is explored, addressed and new knowledge is built on it.
- The learners reflect on their assumptions, expectations and previous experiences and develop critical thinking by analyzing and evaluating new knowledge in safe environments. By this way, they are able to understand their profession in a new way.
- They are responsible for their own learning, by participating actively in the training process and exploring.
- They develop metacognitive skills, and are able to analyze, monitor and evaluate the learning process. They need to know how to learn and develop their own effective learning strategies.
- They construct their own reality and interpret information in different ways.
- The assessment is performance oriented and does not claim absolute objectivity. It is mainly based on portfolios, projects, case studies, self-evaluation etc.

Elements from the socio-constructivism learning theory are also employed in ArtCRelief training. The social constructivism sight suggests that knowledge is built when people engage socially in conversation and action on shared projects or problems (Bélanger, 2011). The key concepts that Bélanger (2011) have shown are:

- Central role of the learner (person acting) in his/her context
- Cognitive conflict, contradiction, and resolution of dilemma
- Reflective practice and abstraction
- Self-organisation and internal restructuring
- Proximal development zone (PDZ)
- Learning as an interactive process between subjective construction and external structure

Additional concepts of the socio-constructivist approach are:

- Situated learning
- Social mediation, dialogue, interaction
- Dialectics between the subject and the socio-cultural structure, between the acting person and the constituted order
- Community of practices
- Peripheral legitimate participation

- Holistic approaches: the cognitive, conative, and psycho-motor resources mobilized by the person in her action context
- Interactive process between subject and his context

The basic principles and pedagogical implications according to this theory are shown in Table 2.2.

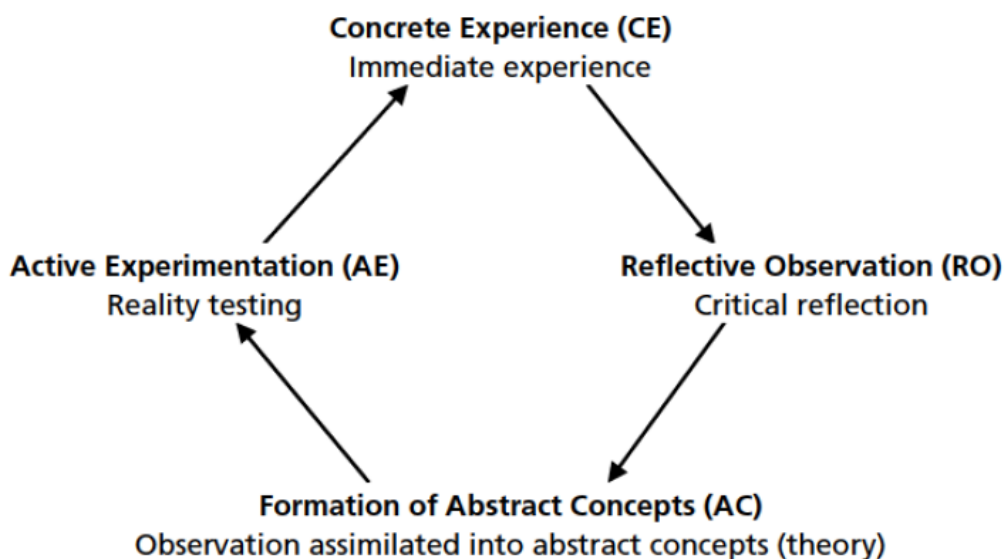***Table 2.2. Basic principles and pedagogical implications according to social constructivism***

Epistemological orientation:	Learning is explained by internal processes, but the emphasis is on social mediation; learning is contextualised
Analytical units:	Cognitive processes, social interaction processes, and acknowledgeable results Learner's regulations, representations, strategies and procedures
Forces that drive learning:	Social cognitive conflict, problem situations and the notion of proximal development zone
Learning situation, structure:	Open situations permitting discovery and exploration Scaffolding (teacher or peer interventions)
Mistake status:	Learner's mistakes are a source of learning, because they generate cognitive conflict Social confrontations, interactive regulations as source of social cognitive conflict
Learning sequence:	Spiral sequence: from complex to simple to complex again The sequence takes place in a relevant context

Adapted from Allal (1998) and Astolfi (1997) cited in Bélanger (2011)

Experiential learning

The ArtCRelief training methodology is based on the experiential learning approach. The key concept of experiential learning is the reflective practice, based on experience and prior tacit and explicit knowledge, focused on problem definition (discovering and revisiting) and problem solving, making judgment on action to be taken and on action oriented and deliberate action (Bélanger, 2011). Kolb in early 70s developed a model based on consecutive steps to better understand how individuals learn from their experience. He defined learning as "the process whereby knowledge is created through the transformation of experience", with knowledge resulting from "the combination of grasping and transforming experience" (Kolb, 1984, p. 41) (see Figure 1.1.).

Figure 1.1. Experiential Learning Cycle (ELC)

Concrete Experience (CE)
Immediate experience

Active Experimentation (AE)
Reality testing

Reflective Observation (RO)
Critical reflection

Formation of Abstract Concepts (AC)
Observation assimilated into abstract concepts (theory)

Source: Kolb (1984, p.141) cited in Bélanger (2011)

The key concepts of Kolb's Experiential Learning Theory (ELN) are (a) the learner-centered training approach, (b) the key role of experience in learning life course, (c) the learning which is, initially, an inductive process, (d) the experience, which is turned into learning through

reflection, (e) the spiral learning, (f) the experience-based learning system, and (g) the autonomy-adaptation.

Transformative learning

ArtCRelief also integrates the transformative learning approach. "*Transformative learning is learning that transforms problematic frames of reference (...) to make them more inclusive, discriminating, open, reflective, and emotionally able to change. Such frames of reference (...) are more likely to generate beliefs and opinions that will prove more time or justified to guide action.*" (Mezirow, 2003, p. 59).

Figure 1.2. Mezirow's transformative learning process as an ongoing cyclical development
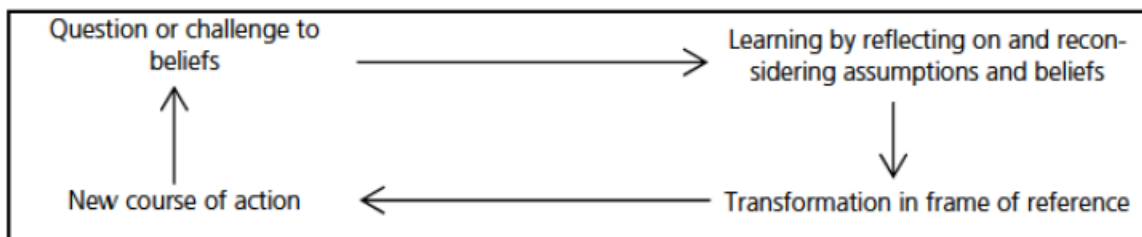
Source: Bélanger (2011, p.44)

The key concepts of transformative learning According to Bélanger (2011), applied in ArtCRelief are:
- Social change: adaptive or transformative
- Interpretation of experience and of knowledge
- Scheme of reference, meaning, perspective (lens through which one sees his or her reality, the world)
- Emancipation: freedom from previous beliefs and interpretation that distort reality
- Critical reflection of assumptions through which one revises usual ways of seeing oneself and one's relationship, habits of mind or points of view
- Decentration, distanciation, perspective taking
- Banking education (Freire) (traditional education system, metaphor of students as containers into which educators must put knowledge)
- Felt {expressed) needs and causes of felt needs
- The mobilizing words (Freire) (mobilization of multiple resources by the learner and the interactivity between the learner and the environment)
- Catalyst role of educator

Independent / autonomous learning

Independent / autonomous learning can be defined as the learning process in which the learner is able to direct, control and organise learning without the assistance of a teacher/ instructor. This requires strong self-motivation and self-orientation on behalf of the learner. The learner needs to possess adequate critical thinking skills, insofar as to have the capacity to (SESBA, 2018):
- Identify other people's positions, arguments and conclusions
- Evaluate alternative points of view
- Weigh up opposing arguments and evidence fairly
- Identify false or unfair assumptions
- Recognize techniques used to make certain positions more appealing than others, such as false logic and persuasive devices
- Reflect on issues in a structured and coherent manner

- Draw conclusions about whether arguments are valid and justifiable, based on good evidence and sensible assumptions
- Present a point of view in a structure, clear, well-reasoned way that convinces others.

