

EU Comparative report
with framework

*SUPPORTING FEMALE ARTISTS AND CREATIVES
TO GLOBALISE THEIR BUSINESS*



Co-funded by the
Erasmus+ Programme
of the European Union



PARTNERS



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EUROPEAN COMPARATIVE REPORT TEMPLATE

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Introduction to the project

Female artists and creatives are strongly underrepresented in the creative commercial markets, in receiving awards for their achievements and in the creative industries as a whole. European creative industries have seen enormous growth over the past 5-10 years and form a large part of the economy; the European Commission estimates that Cultural and Creative Industries (CCIs) contribute over 3% to the EU's gross domestic product and jobs. However, there is a continuous entrepreneurial skills gap as well as a strong lack of female representation in many creative fields, leading to the undervaluation of the importance of art to our global economy and keeping alive a level of deeply rooted inequality between men and women.

The **Global FemArt** project is innovative since rather than offering a generic training programme for business globalisation, it specifically focuses on creative business growth for female artists and creatives. It sets out to target important societal, economical and gender equality issues faced by women in the creative industries, by supporting female artists and creatives to increase their entrepreneurial skills while simultaneously building their self-confidence and soft skills, which will see itself embodied in the internationalisation strategy participants will be required to develop throughout the Circles and Training programme (Intellectual Outputs 2 and 3).

To ensure that the **Global FemArt Training Programme** is designed in a way that effectively supports female artists and creatives who wish to grow their business across borders, the partnership will develop a **Global FemArt Competence Framework**.

Inova Consultancy from UK coordinates this project together with *Materahub* from Italy, *Fundacja Arteria* from Poland, *FyGConsultores* from Spain and *Odisee High School* from Belgium.



MateraHub – Italy

Materahub is a consortium that works at the international level to support enterprises, startups and aspiring entrepreneurs, institutions and organizations through European projects. For years, Materahub has been an intermediary organization in the South of Italy of the European program ERASMUS+ for young entrepreneurs, and also the Italian host of the Creative Business Cup, the most important international competition for the creative industries. Materahub is member of the Puglia Creativa District and part of CRESCO, the cultural and creative organizations network in Basilicata. Finally, the consortium has recently joined the NICE, the Network for Innovation in culture and creativity.



Inova Consultancy - United Kingdom

Inova Consultancy Ltd (UK) provides a flexible consultancy service that responds to the needs of organisations and individuals internationally in the area of diversity, equal opportunities and entrepreneurship. Inova has specialist experience in the development and delivery of coaching and mentoring programmes in the UK and on an international level for women in a range of fields, including entrepreneurship, management and STEM.

Inova's employees and associates combine experience and qualifications in organisational development, psychology, mentoring and coaching in addition to bringing in best practices from across Europe to assist organisations and individuals in the field of personal and business development.



ARTeria Foundation - Poland

The ARTeria Foundation is a non-governmental non-profit organization established in 2006. ARTeria does a variety projects and activities related to social and economic development primarily through culture and art, and extensively with cultural education in a spirit of frankness respecting culture differences and intellectual dialogue. ARTeria is a place for propagating active participation in culture and public life - we do this not only through a variety of forms of artistic/cultural expression but first of all through promoting new trends, skills and knowledge, through the initiation of ideas, organization of concerts, debates, exhibitions, conferences, courses, trainings, meetings, cultural events, scientific and educational activities. The work of ARTeria is divided into three areas: **ART&NET**, **ARTerioheritage** and **ARTeriopublishing**. It stimulates the development of individuals (primarily artists and creatives), groups and communities.

ARTeria has been a member of Culture Action Europe since 2010 and it participates actively in the process of creating EU cultural policy. From 2017 it is also a member of the international network River//Cities. The ARTeria Foundation is a training institution registered in the register of training institutions in the Regional Labour Office in Katowice (number 2.24/00173/2013).



FyG Consultores - Spain

FyG Consultores is a consulting company specialized in business development and innovative solutions related with strategy and internationalisation of the SME's and Start-Ups. It works a private, high-level training enterprise, pioneers in co-creation with companies, adults and young people in the training on innovative concepts, business creation, employability basic skills, literacy and numeracy skills, entrepreneurship and soft & hard skills training.

