

DESK RESEARCH (O1-A1):

Existing entrepreneurship training programmes, case histories & best practices for artists, creatives, cultural organizations in EU28

COUNTRIES: Germany, Austria, Estonia, Poland

O1 Leading partner: Materahub

Report: Fundacja ARTeria

ArtENprise - Supporting Artists and Cultural Organizations in developing Entrepreneurial Skills

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DESK RESEARCH (O1-A1)

INTRODUCTION

The following initiatives, programmes and interventions in supporting entrepreneurship among actors in the field of culture and the creative sector have been selected and documented on the basis of adequate information available online, their scope and relevance to the objectives of the ArtENprise project. The limitations of this secondary research have to be respected, as there must be further initiatives at country level for sure. However, the ones selected hopefully provide us with the material and the information (content wise and methodological) upon which the training and support provision of ArtENprise can further build.



GERMANY

INITIATIVE 1

Name of programme / experience	Artist Training: Refugee Class for Professionals
Type of programme / experience Entrepreneurial skills or path (for CCI)s / Innovation skills (for CCI)s / Other, which? + More explicit description of the type	The project Artist Training: Refugee Class for Professionals is a qualification opportunity aiming to integrate fled artists, creatives and employees in media.
Type of funding – Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which – Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?	EU project with co-operation with ESF im Land Berlin, Freundeskreis der Universität der Künste Berlin, Karl Hofer Gesellschaft e.V., Filmuniversität Babelsberg KONRAD WOLF
Organizer and partnership details Public sector (university, development agency, other) / private company / non-profit / other, which?	Berlin Career College – specializes in a multifaceted continuing education programme at Berlin University of the Arts (Universität der Künste Berlin). Accreditation courses, masters programmes, workshops and international summer universities await artists, creatives and enthusiasts.
Place and Duration	Two editions from Nov 2016 until Dec 2017 with an introductory course and five complementary modules regarding the following fields: music, cultural journalism, fine arts, performing arts and film.
Target groups / number of participants What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?	The primary targets and direct beneficiaries are fugitive artists, media creators and creatives living in Berlin.



<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<ul style="list-style-type: none"> - overall knowledge on legal, financial and organizational rules of artistic and creative industry sector in Berlin; - ability to understand and navigate the artistic environment of Berlin, with particular emphasis on fundraising and applications for funding, networking, self-presenting; - development of entrepreneurial skills based on experienced gained from co-operation with local artistic and creative industry communities;
<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p>The project is divided into five separate section, each of them dedicated to a different field of creative sector:</p> <p>MUSIC The aim of the Music module is to give participants a better understanding of the industry structure and to help them network. Alongside the workshop participants will get the chance to get advice on networking and creating a niche for themselves in the music industry.</p> <p>CULTURE AND MEDIA The focus of the Culture and Media module is to network the different medias, print, radio and film and to support a transition into these industries. The module is intended for any journalists, students of journalism or people with industry experience. The course offers the chance to network over multiple events as well as excursions and one to one discussions.</p> <p>PERFORMING ARTS The module Performing Arts will introduce institutions such as Maxim Gorki Theater, Deutsches Theater and Landesverband freie darstellenden Künste Berlin (LAFT). Accompanying the Module is the chance to receive one to one guidance in getting a foot in the art market.</p> <p>FINE ARTS Studios, scholarships, project subsidies and contacts to galleries and exhibition halls are the foundations for fled artists to break into the working world. The module Fine Arts looks to home in on Berlin's local and international contemporary art scene. Participants of occupational unions, art associations, communal exhibition spaces, self-organized artists' networks and commercial galleries will be available for dialogue. Some of their places of work will be visited</p>



	<p>during excursions. The module week taking place within five afternoons aims at providing an insight into the structures of and for artists in Berlin. What role does digital presence of artists play and how can networks be created?</p> <p>FILM The module Film is a co-operation with the Filmuniversität Babelsberg KONRAD WOLF, it is intended as a introduction into realising one's own films in Germany. This will incorporate excursions to the Deutsche Welle and UfA Filmstudios as well as an exchange with successful projects such as Dox Box Association and the arabisch-deutsche Dokumentarfilmprojekte. Parallel to the course is a discussion on how one can get your own film projects financed. Accompanying the Module is the chance to receive one to one guidance in getting a foot in the art market. Those five modules were preceded by an opening event presenting the basic issues regarding creative industry sector in Germany: entering the working world, funding through applications or Crowdfunding, taxes, law and self-presentation.</p>
Testimonials	<p>The main aim of the project is to provide knowledge on how the creative business in Berlin works. It is to stimulate networking and know-how exchange as well as to create opportunities for fugitive artists to engage with Berlin-based artists for future projects. Participants will be provided with essential information on financial and organizational requirements and rules of German creative sector.</p>
<p>Methodologies used / Modes of study <i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i></p>	<p>mentoring, coaching, one-to-one discussions, industry-specific group workshops, study visits to creative industry centres</p>
Results / Customer feedback/ Experiences / Impact	<p>The Berlin Career College has been offering free continuing education and networking possibilities for fled artists, creatives and employees in media since February 2016. The program called "Refugee Class for Professionals in Arts, Media and Design" has been extended in respect of the needs of the participants and is supported by renowned teachers and externals.</p>
Strengths / Weaknesses	<p>This project meets the demands of artists, animators and promoters facing difficult conditions deriving from their political, sociological and</p>



	<p>social situation as fugitives. Refugee status coincides with the common ignorance of law, organizational and financial rules that German creative industry sector is subject to. The project gives insight into it, allowing the participants to engage with professional local communities, which can lead to joint artistic projects in the future.</p> <p>All the courses are free of charge.</p>
<p>References: main sources of information (if many, specify according to the piece of information)</p>	<p>Berlin Career College - http://www.ziw.udk-berlin.de/nc/en/continuing-education/artist-training-refugee-class-for-professionals/</p>