Active Learning

Active Learning is an educational process where learners become vigorously engaged in assimilating the material being explored, rather than passively absorbing what taught (LIT, 2021). Active learning promotes the comprehensive and integrated development of cognitive, affective (emotional) and psychomotor domains and it enables deeply embedded learning, skill development and values appraisal (LIT, 2021).

Active Learning can be enabled not only in face to face, but also in blended and/or online learning environments (LIT, 2021). The learning environment and learning climate is one of interaction, collaboration, and stimulation. Its effectiveness depends upon creation and co-creation of a learning community. Learners are encouraged to take responsibility for their own engagement, by responding positively to the learning stimulus and through their participation are actively engaged in contributing to the learning.

Active Learning can range from traditional instructional models to more constructivist and co-constructivist approaches (inclusive of face to face, blended and online learning). Active learning for learners' engagement embraces new possibilities afforded by technology enhanced learning and the flipped classroom.

According to the report of LIT (2021) active Learning embraces a variety of pedagogical interactions: Learner to Content; Learner to Learner; Learner to Facilitator/Teacher; Learner to Industry/ professional practice settings. Active Learning methodologies can occur along a continuum from: individual-based activities, to pair and group-based episodes of collaborative engagement. It also includes a pedagogical continuum, ranging from episodic encounters (pair and share/minute papers) to more extended and sustained active learning strategies including Problem Based Learning (PBL) extended case-study method and enquiry-based learning.

Pedagogical approaches in entrepreneurship education

ArtCRelief also focus on the following pedagogical approaches of entrepreneurship education.

Pedagogical or entrepreneurship approach

It places trainee at the heart of the learning process. It stimulates entrepreneurial values such as self-confidence, motivation, commitment and team spirit. By joining forces and finding the necessary means, the trainees are exploiting concrete situations, in order to foster learning or to create a value-added offering for the benefit of a target audience.

Activities integrating the 4 principles of entrepreneurial pedagogy

Examples of Activities for Each of the 4 Principles of Entrepreneurial Pedagogy	
Principles of entrepreneurial pedagogy	Examples with digital technology
Empowering activity	Use video capsules (YouTube) so that the student can acquire new knowledge autonomously
	Use virtual learning environments (Moodle, LEA) so that students actively participate in the learning process and take responsibility for their own learning
Reflexive activity	Ask students to use a mind map to structure their thoughts (Cmaptool, Mindmeister, Mindup, Xmind)
	Use a template such as _Business Model Generation_ ↗ or a business plan to develop a business concept
	Create discussion forums to follow the construction of learning and the manner in which this learning structures the student's thoughts (Facebook, Twitter et autres réseaux sociaux)
	Request students produce a written summary or video that will allow them to reflect on their learning and then report on it
Cooperative activity	Resort to group learning activities
	Opt for digital applications that allow groups to collaborate remotely Asana, Trello, GoogleDrive ↗, Office 365 ↗, Skype or VIA
Experiential activity	Select concrete experiences and propose activities that would simulate the tasks carried out in their profession or in the business world
	Use applications or software that will be useful for their profession or in business (accounting software for example)
	Carry out simulations using relevant tools or technologies
	Propose internships, participation in a mini entreprise or on site visites

Figure 1.3. Examples of activities for each of the 4 principles of entrepreneurial pedagogy
Source: Philippe (2018)

The reflective approach
It involves learners thinking about what they have read, done, or learned, relating the lesson at hand to their own lives and making meaning out of the material. Reflective approach is an increasing feature of continuous professional development (Dewey 1933; Kolb, 1984). It is taught in many different ways, and it is usually assessed via specific learning outcomes.

The collaborative approach (CL)
CL emphasizes cooperative efforts rather than transmission of knowledge, it personalizes knowledge by socializing it (Bruffee, 1984), providing learners with a social context of learning peers with whom they are engaged on conceptual issues. The focus shifts from the transmission of knowledge to the generation of it (Sheridan et al., 1989). CL is connected with social constructivism (Applefield, Huber, and Moallem, 2000). Learning is being centered on student-based activities rather than being trainer focused, and gives emphasis on students assisting each other to find answers to areas of common inquiry rather than seeking answers from trainers. Learning is based on problems solving using data gathering, analysis and discussion by learners groups. CL is recognized as an effective teaching methodology, learners learn to take advantage of each of team member's expertise and to experience first-

hand the problems of coordinating a team effort. It leads to a higher degree of satisfaction with the learning process, to a greater motivation to learn, and to better performance (Flynn, 1992).

Problem-based learning (PBL)

Problem-based learning is a pedagogical approach that is gaining importance using real problems or situations as a context for learning. It is an approach encompassing interdisciplinary learning and pedagogy specifically created for the integration of content knowledge and skill development (Figure 1.4.). PBL develops critical thinking and problem-solving skills, problem synthesis skills, imagination and creativity, information search and evaluation skills, ability to deal with ambiguity and uncertainty, oral and written communication skills, and collaboration skills (Ungaretti et al., 2015). It supports the need to engage learners, a key element in improving learning outcomes and learner satisfaction (Dean & Jolly, 2012).
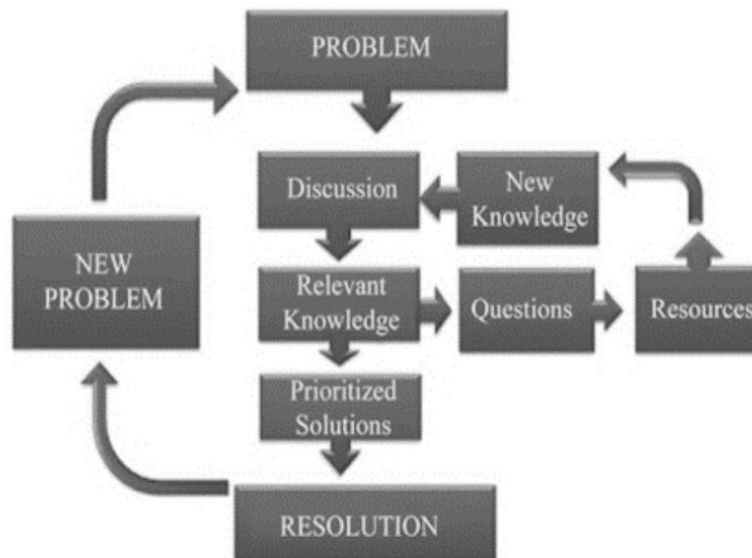
Figure 1.4. The problem-based learning process (Ungaretti, et al., 2015).

In a PBL model, learners engage complex, challenging problems and collaboratively work toward their resolution. Teams identify what they already know, what they need to know, and how and where to access new information that may lead to resolution of the problem (Lodz University of Technology, 2015). PBL is a teaching and learning method in which learners learn about a subject through the experience of solving an open-ended problem. During the process learners learn to analyze, search, discuss, evaluate a topic or question, compare, choose, and finally search for and propose solutions.

Methodology of Design Thinking (DT)

Design thinking has moved from product and process design to becoming a key element in company strategy (Camillus, 2008) and for this reason learning based on the design thinking is so important for future managers. DT is a creative process that enables trainers to meet learners' needs and to raise innovative individuals, it emerges as a contemporary pedagogic tool. It is a method to develop and promote creativity and innovation in problem solving through the use of prototyping (Piotrowska, 2015). It includes (Brown, 2008): empathy, integrative thinking, optimism, and collaboration to transform the way a company develops products, processes, and strategy.