FyG has experience in running a wide range of trainings courses and mentoring programmes for companies, entrepreneurs, Start-Ups, also with individuals from disadvantage groups. It acts a body providing career guidance, professional counselling and information providing services of job insertion and intermediation on the labor market for unemployed as: orientation, training, assessment and information.



University college vzw Odisee - Belgium

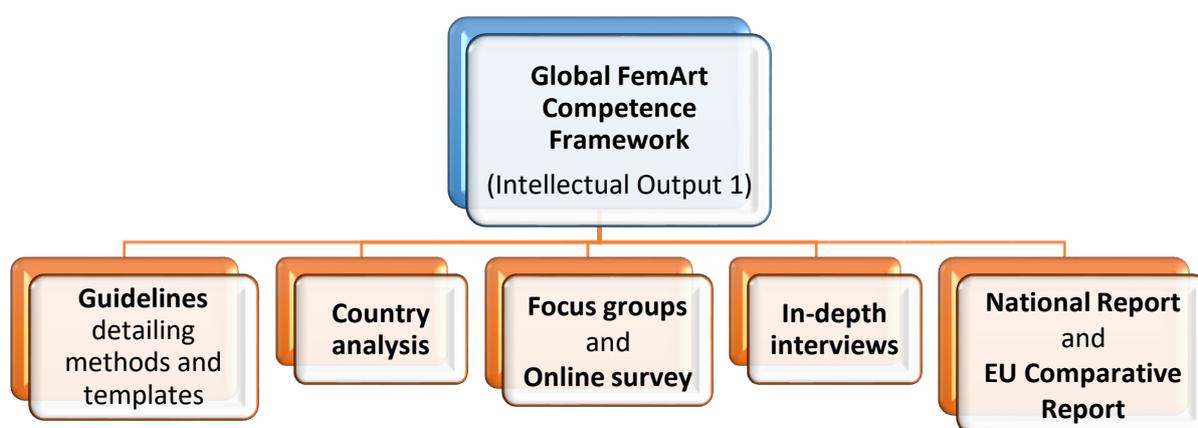
The University college vzw Odisee is the result of a merger between two Flemish university colleges, Hogeschool-Universiteit Brussel (HUB) and Katholieke Hogeschool Sint-Lieven (KAHO). We are working together on a fruitful future. The campuses of the educational institutions are dynamic centres of education, research, development and service to the community.

Goals and purpose of the report

The key objectives of this report are:

- to identify the skills needed by female artists and creatives to further grow and globalise their creative businesses;
- to analyse the available support for female-led creative businesses in the partner countries.

In order to reach these goals, implement and produce the Competence framework, the IO1 of this project envisages the main activities outlined below:



The **Competence Framework** (mainly addressing soft skills) will be completed through several means of quantitative and qualitative methods, including both online study and face-to-face sessions with female artists and creatives as well as creative business coaches and intermediaries. It aims to find the similarities and differences among the position and entrepreneurial knowledge of female artists and creatives in each partner country. This will create a programme that can be applied to all types of creative businesses that are run by women while still leaving enough space to take into account the specific needs of individual women. This will ensure project transferability and sustainability.

In line with the comprehensive study carried out by the European Commission on the 15 core entrepreneurial competences identified in the **Entrepreneurship Competence Framework**, (also known as **EntreComp** framework)¹, these guidelines include a needs analysis of the skills perceived by female artists and creatives as the most important and effective ones to internationalise their business within CCIs.

For this reason, all research and testing activities including local focus groups, interviews, online surveys and the **Global FemArt Competence framework** itself as the final tangible output of the IO1

¹ **EntreComp: The Entrepreneurship Competence Framework** aims to build consensus around a common understanding of entrepreneurship competence by defining 3 competence areas (“Ideas and opportunities” – “Resources” - “Into Action”), a list of 15 competences, learning outcomes and proficiency levels, which current and future initiatives can refer to.