INITIATIVE 2

<p>Name of programme / experience</p>	<p>The Bachelor of Arts program "Music Business" - your way into the industry</p>
<p>Type of programme / experience</p> <p><i>Entrepreneurial skills or path (for CCI)s / Innovation skills (for CCI)s / Other, which? + More explicit description of the type</i></p>	<p>B.A. degree programme "Music Business" - your way into the industry</p> <p>This pathway is relevant for event- and label-managers, marketing experts, artist developers, community managers and digital innovation managers. High-profile lecturers working in the music business and other adjacent areas, help to educate a new generation of music managers and creative mavericks.</p> <p>The course "Music Business" teaches not just the basics of business administration, but also specific knowledge of the music business and the latest developments from the world of digital technology.</p> <p>The goal of the course is to create a new generation of creative, unconventional thinkers and innovative music managers that will lead the music industry into a new age.</p> <p>Music and Creative Industries M.A.</p> <p>The master degree program addresses alumni with a bachelor degree and a corresponding academic orientation, whereby the wide field of music business and management will be expanded by the sphere of competence of Creative Industries.</p> <p>Alongside a general academic education, particularly in the field of academic theory and methodology, teaching includes topics and projects on "content development" and "content commercialization". Furthermore, the course contains business administration</p>



	components, which focus on the characteristic features of this special and, from a business point of view, highly promising creative industry.
Type of funding – Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which – Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?	University curricula; course fees: 500 euros per semester;
Organizer and partnership details Public sector (university, development agency, other) / private company / non-profit / other, which?	<p>The Popakademie Baden-Wuerttemberg, Germany was the first in Germany to offer academic degree programs focusing on popular music and music business. Since its foundation in 2003, the Popakademie Baden-Wuerttemberg has quickly become one of the most renowned names in the German music and media landscape.</p> <p>The Popakademie Baden-Wuerttemberg sees itself not just as an institution of higher education but also as a competence centre for all aspects of the music industry, underpinning this with numerous projects in the areas of European cooperation, regional development and business development. It offers the ideal environment, with its lively cultural scene, active promotion of popular music and institutions such as the Musikpark, a start-up centre for companies, ventures and projects within the music and creative industries.</p>
Place and Duration	Degree type: Bachelor of Arts Program length: 6 semesters Internship: 12 weeks in both the 3rd and 5th semester Degree type: Master of Arts Duration: 4 semesters Internship: 12 weeks after the 3rd term
Target groups / number of participants What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?	Courses: Music Business Qualification: Bachelor of Arts Course length: 6 semesters Course places: approx. 30 per course Courses: Music and Creative Industries (MCI), Qualification: Master of Arts



	<p>Course length: 4 semesters Course places: approx. 20 per course</p>
<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<ul style="list-style-type: none"> - to foster creativity, artistic ideas, credibility and its practical implementation - to develop musical talent and inspire creativity - to ensure a professional off-stage performance - to give the students the necessary tools to forge a successful long-term career
<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p>The Bachelor of Arts program "Music Business" - your way into the industry</p> <p>Students start with a two-semester basic course which is made up of "Themenkurse" (topic-based courses) and the following subject fields: music business, business management, media, business & legal affairs. The result is an insightful overview of different careers in the music industry and pop culture, in addition to a solid grounding of knowledge in business management and law studies. The main / project-based course of study lasts 4 semesters and allows students to focus on their chosen subject emphasis. The student projects (Project Factory) and two internships are an essential part of this program, along with the normal lectures.</p> <p>Course specializations:</p> <ul style="list-style-type: none"> - Artist Developer - Marketing and Distribution Expert - Business Manager - Community Manager - Digital Innovation Manager <p>Music and Creative Industries M.A.</p> <p>The master degree program Music and Creative Industries is divided into five main modules:</p> <ol style="list-style-type: none"> 1. Introduction This module offers an overview of the Creative Industries as well as cultural sciences. 2. Business and Communication Skills This module deals with all relevant aspects regarding the topic 'leadership' and 'communication' in the field of Music Business and Creative Industries. 3. Analysis and Methodology



	<p>This module is based on the theoretical and practical debate of Music and Creative Industries with an analytical approach and by considering several research methods.</p> <p>4. Content The content module illustrates production techniques, product management, financial management, marketing and legal aspects of the Music and Creative Industries as well as their sub-domains.</p> <p>5. Projects and Practice This module combines all practice-oriented subareas of the master program: internship, research project and master thesis</p>
Testimonials	<p>Course type: full-time, on-site. Compulsory placements. Lectures combined with workshops and individual support. Strong and active connection between the curricula and the creative industry market.</p>
<p>Methodologies used / Modes of study <i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i></p>	<ul style="list-style-type: none"> - making all students aware of the various perspectives of both the artistic and business sides; - the practical focus of the teaching, which is ensured by the numerous lecturers who are active in the industry and by work on business or band projects; - the individual support for every single student, which is made possible by the small size of the courses as well as the open communication with the directors and staff. - the formation of an active network between the Pop Academy, business, higher education institutes, international institutions and students.
Results / Customer feedback/ Experiences / Impact	<p>With its courses of study and unique combination of music and business practice, the Pop Academy Baden Wuerttemberg stands out among higher education institutions. Pop Music is a driving force in the economic progress of cultural wealth. Popakademie Baden-Wuerttemberg combines all relevant aspects of popular culture and creates synergies in order to maximize the creative and economic output of the music business.</p>
Strengths / Weaknesses	<p>The contents of the courses, teaching methods and didactics undergo regular quality checks. Thanks to the feedback from the students, which is equally important as the adjustment of our curriculum to the changing requirements of the music business, the study programmes guarantee the high educative quality in conformity with the demands of professional market.</p>



References: main sources of information (if many, specify according to the piece of information)	http://www.pop-akademie.de

ESTONIA

INITIATIVE 1

Name of programme / experience	STARTERCREATIVE PRE-INCUBATOR
Type of programme / experience <i>Entrepreneurial skills or path (for CCI's) / Innovation skills (for CCI's) / Other, which? + More explicit description of the type</i>	STARTER is a sub-program of entrepreneurship education program.
Type of funding <i>– Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which</i> <i>– Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?</i>	A free-of-charge joint business idea development programme offered by 8 Estonian universities, supported by the European Social Fund.
Organizer and partnership details <i>Public sector (university, development agency, other) / private company / non-profit / other, which?</i>	Joint programmed elaborated and offered by 8 Estonian universities: <ul style="list-style-type: none"> - Tallinn University - Estonian Academy of Arts - Estonian Academy of Music and Theatre - Estonian Business School - Estonian Entrepreneurship University of Applied Sciences - University of Tartu - Tallinn University of Tehcnology - Estonian University of Life Sciences