Online training theories

ArtCRelief also takes into consideration the most recent e-learning approaches. Several e-learning activities and applications based on basic learning theories have been developed and have implications in distance education (Anderson, 2011). The following are some of the existing e-learning approaches (Picciano, 2017):

Community of Inquiry (CoI)

The Community of Inquiry (CoI) is a theoretical framework that is based on a social constructivist model for the design of online learning and blended environments. This framework supports critical thinking, social and teaching presence as well as cognitive presence facilitating educational procedure in online education. (Anderson, 2017). The Community of Inquiry (CoI) is an interactive model that has become popular in online and combined courses. Some popular practices in this context are using discussion boards, blogs, wikis, and videoconferencing.

Connectivism

It is a theoretical framework for understanding learning in a digital age. It emphasizes how internet technologies such as web browsers, search engines, wikis, online discussion forums, and social networks contributed to new avenues of learning. (Wikipedia, 2021) Connectivism is since managing information based on new technologies and distinguishing between important and insignificant information is vital to learning. Knowledge and information flow and change due to huge data communication networks. George Siemens (2004), one of the first pioneers of MOOC, argues that learning and knowledge is a product of different perspectives, ideas and information accelerated by different technologies. Internet technology has shifted learning from internal, individualistic activities to group, community, and even crowd activities. Knowledge in a database must be linked to the right people in the right context to be classified as learning.

Online Collaborative Learning (OCL)

It refers to a didactic approach where learners are encouraged or required to work together to solve problems or accomplish learning tasks. This learning theory is in line with the philosophy of social constructivism, where active participation in collective processes focuses on the social aspects-practices of the joint development of concepts and meanings and not on the practices of individuals in social environments. Collaborative learning, based on ICT, is considered one of the most promising methods, which offers increased opportunities to improve teaching and learning outcomes.
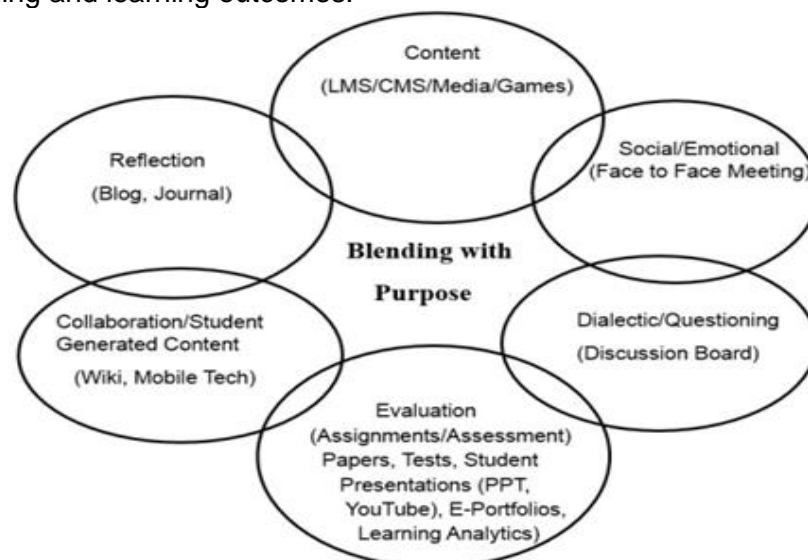
Figure 1.5. Blending with Pedagogical Purpose Model (Picciano, 2017)

a) Content comes in a variety of formats and course management (CMS / LMS) systems such as Blackboard, Canvas or Moodle and provides many visualization options including image, audio, video, and other multimedia. Games have also evolved and now play a bigger role in educational content (Picciano, 2017)

b) The second component of the model is social presence. Educational planning supports learners socially and emotionally as the learning process is a social activity.

Adult education principles

In the development of the training methodology of ArtCRelief the following adult education principles are applied (SENDING, 2019):

Table 2.3. Principles of Adult Learning

Principle	Application in ArtCRelief
Adult learners bring life experiences and knowledge to the learning environment.	• Learners' experience is considered a resource of learning, their experience and expertise is recognized. • Training is built on them and encourages them to actively participate in the creation of new experiences and share them • Learning activities are created in a way that reinforces the use of their experience and knowledge.
Adults tend to prefer self-directed, autonomous learning	• Learners have control over the learning process and are able to select, manage and evaluate their learning. • Are involved in setting goals and making decisions. • They direct their own learning. • Action-planning tools and templates are provided in order to help them to develop and focus their self-directed efforts and facilitate learning.
Adults have preferences for the way in which they learn	• Not all learners respond to a given teaching method or technique. • A customized learning approach according to learners' needs is provided so as to develop the appropriate learning strategy for them. • A wide variety of methods corresponding to all learners' preferences in training delivery is used.
Adults learn best through collaboration and reciprocity. An environment where people learn with others while sharing what they already know	• Low-risk environment for learning is provided, capitalizing the different levels of knowledge and skills. • Learners' self-esteem is strengthened through team-based learning on mutual trust and respect and the development of a community of practice.
Adults are motivated to learn by a wide variety of factors	• Learning responds to learners needs, interests and real-life problems, is meaningful and relevant. • Relevance is the key factor to their motivation, so it is important to inquire into the reasons why they are interested in learning. • They are invited to identify the link between learning and satisfaction of their personal needs. • A connection is made between the learning content and their long term objectives in work and life.

Adult learners are goal oriented, relevancy oriented and practical	• They are asked to identify what they would like to learn. • Clear learning objectives are established and are explained how they relate to training activities. • Learners are engaged in identifying the challenges they face and the value of addressing these challenges. • Training show relevance to their job or other interests. • Learning is applicable to their work duties or other responsibilities and focus on practical skills, tools, methods. • Opportunities are given to learners to apply the knowledge to practical skills and use methods to solve problems.
Adult learners need to be respected and learn in an appropriate learning environment	• Respect, trust and acceptance are promoted • Learners feel safe in order to participate freely, take initiatives, experiment, and express themselves. • Mistakes are viewed and used as improvement aids and not as failures. • Creativity is balanced with cognitive achievements, stability, and clarity of purpose. • The wealth of knowledge and experiences the participants bring to training is acknowledged. • Learners are treated as equals and are allowed to voice their opinions freely.
Adults prefer active learning	• Learners are actively engaged in training activities
Adults want guidance	• Learners are informed about the learning process which helps them to improve their situation. • They are not being told what to do, they choose options based on their needs.
Adults have different learning styles	• The training methodology takes into consideration that every individual has his/her own learning style depending on the preferred perception channel - visual, auditory, or kinaesthetic. • Techniques and activities appropriate for all types of learners are used and combined in such a way that different perception channels are employed. • The learning styles preferred are found, in order for the learning experience to be modified accordingly.

Online training principles

Online training such as e-learning has been developed to provide cost-effective and new learning experiences and covers all activities of education such as instructing, teaching and learning through various electronic means (Koohang and Harman, 2005).

ArtCRelief incorporates the following pedagogical principles that have been identified as important for the successful e-learning provision (Anderson and McCormick, 2005):

- Match to the curriculum: clear objectives are set; relevance to content is covered, as well as appropriateness of learners' activities.
- Inclusion: inclusive practices are seen in terms of different types and range of achievement, physical disabilities, different social and ethnic groups and gender.
- Learner engagement: learners are engaged and motivated, activities employed have a worthwhile educational aim, not just to occupy the learners, but be enjoyable without producing adverse emotional reactions, improving the learning atmosphere.
- Effective learning: personalized learning is promoted as well as learner autonomy; metacognitive thinking and collaboration is encouraged , providing authentic learning exhibiting multiple perspectives on the topic of training.
- Formative and summative assessment is provided for the purposes of improving learners' performance.

● Coherence, consistency and transparency: objectives, content, activities, and assessment match to each other. They are clear to the user and they know what to expect.
● Ease of use: learning resources are open and accessible, intuitive and not requiring guidance on use, providing appropriate guidance to learners

2.2. Recommended training methodology in ArtCRelief

The training methodology recommended for the delivery of ArtCRelief, in accordance with the theoretical background presented before is the following:

▪ **Self-paced online training.** It is highly flexible, which makes the participation of trainers in the training easy. Self-paced online training can also improve learning retention, as the learners often retain content better when they have time to absorb concepts between courses.
▪ **Asynchronous online training** to promote learner autonomy. Asynchronous e-learning activities are time-independent, so each learner is able to participate in the online training according to his/her time availability and scheduling. Online learning can take place at any time.
▪ **Learner-centred content**. It presents many benefits. It provides self-reflection opportunities, as the learners want to know, how information relates to and benefits them directly, enables personalization and responds to individuals' needs. So, the online Open Educational Resources should be relevant and specific to learner's needs and responsibilities in their professional life.
▪ **Personalization** to promote effective learning. Self-study courses will be customizable to reflect learner's interests and needs. Additionally, learners are able to build their own customized learning path. They are allowed to choose what they want to learn; thus they feel valued.
▪ **Social interaction** and **online collaboration**. The e-learning content is complemented by the facilitation of social interaction and collaboration.