<https://ec.europa.eu/social/BlobServlet?docId=17651&langId=en>

<http://publications.jrc.ec.europa.eu/repository/bitstream/JRC101581/lfna27939enn.pdf>

will focus on exploring the knowledge, the awareness in terms of self-assessment and the need to develop and improve the top 3 entrepreneurial competences out of the 15 core ones presented in the EntreComp by directly addressing and involving the project target group.

When finalised, the Framework will function as a basis for the further development of Global FemArt project activities and can inspire the partnership to think about future projects or endeavours that target female artists and creatives.

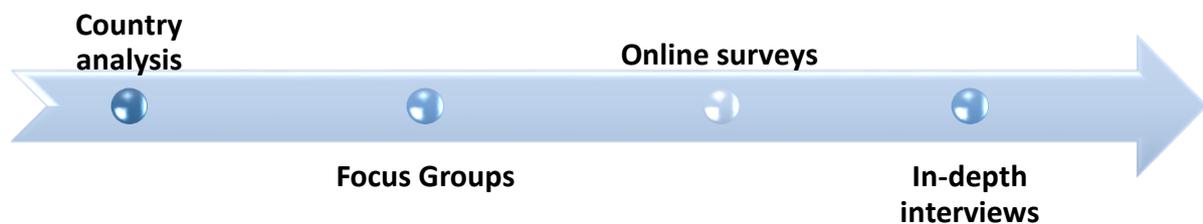
The Framework will furthermore be shared with our target audience of female artists and creatives, as well as creative business coaches and intermediaries, stakeholders and other interested parties in order to raise awareness of the training needs of female artists and creatives as well as the stereotypes and inequality between men and women in the creative industries. The Framework will be disseminated on the project website, through social media and in project partner's networks.

Executive summary

The European Comparative Report highlights similarities and differences across countries and cultures.

The Report forms the foundation for the development of all training materials and activities (IO2-IO3) to ensure that the needs of our target group are met and to design the Global FemArt Competence Framework.

The Global FemArt Competence Framework is based on the need to further define the areas where knowledge and awareness of the creative industries is at its lowest point, what female artists and creatives feel they need to further develop and increase the cross-border reach of their products and/or services. The **Global FemArt Competence Framework** is based on 4 analytical steps that will strengthen the further development of the project. The Italian partner Materahub is responsible for the implementation of the relevant guidelines (IO1-A1) so that the Output is executed in a streamlined manner in each partner country.



- **COUNTRY ANALYSIS** into existing initiatives in partner countries to provide a brief outline of the country-wide position of female artists and creatives as well as training that is currently on offer to ensure that training tools/methods are developed in accordance with the good practices of internationalisation and globalisation for their creative businesses.
- **LOCAL FOCUS GROUPS** with minimum 5 participants to conduct a more in-depth needs analysis that complements the hard data of the country analysis to enable the partnership to develop training material that truly takes into account the specific needs of female artists and creatives running their own creative business.
- An **ONLINE SURVEY** involving to capture views on key competences (knowledge-skills-attitudes) needed by female artists and creatives to be successful entrepreneurs within CCI sectors
- **IN-DEPTH INTERVIEWS** to complete the country analysis and focus group results. Each partner country will conduct 4 in-depth interviews (two with female artists and creatives, two with creative business coaches and intermediaries) in order to achieve a complete overview of the issues at hand and to gain a third-party perspective.

Main outcomes of these four analytical steps

- *Women's occupation and situation in the CCI's sector varies from one country to another and in general, women tend to be less represented in the CCI sectors, and/or remain at lower positions than men.*

In the UK for example, inequalities (lower salaries, men dominated-workforce in the sector) show that women are less expected than men to run businesses within the creative and cultural sector.

In Poland, the rate of women entrepreneurship is one of the highest in Europe, but the creative sector is considered more as a hobby than a profitable business. As a result, opportunities to invest in the creative sector are reduced in the country.

In Italy, the cultural and creative industry represent an important and ever-growing sector in their economy.

Therefore, female artists and creatives have first of all to cope with the proper difficulties of the CCI's sector in their respective countries.

However, the countries analysis highlighted that, beyond the specific characteristics of each country, women tend to be less represented in the CCI sectors, and/or remain at lower positions than men. From this point of view, the internationalisation of business is a good indicator to understand the entrepreneur's success.

