TRACCE

Creative and Cultural Entrepreneurship

TRAIN THE TRAINER'S TOOLKIT

2022

TRAIN THE **TRAINER'S** TOOLKIT

CULTURAL AND CREATIVE INDUSTRIES (CCIs)

INTRODUCTION

The design, development and management of a new business in the CCIs requires taking risks while commanding a particular set of knowledge, skills, abilities, and other relevant characteristics. In fact, the identification of an opportunity and the assessment of its feasibility is just the start. The aim of this toolkit is to provide trainers information and practical guidance to impart their respective trainings more efficiently and effectively in forming successful CCIs entrepreneurs.

PART 1: Entrepreneurship Competences (EntreComp)

1.1   Introduction

As stated in the EntreComp Europe website (EntreComp, 2022), in a rapidly changing world, we need ideas, opportunities and actions to create value for all. We need citizens with an entrepreneurial mindset in every part of society. In fact, "Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural or social."

EntreComp creates a shared understanding of the knowledge, skills and attitudes that make up what it means to be entrepreneurial. It is a flexible reference framework designed to illustrate the competences that make up the entrepreneurship key competence, and to support and inspire actions to help develop this key competence in all areas of lifelong learning.

1.2   EntreComp Model

The EntreComp model was designed by the European Commission and launched in 2016 and is now used in countries around the world. It defines three competence areas and beneath these are 15 competences, as can be seen in the EntreComp flower below.
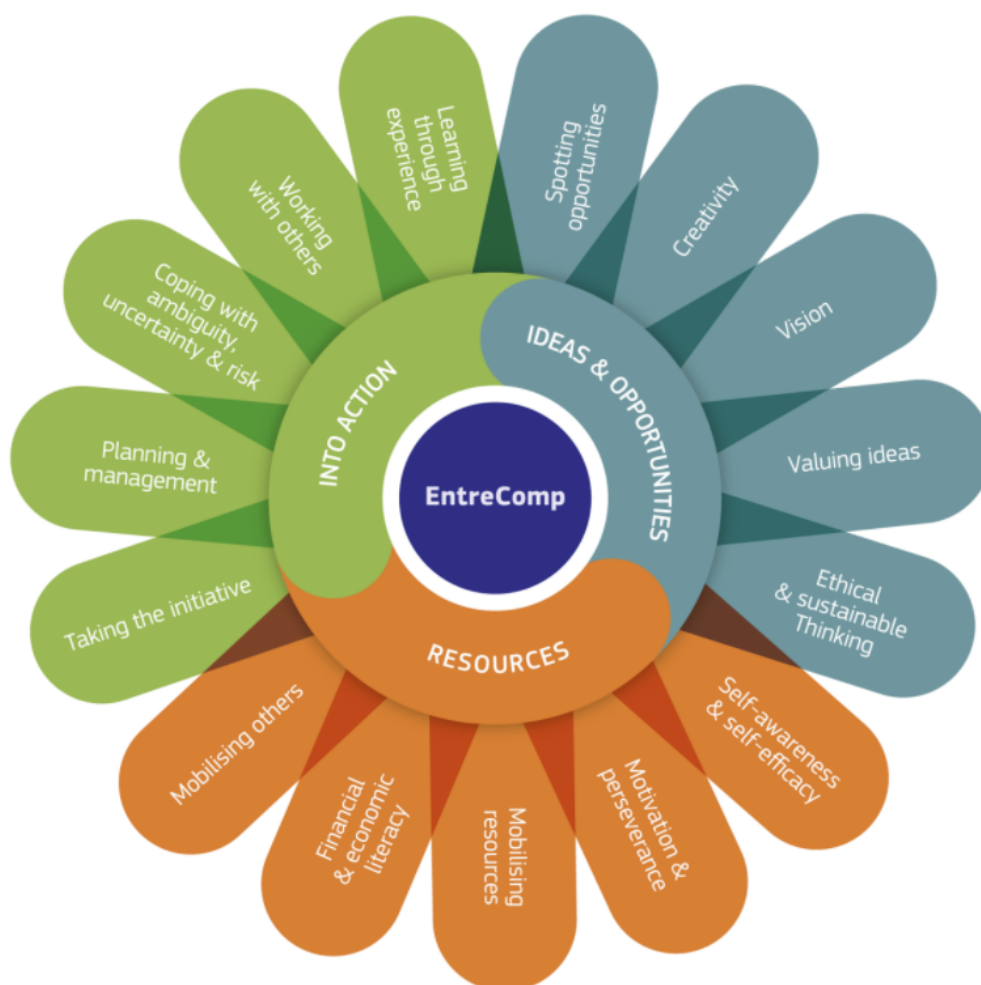
EntreComp identifies the competences that make someone entrepreneurial. These can then be used to support entrepreneurial learning in different settings – this may include civil society, companies, education, youth work, communities, start-ups and among

individuals. Thus, the EntreComp wheel at the heart of the EntreComp flower (see above) offers an overview of the different yet interconnected competences. These competences are designed to help the entrepreneur think about the entrepreneurial skills and attitudes that their work involves and can be used as a guide when designing a new activity and/or a model to be used or adapted for learning and assessment. At its very simplest level, EntreComp is made up of 3 competence areas: Ideas & Opportunities, Resources, and Into Action (i.e., the EntreComp wheel). Each area contains 5 competences, and together these make up the 15 competences that individuals use to discover and act upon opportunities and ideas.

There is no single core competence in EntreComp and the competences are of equal importance. The competences are numbered to allow ease of reference, but the order in which they are presented does not imply a sequence in the acquisition process or a hierarchy. A learning activity or development tool may address only 1 competence or develop all 15 competences. Depending on where and how EntreComp is used, it is reasonable to expect that emphasis be placed on some competences more than others, or that the model is adapted with less competences prioritised to mirror a particular entrepreneurial learning process or experience.

In other words, the EntreComp wheel can be seen as a simple starting point for understanding and interpreting what is meant by the entrepreneurship competence. It can be refined and applied in more depth to address the particular needs of specific target groups.

Beneath each of the 15 competences are a number of different threads that describe what the particular competence really means in practical terms. These threads are the building blocks of each competence. Each thread has associated learning outcomes across 8 progression levels, from foundation to intermediate, advanced and expert levels. This sense of progression is important when considering the development of a learner over time, the different starting points of learners or exploring to create a coherent entrepreneurship education pathway.

The progression model illustrates the connection between the learning outcomes and the increasing level of autonomy of the learner. This starts at foundation level where the learner is expected to gradually decrease external support, and progress through intermediate to advanced and expert levels where learners would work more autonomously to transform ideas into action with increasing levels of impact. The progression model highlights that proficiency depends upon the capacity of the learner to deal with situations of greater complexity.

Adapting EntreComp offers the opportunity for it to be tailored to a specific audience or goal. EntreComp learning outcomes may not be sufficiently specific to be directly used for didactic planning or curriculum development. They may need to be adapted to real learning contexts to become meaningful and applicable. With the different starting points of an individual learner and the different priorities of a learning activity or goal, learning outcomes for the same activity may be drawn from different levels of the progression model to reflect this.

EntreComp has been applied in different ways and has proved to be useful in helping projects and organisations to achieve a number of goals. These goals have been to:

- mobilise interest in entrepreneurship and inspire action;
- create value by adapting the framework to specific contexts;
- appraise & assess levels of entrepreneurship competence;
- implement entrepreneurial ideas and projects;
- recognise entrepreneurship skills.

Overall, EntreComp creates a shared understanding of the knowledge, skills and attitudes that make up what it means to be entrepreneurial. It is a flexible reference framework designed to illustrate the competences that make up the entrepreneurship key competence, and to support and inspire actions to help develop this key competence in all areas of lifelong learning.

Entrepreneurship is a competence for life. Being creative or thinking about how to do things in new ways is equally relevant to tackling social issues, progressing a career or coming up with new business ideas. Taking the initiative, mobilising others and getting them on board with an idea are useful skills when fundraising for a local sports team, or designing a community action to tackle climate change. Understanding how to put a plan into action and use finances wisely are relevant for one's own life and for business planning in a small or medium-sized company (SME).

1.3   Progression Model

Entrepreneurship as a competence is developed through action by individuals or collective entities to create value for others.

The progression in entrepreneurial learning is made up of two aspects:

1. Developing increasing autonomy and responsibility in acting upon ideas and opportunities to create value;
2. Developing the capacity to generate value from simple and predictable contexts up to complex, constantly changing environments.