Place and Duration	3-month business idea development programme, from Aug until Dec 2016.
Target groups / number of participants <i>What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?</i>	People who want to build a career within the creative and cultural sector, who are interested in starting their own business, and who do not necessarily possess previous entrepreneurial knowledge.
Needs / competences to be gained or advanced <i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i>	<ul style="list-style-type: none"> - access to a wide network of local and international business contacts - combined competences of eight universities - access to further development programmes - knowledge of entrepreneurial basics (business development, marketing, sales, pitching etc) - ability to define a viable business model
Training objectives and contents <i>What are the themes and topics of existing training packages and their contents?</i>	<p>Creative industry challenges and business models – at Tallinn University</p> <p>Leadership and team development – at Tallinn University</p> <p>Business model generation – at Estonian Business School</p> <p>Value proposition design and onepager – at Estonian Business School</p> <p>Basics of product development and service design – at Estonian Academy of Arts</p> <p>Methods and best practices in product development and service design – at Estonian Academy of Arts</p> <p>Marketing communication for startup entrepreneur – at Estonian Academy of Music and Theatre</p> <p>Client relations and sales – at Estonian Entrepreneurship University of Applied Sciences</p> <p>Finance and taxes – Tallinn University of Technology</p> <p>Intellectual Property Rights and Law topics – at Tallinn University</p> <p>Pitching and investor relations – Tallinn Creative Incubator</p> <p>Specific courses are accompanied by mentoring sessions in the following domains: team and roles, canvas design, product-, service development, sales and marketing, pitching.</p>
Testimonials	<p>Liis Mürsepp: <i>“For us at Promental the program gave an understanding of our business processes. Thanks to the program, we found courage to step from one established service to the next and expand, and it</i></p>



	<p><i>worked out great. I would recommend the program for everyone who has flirted with the idea of reinventing themselves as an entrepreneur. It's a great chance to test your ideas on paper and in practice."</i></p> <p>Jennie Rammo: <i>"It was a diverse and well-planned program that gave a good picture and basis in getting to know the start-up business. I enjoyed the welcoming and open attitude that helped to make contacts and meet potential team members and mentors. I would recommend the course to others as well. It really does help to overcome some growth-hardships through the experience and expertise of people who have been in a similar position. Seeing the success stories helps to maintain the belief that anything is possible when you have enough persistence and desire."</i></p> <p>Evely Kaasiku: <i>"I liked the program, because it covered all topics that one startuper needs to know. It gave a chance to aquire knowledge about the most important things and really helped to create connections to see it as a full system. There are always up to three core members of the team, who all have their own focus field they are working at. But as a boat has to move forward throughout teamwork, they all need to know, what issues colleagues are every day facing. How to start-up program gives a great overview of everything connected to one company, which as a result helps to learn new fields, but also learn new things about team mates and grow a whole start-up stronger."</i></p>
<p>Methodologies used / Modes of study <i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i></p>	<p>Tools comprise of the following:</p> <ul style="list-style-type: none"> - trainings - workshops - matchmaking events - hackathons - mentoring - coaching
<p>Results / Customer feedback/ Experiences / Impact</p>	<p>The emphasis of the project is on acquiring basing entrepreneurial skills and abilities and on their practical applications. This pre-incubation programme is a foundation to one's future opportunities. It encourages networking, self-initiative, and enables the participants to gain experience from the best industry experts.</p>



Strengths / Weaknesses	Strengths: <ul style="list-style-type: none"> - free business idea development program (trainings and workshops with real entrepreneurs) worth 5000 €; - 50+ mentors and stellar business advice from the best industry experts - diploma or a certificate issued by the university upon program completion - combined competences and resources of 8 Estonian universities - numerous networking opportunities
References: main sources of information (if many, specify according to the piece of information)	http://starteridea.ee

INITIATIVE 2

Name of programme / experience	Culture Management
Type of programme / experience <i>Entrepreneurial skills or path (for CCI)s / Innovation skills (for CCI)s / Other, which? + More explicit description of the type</i>	4-year undergraduate study programme
Type of funding <i>– Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which</i> <i>– Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?</i>	University degree programme The students admitted to the English-taught programmes either pay for their studies or can receive tuition-waiver scholarship. All Estonian-taught degree programmes are free of charge for full-time students.
Organizer and partnership details	University of Tartu Viljandi Culture Academy Culture Education Department



<p><i>Public sector (university, development agency, other) / private company / non-profit / other, which?</i></p>	
<p>Place and Duration</p>	<p>Every schoolyear, 4-year degree programme</p>
<p>Target groups / number of participants</p> <p><i>What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?</i></p>	<p>This is a field of study suited to those of an active and entrepreneurial spirit whose field of interest is directed towards the understanding of culture and entrepreneurship and their dealings in society. The subject facilitates the acquisition of basic managerial skills and cognition and competence to carry viable cultural projects to term in today's society. During the studies it is possible to specialise on music, stage arts or performing arts management.</p> <p>Applicants holding a secondary school leaving certificate or a corresponding qualification have access to higher education. A precondition for taking the entrance examination is that the applicant's average study result from the secondary education is at least 66% of the highest possible score.</p>
<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<p>Curriculum modules aim at (among others):</p> <p>General and foundation courses module</p> <ul style="list-style-type: none"> - developing the skills of knowing culture and science well enough to enable the student link cohesively the different field-specific knowledge acquired during their studies; - create readiness for actively relating to the surrounding culture context and develop critical understanding of the processes going on in this environment; - introducing students the development of Estonian traditional culture; - teaching application of culture research methods while working with heritage/tradition bearers. - develop entrepreneurship and use the knowledge of business processes in creative industry. <p>Main Majoring Courses Module I: Management and Law</p> <ul style="list-style-type: none"> - enabling students to understand the prevalent terminology and regularities of organizational functioning; - providing an overview of legal regulations related to culture administration in Estonia; - develop fundamental coping skills for culture administration work in the context of management and legal regulations.



	<p>Main Majoring Courses Module II: Economy - to develop primary coping skills for culture administration work in the context of economic activities and marketing.</p> <p>Main Majoring Courses Module III: Administration - enabling development of knowledge and skills in active environment of project management in the field of culture - providing an overview of more general and specific financing systems of EU for the field of culture.</p> <p>Further specialization module - acquiring supplementary artistic knowledge and skills, supporting specialized studies and developing creative thinking.</p> <p>Scientific and Creative Work Module - developing the skills for self-expression in writing; - providing readiness for ethical scientific and creative work; - developing knowledge on different scientific paradigms, ability to recognize them, and skills to scientifically provide factors, models and descriptions of the reality; - reinforcing the acquired knowledge and skills through independent research, its formulation and/or the experience of realizing their artistic, specialized knowledge and skills in a creative project.</p>
<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p>The curriculum consists of base module, field module, three speciality modules - law and management, organizational work and economy, scientific research and creative work module and four specialization courses in two directions:</p> <ul style="list-style-type: none"> - performing arts I music direction - base module and music, - performing arts II drama direction - base module and drama. <p>The modules of the curriculum contain elective subjects, optional subjects and on-the-job training.</p>
<p>Methodologies used / Modes of study</p> <p><i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i></p>	<p>Tools comprise of the following:</p> <ul style="list-style-type: none"> - lectures - seminars - scientific research
<p>Results / Customer feedback/ Experiences / Impact</p>	<p>Upon successful completion of studies the graduates will:</p> <ul style="list-style-type: none"> - know the legal regulation of the field of culture;