It is evident that **women are generally less likely than men to make their businesses thrive at an international level**. Besides, the lack of available data regarding women international entrepreneurship points out that the topic has not been really invested so far.

- *The interviews and questionnaires led throughout this project highlight that women artists and creatives' lack (perceived and/or real) of entrepreneurial skills.*

In fact, despite the different participants' experiences and their artistic hard skills (artisan, musician, designer, architect, etc.), the majority of the women have had no previous international experiences in their business. The interviews carried out in each country also revealed a quite homogeneous vision of entrepreneurship.

Moreover, the participants were asked to rate the main skills and/or characteristics they think they would need to internationalise their businesses. Among the reoccurring responses, the female artists asserted that **networking, the ability to cope with uncertainty and a strong entrepreneurial mind** are necessary to thrive at an international level.

The in-depth interviews revealed how gender issues can have an impact on female professional activities and success. In fact, many interviewees expressed a lack of self-confidence and also motivation to fulfil their project. And for some of them the family situation is an obstacle to be fully involved in a project that demands a lot of free time and energy. For others, the lack of opportunities for female in the sector they want to take part in discourage them to internationalise their business.

- *The online survey revealed that respondents feel they lack hard skills (language, planning, digital, financing, etc.), which prevent them to go further in their business.*

As a general conclusion, female artists and creatives need to deepen both of their hard and soft skills. Regarding the "hard skills", traditional methods (training, seminars) would be beneficial to improve abilities and knowledge in finance, marketing, digital and culture, of course adapted to the creative sector field and the targeted areas. Regarding the "soft skills", such as human management, motivation, perseverance, ability to build a network, the participants insisted on the fact that the transfer of knowledge was more effective in informal situations. From this point of view, the support of co-working environment, networking and creative clusters is essential to build this favourable knowledge transfer environment that women artists could exploit.

1. State of art of the available support for female-led creative businesses in Italy, UK, Poland and Spain

Each partner country conducted an analysis on a national and European level of the current status regarding the position and unequal treatment of female artists and creatives, opportunities of internationalisation and globalisation for creative businesses and the barriers faced by women in the creative industries. The analysis resulted in a ‘snapshot’ of the country-wide position of female artists and creatives as well as training that is currently on offer, including an overview of gaps and recommendations that the project can fill with its training programme.

The ultimate goal of the country analysis is to provide the state of art of the available support for female-led creative businesses in the partner countries, capacity building and opportunities of internationalisation and globalisation of their creative businesses within CCIs sectors.

Therefore, it includes:

- ✓ general information and statistics relevant to the analysis of support, opportunities and barriers of internationalisation, globalisation and capacity building for creative female entrepreneurs
- ✓ 1 training initiative/programme and relevant promoting organisation (e.g. private or public institution, etc.), links and any significant available detail carried out in the partner countries and other EU countries distributed among partners
- ✓ a general overview on the main competences addressed by some national programmes and initiatives analysed in the partner countries. In fact, based on the 15 core competences identified by the EntreComp framework, each partner indicated the top 6 ones that are mainly addressed by national programmes and initiatives in their country fostering access to women in CCIs sectors. This has enriched the data and information collected throughout all former activities to identify the actual skills needed by female artists and creatives to further grow and globalise their creative businesses and develop a more effective training strategies, methodologies and tools.

1.1 Support and opportunities in partner countries for female-led creative businesses

ITALY
<p>General information and statistics on support and opportunities for female-led creative businesses to internationalise and globalise their creative businesses within CCIs sectors.</p> <p>At national level, female creative entrepreneurship is stimulated by subsidised funding that supports start-ups of micro and small enterprises with predominantly youth and/or female participation. Regions help with some calls for the contributions to new creative and innovation enterprises for women. For example, the Italian Chambers of Commerce organises economic training programmes to support women wishing to expand their activities.</p>
<p>Main barriers for female entrepreneurs to internationalise their creative businesses.</p> <ul style="list-style-type: none"> • Lack of linguistic preparation • Family background (the balance between private and professional life) • Difficulty to access to international networks • Access to funding • Lack of entrepreneurial skills

UK

General information and statistics on support and opportunities for female-led creative businesses to internationalise and globalise their creative businesses within CCIs sectors.