Under the frame of the above methodology the following training methods are going to be followed (FAO learning academy, 2021) grounded in explosive, application and collaboration methods:

Table 2.4. Training method in asynchronous e-learning employed in ArtCRelief

Explosive methods, which emphasize in the absorption of the new information	− Simple learning content, such as PDF documents and PowerPoint presentations, with no interactivity. − Interactive e-lessons using text, images, audio, animations. − Recorded audio or video lessons, i.e., lessons developed by an expert or instructor, which are recorded for learners to watch at any time. The lessons can be recorded in both video and audio formats (podcasts).
Application methods, which emphasize in the active processes where learners perform tasks to build the new knowledge	Demonstration practice methods − Interactive e-lessons using a combination of animations and operational simulations (based on a sequence of operations) that allow learners to interact with the system and receive feedback on their actions Job aids − Checklists, technical glossaries, manuals available as documents or as online tools − Online help or more sophisticated interactive online systems. Guided research and project work − Discussion forums, e-mails for communicating between learner and instructor or tutor. − Wikis, blogs, and shared documents for presenting results.

Collaborative methods which emphasize the social dimension of learning and engage learners in sharing knowledge and performing tasks in a collaborative way.	Online guided discussions − Discussion forums, e-mails. Collaborative work − Discussion forums, e-mails, wikis, blogs and shared documents. − Visual collaboration workspace platforms Peer tutoring − Discussion forums, e-mails, wikis, blogs.

Furthermore, the following conditions are followed which foster a conducive interactive learning (SESBA, 2018) for trainers within ArtCRelief.

Table 2.5. Conditions which foster a conducive interactive learning for trainers within ArtCRelief

Training platform provider – Learner interaction − Provide clear and adequate guidance − Use action research regularly to evaluate the success/failure of the course and meet students concerns − Use of variety of communication techniques to provide greater empathy and personal approach − Plan for increased time for learners' interactions − Forward responses to frequently asked questions to all learners to avoid duplication − Provide learners with continuous, frequent support and feedback − Monitoring of each learner progress − Clearly delineate course requirements − Create opportunities to coach and facilitate learners' construction of knowledge and skills
Technology Support − Ensure a low level of technological difficulties in accessing online material and communication − Provide adequate, friendly, easy, and continuous technical support
Learning environment − Use structured activities to provide effective framework for online training − Create social interaction through the community of practice − Use audio for reading online − Present course content in a manner that hierarchically structures the sequence of information − Organize website and online community to enable learners to interact with the content, other learners − Create welcoming, safe, nurturing online environment − Present problem-solving situations in realistic contexts − Create opportunities for learners to communicate with each other to share understanding of course content − Provide opportunities to collaboratively construct knowledge based on multiple perspectives, discussion and reflection − Provide opportunities for learners to articulate and revise their thinking to ensure accuracy of knowledge construction − Ensure equitable environment exists for differences in learning styles, reduction of barriers to participation and communication − Insure an equitable learning environment exists for all − Allow time for reflection − Provide opportunities for students to control online learning and structure it for themselves − Provide discussion forums encouraging open dialogue

Basic principles for the development of the training material
Learning material development principles
ArtCRelief training materials will include short presentations of theoretical knowledge, short videos, short toolkits (reading material with guidelines for adapting new business models and use of new technologies), training activities, good practices' presentations, and library of online resources. All materials will be fully digitized and available in English and in all project languages. ArtCRelief also uses infographics and short videos integrated in the collaborative platform as they can be incredibly effective educational tools, thanks to their ability to break complex information into easy-to-understand components and to make even dense data engaging.

The modules will be interrelated and at the same time they could be followed independently allowing the target groups to choose the thematic areas that are of most interest and relevant to their needs.

Their development follows the following principles of distance learning material development and e-content development (Commonwealth of Learning, 2005):

- The employment of embedded devices such as: learning objectives, test of prior knowledge, activities, feedback to activities, examples, self-tests, summaries and lists of key points, study tips, hypertext links, animation links
- The employment of practices stressed by constructivist approaches such as: authentic, real-world tasks, learner choice of task or situation, case studies, complexity of the real world presented in the tasks, collaborative learning tasks, opportunities to learn from observing others, the learning package being open-ended in terms of what is to be learnt, and self-evaluation rather than formal assessment
- Division of material in modules and learning units
- Readability and clear language
- Following of a tightly structure
- Inclusion of a study guide on how the learners can use the materials and how to study by oneself
- Inclusion of diagrams, pictures, and illustrative devices
- Provision of a generous layout the liberal use of 'white space' including learners a space to write in
- Provision of space for learners' answers
- Inclusion of study tips (e.g., on notetaking)
- Provision of feedback on answers
- Address the learner as 'you' and have an audience the individual learner
- Meet all the needs of the learner

Platform specifications
The ArtCRelief platform is designed in terms of functionalities, content, users' interface, layouts etc. The design process is focused on the customization and implementation of 3 integrated digital tools for the project's platform. The platform combines three software in order to have: i) a webinar and live streaming ecosystem, (using BigBlueButton software); ii) an e-learning environment, (using Moodle software), and iii) a networking interface (using Slack software).

The learning material is uploaded on the platform, which also supports the implementation of thematic working groups. The specific learning topics will be decided after an open call to ACCPs and the groups ACCPs that will be interested.

Thus, the platform consists of an online Academy for ACCPs with separate modules to choose in order to create a personal learning scheme based on target needs and time schedule.

The development of the platform, as learning material will be based on the following principles:

- asynchronous and interactive: each module will be made up of different and complementary didactic contents.
- user experience: the platform will be easy to use, both mobile and desktop compatible

- modular: each user will be able to access a dashboard that will allow them to manage their training course
- free access: both moodle and BigBlueButton will be accessible through a simple registration

Design of an online collaboration network

A social network interface for networking and online collaboration (usingSlack software) will be developed in line with the training activities and for follow-up activities and project dissemination. This will allow the creation of a community of practice among professionals working in CCS with a main wall for general topics, open to all communications and opportunities.

The participants will then have the opportunity to create groups or interact with selected members based on specific interests, project collaboration or one to one networking.

The development of the online collaboration network, will be based on the following principles:
- knowledge sharing: each user will be able to share content
- cooperation: users will be able to collaborate on work thanks to platform integrations with other tools (e.g. task manager, workspace..)
- multi topics: Slack allows to create infinite channels for different subjects

2.3. Recommended assessment methodology in ArtCRelief

The ArtCRelief assessment methodology is accounting for the recommended training methodology, which in accordance with the theoretical background should entail self-paced training, asynchronous online training, learner-centered content, elements of personalization, social interactions, and online collaborations. The training methodology is informed by the theory of different learning approaches and pedagogies, such as constructivism, experiential learning, transformative learning, adult learning principles, etc. Likewise, the assessment methodology and the subsequential assessment activities to be embedded in the ArtCRelief learning material should comply with those pedagogies and learning approaches, while addressing the different types of learning objectives (i.e., knowledge, skills, and competencies) that have been set. An essential attribute of adult learning theory emphasizes that adult learners are independent and self-directed. As such, adult learners may better set their own learning goals, explore, and discover the resources needed, and are able to evaluate their own progress. One of the main training approaches in ArtCRelief, the constructivist approach is effective in online learning and distance education where many learners are adult learners. Learning activities structured around this approach are typically collaborative and represent authentic assessment in format (Arghode, Brieger, & McLean, 2017). Indicatively, authentic assessment activities can be delivered in the form of situations where the learners assume a role that is something they are likely to encounter in their everyday life or at work (Huang, 2002).