EntreComp Progression model

Foundation		Intermediate		Advanced		Expert	
Relying on support[6] from others		Building independence		Taking responsibility		Driving transformation, innovation and growth	
Under direct super-vision.	With reduced support from others, some autonomy and together with my peers.	On my own and together with my peers.	Taking and sharing some responsibilities.	With some guidance and together with others.	Taking responsi-bility for making decisions and working with others.	Taking responsibil-ity for contributing to complex devel-opments in a specific field.	Contributing substantially to the development of a specific field.
Discover	Explore	Experiment	Dare	Improve	Reinforce	Expand	Transform
Level 1 focuses mainly on discover-ing your qualities, potential, interests and wishes. It also focuses on recog-nising different types of problems and needs that can be solved creative-ly, and on develop-ing individual skills and attitudes.	Level 2 focuses on exploring different ap-proaches to problems, con-centrating on diversity and developing social skills and atti-tudes.	Level 3 focuses on critical thinking and on experimenting with creating value, for instance through practical entrepreneurial experiences.	Level 4 focuses on turning ideas into action in 'real life' and on taking responsibility for this.	Level 5 focuses on improving your skills for turning ideas into action, taking increas-ing responsibility for creating value, and developing knowledge about entrepreneur-ship.	Level 6 focuses on working with others, using the knowledge you have to generate value, dealing with increasingly complex chal-lenges.	Level 7 focuses on the competences needed to deal with complex challenges, han-dling a constantly changing environ-ment where the degree of uncer-tainty is high.	Level 8 focuses on emerging challeng-es by developing new knowledge, through research and development and innovation capabilities to achieve excellence and transform the ways things are done.

1.4   Learning Outcomes

Learning outcomes are statements of what a learner knows, understands and is able to do after completion of learning (CEDEFOP, 2009). These statements can be designed and used for educational planning and curriculum development or for different types of accountability such as legal or professional accountability (Prøitz, 2010).

Entrepreneurial learning can hardly be reduced to fixed pre-specified statements of learning outcomes since it deals with the creation of value that does not exist prior to the entrepreneurial learning process and cannot be foreseen in abstraction.

EntreComp Overview

Area	Competence	Levels of proficiency		
		Foundation	**Intermediate**	**Advanced**
Ideas and opportunities	**Spotting opportunities**	Learners[8] can find opportunities to generate value for others.	Learners can recognise opportunities to address needs that have not been met.	Learners can seize and shape opportunities to respond to challenges and create value for others.
	Creativity	Learners can develop multiple ideas that create value for others.	Learners can test and refine ideas that create value for others.	Learners can transform ideas into solutions that create value for others.
	Vision	Learners can imagine a desirable future.	Learners can build an inspiring vision that engages others.	Learners can use their vision to guide strategic decision-making.
	Valuing ideas	Learners can understand and appreciate the value of ideas.	Learners understand that ideas can have different types of value, which can be used in different ways.	Learners can develop strategies to make the most of the value generated by ideas.
	Ethical and sustainable thinking	Learners can recognise the impact of their choices and behaviours, both within the community and the environment.	Learners are driven by ethics and sustainability when making decisions.	Learners act to make sure that their ethical and sustainability goals are met.
Resources	**Self-awareness and self-efficacy**	Learners trust their own ability to generate value for others.	Learners can make the most of their strengths and weaknesses.	Learners can compensate for their weaknesses by teaming up with others and by further developing their strengths.
	Motivation and perseverance	Learners want to follow their passion and create value for others.	Learners are willing to put effort and resources into following their passion	Learners can stay focused on their passion and keep creating value de-
	Mobilising resources	Learners can find and use resources responsibly.	Learners can gather and manage different types of resources to create value for others.	Learners can define strategies to mobilise the resources they need to generate value for others.
	Financial and economic literacy	Learners can draw up the budget for a simple activity.	Learners can find funding options and manage a budget for their value-creating activity.	Learners can make a plan for the financial sustainability of a value-creating activity.
	Mobilising others	Learners can communicate their ideas clearly and with enthusiasm.	Learners can persuade, involve and inspire others in value-creating activities.	Learners can inspire others and get them on board for value-creating activities.
Into action	**Taking the initiative**	Learners are willing to have a go at solving problems that affect their communities.	Learners can initiate value-creating activities.	Learners can look for opportunities to take the initiative to add or create value.
	Planning and management	Learners can define the goals for a simple value-creating activity.	Learners can create an action plan, which identifies the priorities and milestones to achieve their goals.	Learners can refine priorities and plans to adjust to changing circumstances.
	Coping with uncertainty, ambiguity and risk	Learners are not afraid of making mistakes while trying new things.	Learners can evaluate the benefits and risks of alternative options and make choices that reflect their preferences.	Learners can weigh up risks and make decisions despite uncertainty and ambiguity.
	Working with others	Learners can work in a team to create value.	Learners can work together with a wide range of individuals and groups to create value.	Learners can build a team and networks based on the needs of their value-creating activity.
	Learning through experience	Learners can recognise what they have learnt through taking part in value-creating activities.	Learners can reflect and judge their achievements and failures and learn from these.	Learners can improve their abilities to create value by building on their previous experiences and interactions with others.

PART 2: Facilitation Mechanisms

2.1   Basic Principles to Facilitate Learning Events

The word "facilitation" derives from a Latin word "facile", which means "easy". Thus, facilitation may be defined as **a support of making a discussion or a process move along.** To facilitate is literally to make something easier. As stressed by SALTO-YOUTH (2018), facilitation is the art of helping groups to manage a learning event in an effective, enjoyable and participatory way, thus favouring the achievement of objectives and the inclusion of everyone in the group. Consequently,

> • facilitation is the process of enabling groups to work cooperatively and effectively;

> • facilitation does not mean "solving a problem" or "doing it for someone". Rather, it means taking initiatives to ensure that a training session runs smoothly, efficiently, and effectively; and

> • facilitation keeps things focused, allows everyone a chance to participate, and helps the group to achieve more from the discussions that they would without the facilitator.

2.2   Core Facilitation Principles

Trainers are facilitators, which means they are process leaders to help CCE trainees learn and improve. Good trainers can help trainees stay on task, be more creative, efficient, and productive than they would be without such help. In so doing, trainers are neutral and multipartial.

2.2.1   Safe Space

To be able to generate an effective, constructive learning experience trainers need to pay specific attention to what type of learning space they create for the group. Facilitators do not only operate with the facilitation tools they use but also through the space they create in the group.

2.2.2   Building Safety and Trust

In a learning event, how can a trainer accomplish this idea of safe space where people can be honest? And what would the trainer say to the group so they would now that this was a safe place where they could express what they really think and feel?

A trainer should avoid in the beginning with a new group...

- …posing heavy questions because this may stop people from opening up as they may not be entirely comfortable to express their opinions earlier on in the training session
- …not engaging or ensuring that all participants are heard
- …becoming a group leader, as the facilitator should be careful not to be seen as an authority figure who intimidates the group members
- …saying "Uhmm' or 'Ahhh" as it will show them mistrust
- …getting in triggering discussions with a new group

What should a trainer do or say to the group of trainees to encourage safe space?

- **Introductions** are important because it lets both the trainer, and the trainees know where everyone is from and what they are doing
- **Icebreakers** assist in making people more comfortable. By prompting trainees to talk about something personal to themselves, icebreakers motivate trainees to hopefully be more open to sharing their personal opinions in the subject matter during the training session
- Let trainees come up with the rules to follow during the training session, ensuring that **mutual respect** is one of them.

2.2.3   Facing Challenges during Training Delivery

It is necessary for a trainer to be self-aware. This means thinking about those things for which a trainer has hard time listening or discussing without a reaction. Thus, a trainer should know their triggers, and be aware of how they might impact their role as

facilitator. When there is awareness of what issues are likely to trigger, a trainer can watch out for any reactions they might have that could impact their facilitation and their neutrality. Thus, a facilitator should try to stop the emotional process of being triggered. This requires returning to the space they are in, and bring focus on their body. There are different ways to do that:

1) **Breathe:** focusing on breathing for a moment, taking a little deeper breath and then another one
2) **Posture:** Pressing feet on the floor, changing posture or seating position slightly
3) **Take a sip of water**

Once a trainer returns to their space, they need to encourage themselves to be curious: for instance, they may ask why someone has that opinion and try to understand underlying assumptions and feelings. This is especially worthwhile when there is disagreement.

Also, a trainer should be aware of the interventions they make. This means ensuring that questions a trainer poses are unbiased, and that space is given to all opinions.

Lastly, a trainer should be constantly checking the group for any reactions. If a trainer has been triggered by something said in the group, it is possible that someone else has had the same reaction. A trainer should watch out for any signs of being triggered in the group (body language, tone of voice). If no-one else has the same reaction, the trainer's reaction might still be valuable for the discussion: it is likely that the trainer's counter-argument is relevant for the topic more broadly, in which case they can introduce it to the discussion in a multipartial manner.