	<ul style="list-style-type: none"> - know the basic mechanisms of economy, especially those of creative industries; - apply legal, budgetary, marketing and organizational knowledge and skills in managing cultural events; - be able to evaluate the organization's activities in a given cultural space and analyse the state of being and possibilities of a cultural organization; - understand the role of ethic and aesthetic values in human development; - will be aware of their actions in mediating creative products and organizing the local cultural life; - be able to relate, synthesize and integrate into practice the knowledge and skills acquired.
<p>Strengths / Weaknesses</p>	<p>The curriculum is strongly related to the local culture, arts and craft, which makes the graduates highly desirable and professional employees engaged in local artistic and cultural events. Some of MA curricula are connected with the incubators of native handicraft and inherited traditional technologies initiated and run by The VCA since 2008. It provides further opportunities for professional craftsmen, researchers and specialists of creative arts who share the ability to design innovative solutions drawing on cultural heritage, product development, etc.</p>
<p>References: main sources of information (if many, specify according to the piece of information)</p>	<p>http://www.kultuur.ut.ee/en/departments/culture/programmes https://ejournals.vdu.lt/index.php/management-organizations/article/viewFile/728/658</p>



AUSTRIA

INITIATIVE 1

Name of programme / experience	Sports, Culture & Event Management – B.A. PROGRAMME Sports, Culture & Events Management – M.A. PROGRAMME
Type of programme / experience <i>Entrepreneurial skills or path (for CCI)s / Innovation skills (for CCI)s / Other, which? + More explicit description of the type</i>	4-year undergraduate study programme
Type of funding <i>– Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which</i> <i>– Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?</i>	University degree programme Fees: € 363.36 + € 18,70 student union fee per semester Full-time or Part-time
Organizer and partnership details <i>Public sector (university, development agency, other) / private company / non-profit / other, which?</i>	The Kufstein University of Applied Sciences, Tyrol
Place and Duration	B.A. Degree Programme: 6 semesters language instruction: German, at least 20% English organized 1-month stay abroad in the 5th semester M.A. Degree Programme: 4 semesters language instruction: 100% English



<p>Target groups / number of participants</p> <p><i>What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?</i></p>	<p>B.A. programme – intended for those interested in the following vocational fields referring to culture&event&sport management:</p> <p>Culture management: exhibition centers, public/private galleries, theaters, stages, opera houses and concert halls, cultural institutes, associations, cultural funding institutions, publishers, socio-cultural centers, artist agencies.</p> <p>Event management: event agencies, exhibition and convention agencies, organizing committees of major sports & cultural events, marketing departments, media corporations.</p> <p>Sports management: sports event agencies, sports marketing and sports communication agencies, sports consultancy firms, sports merchandise industry and retail businesses.</p> <p>Based on the principles of business administration and economics, this degree program offers a sound education in the sports and cultural sciences as well as in sports, culture and event management. The combination of theoretical and practical elements in the curriculum encourages students to think and act analytically, innovatively and creatively.</p> <p>M.A. programme – intended for those interested in the following vocational fields referring to culture&event&sport management:</p> <p>Cultural Management: cultural institutions such as museums, theaters, opera and concert halls, festivals, music and film industry, and the wider creative industries</p> <p>Events Management: event agencies, event and conference centers, recreational centers, corporate marketing, sponsoring, and event departments</p> <p>Sports Management: sports marketing & communication agencies, sports federations, sports events organizing committees</p> <p>This Master Degree Program has been developed as a management degree in the synergetic areas of sports, culture as well as events management with a strong international focus. The program is entirely taught in English with native speakers coming from England, Ireland, Canada, and Australia among others from both universities as well as the business field. The main emphasis lies on the development of strategic and leadership skills. Central to this program are analysis and conception as well as research orientation. With the inclusion of current scientific discussions, the unity of research and subject matter is guaranteed. This leads to a unique interdisciplinary approach to mastering the elements and structural</p>
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	provisions involved in the management of sports, culture and events businesses.
<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<p>B.A. programme: In this degree program, students acquire knowledge in business administration, expertise in the sports and cultural sciences as well as special skills in management. With respect to the Kufstein Approach, the elements of the curriculum are not strung together in an additive sense, but rather are connected in a highly integrative way. In terms of this interdisciplinary perspective, the different conditions and structural requirements pertaining to the management of sports and cultural enterprises are identified and discussed. An interesting feature of the program is that students are challenged to put theory into practice by means of integrative case studies and projects carried out in cooperation with partners in the fields of science, sports and culture. Students also develop a strong international orientation by attending a number of major courses held in English and by studying a second foreign language. Thus the degree program aims to meet the specific professional demands made by the sports, culture and event industries. Developing and implementing innovative event concepts. Arousing emotions and inspiring people.</p> <p>M.A. programme The key focus of the master program represents three core concepts - strategic management, research and management in the fields of sports, culture and events management and the future-orientated focus of optional academic study modules. Students are able to choose courses in areas such as venue management, destination management, strategic events management, strategic projekt development, urban studies, and city development. Social skills' training is another component of the program. Particular emphasis is placed on leadership training, especially in an intercultural context. An international study trip encourages the subject skills as well as the social and intercultural competence of our graduates. Because of the tight connection to practical subject application, the program complies with the special qualification requirements of various career fields in international sports, culture and events management.</p>



<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p><u>B.A. PROGRAMME</u></p> <p><i>SPORTS, CULTURE & EVENTS</i></p> <p>Sports Science I Sports Management I Applied Sports Sciences Cultural Sciences I Cultural Management I Events Management Sports Sciences II Sports Management II Cultural Sciences II Applied Cultural Sciences Cultural Management II Sports Management III Cultural Management III</p> <p><i>SPORTS, CULTURE & EVENTS INTEGRATIVE</i></p> <p>Area Studies Place & Mobile Events Destination Management International Arts Management International Sports Management Event Staging Event Engineering</p> <p><i>MANAGEMENT</i></p> <p>Introduction to Business Administration Introduction to Economics Introduction to Accounting Marketing Introduction to Law Communication Management Market Research Financial Controlling Applied Marketing Planning Applied Financial Planning</p> <p><i>MULTIMEDIA</i></p> <p>Graphic Art & Design Media Workshop Audio & Video Concept Tool Box / Creative Lab</p>
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INTERNATIONAL COMPETENCES

Current Issues in Sports, Culture & Events Management
Business Studies
Elective: Sports, Culture & Events Management
Language & Area Studies

SOCIAL COMPETENCES

Foreign Language I
Teamwork & Communication
Foreign Language II
Presentation Skills
Foreign Language III