The ArtCRelief assessment methodology encompasses diagnostic, summative, and formative assessment approaches, with particular emphasis in authentic assessment activities, as applied in online learning environments, while validity and reliability of the particular assessment activities to be designed should be secured to the best possible. In the sections that follow, we provide an overview of the different assessment methods, as proposed above. Then, we provide an indicative list of assessment activities that can be applied based on the chosen assessment method and its purpose.

Theoretical foundations of the proposed assessment methods

Formative, summative, and diagnostic assessment

Assessment can be diagnostic, summative, or formative, depending on its objectives. A diagnostic assessment provides an indicator of a learner's aptitude and preparedness for a unit or program of study and identifies possible learning problems (Bejar, 1984). A diagnostic assessment is essential when constructivism is adopted, in which learners' previous experiences and knowledge are important and should be accounted for. Diagnostic assessment typically takes place at the beginning of a teaching or training sequence, typically in the form of a short quiz/test, or single question(s). Especially for adult learners, when they

first enter a new program, a diagnostic assessment may be performed, to identify their strengths and any potential barriers to learning (such as a disability), and to direct them to the most appropriate module to study according to their needs and expectations.

In order to evaluate if the learners/ trainees understood the contents and are able to apply the newly acquired knowledge, it is recommended to include assessment activities at least at the end of each training module, for summative (final) assessment purposes. Summative assessment is when the learners' status with respect to educational variables of interest is determined (Popham, 2002). Summative assessment informs the learners of the standard that they have achieved, can provide insights into whether the course is effectively reaching its aims, certify to third parties (e.g., employers) the level of knowledge that each learner has reached, and make decisions about learners' eligibility for further courses (Freeman, 2005). Thus, summative assessment typically takes place at the end of a teaching or training sequence, in the form of exams/tests/quizzes, tutor-marked assignments, computer-marked assignments, course work, etc. Assessment becomes formative when the information is used to adapt teaching and learning to meet student needs.

Formative assessment can be defined as 'the process used by teachers and students to recognize and respond to student learning in order to enhance that learning, during the learning' (Bell & Cowie, 2001, p. 1). In this respect, formative assessment involves the collection of evidence about learners' current state of learning and results in the provision of continuous feedback for both the learner and the educator. Formative assessment has come to receive much recognition as a powerful means of enhancing learners' learning (Black & Wiliam, 2009). Different formative assessment methods have been introduced in the literature, such as interactions-on-the-fly, educator's written feedback, peer feedback and peer assessment, self-assessment, while formative assessment activities may be applied for different learning objects, such as learners' responses to in-text questions, e-portfolios, projects, assignments, etc.

Authentic assessment

When the development of complex-higher order skills in conceptualization, problem-solving, and competencies is central to the instruction's aims, a subsequent shifting to assessment purpose must be applied. This change in emphasis has led to the development of what the educators call 'authentic assessment'. Authentic assessment is any type of assessment that is aligned with the curriculum and requires learners to demonstrate skills and competencies that realistically represent problems and situations likely to be encountered in daily life (Collins, 2013). In other words, "assessment is authentic when we directly examine student performance on worthy intellectual tasks" (Wiggins, 1990, p. 2). Learners are required to produce ideas, integrate knowledge, and complete tasks that have real-world applications. Such approaches require the person making the assessment (facilitator, trainer) to use human judgment in the application of criterion-referenced standards (usually in the form of rubrics) (Archbald, 1991). Examples of authentic assessment are case reports or case studies, exhibitions of performance, portfolios, and problem-based inquiries (also known as action research) (Darling-Hammond & Snyder, 2000). An authentic assessment toolbox, with examples of authentic assessment tasks and rubrics, can be found here: http://jfmueller.faculty.noctrl.edu/toolbox/index.htm.

Validity and reliability of assessment

Validity, and reliability, are essential to consider while designing any assessment activity. Validity refers to the extent to which a given assessment method assesses what it is meant to assess. It is important to strive for validity as far as possible. One way to do this is to ensure that the assessment method matches the active verb in the learning outcome. Reliability refers to the extent to which an assessment method or instrument measures consistently the performance of a learner; in other words, if a person is assessed on more than one occasion, the outcome should be the same. To achieve high reliability of assessments, it is advisable that instructional designers should include more than one assessment activity in the instructional sequence, spread the assessments out over time, and use more than one assessment method (Freeman, 2005).

2.4.   Suggested assessment activities for ArtCRelief

First, it is important to secure that all assessment activities have been designed to reinforce the achievement of the learning objectives (LOs) and that they are in alignment with the learning activities of each module, in order to correctly assess the right level of expected performance and content. In other words, to avoid an ineffective evaluation process, it is critical to match the assessment activities with the LOs. Different assessment activities can be applied for measuring the achievement of different types of learning objectives, as proposed by the table that follows.

Table 2.6. Assessment activities and types of Learning Objectives (LOs)

Type of learning objective	Assessment activity
Knowledge	- Questionnaire or single question(s) - Self-assessment - Peer-assessment - Assignment
Skill	- Self-assessment - Peer-assessment - Assignment - Project/product or performance - Wikis - Assessment output through open-source tools - Synchronous or asynchronous discussions (e.g., via forum) - Open Digital Badges
Competence	- Self-assessment - Peer-assessment - Assignment - Project/product or performance - Wikis - Assessment output through open-source tools - Synchronous or asynchronous discussions (e.g., via forum) - Open Digital Badges

In the sections that follow we elaborate on the selected assessment activities, with a provision of a brief description of what each activity should entail.

Questionnaire/test or single questions

A questionnaire/test or single question(s) are widely used for testing the attainment of content knowledge; in certain cases, they can be also used for measuring skills (e.g., problem-solving) or attitudes. Online tests can be developed and administered pre-and-post to the training, to evaluate the impact of the training process. It is suggested that the test is completed by the trainees (i.e., ACCPs) at the beginning (pre-assessment) and at the end of the training process (post-assessment), to serve both diagnostic and summative assessment purposes. This way, the trainer will have some indications on whether the module objectives have been achieved. In addition, single questions can be embedded in different parts of the training material, for self-reflection or formative assessment purposes, so that learners can check their understanding by the point they have reached, and then proceed with the units/ sections that follow. Different types of assessment tests are required for assessing different types of knowledge and different learning objectives (e.g., memorization of facts, understanding of concepts and processes, application of procedures and strategic principles) (Grotlüschen & Bonna, 2008).

In relation to the nature of the questions/ items to be included, either in the questionnaire/test of single questions in a standalone format, there are different possibilities, depending also on

the infrastructure of the e-platform to be used, or in general, the medium to be used for delivering such tests. Indicative types of questions that can be used are given below include:

Open-ended questions

It is advisable that upon completion of the question, the learner receives a feedback text, especially when such questions are being used for formative assessment purposes and/or for reflection.

Example: Question: What are the needs of HES in distance and online learning?

Instruction to partners: Define the question. Provide a feedback text (if you wish this to appear).

Multiple choice question (Single answer)

The system provides the right answer to the learner, upon completion of the test or after answering the single question.

Example: Question: Which of the following is a European country?

Answers:
- Argentina
- France (correct)
- Egypt

Instruction to partners: Define the question. You can add as many answers as you want but define the one that it is correct.

Multiple choice (Multiple answers)

The system provides the right answer to the learner, upon completion of the test.

Example: Question: Select the weekdays

Answers:
- Tuesday (correct)
- Wednesday (correct)
- Saturday

Instruction to partners: Define the question. You can add as many answers as you want.

Free choice

The system provides the right answer to the learner, upon completion of the test or after answering the single question.

Example: Question: What color is the sun?

Possible answers:

Yellow

Instruction to partners: Define the question. A text box will appear to the user and s/he must answer the question. If his/her answer matches one of the possible answers, then the question is correct.

Sorting choice

The system provides the right answer to the learner, upon completion of the test or after answering the single question.

Example: Question: Sort the days.