2.2.4   The Importance of Questions
Here is a checklist of all the things to take into account in asking good questions while being a facilitator:

2.2.4.1   Formulating Questions in Advance
It is a good idea to formulate not only opening questions but also a variety of follow-up questions before a facilitation. It will be useful for a trainer to think about the kinds of questions that are likely to be most interesting to and challenging for the group, and to have them ready in advance. It is important to try to make questions as concise and to the point as possible.

2.2.4.2   Breadth of a Question
As a facilitator, it is often a challenge to figure out how broad and/or how narrow to make your questions. One way to test a question, to see if it is too narrow or too broad is to simply try to answer it yourself. See if you feel boxed in, find it difficult to focus your answer or to provide an interesting, thought-provoking answer. Does it take a long time for you to think of the answer?

2.2.4.3   Writing Questions
It is highly recommended to write ALL questions up for participants to see in a written form. Seeing questions written will significantly improve discussion clarity and helps the group keep track of the conversation. It will also force the trainer to make their questions more concise.

2.2.4.4   Providing Alternatives
It is often tempting to not only ask a question, but to offer a menu of possible responses. 'Why is this happening, "is it x? Is it y? Is it z?". In general, experience shows that it is much better to simply ask the question, and to allow the group to define the scope of the answer. If a range of possible options is offered, it often makes it seem as if the trainer is offering their own opinion or looking for a specific answer, and it can lessen the creativity of the answers provided.

2.2.4.5   Timing
Planning the training session means also thinking about which questions should be asked when. Thus, timing is important in relation to both group process and discussion flow.

2.2.4.6   Group Process
A trainer needs to think at what point during a group's learning event would they ask a question and when it would be most effective. For example, does it require some familiarity between the group members to be explored thoroughly, in which case it should be asked later when the group is comfortable with each other? A trainer does not want to ask too provocative or probing questions too early in the group process to make participants uncomfortable and thus risking to jeopardise the safe space of dialogue.

2.2.5 The TOOLBOX of the Trainer

The facilitation of a learning event requires using a toolbox, which ensures an efficient and effective training delivery. This toolbox includes:

- Sturdy easel and flip chart paper
- Self-adhesive paper
- Roll of painter's tape
- Set of multi-coloured markers with broad nibs so that trainees can comfortably see what the trainer writes
- Timer
- Paper and pens: these may be required for some exercises
- Paper: A4 sheets or small pieces (index cards)

2.2.5.1 Educational Slide Shows

Nowadays, it is expected that a training session is supported by a solid visual aid. This is towards securing that a trainer presentation engages adult learners intellectually while delivering cognitively challenging content. PowerPoint is among the most popular slide show software. The main benefit of educational slide shows is the removal of learning barriers by facilitating the absorption of knowledge and the retention of presented information by trainees.

2.2.6 Pedagogical Framework

Based on the European Entrepreneurship Competence Framework (EntreComp)

1. Sense and Empathise Competencies and goals: • Spotting opportunities • Ethical and sustainable thinking

2. Map and network Competencies and goals: • Creativity • Vision • Evaluating ideas

3. Ideate and prototype Competencies and goals: • Taking initiative • Working with others • Coping with uncertainty, ambiguity and risk

4. Iterate and develop Competencies and goals: • Planning and management • Working with others • Learning through experience

5. Implement and evaluate Competencies and goals: • Motivation and perseverance • Mobilising resources • Financial and economic literacy • Mobilising others

6. Grow and learn Competencies and goals: • Self-awareness and selff-efficacy • Financial and economic literacy 3 • Mobilising others

Part 3: The Digital Trainer

3.1 Introduction

The European Framework for the Digital Competence of Educators (DigCompEdu) is a scientifically sound framework describing what it means for educators to be digitally competent. It provides a general reference frame to support the development of educator-specific digital competences in Europe. DigCompEdu is directed towards educators at all levels of education, from early childhood to higher and adult education, including general and vocational education and training, special needs education, and non-formal learning contexts (DigCompEdu, 2022).

## 3.2 European Framework for the Digital Competence of Educators

The European Framework for the Digital Competence of Educators (DigCompEdu) is a scientifically sound framework describing what it means for educators to be digitally competent. It provides a general reference frame to support the development of educator-specific digital competences in Europe. DigCompEdu is directed towards educators at all levels of education, from early childhood to higher and adult education, including general and vocational education and training, special needs education, and non-formal learning contexts.

As the ensuing models illustrate, DigCompEdu details 22 competences organised in six Areas. The focus is not on technical skills. Rather, the framework aims to detail how digital technologies can be used to enhance and innovate education and training.
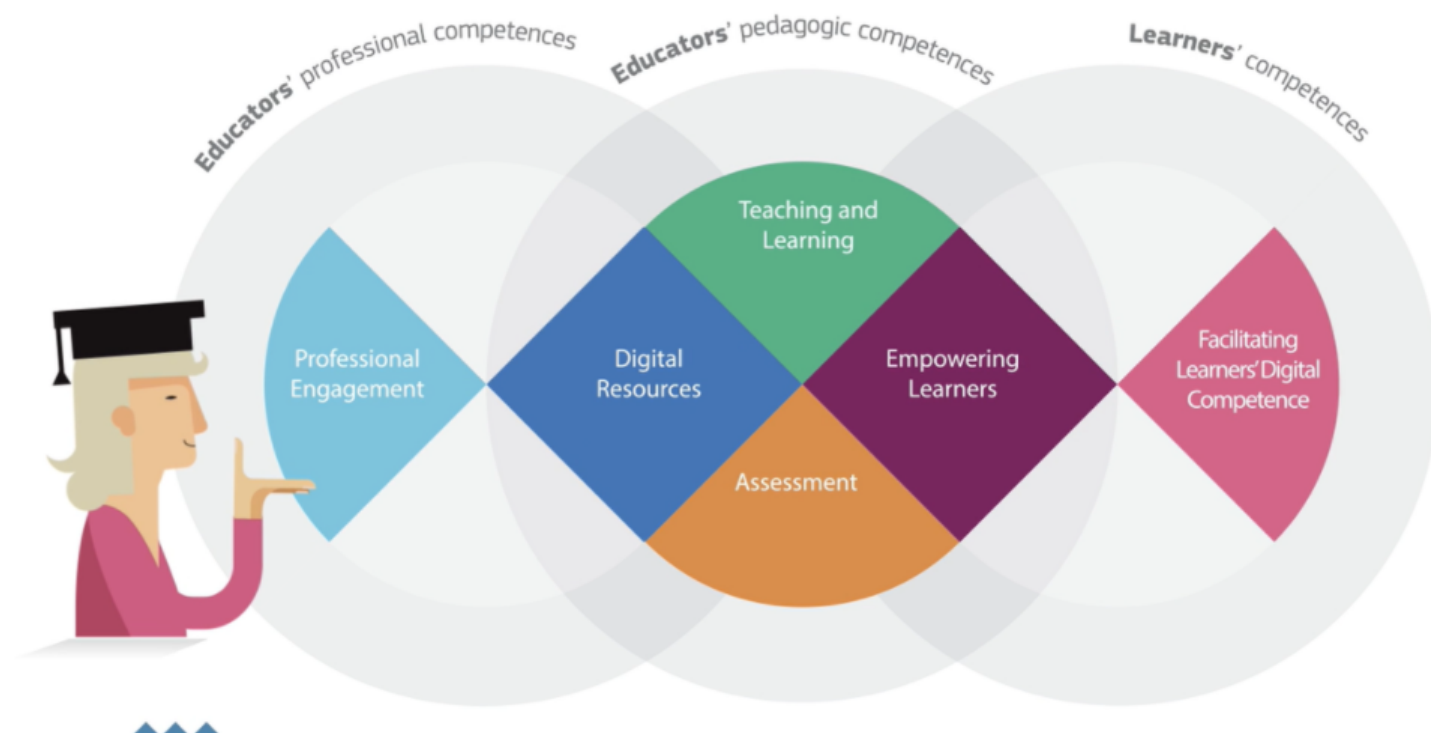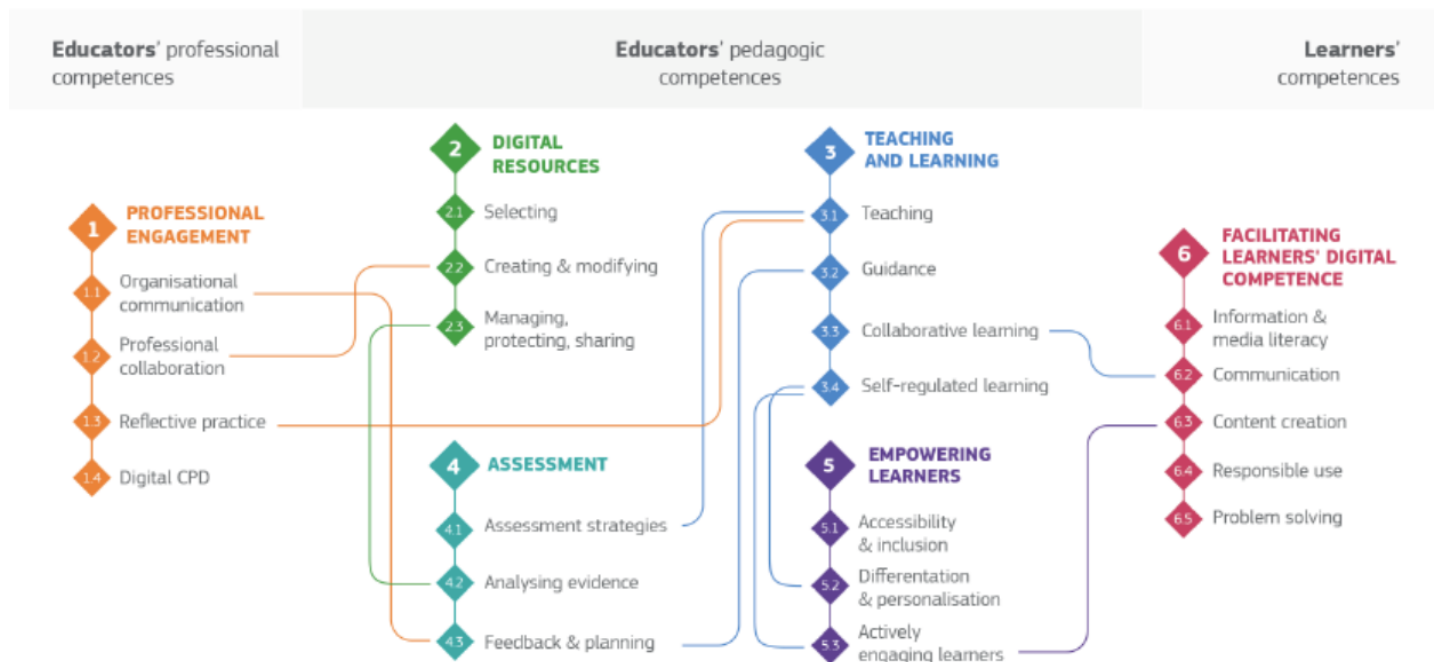
3.3 Facilitating Learners' Digital Competence