PRACTICAL TRANSFER

Scientific Methods & Writing
Elective I
Project Management
Business Project I
Bachelor Thesis Seminar I
Business Project II
Elective II
Internship
Bachelor Thesis Seminar II

M.A. PROGRAMME:

BRIDGE COURSES

International Cultural Management
International Events Management
International Financial Management
Fundamentals in Social Research
International Sports Management

SPORTS, CULTURE & EVENTS MANAGEMENT

Sustainability in Sports, Culture & Events Management
Events Budgeting
Risk Management
Funding in Sports
Sponsoring
Funding in Culture
Festival Studies
International Sports & Cultural Politics
Digital Events



INTERNATIONAL MANAGEMENT

Strategic & Innovation Management
 Strategic Marketing
 Communication Management
 Intercultural Management
 Digital Marketing I
 Strategic Human Resource Management
 Digital Marketing II
 International Trends in Sports, Culture & Events Management

RESEARCH METHODS

Research Methods
 Sports Management Research
 Cultural Management Research

INTERNATIONAL STUDY TRIP

International Study Trip

OPTIONAL MODULES

Strategic Project Development: Fundamentals
 Strategic Events Management: Sports Events
 Destination Management: Developed Destinations
 Venue Management: Fundamentals
 Urban Studies & City Development: Urban Studies
 Venue Management: Sports & Cultural Venues
 Urban Studies & City Development: City Development
 Strategic Events Management: Cultural Events
 Strategic Project Development: Leisure Project Development
 Destination Management: Emerging Destinations

SOCIAL SKILLS

Leadership Skills
 Intercultural Theory
 Team Building (Outdoor Training)
 Media Training
 Business Ethics

PRACTICAL TRANSFER

Business Project I
 Elective I
 Business Project II



	Thesis Preparation Seminar Master Thesis Elective II Masters Thesis Seminar
Testimonials	<p>Lisa Fuchs, graduate year 2008: <i>“This bachelor degree program is so special for me for three reasons: it interlinks sports, culture, and events, it has a strong international orientation, and it is very practically oriented. So, first of all, it’s so unique because it is the only degree program in the German-speaking countries that offers an empirically-grounded education in the sports and cultural sciences as well as in sports, culture and event management. What this means for me is that I essentially have three stepping stones for my career. This was the main reason for my decision to join the program. And there are two other aspects that make the program so interesting. First of all, it has a very international orientation. Students have the possibility to do their corporate internship abroad and it is compulsory to do an exchange semester in a foreign country. The curriculum also requires that students study two foreign languages, that is, English and another foreign language. A few of the regular lecturers are held in English, which is really good preparation for the study-abroad term at one of the FH Kufstein’s partner universities. Secondly, the program has a very practical orientation. The faculty members are practitioners in various industries and sectors. The student projects are organized in cooperation with companies and organizations. And the internship I just mentioned offers a great chance to put all the knowledge learned in the lectures into practice in a professional setting.”</i></p> <p>Nikolaus Kleemann, graduate year 2008: <i>“The main reason for choosing this degree program was that I also want to combine the disciplines sports, culture and event management in my future career. Driven by personal interest and commitment, I want to combine these disciplines in an innovative business idea centered around competitive dancing. Knowledge in all three fields will help me with my plans because competitive dancing – as the name suggests – has athletic aspects but is also strongly influenced by its cultural roots. Competitions, club meetings or dance evenings are only a few examples of events that take place in the dance sector.”</i></p>



<p>Methodologies used / Modes of study</p> <p><i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i></p>	<p>Tools comprise of the following:</p> <ul style="list-style-type: none"> - lectures - seminars - practical experience
<p>Results / Customer feedback/ Experiences / Impact</p>	<p>B.A. COURSE OUTCOMES:</p> <ul style="list-style-type: none"> - students are familiar with the connections within cultural financing, particularly in the areas of public funding and sponsoring. They can distinguish between the principles of each and describe the fundamental connections between them. They can explain the operative requirements for applications and requests and illustrate these using examples. They are familiar with the basics of new formats such as crowdfunding and intensified cooperation, and are capable of discussing and arguing the potential and limitations of these. - students can define, create a concept, plan, implement and evaluate less complex projects. They can also form and lead a project team. Students know different marketing concepts and approaches and can apply appropriate research instruments in real situations in sports, cultural and event management. - they can analyze their own decisions, what these decisions require and the effects they may have, and to apply these in a targeted manner in their planned activities. They can differentiate between, evaluate and appropriately apply the necessary concepts. They can autonomously produce marketing plans for specific target audiences. On the other hand they receive a profound overall artistic and/ or aesthetic knowledge, such as: <ul style="list-style-type: none"> - students know the effect of shape, color and font. They can produce cross-media products by preparing the visuals (both creative and technical aspects) and use Adobe products to implement these. Students can develop and accomplish the creative tasks necessary for an agency. - students acquire a basic understanding of audio and video production – both the aesthetic and the technical aspects are learned, discussed and interpreted. Finally, they know how to practically apply the acquired knowledge: <ul style="list-style-type: none"> - they can plan and coordinate both the technical and organizational aspects of a multi-media audio or video project. - students master technical terminology and recording technology, and can implement these autonomously in their own projects.



M.A. COURSE OUTCOMES:

Students have integrative knowledge of and the ability to interpret:

- the structure of the cultural activities and arts institutions including its key players (artists, curators, promoters, financiers, the audience) as well as organizational forms.

- the relationship of cultural studies to cultural management.

Alongside this exemplary knowledge, students gain insights into key questions connected to cultural management, such as positive and negative aspects of identity-formation and the concern for socially and ethnic equalized representation.

- students are able to discuss the tasks of cultural organizations and cultural activities in an international context.

- students understand the basic concepts of international business administration as well as financial and cost management and financial controlling as management functions. Students understand and be able to apply planning and control systems that complement the use of traditional cost and income statements and assist the management in strategic decisions, in particular in relation to small and medium sized businesses in the field of sport, culture and events management.

Furthermore, students are able to identify special strategic financial situations and use tools like balanced scorecard, as a link between strategic controlling and operational control, brought into context through real world examples from the fields of sport, culture and events management. Students are also able to assess the resulting competitive advantage through efficient financial and costing structures.

- students know public and private funding institutions and formats, exemplified by European national and continental structures as well as the USA and their relations to Asian and African countries. They understand the reciprocity of funding institutions and cultural programs and can explain the new tendencies such as participation and good governance. They know about the challenges of sponsorship and the dynamics of new forms like crowdfunding. They can reflect on the complexity to define the concept of “culture” in relation to funding. They are able to plan a strategy for funding, using the “financial mix”.