Answer with the *right* order:
- Monday
- Tuesday
- Wednesday
- Thursday
- Friday
- Saturday
- Sunday

Instruction to partners: Define the question. Give the answer with the right order.

Matrix Sorting

The system provides the right answer to the learner, upon completion of the test or after answering the single question.

Example: Question: Match the color with the fruit

Right Answers:

Red	Apple
Yellow	Banana
Orange	Orange

Instruction to partners: Define the question. Create a table with two columns and fill them with pairs. The first cell in the first column must match the first cell in the second column. The system will then shuffle the options when presenting them.

Fill in the blank (Select from the list)

The system provides the right answer to the learner, upon completion of the test or after answering the single question.

Example: Question: Fill in the blanks

Right Answers:

The sun is {yellow}. Today is {[Moday][Tuesday]}.

Instruction to partners: Define the question and write a text for the answer. Use {} for the missing words. If you want a blank to have more than one possible answer, use the next structure: {[answer1][answer2]}. The user will not see the words that are missing. If you want them to appear (i.e., to give them a list of the possible words) write a note.

Likert-scale (Select from the scale)

The system provides the right answer to the learner, upon completion of the test or after answering the single question.

Example: Question: From 1 to 5 how happy was Ben?

Right Answers:

{[1][2][3][4][5]}

Instruction to partners: Define the question and the right answer.

Self-assessment

Given that the ArtCRelief training will be delivered in an online format and in a self-paced mode, following the principles of autonomous, active, and experiential learning, it is essential to provide assessment methods and techniques that promote self-monitoring and self-reflection processes.

Learners should be given opportunities to reflect on their perceived improvement regarding their knowledge, skills, and competencies (e.g., in the form of a logbook during the training about what they have learned; personal written reflections; group discussion; answering given questions, etc.). Self-assessment tests may cover specific sections of a module, e.g., one learning unit, and should provide learners with summative feedback on their learning of that section, help learners identify any errors and misunderstandings they may have, and provide learners with advice on an additional (remedial) study to deal with those errors. Also, a good self-assessment test should require the minimum amount of time necessary to give the learners a clear picture of their progress, evaluate as much of the content of the section/unit as possible, have a reasonable length in comparison with the length of the study section, uses questions that are diagnostic in character, and provides feedback on correct answers and likely wrong answers. The development of an effective self-assessment tool in the e-platform would assist the learners in getting a clear explanation of the correct answer, which could appear after answering a given question (if the answer was correct or incorrect). Certain types of questions (as provided in the previous section) can be used for self-assessment as well. Overall, self-assessment gives the possibility to learn continuously, thus self-assessment

activities also have an educational value in line with supporting the recognizing of the adult educators' competencies.

When applying self-assessment, it is important to set clear expectations for learners' performance. As in peer assessment (next section), it is advisable to provide assessment criteria to the learners and instructions on how to apply them in grading their work. A valuable process on its own, self-assessment may be paired with peer assessment. Applying knowledge gained through peer assessment, students' self-assessment can be a potent next step in actively promoting their own learning and achievement.

Involving learners in either self or peer assessment boosts motivation, improves meta-cognition, and promotes self-directed learning. This activity may be combined with a scenario-based assessment activity. An activity like this can be also combined with an assignment, or with other types of traditional exam questions: essay form questions, multiple-choice questions, completion questions, matching questions, short-answer questions.

Peer-assessment

Peer assessment is defined as any educational arrangement where students judge their peers' performance by providing grades, and/or offering written or oral feedback (Topping, 1998), and can be considered as an innovative approach to formative assessment, in which learners have an active role in assessing their peers' work (Cestone, Levine, & Lane, 2008). Potential learning gains of the learners are associated with their actions as peer-assesses (e.g., whether they exploit peer feedback or not) and their attitudes towards peer feedback (Tsivitanidou & Constantinou, 2016). Furthermore, peer assessment has received attention, especially in computer-supported and online learning environments, since in such environments, the learners can submit their work, review, and assess their peers' work and revise their own work based on the peer feedback, often circumventing restrictions of time or location (Lin, Liu, & Yuan, 2001a, 2001b). It has been supported that peer assessment is an appropriate assessment method also for adult education, which as part of lifelong learning, requires the use of modern teaching and assessment methods (Jurāne-Brēmane, 2019, May). Depending on the infrastructure of the e-platform/ system to be used in the project, peer assessment can be applied in different ways for different learning objects. First, peer-assessment could be anonymous, for safeguarding that the learners overcome any barriers when being critical to friends and peers during the provision of peer feedback. Second, different learning artifacts that can be used for peer assessment are web portfolios, single assignments, presentations, reports, etc. Third, peer assessment can be scaffolded, with the provision of assessment criteria to learners, e.g., in the form of rubrics and an appropriate scale (e.g., scale: 1= totally do not agree, 4= totally agree), or could be not scaffolded, and in this case, the learners could be free to provide feedback comments, that they wish to their peers. Also, peer assessment may be quantitative or qualitative; in the first case, learners are requested to provide a grade to their peer, while in the latter, they provide feedback comments (either orally or in written format).

Open Digital Badges

Open Digital Badges are visual symbols that provide a validated indicator of achievements and communication skills and knowledge packed with data and evidence that can be shared across the web. They are particularly useful as part of a formative assessment (FA) process, providing constant feedback and tracking of what has been learned. Badges are useful for certifying complex processes or skills that are not comprehended in our traditional grading systems, like interpersonal skills, collaborative skills, imagination, innovation, initiative, and independence that employers value, but are not expressed through traditional grading systems. Digital tools like Open Badges (OB) can be equally integrated both in distance learning courses and in more traditional face-to-face learning formats (check: IMS GLOBAL, 2021; UNESCO, 2021). The OB system helps to get an individual profile of each learner at the end of the course by collecting digital badges reflecting all specific skills and knowledge based on instructional content. Learners can be rewarded with specific badges upon completion of a learning topic or task. Upon completing a module, digital badges can be collected and shared on a special online platform, e.g., social media or an electronic portfolio.

Assignment

Depending on the content of the module, it might also be possible to give the learners a task at the end of a module which they have to fulfill; they could create something as a tangible output or result they are able to take/ show someone (e.g., a presentation, an e-portfolio).

Project/product

Project work challenges the learners to think beyond the boundaries of the classroom, helping them develop the skills, behaviors, and confidence necessary for success in the 21st century. Designing learning environments that help learners to question, analyze, evaluate, and extrapolate their plans, conclusions, and ideas, leading them to higher-order thinking, requires feedback and evaluation that goes beyond a letter or number grade. Authentic assessment documents the learning that occurs during the project-building process and considers the real-world skills of collaboration, problem-solving, decision making, and communication. Since project work requires students to apply knowledge and skills throughout the project-building process, you will have many opportunities to assess work quality, understanding, and participation from the moment students begin working. Project/product or performance assessment can also be supported by the Community of Practice (CoP) online service, a collaborative virtual space for learning how to teach (Tsai, 2012), given that a facilitator and/or an expert is being involved in the process. Completing complex authentic projects that require collaboration, creativity, problem-solving, and innovation helps prepare the learners for increasingly complex life and work environments.

Wikis

Wikis are online collaborative writing spaces that have multiple authors and contributors. The most well-known wiki is Wikipedia. Wikis can be used for the development of a community of practice and to establish a shared learning space within a blended or online course. Using wikis for assessment gives learners a collective online space where they can share their knowledge and helps them develop graduate attributes and enduring skills in multimodal literacy. A wiki can be an authentic task in which learners develop a tangible product that can be used after the assessment. Wikis also engage learners within a digital learning environment and allow learners to perform asynchronous online collaboration, with the added capacity to structure, re-structure and interlink content. Wikis provide a forum where collaborative dynamics can be established among the learners and/or the learners and the trainer. Unlike on most blogs and discussion boards, learners can interact and edit their posts and contributions within a single working document. Learners can work in small groups to research a specific topic, prepare literature reviews, and discuss and prepare oral presentations as a group. In a wiki, this is easier than in a discussion board, where the multiple threads of posts and comments can become confusing. Learners can edit and insert work into each other's contributions and learn from and with each other. The trainer/ instructor can track learners' unique contributions and assess them individually.