DigCompEdu reflects a new plan for EU's digital education area building upon inclusive and high quality digital education provision. On the one hand the broader DigComp (2022) framework represents a digital competence framework building upon the following key competences: information and data literacy, communication and collaboration, digital content creation, safety, problem solving. On the other hand, the DigCompEdu framework represents a digital education competence framework building upon the following key competences: professional engagement, digital resources, digital assessment, teaching and learning, empowering learners, facilitating learners' digital competences. With the scope of facilitating learners' digital competence, there is a wide variety of EdTech solutions on the market to support learners' transition in the digital education environment.

3.4 Key Digital Training Areas

3.4.1 Cybersecurity in Online Education
- Potential threats: phishing, email compromise, social engineering, malware & ransomware, fake websites
- How to protect: firewalls, advanced security keys and complex passwords, advanced security protection, malware scanners and adblocks, trainings on cybersecurity

3.4.2 Self-Efficacy in Digital Education
- Boost learners' attitudes, boost online experience, facilitate proper feedback and reward, engage in online communication
- Foster a positive social influence, rely on a stable online infrastructure.

3.4.3 Self-Motivation & Empowerment
- How to achieve it: identify time wasters (social media, texting, purposeless web browsing) and vow not to participate when studying
- Do one thing at a time: research shows that multitasking slows us down and may even lower our IQ temporarily
- Break large projects into smaller, more manageable parts (Purdueglobal, 2018)
- Develop a long term strategy but also do not forget about the short term goals

3.4.4 Psychological Wellbeing in Digital Education
- How to boost: online mindfulness workshops, train attention to be more aware of what is happening in the present moment, instead of worrying about what has already happened or might happen in the future
- Reliance on digital wellbeing trackers, synchronised student-teacher trainings, engage in increasing awareness about mental health in online education

3.4.5 Connectionism & Constructivism

- Connectionism: learning is achieved when an individual is able to form associations between a particular stimulus and a response
- Constructivism: learners construct knowledge rather than just passively taking in information

3.4.6 Relearning how to Learn

- Mental model alteration via learning, unlearning and relearning
- Deliberate practice to be seen as a solution for relearning

Part 4: Best Practices — Sprints

4.1   Sprint I - Opportunities & Idea Identification

4.1.1 The future is now!

In explaining current trends within the Cultural & Creative Industries, it is interesting to mention the case of **Wavelab ~ Innovation Lab und Gründerzentrum für Music, Arts & Media (https://www.wavelab.io/).** In 2010, the University of Music and Performing Arts in Munich started the master's course in cultural and music management and founded the Institute for Cultural Management and Media with the appointment of Prof. Maurice Lausberg. A main focus of the course was cultural entrepreneurship. In the "Cultural Entrepreneurship Lab" module, students work in small teams to develop a cultural business model, from the first artistic vision through the analysis of the market and competition to the complete business plan. As of 2020, the university features the Wavelab, a startup center at the Hochschule für Musik und Theater, which aims to arouse curiosity about innovation, entrepreneurship and new business models among creative people and students from all over Munich and at the same time offers a platform for companies in of music, arts & media to interface with new technologies.

4.1.2   Can ideas be stolen?

Undoubtedly, any entrepreneur has the fear that someone may steal their idea. Although patenting an idea is an option, entrepreneurs depend on a network of people around them to help you start their idea. Thus, ideas have to be shared in order to start a company. The ensuing two examples shed light on this very delicate phase. Firstly, **NOVA Products GmbH (https://www.nova-audio.com/)** is a startup based in Munich and the creator of the first and only pearl Audio Earrings in the market. With the purpose of making technology invisible and yet highly functional and stylish, technology and jewellery are merged to help individuals stay connected and receptive at the same time. With innovation at the forefront of NOVA GmbH values, the company aims to create a working environment that leverages individuality and boldness without dismissing the power of team spirit. Secondly, founded in 2018 **Caro Knister Grill (https://knister-grill.com/)** manufactures grills exclusively in Germany with the highest quality standards. Solid materials, innovative coatings, and local production render Caro Knister Grill products sustainable. Through regional producers from Germany, Caro Knister Grill saves an enormous amount of CO2 on the transport routes. For example, a crackling grill requires 20x less Co2 in production than conventional branded picnic grills. From a gastronomy point of view, the ultimate aim of Caro Knister Grill is to make outdoor and tourism experiences of its customers even better.

4.1.3   Timing is crucial...

It is a tough call to turn an idea into reality, because not all ideas work out. The feasibility of an idea is only discovered when implemented, as revealed in the case of in the vacation market. **Holidu (https://www.holidu.de/)** is a holiday home and apartment search engine that allows the customer to find the perfect accommodation and book it at the lowest price. Holidu works with all major booking portals and local specialists to offer the widest variety of holiday homes. Holidu compares millions of accommodations from more than 1,500 providers to enable the customer find their ideal holiday home quickly and easily. Image recognition technology detects whether a vacation rental is listed on different websites and always shows the cheapest price. The success story of Holidu started in 2014 in Munich by Johannes and Michael Siebers after they had a frustrating experience trying to book a holiday rental for a surfing trip to Portugal. The brothers spent hours browsing through dozens of websites to find the right accommodation and were frustrated that some of the rentals were offered on multiple websites for different prices. It was clear to Johannes and Michael: they had to close this gap in the market. They made it their mission to finally make the search and booking of holiday rentals easy.

4.1.4   What is your business model?

As a key component of the broader business strategy, an organisation's business model identifies core aspects such as purpose, business process, and target customers. The example of **Holidu (https://www.holidu.de/)** business model reveals how the organisation found an opportunity by recognising that the small-scale nature of the holiday rental market is not only problematic for travellers, but also for holiday rental owners. In order to achieve a high occupancy rate, owners have to advertise their holiday accommodation on several websites. True to their mission, the Holidu team therefore developed an independent all-in-one solution for holiday rental owners under the brand Bookiply. As a service and software provider, Bookiply supports them by distributing their properties to the largest travel websites, synchronising calendars and creating multilingual descriptive texts and professional photos. Today, more than 300 travel and tech-enthusiasts from more than 40 nations work hard to continuously improve Holidu and Bookiply for travellers and holiday rental owners. Headquartered in Munich, the company has local branches in Europe's most attractive travel destinations. Holidu has received several awards as a high-growth company as well as for its service and is one of the most popular employers in Germany.