- students get to know the development of festivals from revolutionary art forms up to the recent global expansion of Biennials. They understand and reflect the global structure of the festival world and meet the central challenges for management, budgeting and program selection. They can explain the impact on global networking through



	<p>festival circuits, the cultural transfer and reflect on business and artistic environments. Moreover, they are able to draft the meaning and impacts of festivals for destination management, cultural tourism and cultural production and they are able to create conceptions in these courses.</p> <p>- students can apply project management in the field of sport/culture/events. They master the core fundamentals (design/creation, planning, finance/budgeting, implementation, documentation, evaluation, controlling) and are able to practically apply this knowledge in their own or in external projects.</p>
<p>Strengths / Weaknesses</p>	<p>Practice-focused degree program with very good career prospects Tailored qualifications for the up-and-coming sectors of sports, culture and event management Strong involvement of business thanks to projects and visiting tutors Supported integrated international study trip Entirely taught in English with native speakers coming from England, Ireland, Canada and Australia (M.A.) Unique interdisciplinary approach to mastering the elements and structural provisions involved in the management of sports, culture and events businesses.</p> <p>The curricula offered to students are very much orientated towards the market, its expectations, demands, and rules. The strong international context is an added value of the programme, as it gives the students the opportunity to check and compare their knowledge and competencies depending on various conditions: cultural, administrative, financial, legal and organizational.</p> <p>The profound practical transfer module is particularly important as it allows the students to apply the acquired knowledge in practice, so it's not purely academic, but closely related to the real professional life instead.</p>
<p>References: main sources of information (if many, specify according to the piece of information)</p>	<p>https://www.fh-kufstein.ac.at/eng/Study/Bachelor/Sports-Culture-Event-Management-FT https://www.fh-kufstein.ac.at/eng/Study/Master/Sports-Culture-Events-Management-FT</p>



INITIATIVE 2

Name of programme / experience	CAI - Citizen Artist Incubator
Type of programme / experience <i>Entrepreneurial skills or path (for CCI's) / Innovation skills (for CCI's) / Other, which? + More explicit description of the type</i>	<p>“CAI aims to empower the next generation of artists with the skills necessary to actively implement change in the society and to explore unconventional partnerships and interdisciplinary exchange as part of an international network.</p> <p>The first programme developed for performing artists that aspire to develop new ways of using collaborative artistic innovation to create an active impact in current issues and global challenges.”</p>
Type of funding <i>– Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which</i> <i>– Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?</i>	<p>Total approved budget – 331,806.99 €, EU Creative Europe Programme (60%) – 199,084.19€, Partners own funding from donations and synergies (40%) – 132,722.80€</p> <p>The program is fully funded. It covers travel, accommodation, tuition and a 600 EUR stipend.</p>
Organizer and partnership details <i>Public sector (university, development agency, other) / private company / non-profit / other, which?</i>	<p>The International Institute of Applied Systems Analysis (IIASA) – project leader Partners:</p> <p>CulturePolis (Greece) – a Non Profit Organization (NGO) which operates mainly in Europe and the Mediterranean Basin, having as its main aim – through research, analysis, debate and dialogue and throughout targeted actions, to contribute to information and public awareness on issues concerning culture and arts, in the broadest sense.</p> <p>The Austrian society for cultural economics and policy studies (FOKUS) was founded in 1997 in order to establish a platform for the exchange of ideas and the co-ordination of new research projects as well as to serve as a nexus between academia, the arts, civil servants and governments.</p> <p>La Vie sur Terre (The Netherlands) - helps Dutch composer Merlijn Twaalfhoven realizing music and art projects that bridge</p>



	<p>the gap between communities in areas of conflict and social segregation.</p> <p>Pacificstream (UK) is a provider of a range of high quality support services including advice, guidance, training, mentoring, and incubation to help creatives to either start a business or help their existing art and design practice to survive and grow. They specialise in supporting new and existing artists, musicians, designers and makers.</p>
<p>Place and Duration</p>	<p>Start of the Project 1/9/2015 End of the Project 31/8/2017</p> <p>Two incubator camps, September 2016 and July 2017, at the International Institute of Applied Systems Analysis (IIASA), at Laxenburg Castle near Vienna.</p>
<p>Target groups / number of participants</p> <p><i>What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?</i></p>	<p>2nd edition of the incubator camp:</p> <p>They are currently recruiting 17 artists who strive to make an impact on society for our next one-month camp in Austria. They're looking for 17 mid career performing artists (musicians, dancers, actors, composers, choreographers, theatre makes, playwrights etc.) of outstanding quality and originality who are passionate to make a larger impact through their work. CAI will choose participants from the written applications for a short follow up interview in January 2017. First results will be announced at the latest in early February 2017.</p>
<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<p>Global Challenges, International Relations & Sustainability</p> <p>In order to come up with solutions one first needs to understand the problems. Participants will take a bird's eye view on the world and discuss the most pressing global challenges we are currently aware of such as Inequality, Climate Change, Migration and Terrorism as well as the interconnection between these issues. Next, they will hone in on European and regional issues.</p> <p>Change Management</p> <p>How do you become an agent of change? Many people have good ideas, but few actually succeed in implementing them.</p>



Participants will study successful cases and take a look at the projects through the lens of change management.

Conflict Resolution

How can art play an effective role in conflict resolution? How can conflict resolution inform art? Artists will share their insights and experiences.

The Notion of Value

How might artistic imagination be of value to our society? What is the meaning of authenticity and autonomy in the arts? Participants will engage with the notion of value creation and the dilemma of conflicting ideals that arise from the Citizen Artist Practice.

Art as Shared Learning

Can art be a process instead of a product? Can we share the journey of creation instead of results? How can we actively involve stake holders in the creation process to enhance the power of artwork?

Funding

CAI'll share tips and tricks on how to generate funding. More importantly, participants will explore how to fund 'out of the box projects' through 'out of the box' funding sources.

Media

The great thing about artists is that they are on top of latest digital developments and frequently incorporate them in their work. CAI will have a journalist on site to discuss how to build a relationship with – -and maximize impact through – -the media.

Case studies

Pioneering Artists will be available to speak about their work as well as share their insights and experiences.

Conception

As an artist, one creates; one uses their imagination. But there are infinite creative design processes. CAI will enlarge participants' imagination toolbox with effective exercises and workshops.