If the partners choose the wiki activity, and while setting it up, they are advised to provide a clear rubric and make sure that the learners have a clear idea of the expectations. When assessment time comes, it is advisable to check whether all learners have contributed equally to the work. This may be done by observation of the trainer, or peer feedback and review can be applied for this part of the assessment. Assessment via wikis can also be supported by the Community of Practice (CoP) online service. The platform to be developed in IO3 offers such online services, which can further support these types of activities. Instructional principles of constructivist learning can be applied to assessment by wiki.

Assessment through open-source tools

Open-source tools, such as quizzes, games, and high-level game engines, character-based role-playing storytelling tools/games (fixed, interactive, or interactive- choice-driven), 3D virtual learning environments (VLEs), 3D virtual worlds, photo-story tools, augmented reality, and virtual reality tools, can be used as part of the learning sequence, with a given output (e.g., a score, a feedback text). The latter can be used as an input for assessing learners' attained skills, and competencies in a certain context. Such tools could be considered by the partners while preparing the modules, and the different types of outputs that they deliver can

serve assessment purposes as well. Kahoot (https://kahoot.com/), an online tool for creating quizzes and mini-games, is such an example.

Synchronous and asynchronous discussion tools

Discussion tools can be used to integrate assessment activities that can help facilitate meaningful learning (Vonderwell, Liang, & Alderman, 2007). Synchronous and asynchronous discussions can take place in discussion boards, blogs, a forum, or a chat tool. This type of assessment activity requires though the active involvement of an expert or a facilitator, who will be then require to assess the content of those discussions and dialogues of learners. Through this assessment of the content, the facilitator can measure the mastery of the subject matter, the application of ideas and concepts, the clarity of ideas, the degree to which each learner actively engages in the discussion by considering other's ideas and opinions and by providing reflective feedback (e.g., asking additional questions or providing useful information or suggestions).

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3. Design of the training content outline (curriculum)

MODULE 1: Principles of entrepreneurship and business start-up

Objectives

By the completion of module 1, learners will attain the knowledge and skills required in understanding and applying fundamental principles of entrepreneurship, in setting up an enterprise or a start-up and will develop a set of organization and entrepreneurial skills. Learners will receive a theoretical and practical introduction to the process of developing a business idea and will be provided by the tools and encouragement to start their entrepreneurship journey.

Learning outcomes

Knowledge

After the successful completion of this unit learners will:
- Define what the key principles of entrepreneurship are to the development of a business idea.
- Be aware of the micro and macro factors of the entrepreneurial environment
- Be acquainted with the traits and skills of entrepreneurs
- Be acquainted with the process of creating and starting up a business
- Distinguish the difference between start-ups and regular businesses
- Discover how to select the right enterprise type
- Be familiar with social entrepreneurship principles, characteristics, and benefits
- Be familiar with the terms innovation and value proposition methods and tools

Skills

After the successful completion of this unit learners will be able to:
- Create and access a business idea, criticizing and question its strength
- Create a business idea pitch
- Design and follow the process for starting a new business

Competences

After the successful completion of this unit learners will
- Be competent in designing an enterprise and starting up a new business
- Be competent in leading, organizing and running a new successful business
- Demonstrate the ability to think critically about the entrepreneurial process
- Develop creative problem-solving skills required in starting up new businesses

Content (Learning Units)

- Key concepts of entrepreneurship
- Entrepreneurship and entrepreneurial environment (micro and macro factors)
- Myths vs. Reality related to entrepreneurs, traits and skills of entrepreneurs (leaderships skills etc)
- Types of enterprises, cooperation and social enterprises
- Starting up a new business, the Lean start-up approach
- Innovation and Value proposition, Value Proposition Canvas
- Business design and tools, Business Model Canvas
- Generating and presenting a business idea

Duration

Number of hours : 25h

MODULE 2: Business models and planning facilitating synergies and collaborations

Objectives

By the completion of module 2, learners will attain the knowledge, skills and competences for deciding about their business strategy, selecting the appropriate business model, creating collaborations and synergies, clustering, networking and connecting with the social context. They will also learn how to develop their business plan.

Learning outcomes

Knowledge

After the successful completion of this unit learners will:
- Be aware of new business models applied in culture and creative industry
- Explain the interaction between the Business plan and the Business Canvas
- Be familiar with the principles of business planning and define the main steps to prepare a business plan and its main elements
- Be familiar with the principles of strategic planning and sustainability issues
- Be aware of the importance of collaborations and synergies creation, clustering, and connection with the social context
- Describe how to set up collaborations and synergies
- Be aware of the social aspects that they can incorporate in their business

Skills

After the successful completion of this unit learners will be able to:
- Select the most appropriate business model for them
- Design a Business plan based on a business model
- Develop effective collaborations and synergies
- Cooperate with various stakeholders (ACCPs, entrepreneurs, suppliers, advisors, association, networks etc)
- Explore network opportunities

Competences

After the successful completion of this unit learners will
- Be competent in adopting new business models and adapting them to their business
- Be able to master the basic activities associated with the development of a Business Plan
- Be capable to explore, outline and implement a business idea through a business plan
- Be competent in searching for business support
- Become more flexible in developing collaborations and synergies, clustering, connection with the social context
- Be competent in developing and participating in networks and designing a networking strategy

Content (Learning Units)

- Business models in art sector, culture and creative industry
- Business plan development and execution
- Principles of strategic planning for business sustainability and growth
- Collaborations and synergies creation, clustering, networking for business support and connection with the social context

Duration

Number of hours: 50h

MODULE 3: Introduction to Cultural Marketing and digital promotion

Objectives

By the completion of module 3, learners will attain the knowledge and skills required to design and implement effective communication and marketing plans, to use ICT and social media for distribution and promotion purposes and to perform cultural marketing and design and implement effective advertising campaigns.

Knowledge

After the successful completion of this unit learners will:
- Be aware of the principles and characteristics of cultural marketing
- Be acquainted with the characteristics of the consumer behavior in arts, culture and creative industry
- Identify and list the characteristics of the art, cultural and creative market
- Specify the peculiarities of cultural services and art products and their implications in developing the appropriate marketing strategy
- Be familiar with marketing processes and their implementation
- Be aware of the principles of service design in developing services in art, culture and creative industry
- Distinguish between different marketing strategies and channels
- Outline how marketing and sales efforts are related
- Recognize how to communicate their corporate identity and present their products and services
- Be aware of the ways to use ICT for the promotion of their business and products/services
- Be aware of the dynamic of virtual tours for attracting their audiences
- Be familiar with ICT and social media use for marketing purposes (contents development, user generated contents, data insights analysis)

Skills

After the successful completion of this unit learners will be able to:
- Assess consumer needs, preferences and values and accommodate them with their marketing strategy
- Develop suitable and efficient marketing plans
- Adapt their products/services to market requirements
- Use of ICT for distribution and promotion purposes
- Perform cultural marketing

Competences

After the successful completion of this unit learners will
- Be competent in cultural marketing design and implementation
- Be capable to adapt cultural marketing with the use of ICT
- Be competent to create effective advertising campaigns and enhance the visibility of their creative and cultural products and services so as to enter in national and international markets
- Be competent to provide qualitative services to customers and beneficiaries
- Be competent to design new products or services that provide optimal experiences for customers and audiences

Content (Learning Units)

- Definition, principles and characteristics of marketing and cultural marketing
- Understanding the consumer behavior in arts
- Understanding the art, cultural and creative market
- Cultural services and basics principles of service design
- Developing a marketing plan
- Promotion of cultural products and services
- ICT and social media for marketing
- Advertising campaigns design process

Duration

Number of hours: 50h

MODULE 4: New forms of cultural experience through Digitalization

The objective of this module is to provide to the learners knowledge, skills and competence about the opportunities of the internet and the use of the main new technologies for the digitalization of culture and inspire them on how they can use them so as to digitalize their work and create new forms of online products and services.