4.2 Sprint II – Start Up

4.2.1 Identify and test market need

Testing market needs can occur by deploying several methods. An option is to create an hypothetic website for a product and test people interest in the product. A shining example is Elon Musk, when in 2016 he used the Facade pretotyping method to launch the Tesla Model 3 (https://www.exponentially.com/blog/how-to-innovate-like-tesla). By de-risking the innovation process through the elimination of guesswork, pretotyping represents a rapid experiment that aims to test ideas quickly, simply, and at low cost, gathering data in order to validate ideas before building a prototype and make better, fact-based decisions. Thus, pretotyping prevents wastage in terms of time and resources on ideas that are unfeasible.

4.2.2 Competition analysis

Markets present advantages and disadvantages depending on the competition size. Thus, competitive analysis is fundamental towards revealing an organisation's strengths and weaknesses as opposed to competitors. Given the relentless market dynamics, competition analysis must be undertaken regularly to maintain competitive edge in the ever-changing landscape. The **5 Famous Business Competitor Case Studies Of All Time (https://businesschronicler.com/famous-business-competitor-case-studies/)** represent illuminating examples underscoring the importance of robust, ongoing competition analysis.

4.2.3 Business plan for start-ups

Business planning for start-ups require a deep understanding of costs, revenues, breaking even point, and minimum viable product. The case of **Amazon (https://notesmatic.com/business-growth-strategy-of-amazon-a-case-study/)** is particularly telling since the company is the undisputed leader in the e-commerce industry and the second-largest brand on the 2020 Fortune 500 list. The stellar growth of Amazon is grounded on an unflinching focus on innovation whereby research and development is an indispensable part of Amazon's business strategy since it is critical for maintaining its leadership in the industry. Furthermore, Amazon recognises the criticality of customer experience, focus on cloud and other latest technologies, establishment of a diverse portfolio, marketing, market expansion, and pricing.

4.2.4 Innovations vs inventions

Business innovation can be understood as a process of focused change that entails putting creative ideas into effective use. However, often organisations fail at managing this change and sustaining their competitiveness and growth. On the other hand, there are organisations that make the most out of innovation, such as **IKEA (https://paulshepherd.co/successful-innovation-case-study/).** In fact, IKEA excels in 3 key aspects of innovation, namely communication, openness to new ideas and approaches to innovation, and innovation management.

4.2.5 Prototype management

Prototype management benefits from design thinking for prototyping, client interaction, and validation. For instance, its faithful application determined the incredible success enjoyed by **Palm pilot (https://albertosavoia.medium.com/the-palm-pilot-story-1a3424d2ffe4)**, that paved the way for smartphones and established a form factor (i.e., shape and size) for most portable electronic devices that continues to this day.

4.2.6 Funding for start-ups

Today's entrepreneurs recognise that funding for start-ups entails knowing about savings, angel investors, loans, crowdfunding campaigns, and grant funding. By considering the case of **Kickstarter (www.kickstarter.com/about)**, the pioneering organisation that maintains a global crowdfunding platform focused on creativity, this article by **Mahbub, Le, and Zhuang (2020) (https://link.springer.com/article/10.1007/s10479-020-03857-5)** explores the influence of potential strategies for increasing the total pledge, such as modelling irrational fear and limiting rewards.

4.2.7 Leadership and the right team

Leadership in enterprises underscores the importance of having cofounders. Furthermore, leadership styles differ based on the team and personality types. Among others, **participative leadership (https://hbr.org/1973/03/what-managers-think-of-participative-leadership)** makes good practical sense, for the benefit of both organization performance and a manager's mental health. Such a democratic approach to team engagement offers employees the opportunity to express their creativity by coming up with suggestions to solve a challenge. Participative leadership is opposite to authoritative leadership, where decisions depend only on the leader.

4.2.8 Market segmentation and marketing

Market segmentation and marketing require entrepreneurs to utilise appropriate tools for finding the right category of clients and solutions for marketing the product/service created, and following the growth. A case in point **is Samsonite (https://www.academia .edu/35761825/Samsonite_Case_Study)**, an established global brand of high-quality luggage for over 100 years. In an environment of of topline growth slowing and competition intensifying, Samsonite has been pressured to expand margins, and eliminating the middle man. In fact, e-commerce offers the added benefit of lower overhead costs and better scalability than brick-and-mortar retail outlets. By focussing on multi-channel strategy, as well as its expanding portfolio of brands targeting different market segments, Samsonite has been solidifying its scale, distribution strength, and cross-selling capabilities.

4.3 Examples of CCE websites (Romania)

- https://gruni.ro/
- https://www.facebook.com/aualeu.teatru
- https://ladouabufnite.ro/
- https://timisoaralacutie.ro/
- https://www.librarulcupapion.ro/

Part 5: Best Practices — CCI Entrepreneurship Case Studies

Section 1 ♦ AUSTRIA ♦

5.1.1   Questions for Successful Cultural & Creativity Entrepreneurs

5.1.1.1   ► CC Entrepreneur 1 ◄

• *In 2-3 lines, briefly describe your business.*

Freelance artist: painting, sculpture and design. Exhibitions in Europe, America and Asia; book contributions in artist's collections; winner of international awards.

• *How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?*

My story: Since my birth in 1962, nothing in my life resembled an artistic activity until December 2006. Always more interested in technology and sports, I hardly noticed works of art and divided them into only three categories: "I like it", "I don't like it" and "Why so expensive?" At Christmas 2006, I took for the first time brush and paint in hand to put some "graffiti" on a canvas. This "colour bauble" showed not only its own harmony but also its own dynamics and found first admirers in my circle of relatives and acquaintances. Encouraged by the positive response, a variety of work from abstract to landscape paintings and portraits quickly appeared.

In 2011 I started to exhibit my artworks, and national exhibitions soon followed invitations by internationally renowned galleries in Berlin, London, Milan, Venice, Tuscany, and in Paris. Contributions in art publications and participation in international competitions have made my works known far beyond the domestic boundaries. In December 2014, I was honoured with the award "Europe in Art", which was awarded to young, emerging artists because of their high level of talent.

• *What was your biggest challenge as CCE and how did you handle it?*

The biggest challenge for me was to exhibit my pictures, to show them to an audience, basically to "expose" my innermost feelings and thoughts. It takes a great deal of courage, but my wife in particular gave me that. I believe that my success is based on the fact that I always remain myself. I don't follow any trend, no "Zeitgeist", but express in my works exactly what moves me.

• *What do you think: What is the secret to your success?*

In the art scene, there are many factors that influence success (or no success): In addition to talent and courage, it is important to keep pursuing your goal with perseverance and determination. Failures teach you how not to do it, constant learning is required. In addition to these qualities, it is also essential to have a command of English, the "language of the cultural scene", to be able to network, to have some know-how in accounting and also to understand a little bit about marketing. A professional homepage, reliably handling email correspondence and also permanent "follow-up" with clients round off my personal success story.

5.1.1.2 ► CC Entrepreneur 2 ◄

• *In 2-3 lines, briefly describe your business.*

I am an architect. I plan and realize construction building projects.

• *How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?*

I became a CCE by studying architecture. It is a creative process over years and so you learn how to be a creative person. The idea and the decision to become a CCE developed over the high school time because of my very high interest in building. One day it was clear: I wanted to make such buildings.

• *What was your biggest challenge as CCE and how did you handle it?*

The biggest challenge for an architect is that designing a building is not only a creative process, but the job is to develop a building in real. The output is not a sculpture, but it is a building where people live or work. That means, that many requirements have to be addressed in order to ensure, that the building fulfills the intended values for the stakeholders who use the building or parts of it. Additionally, there are a lot of conditions and regulations of authorities. So, architecture is more than making nice buildings, it is about making possible buildings. And this is the real challenge. You always have to make compromises to fulfill the basic conditions and to find ways to ensure that the stakeholders are satisfied in the end. So, you have to find a consensus with them and this requires to know to work with people.

• *What do you think: What is the secret to your success?*

In the projects: to make the creativity real.

Concerning the success as an entrepreneur: to become a successful entrepreneur you must be able to be visible with your business and to inspire and excite others by what you are doing. You must be able to convince clients, that what you offer is what they need.

Being successful as CCE means: having the competence and knowing your business and being inspired by your own business. Your customers will need to be able to trust you, that you fulfill their wishes – in my case, bringing the building in real life based on their ideas. This is the crucial point of success.