	<p>Developing a concrete project 2 weeks into the program everyone will present an idea for their project. Then they will have two weeks to develop this idea into a concrete realistic plan. CAI will be there to consult and support them. On the last day everyone will present their projects publicly. The Incubator faculty will evaluate them. The best projects will receive seed grants so they can get started straight away.</p> <p>Learning from each other Teaching is important, so is learning from each other. Participants will hail from different backgrounds, different countries, and different artistic disciplines but they will have one thing in common: to change the way they go about their work. And all that they might learn during the day will only be incubated in the conversations they will have with each other.</p>
<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p>The program is divided in 3 stages:</p> <ol style="list-style-type: none"> 1. Preparation Period 2. 4 Week Incubator Camp 3. Implementation Period <p>1. Preparation Period 6 weeks before the camp starts, each participant will receive a preliminary reading list of a few hundred pages. This will ensure everyone is on the same page at the start of the program.</p> <p>2. Incubator Camp CAI wants to provide artists with information that will help them to come up with citizen artist projects. After 2 weeks, they will ask everyone to present a project idea. Over the final two weeks, participants will develop this idea into a concrete project, including a realistic plan on how to fund it.</p> <p>3. Implementation Period Now it's up to the artists to turn their idea into reality. CAI will stay in touch, advise them when they need it, and help with the promotion of their project. Artists will leave with a new network of experts and like minded artists. After spending 30 days together, they will have made new friends and colleagues for life and they will be watching each other turn their ideas into reality and their</p>



	<p>success into significance. And they will inspire other to do the same.</p>
<p>Methodologies used / Modes of study <i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i></p>	<p>Tools comprise of the following:</p> <ul style="list-style-type: none"> - lectures - workshops - individual sessions - coaching - mentoring - informal meetings - practical experience (project building) - presentations
<p>Results / Customer feedback/ Experiences / Impact</p>	<p>“CAI stimulates partnerships and collaborations between the participants and civil society organizations that result in initiatives that are further developed after the Camps. Furthermore, CAI builds a network of citizen artists, stakeholders, and interested public across Europe and beyond. It also raises awareness, bring visibility, and create a dialogue to the concept of “Citizen Artist”.</p>
<p>Strengths / Weaknesses</p>	<p>“Artistic success is hard to achieve. To actively impact society with your work is even harder. It takes a seemingly impossible combination of specialised artistic skill, a bird’s eye view, personal vision, social awareness, creativity, adaptability, entrepreneurial spirit and a vast network to create new partnerships. CAI is the first mid-career program that is specifically placed to offer exceptional artists these external skills and to promote an enhanced understanding of leadership and its importance in the path towards active innovation.”</p> <p>The project offers the young creatives the possibility to put their artistic ideas into practice. It helps them to develop skills and competencies which – even if additional to their original formation – are essential in today’s entrepreneurial world. The faculty of the project, composed of experts experienced in a given field, can guide the participants through a complete project path, from an artistic idea up to its final application. Finally, working in an international environment enables both facing different problems and giving different solutions.</p>



References: main sources of information (if many, specify according to the piece of information)	http://www.citizenartist.eu/
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POLAND

INITIATIVE 1

Name of programme / experience	MANAGEMENT IN CULTURE, ART AND CULTURAL TOURISM
Type of programme / experience <i>Entrepreneurial skills or path (for CCIIs) / Innovation skills (for CCIIs) / Other, which? + More explicit description of the type</i>	Post-graduate studies
Type of funding <i>– Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which – Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?</i>	Tuition fee: 3900 PLN
Organizer and partnership details <i>Public sector (university, development agency, other) / private company / non-profit / other, which?</i>	Karol Adamiński University of Economics in Katowice - public institution of higher education
Place and Duration	Every schoolyear 2-semester post-graduate studies (195 teaching hours) part-time (weekend) studies
Target groups / number of participants <i>What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?</i>	The aim of the course is to upgrade the competences of professionals working in the following sectors: culture institutions, art, culture tourism, in various sectors (public, private, non-profit). The most direct beneficiaries are: - top- and middle-level managers working in public organisations and culture institutions as well as animators, planners and event organisers (museum, theatres, concert halls, libraries among others)



	<ul style="list-style-type: none"> - businessmen, managers and event creators working in creative sector (private art galleries, publishing houses, cinemas and theatres, artistic agencies etc.); - animators and event organisers of cultural tourism sector; - heads and employees of city halls responsible for culture development and promotion
<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<ul style="list-style-type: none"> - to provide the graduates with complex and professional knowledge as well as managerial and entrepreneurial competences and skills essential in creative sector management; - to provide the graduates with tools enabling putting the acquired knowledge and skills into action: preparation of business-plans, marketing strategies, cultural and artistic events or plans of transformations of historical/ modern buildings into culture and/ or cultural tourism centres etc. - to provide the graduates with sufficient knowledge to start and run their own business
<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p>Module I – CULTURE, ART AND CULTURAL TOURISM Cultural heritage of Poland and Silesia Culture and art of XX and XXI cent. Cultural tourism Cyberculture</p> <p>Module II – LEGAL ASPECTS OF CULTURE, ART AND CULTURAL TOURISM SECTOR Law and negotiations in the domain of art and culture merchandising Copyright law Cultural heritage protection Law in tourism sector</p> <p>Module III – CULTURAL AND TOURISM POLICY OF POLAND AND EU State and regional cultural policy EU cultural policy</p> <p>Module IV – CULTURAL AND TOURISM ORGANISATION MANAGEMENT Current attitudes towards organisational management Public cultural and art institution management Business management in culture, art and cultural tourism Product management in cultural tourism</p>

	<p>Artistic and cultural project management</p> <p>Module V - MANAGEMENT IN CULTURAL AND CULTURAL TOURISM ORGANISATIONS. Knowledge management strategies in cultural institutions Internet as a source of knowledge in cultural and tourism organisations. Knowledge technologies in culture, art and tourism organisation. IT in culture, art and cultural tourism. IT as a tool of knowledge visualisation</p> <p>Module VI – MARKETING AND MARKETING COMMUNICATION IN CULTURAL INSTITUTION ORGANISATION Basics of marketing and negotiations Consumer behaviour and culture marketing Marketing research in culture, art and cultural tourism Marketing and event organisation The image of cultural and artistic entities Visual communication Media promotion strategies Public relations</p> <p>Module VII - FINANCIAL MANAGEMENT IN CULTURAL ORGANISATIONS AND INSTITUTIONS Public and private funds in culture sector EU fundraising methods Financial management in projects.</p> <p>Module VIII – SOCIAL AND PSYCHOLOGICAL COMPETENCES OF CULTURE MANAGER - THE ART OF COMMUNICATION AND MEDIATION Interpersonal communication Public speech Business savoir – vivre Self-presentation Negotiations</p> <p>Module IX – DIPLOMA SEMINAR</p>
<p>Methodologies used / Modes of study Lecture / workshop / mentoring / team building / coaching / practical</p>	<p>Tools comprise of the following:</p> <ul style="list-style-type: none"> - case studies - individual and group coaching



experience / networking / e-learning / virtual platform / other, which?	<ul style="list-style-type: none"> - open discussions - interactive workshops - virtual platform
Results / Customer feedback/ Experiences / Impact	Well-qualified managers are a crucial prerequisite for successful, cost-effective and productive cultural and artistic activity, with particular emphasis on public-funded institutions.
Strengths / Weaknesses	<p>The necessary requirement of a successful completion of the course is preparation of dissertation and an exam. The graduates are obliged to prepare their own project ready to be implemented in one of numerous institutions relating to creative sectors, which adds a strong practical value to the course.</p> <p>The faculty of the course comprises both academics and successful professionals and practitioners, including foreigners.</p>
References: main sources of information (if many, specify according to the piece of information)	http://www.ue.katowice.pl/index.php?id=5958