Learning outcomes

Knowledge

After the successful completion of this unit learners will:
- Be familiar with the safe use of internet in doing business
- Be familiar with the main business opportunities that the web offers
- Be aware of the new consumption patterns and trends imposed by the new technologies in art, culture and creative industry
- Be aware of how digitalization has changed cultural experience in terms of new technology – based access, production, sharing, dissemination and in terms of participation and creation
- Be aware of the importance, benefits and challenges of digitalizing culture
- Be familiar with new digitalized forms of cultural experience
- Recognize ways for digitalizing culture using existing platforms and technologies (such as VR, AR, audio video interaction)
- Be aware on how to monetizing products/services online
- Be aware of the benefits of digital tools in the workflow (sharing workspace, tasks manager)

Skills

After the successful completion of this unit learners will be able to:
- Design and implementation of new forms of cultural experiences through digitalization
- Select and use different platforms for digitalizing their products/services or produce new ones
- Offer products/services online, choosing the appropriate distribution channels
- Earn revenues from creating and distributing products/services online
- Set more efficient work processes thanks to the digital tools

Competences

After the successful completion of this unit learners will
- Be competent to follow the procedures for the digitalization of their products/services
- Be able to recognize new opportunities to enter into the digitalized cultural and creative market
- Be competent in combining production / service offerings online and offline

Content (Learning Units)

- Exploiting the Internet and its use: online financial transactions, social sabotage, copyrights, critical digital media and information literacy
- Digitalization of culture: what it is, impacts (in culture creation, consumption, new norms, interaction with stakeholders, new forms of culture)
- New digitalized forms of cultural experience (AR, VR, holograms, observation, virtual tours etc) and successful paradigms in different forms of arts, culture and creation
- The process of digitalization
- Platforms (open source): existing platforms, selection criteria, required technical set up
- Monetization: how to monetize a product and kind of platforms to be used, examples

Duration

Number of hours: 25h

MODULE 5: Financial planning, funding and fundraising

Objectives

The objective of this module is to provide skills, competences and knowledge necessary for the ACCPs to manage their finances and recognize funding opportunities.

Knowledge

After the successful completion of this unit learners will:
- Describe the structure of financial planning
- Be acquainted with the estimate revenues and costs of the business
- Be familiar with different tools and methods of funding and fundraising
- Know the main steps of a fundraising campaign
- Be able to identify the best financial scheme for a business idea

Skills

After the successful completion of this unit learners will be able to:
- Read an economic and financial report
- Develop a financial plan and control their finances
- Draft a fundraising campaign
- Identify and use digital platforms and tools for developing a fundraising campaign

Competences

After the successful completion of this unit learners will
- Be competent to identifying the best funding opportunity for the sustainability of their enterprise
- Be capable of identifying difficult financial periods and perform financial planning
- Be able to design a fundraising campaign
- Recognize the limits of different schemes of fundraising

Content (Learning Units)

- Financial Planning
- Private funding and fundraising (sponsorship, partnership, endorsement, advertising, licensing, etc)

Duration

Number of hours: 25h

MODULE 6: Soft skills for ACCPs

Objectives

The objective of this module is to define and explain the importance of soft skills in the art, culture and creative sector and equip learners with skills that will enable them to navigate their environments, be flexible, work well with others, promote themselves, perform well and achieve their goals complementing hard skills and create additional value for their business

Learning outcomes

Knowledge

After the successful completion of this unit learners will:
- recognize the importance of soft skills in successful career paths in the Art, Cultural and Creative Sector
- identify the various forms of communication and principles of effective communication and active listening
- define and analyze the factors that contribute in successful negotiation procedures
- be aware of the basic principles and advantages of collaboration and team working
- recognize principles, phases and tools of creative problem-solving procedures
- recognize the factors and barriers that affect the decision making process
- recognize the different phases of one's self-promotion and the tools used for 'value assessment
- be aware of the characteristics and skills of a leader
- recognize the importance of a positive and optimistic mindset in challenging business environments

Skills

After the successful completion of this unit learners will be able to:

- communicate with clarity and conviction and tailor their communication strategy according to the specificities of each context
- identify the other party's perspective before starting the negotiation process and come up with a specific negotiation plan
- create effective, flexible and resilient teams by motivating the team members and handling common conflicts that arise within teams
- gather information about a problem, identify and analyze problems and use techniques in order to come up with a decision
- develop ideas into valuable and creative solutions to the problems
- deploy their personal attributes/ assets and specific features so as to become promoted

Competences

After the successful completion of this unit learners will
- be competent to incorporate various forms of communication into the interaction with different actors and stakeholders within Art, Cultural and Creative Sector
- be competent to promote and develop effective teams
- be able to think more widely when it comes to decision making and problem solving
- be competent to 'sell their values' into national and/or international market
- be competent in negotiating with others with a view to achieve a win-win outcome
- Be competent to support and motivate others around them and influence their decisions
- Create a business environment and culture where change is accepted and embraced, and develop flexibility and optimism
    - Be able to cope with rejections and develop positive mindset

Content (Learning Units)

- The role of soft skills for professionals in the Art, Cultural and Creative sector
- Principles of effective communication: verbal-non-verbal, speaking-listening, active listening, barriers to communication
- Effective negotiations: the main characteristics of a successful negotiator, how to analyse the situation, negotiation styles and strategies
- Team working and collaboration skills: their role in business success, how to build effective teams and their characteristics, setting common goals, resolution of conflicts
- Decision making and problem solving: the decision making process, barriers, phases of creative problem-solving procedures,
- Positive thinking, coping with rejection and positive mindset development
- Self-promotion: the role of self-promotion and the PROMOTE framework, main phases of self-promotion, tools for quantifying one's "value"

Duration

Number of hours: 50h

MODULE 7: Project management, Risk management, and proposal writing for funding

Objectives

Provide to the learners knowledge and skills for Project Management, Risk Management and Proposal writing principles and submission practices. The objective of the course is to teach learners how to approach these topics and understand all the essential concepts from both a theoretical and applied perspective.

Learning outcomes

Knowledge

After the successful completion of this unit learners will:
- Be familiar with the project management principles and functions
- Be aware of the project lifecycle and project management cycle

- Become familiar with the use of basic tools and techniques to plan, organize, and manage a project
- Be aware of risk identification, analysis and managing processes and tools
- Acknowledge the value of risk management and risk mitigation
- Define how to develop a project scope while considering factors such as customer requirements and internal/external factors
- Be familiar with the key principles and processes of identifying a call for funding a project idea
- Describe the key principles of proposal writing and its lifecycle

Skills

After the successful completion of this unit learners will be able to:
- Handle the time needed to successfully complete a project, considering factors such as task dependencies and task lengths
- Identify the resources needed for each project stage, including involved stakeholders, tools and supplementary materials and develop the budget of a project
- Provide internal stakeholders with information regarding project costs by considering factors such as estimated cost, variances and profits
- Identify and analyze possible risks and perform comprehensive exploration and examination of options for mitigating actions along with designing contingency and crisis response plans
- Find a call for proposals, identify the basic elements and check the eligibility criteria
- Develop the scope, type of actions, impact, stakeholders and methodology of a project as well as its working plan and draft a project idea for a call
- Complete a project application for funding and align the project application with the evaluation criteria

Competences

After the successful completion of this unit learners will
- Be able to identify links and dependencies of tasks and develop the appropriate schedule to achieve deliverables
- Be competent to initiate, plan, execute, monitor and control, and close projects and to coordinate all of their elements
- Demonstrate interpersonal skills to manage the human resources of a project including organizing, managing and leading the project team, using effective strategies to influence others, manage conflict, and leads teams to successful project completion
- Be capable to allocate project roles with clear lines of responsibility and accountability
- Be able to deal with the selection of the most appropriate mitigating actions for each risk;
- Be competent to find an appropriate call and check if the call can be exploited for funding of a project idea
- Be competent in working under deadlines and adapting a proposal to their real needs

Content (Learning Units)

- Project Management, principles and techniques, stakeholders management
- Risk Management, identification analysis and mitigation of risks
- Proposal writing and submission of private and public funding applications (call identification, describing creative ideas, design phase, work planning, control, budgeting, submission etc)

Duration

Number of hours: 50h