• *What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to:*

o *1st Sprint – Opportunities & Idea Identification / o 2nd Sprint – Start-up / o 3rd Sprint – Scale and Exit 7 o 4th Sprint – Case Studies*

The most essential knowledge is not the own creativity and the individual talent, but it is the human resources and the interactivity between humans, that you can place your creativity, so that others can accept and understand it. To be able to interact with clients, partners or other stakeholders, CCEs have to learn about human behavior and also psychological aspects, as well as about motivational affairs and communication tools and skills.

Besides that, it is essential to have an attractive business model, that is recognized by customers. That means, that CCEs have to ensure, that their possible clients get to know about their existence and, secondly, that they want, what the CCE offers. Otherwise, there is no business. An ongoing CCE should learn as soon as possible to pitch their own business within 2 minutes. Simulating customer meetings in advance with colleagues or within a training as role playing game can also be helpful.

Additionally, you need some basic knowledge in all the relevant fields for entrepreneurs like business administration, balance sheet, cost calculation (how do I calculate my costs and prices), but also marketing and financing as well as taxes and funding and the other things. I really recommend ongoing CCEs to learn those crucial things. In Austria there is an "Unternehmerakademie", where you can learn it. It is very important to have good teachers in the relevant fields. They really need to know, what they are talking about. They need to have experience in their special fields and they have to have experience in real business, not only in theory.

Of course, you can take a consultant, that assists you in developing your business case or assists you in another way. But anyway – the entrepreneur needs a basic knowledge in all those fields to be able to choose a good supporter and to evaluate if the recommendation of e.g. a marketing agency or tax consultant is fine for their own business.

Finally, I think there is one crucial point among CCEs and that is, that they are afraid of "selling their selves". They have to learn, that selling their goods or services does not mean selling their selves and they have to cast off their prejudices against selling and money making otherwise they will be artists who need some kind of patron and not CCE. But even then, they need to convince the patron and make their work interesting to him or her.

5.1.2 Questions for Cultural & Creativity Entrepreneurial Trainers

5.1.2.1 ► CCE Trainer 1 ◄

• *What was your biggest challenge as a CCE trainer and how did you handle it?*

From my experience trainees often search for the "one-solution-fits-all-problems" approach. Promising business solutions are always individual and it is (hard) work to find them. It is a big challenge to lead trainees into a self-reflecting and open mind mode. Having their customers in mind when developing a new product/business and not only focusing on their own ideas and creativity flow. This might be misleading for a prospering business.

• *What do you think: What is the secret to successfully training CC Entrepreneurs?*

The key for successful training lies in developing a tailored training for the personal needs of the CC entrepreneur. Especially when frameworks like business model canvas or design thinking are used during the training you have to focus on the individual aspects.

• *What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to:*

o 1st Sprint – Opportunities & Idea Identification / o 2nd Sprint – Start-up / o 3rd Sprint – Scale and Exit 7 o 4th Sprint – Case Studies

Get in touch with your potential customer and learn about their problems. A successful business covers the needs of customers. The magic is hidden in the stories people tell you. All you have to do is ask the right questions and have the ability to listen.

 "Try and fail fast" in the meantime this phrase is often used and many people can't hear it anymore. But especially in the start-up phase of a business it is crucial to test your business ideas and it is much cheaper if you fail in an early stage. The problem hereby lies in the mismatch of the European culture ("you are not allowed to fail") and the learning out of failures. It is essential for CCE to learn to make failures right and how to learn from them.

• *What methodologies of innovative approaches do you use to train CC entrepreneurs?*

I often use the design thinking framework tailored to the special needs of the CCE trainee. And combine the framework with other tools like value proposition canvas, business model canvas, etc.

5.1.2.2 ► CCE Trainer 2 ◄

• *What was your biggest challenge as a CCE trainer and how did you handle it?*

The biggest challenge is connecting the creative world of participants with that of business. The motives of the learners are often difficult to reconcile with the framework conditions and requirements of classic entrepreneurship.

• *What do you think: What is the secret to successfully training CC Entrepreneurs?*

Especially in this branch, learners' starting situations and personalities are highly individual. The only way to be successful is to teach them individually and to meet them in their own world.

• *What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to:*

o 1st Sprint – Opportunities & Idea Identification / o 2nd Sprint – Start-up / o 3rd Sprint – Scale and Exit 7 o 4th Sprint – Case Studies

I think the most essential thing is a strong self-reflection competence. Knowing where you want to go as an entrepreneur, what contribution you want to make and what expectations you have of your own business are necessary to acquire the right skills. Time is money, especially for sole proprietorships or start-ups. That's why the targeted development of competencies is especially important.

• *What methodologies of innovative approaches do you use to train CC entrepreneurs?*

You have to experience entrepreneurial thinking and action. That's why I often work with tools like the Business Model Canvas or complex teaching-learning methods like role plays and case studies.

Section 2 ♦ GERMANY ♦

5.2.1 Questions for Successful Cultural & Creativity Entrepreneurs

5.2.1.1 ► CC Entrepreneur 1 ◄

• In 2-3 lines, briefly describe your business.

LOREMO is a digital platform for abstract modern Statement art paintings - matching the interior color code and the personality of our customers. Every piece of art is as unique as you are while the order management is completely digital via an Artificial Intelligence behind.

• How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?

In young ages my family did a lot of creative things with me, in school I finalized art with 1.0 and afterwards my interest in interior design, design objects and art increased more and more the older I got.

• What was your biggest challenge as CCE and how did you handle it?

The investment. Cultural Start-Ups are different and the money comes in the long-term run after building up a high exclusive image and position in the luxury field. Art is sold by emotions and a completely different approach than tech start-ups originally have. The art market is untransparent and non-digital in status quo. So, we have to disrupt the business with our new approach (The order management follows the fully automated lean management principle while the art piece is still created handcrafted to become a unique piece and addressing the trend of personalization).

• What do you think: What is the secret to your success?

My knowledge in luxury brand management and the understanding of artists as human beings that is completely different than business or tech people. When I want artists work for me I have to speak their language. But all the same I understand the needs of the luxury customers. My business is the sweet spot to create a win-win situation for both.

• What is the most essential knowledge or know-how for CCE?

What does "scaling up and exiting" mean for a project or start-up within the Cultural & Creative Industries Sector.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Opportunities & Idea Identification?</u>

Whenever you speak with people tell them about your business to create awareness. Use opportunities. Start-Ups in the art business are not short-term. They succeed in the long-term run, because they are not based on awareness alone, but rather on a high exclusive prestige image. It is a hedonistic good.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Start-up?</u>

Exchange and develop your ideas based on task with other creatives. Focus on your customer. How he/she thinks, acts and buy. Where does she/he buys? Build up your strategy. But in the same collect experience via try and error. Just do it.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Scale and Exit?</u>

Build partnerships and co-creations and integrate high aesthetical influencers that represent design and art.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Case Studies?</u>

I never have looked to others. I follow my passion and my own way. And it works. If you will look too much to others you miss your own USP (Unique Selling Proposition) spending time observing others and feeling bad. Let yourself be inspired by cities, architecture, other cultures. Travel and fine-tune your concept and business approach.

5.2.1.2 ► CC Entrepreneur 2 ◄

• In 2-3 lines, briefly describe your business.

ipipapa supplements original sheet music with a universally readable phonetic transcription. We offer audio material and further assistance to help you sing in any language you want, with ease.

Whether it's French chansons, classical songs in Mandarin, Italian operas or Ukrainian folk songs – with the help of our international and transdisciplinary team, you will soon be singing with the same confidence you have in your native language.

• How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?

The idea for ipipapa has actually been evolving for quite a while. I had the initial idea when I was singing in several professional and non-professional choirs. We were always spending a lot of time to perfect our pronunciation in all the foreign languages we were singing in. It´s quite complex, if you also take into account the different dialects and historical components of language. I just thought there must be a solution to this which enables us to have more time for really practicing and singing. I wanted to bring together my two main interests: music and phonetics. And I had quite a lot of freedom in my Master's program to build a transcription software that meets the needs I realized that many more singers have. This positive resonance really kept me going.

• What was your biggest challenge as CCE and how did you handle it?

Our biggest challenge at the moment is that we don't have a lot of experience in Sales and Marketing processes. Plus: it's not really our cup of tea. So that's actually one of the first positions we want to employ someone for. There are many fields where we want to (and need to) include external staff. Ideally these specialised people can identify themselves with our vision and are able to fit our requirements of quality.

• What do you think: What is the secret to your success?

I am not sure if we can talk of "success" already. But I am proud of the grit we showed and are still showing within the journey of ipipapa. Even when we were standing on the verge of the abyss. We often faced situations in which people were saying "this won´t work". But we kept going and proved them wrong. Some people have left the project along the way, but we are always a team that is motivated to keep going.