INITIATIVE 2

Name of programme / experience	“My working in slippers...”
Type of programme / experience <i>Entrepreneurial skills or path (for CCI) / Innovation skills (for CCI) / Other, which? + More explicit description of the type</i>	Training course
Type of funding <i>– Regional programme / National programme / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other which</i> <i>– Funding sources: budget / public project funding (type: culture, innovation, cohesion, other which) / foundation / private / participation fee / other which?</i>	Free for participants, public project (funding by cultural institution)
Organizer and partnership details	VENO'S STUDIO Przemysły Kultury (originator and provider) for the Miasto Ogrodów Institution of Culture (commissioner)



<i>Public sector (university, development agency, other) / private company / non-profit / other, which?</i>	
Place and Duration	Project duration: October 2015 – March 2016 Katowice
Target groups / number of participants <i>What are the target groups of the existing training packages (entrepreneurship skills for creatives and cultural operators)?</i>	<p>The aim of the course is to upgrade the competences of artists and professionals wanting to conduct business or work as freelancers in the cultural and creative sectors.</p> <p>The recruitment was open and carried out by the commissioner (the Miasto Ogrodów Institution of Culture). Finally, an 11-people group was formed, consisting mostly of young mothers (20-25 years old), and a small number of women over that age (the oldest was 40 years old). The participants were mostly unemployed or professionally inactive because of their family obligations (maternity leave or raising children), some women cooperated with NGOs as volunteers (“in order not to go mad from idleness”).</p> <p>The situation of young mothers was particularly difficult and, unfortunately, reflected the situation in other fields nationwide. During the first meeting that was supposed to determine the participants’ training needs, the women pointed to a number of obstacles and barriers (internal and external) resulting in their low self-esteem, fears about their ability to find employment after fulfilling their parental duties, restricted flexibility on the job market and outdated knowledge. The patriarchal family model was also to blame together with the persisting conviction that artistic activity “may be a passion but not a profession”.</p> <p>The participants had had no or very limited previous experience in conducting a business or working as a freelancer (they also had problems with distinguishing between those two types of professional activity), most of them had not worked before and had had no professional life (also because of early motherhood or the preferred family model where the mother looks after children and the father supports the family, which caused the feeling of dependence and discouraged them from leaving the husband’s side). A few participants had had negative experience of working in the corporate environment, which they described as completely incompatible with their “artistic and free spirits” They were also convinced that completing artistic studies was pointless when it came to finding an interesting job in Poland and regarded the activities of job centres as irrelevant to people wanting to find an occupation in the cultural or creative sectors (this included the lack of job offers or specialised consultancy).</p>



	<p>What all the participants had in common was their dream of independence (professional, financial and emotional) and their wish to use their interests and artistic passions as the basis for establishing their own businesses in the creative and cultural sectors or to work as freelancers.</p>
<p>Needs / competences to be gained or advanced</p> <p><i>What are the competences (entrepreneurial or personal) that target groups need to acquire?</i></p>	<ul style="list-style-type: none"> - professional knowledge as well as managerial and entrepreneurial competences and skills essential in cultural and creative sector - to change knowledge and skills into action: preparation of business-plans, marketing strategies, cultural and artistic events - sufficient knowledge to start and run their own business - foster creativity, artistic ideas, practical issues
<p>Training objectives and contents</p> <p><i>What are the themes and topics of existing training packages and their contents?</i></p>	<p>The course “Working in slippers” consisted of twelve 3-hour sessions (36 hours in total).</p> <p>The course combined working on soft skills and developing a practical knowledge necessary for establishing and conducting businesses, including the legal aspects of economic activity, applicable accounting regulations and forms of taxation, the labour code, marketing and market analysis, financing sources (such as loan funds or EU grants), brand and corporate identity or customer service.</p> <p>Another important element of the training was analysing the specific aspect of conducting a business activity in the creative and cultural sectors. Additionally, such issues as stress or time management and maintaining relationships with business partners, clients and contractors were also given sufficient consideration. A lot of attention was also given to analysing the participants’ professional abilities in the context of the life roles they performed, creating their personal and professional brands (based on their talents), and developing psychological resilience (overcoming stress, pressure and stage fright and dealing with difficult personalities). The questions of “How to create a business that will let me use my passion and earn a profit” as well as the copyright law were also discussed.</p> <p>The participants also attempted at defining their strengths and weaknesses and use the former to create the concept of their professional development followed by a business plan.</p> <p>The final product of the course was interesting business ideas and complete business plans. All the participants received course certificates. According to the information obtained 3 months later</p>



	(incomplete feedback) two people started working for creative companies, one person decided to establish her own business (after receiving a subsidy).
Methodologies used / Modes of study <i>Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other, which?</i>	The training course was tailored accordingly and implemented such forms of work as motivational workshops, group coaching, lectures or case study analyses.
Results / Customer feedback/ Experiences / Impact	<p>This training course was unique combination of synergies between creativity and business:</p> <ul style="list-style-type: none"> - knowledge about the legal regulation of the field of culture; - know the basic mechanisms of economy, especially those of creative industries; - apply legal, budgetary, marketing and organizational knowledge and skills in managing cultural events; - be able to relate, synthesize and integrate into practice the knowledge and skills acquired
Strengths / Weaknesses	<p>In the final conclusion, the participants pointed to a large deficit in advisors/mentors who would know the specificity of the creative and cultural sectors (people who could provide practical and psychological support), deemed Polish entrepreneurship education inefficient and described the system of artistic education incompatible with the needs of the job market.</p>
References: main sources of information (if many, specify according to the piece of information)	<p>http://www.venos.pl/szkolenia/aktualnosci/kursy-kreatywnosci-dla-miasta-ogrodow/ http://miasto-ogrodow.eu/strona/kursy_kreatywnosci</p>