• What is the most essential knowledge or know-how for CCE?

What does "scaling up and exiting" mean for a project or start-up within the Cultural & Creative Industries Sector.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Opportunities & Idea Identification?

Start collecting ideas! Talk about them, try them out, leave them behind and discover new ones. At some point there will be a good AND feasible idea amongst them that is worth to be followed up.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Start-up?

Use supportive programs – and find the very few ones that can also pay your rent. Otherwise you have to rely on Crowdfunding and that's just quite exhausting over the time.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Scale and Exit?

Use technology and automatization. That really helped us make our idea grow. If you don't have tech knowledge yourself, get the people in who have it.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Case Studies?

First of all: do your own thing. Follow your idea without comparing it to others too much. Otherwise you might end up copying someone else's idea. But: your network is key. Try to find people that know things you don't. Step out of your Cultural & Creative bubble and engage with people who are experts in the specific topics that you need help with right now. Last but not least: don't always bother the same people to help you, especially in an early stage where you can't pay for their work and assistance. Use your whole network and ask for help.

5.2.2 Questions for Cultural & Creativity Entrepreneurial Trainers

5.2.2.1 ► CCE Trainer 1 ◄

• *What was your biggest challenge as a CCE trainer and how did you handle it?*

(In Europe) Changing the mindset of creatives/artists. Moving from a "we will get funded by a public fund (or similar)" to "creating a sustainable business". Trying to solve it with pointing out the general economic situation (and decreasing public funds) and/or targeting the huge effort it needs to always apply for new funding.

• *What do you think: What is the secret to successfully training CC Entrepreneurs?*

Speaking "their" language.

• *What is the most essential knowledge or know-how for CCE?*

What does "scaling up and exiting" mean for a project or start-up within the Cultural & Creative Industries Sector.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Opportunities & Idea Identification?*

Follow your creative mind.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Start-up?*

Sit down and do your boring homework. Check out where to find (easily accessible) help.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Scale and Exit?*

Think this through seriously and get support.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Case Studies?*

Networking is key.

• *What methodologies of innovative approaches do you use to train CC entrepreneurs?*

Business Model Canvas, SCE Innovation Approach, Real Time Innovation.

5.2.2.2 ► CCE Trainer 2 ◄

• *What was your biggest challenge as a CCE trainer and how did you handle it?*

Entrepreneurship seems to be associated with profit-oriented companies for many people in the cultural & creative industries which makes it more difficult for them to deal with it. Good examples of these industries in terms of design thinking and innovation processes and relevant business model canvas did help.

• *What do you think: What is the secret to successfully training CC Entrepreneurs?*

More examples and cases related to the cultural and creative industry, less buzzword bingo such as "Elon Musk and Tesla are the best example for successful entrepreneurship".

• *What is the most essential knowledge or know-how for CCE?*

How to spot opportunities & identify (business) ideas.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Opportunities & Idea Identification?*

Fail fast, fail forward, use various design thinking methods.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Start-up?*

Get used to the current state of the art basics about business management and start-ups such as business model canvas.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Scale and Exit?*

Think big which means a concept should always have the potential to scaling up, get used to requirements for scaling up.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to* <u>*Case Studies?*</u>

Get in touch with others, use networking events in order to get to know other successful entrepreneurs in the industries.

• *What methodologies of innovative approaches do you use to train CC entrepreneurs?*

General design thinking methods, business model canvas.

Section 3 ♦ GREECE ♦

5.3.1   Questions for Successful Cultural & Creativity Entrepreneurs

5.3.1.1   ► CC Entrepreneur 1 ◄

• In 2-3 lines, briefly describe your business.

"Shedia stin poli" (aka "raft in the city") is an Artistic Pedagogic non-profit organization and was created in Thessaloniki in 1999. Team members are educators, social scientists, and young artists. Our vision is to contribute our efforts towards an inclusive society. Our tools are Arts and creativity. Our actions include training courses, cultural and education projects, networking in local, national, and European levels.

• How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?

I was born and grew up in a small city in South Greece (near Patras), near a Roma neighborhood and an Institution for people with disabilities. I have very strong memories from these. I started study music at 9 years and continued for many years (piano, theory, and music pedagogy). I also studied in Faculty of Philosophy, Pedagogy, and Psychology in Aristotle University of Thessaloniki. Working with youngsters with severe disabilities and also with children in schools, I saw the power of the Arts as a tool for communication, learning and inclusion. I had the chance to be an active member of a NGO for social inclusion of young people with disabilities and fewer opportunities and we organized open cultural events and art festival in Thessaloniki. That was a quite important period of inspiration for me. In 1999 I decided to create a cultural space based on the idea of Arts for education and social change. Young teachers, social scientists and artists took part in the group. Later, in 2007, our group "Shedia stin poli" became a legal body of civil society (non-profit organization) and we are continuing to work till today in the field of inclusion through Arts and creativity.

• What was your biggest challenge as CCE and how did you handle it?

The biggest challenge was to engage and inspire young people (especially students of education and Arts) to work together, believe in their potential as change makers, and be part of creative art-educational projects in our local community. Also, to keep going and find new ideas connecting culture & Arts with social issues (human rights, children protection and resilience etc).

• What do you think: What is the secret to your success?

I think the important element for me is that I am always working in the frame of the team, with young people, sharing ideas, networking, cooperating, and co-creating. I have never stopped to experiment, take risks and create new social, educational, and cultural projects trying to bring together young people, groups and local or European organizations. I believe that culture and arts could contribute in development of awareness and sensitization in many fields.

• What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to:

o 1st Sprint – Opportunities & Idea Identification / o 2nd Sprint – Start-up / o 3rd Sprint – Scale and Exit 7 o 4th Sprint – Case Studies

I think it is quite important to understand their expectations and motives, and have strong self-awareness and self-reflection competence. Also, to continue to develop personal and social skills, extend their knowledge and capacity in their field, learn from the mistakes and difficulties and be updated. See the big picture, keep your vision clear, and work to make it realistic and sustainable.

5.3.1.2 ► CC Entrepreneur 2 ◄

• In 2-3 lines, briefly describe your business.

I am a freelance Museologist. I manage teams (artists and scientist) in order to create exhibitions, projects and educational programs for museums and cultural institutes based on technology, art and science.

• How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?

Back in 2012 I started working at the Science Center of Thessaloniki as a member of the Research and Innovation Department. I got inspired by the children and the young people and their open minds that they were willing to learn. Having an MBA degree already, I studied museology and I decided to create my own business in order to create innovative and inspirational projects because there was a lack of that kind of business in my city.

• What was your biggest challenge as CCE and how did you handle it?

Combining different kinds of cultures, art and science fields in my team was the biggest challenge in my business because artists are always so passionate and impulsive, and scientists are strict and want everything to be based on numbers. For me the art of communication and diplomacy plays the biggest role in managing teams and have a magic result appreciated by the audience.

• What do you think: What is the secret to your success?

Creativity and flexibility. Also, the ability to come up with new ideas and novel approaches to problems. Even if you fail you have the success of creating something new.

• What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Opportunities & Idea Identification?</u>

Always be informed on the new trends of your field!

• What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Start-up?</u>

Get an online seminar session!

• What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Scale and Exit?</u>

Make synergies and collaborations!

• What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to <u>Case Studies?</u>

Choose what's best for you!

5.3.2 Questions for Cultural & Creativity Entrepreneurial Trainers

5.3.2.1 ► CCE Trainer 1 ◄

• *What was your biggest challenge as a CCE trainer and how did you handle it?*

The most challenging element during a CCE training is the commitment of the trainees to the training procedure and their active participation at all stages. The key to solve this potential problem is to motivate them to participate at the planning phase and to include their suggestions and proposals.

• *What do you think: What is the secret to successfully training CC Entrepreneurs?*

To customize the training content and to be flexible and ready to change things in order to fit at the trainees' level.

• *What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to:*

o *1st Sprint – Opportunities & Idea Identification / o 2nd Sprint – Start-up / o 3rd Sprint – Scale and Exit 7 o 4th Sprint – Case Studies*

 I think the most essential knowledge for a CCE is to be aware of the adult training procedure, of the different stages, and how to achieve its training goals through the different stages and, finally, how important it is to fit each stage with the special phases of a CC business creation and development.

• *What methodologies of innovative approaches do you use to train CC entrepreneurs?*

Continuous interaction, smart goals, active participation, learning through own experiences, use of tools like business model canvas etc.

Section 4 ♦ ROMANIA ♦

5.4.1 Questions for Successful Cultural & Creativity Entrepreneurs

5.4.1.1 ► CC Entrepreneur 1 ◄

• In 2-3 lines, briefly describe your business.

I am an intrapreneur in my organization. I know where "money" is (!) and most important, I know how to attract it to my organization for strategic development purposes! I cannot imagine my life without research and educational projects … so this is one BIG aspect of my life.

In addition, I am deeply involved in the civil society problems through the ErgoWork society (https://ergoworksociety.com/blog/) trying to point and solve different ergonomic problems of our professional life. So, for this reason I can be considered an entrepreneur … or even a social entrepreneur due to the last projects dedicated to our community: ErgoWork conferences and webinars series, UrbanLink, Meaning and Fusion at Work etc. (https://ergoworksociety.com/category/projects/page/2/). Thus, I can be included in the CC entrepreneur category, too.

Further I shall refer only to this part of my activities!

• How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?

I want to be involved in university-community projects to increase my work and achievements visibility at the local level. In 2019 I have established ErgoWork association (non-profit) as a national movement, by creating synergies with all specialists, experts in the field of ergonomic, human resources, architects and designers etc. Soon after the establishment of the association, I have applied for becoming associate member of Federation of the European Ergonomics Societies, FEES (https://www.ergonomics-fees.eu/) and this year we have applied to become member of the International Ergonomics Association (https://iea.cc/) … all these actions have increased our visibility internationally but also, have connected our community to other communities.

The impulse was more a critical mass that has been created in 2018 with a group of initiatives … and I took the managerial role … and this was the beginning of my CC entrepreneurship journey.

• What was your biggest challenge as CCE and how did you handle it?

The biggest challenge as CCE was related to TIME PRESSURE … I need and I am successfully balancing between my professional life in the university and as volunteer CC entrepreneur of the ErgoWork association.

• What do you think: What is the secret to your success?

In my opinion … I do not have challenges in my life … only OPPORTUNITIES! May be this is because of my MINDSET!

• What is the most essential knowledge or know-how for CCE?

Essential knowledge … TO KNOW AND BE FRIEND WITH A LOT OF PEOPLE (have a nice network of experts, specialists, professionals in different fields) and TO BE A PLEASANT, NICE COMMUNICATOR AND TO CONTINUOUSLY TRAIN YOURSELVES (including learning foreign languages … multicultural communication … or non-verbal communication).

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Opportunities & Idea Identification?

Differences between challenges and opportunities; change of mind sets; personal competences vs. innovative CC business ideas.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Start-up?

The process of establishing a start-up and successfully managing it.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Scale and Exit?

Marketing, competition, new innovative marketing techniques, strategic management.

• What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Case Studies?

Multimedia material.

5.4.1.2 ► CC Entrepreneur 2 ◄

• In 2-3 lines, briefly describe your business.

We have developed two separate businesses which are very close to each other: Epretext and Art Editions. Both are linked with Jecza Gallery, a contemporary art gallery based in Timișoara, and Triade Foundation.

Arteditions.ro (The Source Workshop srl.) is the first independent art editions publishing house in Romania, making remarkable contemporary art editions accessible to everyone. We are working with some of today's most exciting, leading, and emerging artists from Romania.

Started as an initiative supported by Jecza Gallery, Triade Foundation and Epretext and founded by Andrei Jecza & Didier Senn, today, The Source Workshop is proud to be endorsed by the majority of Romanian art galleries, private institutions, museums, and like-minded friends.

The first distributor to offer artworks made by The Source Workshop is Epretext Gallery. Browse through our current offer of art editions and stay tuned for new works to come – we are currently working with more than 20 artists on new unique art editions.

The Epretext Gallery is founded by the emerging architect Marius Adela Maria and the gallery owner Andrei Jecza. Dedicated to people and their homes, the Epretext Gallery includes a series of Romanian design exhibitions, an impressive number of designers and household items. We let our dream be carried away by Romanian designers and we aim to bring them as close as possible to people's homes.

The gallery exhibits for the first time a large number of Romanian and international young designers under a common concept. In the vision of the gallery, we are expanding our gallery in the interior design area, following its transition from art to architecture.

• How did you become a CC Entrepreneur? Was there some kind of impulse / magic moment where you decided to become a CCE?

Like any other birth of a project, the Epretext Design Gallery has opened its way to the world at the intersection of passions and work, Art and Architecture where two people met. We are glad to be able to exhibit, present and sell Romanian design objects that cover a wide range: from jewelry, to ceramic objects, furniture or textile works created by Romanian designers. The focus of the gallery are commissioned works, as we work with Romanian artists to create unique objects and we focus on people and their daily behaviour and the way we can improve their lives.

• What was your biggest challenge as CCE and how did you handle it?

The biggest challenge of our business was – and still is - to make objects arrive to the people. We are still working on it.

• What do you think: What is the secret to your success?

As for any other domain, the secret of the success is located somewhere between work and passion.

• What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to:

o 1st Sprint – Opportunities & Idea Identification / o 2nd Sprint – Start-up / o 3rd Sprint – Scale and Exit 7 o 4th Sprint – Case Studies

Once you passed the first sprint, thinks are going on… I think you have to look to other main case studies and then, from each of them, you have to define the start-up, the scale and, finally, the exit.

5.4.2 Questions for Cultural & Creativity Entrepreneurial Trainers

5.4.2.1 ► CCE Trainer 1 ◄

• *What was your biggest challenge as a CCE trainer and how did you handle it?*

As trainer of CC entrepreneurs, the biggest effort (challenge) was and still is about FINANCIAL-ACCOUNTING MANAGEMENT! How to teach and how to determine their understanding on this essential part of the business. Even if the trainees are not willing to understand and to learn basic financial-accounting management (basic knowledge) they need a common language with their accounting responsible … so, TERMINOLOGY IN THE FIELD OF FINANCIAL-ACCOUNTING MANAGEMENT needs to be the priority of the trainings.

• *What do you think: What is the secret to successfully training CC Entrepreneurs?*

Secrets … are secrets! They are not to be told!

Important aspects of a successful training of CC Entrepreneurs are:

- Provide nice (a user-friendly design, easy to follow), consistent and coherent training materials (learning objectives, explanations + additional OER - Open Educational Resources - and open references + tips and trick)

- Explain all the time the USEFULNESS, UTILITY OF THE KNOWLEDGE … from the practical perspective

- Provide multimedia materials as demonstration and case studies

• *What is the most essential knowledge or know-how for CCE? What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Opportunities & Idea Identification?*

Practical examples, demo lessons with other CC entrepreneurs.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Start-up?*

Practical examples, demo lessons with other CC entrepreneurs … and, maybe, job shadowing (one day with a CC entrepreneur!)

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Scale and Exit?*

Practical examples, debates, and demo with other CC entrepreneurs.

• *What do you recommend other CCEs or ongoing CCEs to learn as soon as possible with regards to Case Studies?*

Follow CC entrepreneurs on social media.

• *What methodologies of innovative approaches do you use to train CC entrepreneurs?*

- Practical examples, demo lessons with other CC entrepreneurs

- Intensive two-day internship with job shadowing (one day with a CC entrepreneur!)

- Participate to the events organized by CC entrepreneurs (conferences, exhibitions, seminars, open days etc.) and know their achievements, how they speak about their business and results (make a profile interview!! And conclude with lessons learned and actions to be taken)

REFERENCE LIST

CEDEFOP (2009) *The shift to learning outcomes: Policies and practices in Europe*. Available at: http://www.cedefop.europa.eu/en/publications-and-resources/%0Apublications/3054.

DigComp (2022) *DigComp.* Available at: https://joint-research-centre.ec.europa.eu/digcomp_en (Accessed: 20 March 2022).

DigCompEdu (2022) *DigCompEdu*. Available at: https://joint-research-centre.ec.europa.eu/digcompedu_en (Accessed: 20 March 2022).

EntreComp (2022) *About | EntreComp Europe*. Available at: https://entrecompeurope.eu/about/ (Accessed: 20 March 2022).

Prøitz, T. S. (2010) 'Learning outcomes: What are they? Who defines them? When and where are they defined?', *Educational Assessment, Evaluation and Accountability 2010 22:2*, 22(2), pp. 119–137. doi: 10.1007/S11092-010-9097-8.

Purdueglobal (2018) *Mastering Time Management for College Students*. Available at: https://www.purdueglobal.edu/blog/student-life/time-management-busy-college-students/ (Accessed: 20 March 2022).

SALTO-YOUTH (2018) *Training Guidelines in the Field of Cultural Tourism Entrepreneurship*. Available at: https://www.salto-youth.net/tools/toolbox/tool/training-guidelines-in-the-field-of-cultural-tourism-entrepreneurship.2370/ (Accessed: 21 March 2022).