The position of female artists and creatives in the United Kingdom is based around inequality and inaccessibility, with the sector being ‘more male dominated than the UK workforce overall’. For example, in 2016, out of all the job roles in the creative industries, only 37% of them were filled by women. There are several reasons why female artists and creatives feel unable to progress within this field of work: the lack of role models and female encouragement within the field, the underrepresentation of female creative work in the commercial market and the lower salaries. The opportunities for internationalisation and globalisation are limited. Reaching international network is still an important issue for women entrepreneurs.

Main barriers for female entrepreneurs to internationalise their creative businesses.

- Access to financing
- Getting an international network
- Knowledge of a legal framework within and beyond the trading country
- General entrepreneurial skills (marketing, presentation, accounting, adaptability, negotiation skills, management)

POLAND

General information and statistics on support and opportunities for female-led creative businesses to internationalise and globalise their creative businesses within CCIs sectors.

The rate of women entrepreneurship in Poland (including the rate of the self-employed) is one of the highest in Europe. Moreover, women constitute 55% of all people employed in the CCI sector, even though men occupy most of the managerial positions in these businesses. Beyond the gender stereotypes which are still anchored in Polish society, the CCI sector in Poland suffers from its image of an “unnecessary” good. The CCI sector is seen as a hobby, more than a business able to bring in money and thrive. This is the main obstacle to prevent creative and artists from internationalising their businesses.

Main barriers for female entrepreneurs to internationalise their creative businesses.

- Financial and law issues
- Marketing and communication issues
- Foreign language
- Lack of faith and confidence
- Networking
- Market-men dominated
- Difficulties to find the information
- Knowledge of the art market in the EU
- Lack of motivation and courage

SPAIN
<p>General information and statistics on support and opportunities for female-led creative businesses to internationalise and globalise their creative businesses within CCI sectors.</p> <p>The situation of women in the cultural and creative sector is not very known in Spain. However, according to MAV, an organization of women in the visual arts, the average female presence does not exceed 25%, in the case of Spanish women artists barely 5%. As expected, internationalisation is a challenge for many businesses started by women.</p>
<p>Main barriers for female entrepreneurs to internationalise their creative businesses.</p> <ul style="list-style-type: none"> • Language skills • Capacity to establish new contact (networking) • Choice of intermediaries • Selection of suitable markets • Balance between personal and professional sphere • Salary disparity

1.2 Good practices in partner countries and other EU countries

EU country	Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs	Training objectives, contents and methodologies	References: main sources of information (website, etc.)
UK	Creative Woman international	<p><u>Objectives :</u></p> <ul style="list-style-type: none"> -provide an international base for women -create an access portal to information, networks and training for female artists -implement mentoring courses <p><u>Methodologies:</u></p> <ul style="list-style-type: none"> -mentoring /(media training, negotiation, marketing, start-up finance, creative start-up business skills) -online training courses on a virtual platform 	https://creativewomeninternational.com/

	Sotheby's Institute of Art	<p><u>Objectives:</u> online course aiming at building professional knowledge of the dynamics of the art market, including analysing, critically evaluating, and developing confidence focus on creativity and artistic entrepreneurship</p> <p><u>Methodologies:</u> -online courses -semesters on campus -lecture and seminars</p>	https://www.sothebysinstitute.com/online/courses-e-catalog/
Austria	Impact Hub Vienna	<ul style="list-style-type: none"> -Foster access to funding for business women - Raise awareness about stereotypes of women in business 	https://vienna.impacthub.net/2017/09/20/resources-for-women-entrepreneurs/
Belgium	Women in Business-Belgium	Implementation of training for female entrepreneurship in Brussels, encouraging the accessibility to the international market through the inspiration section of the website which includes events for all entrepreneurs	https://womeninbusiness.be/a-propos/
Finland	Finland Toolbox	A platform to find role model inspiration, articles and resources on internationalisation, videos and PowerPoints on a variety of topics	https://toolbox.finland.fi/themes/education-and-know-how/
Germany	Women Entrepreneurs	<ul style="list-style-type: none"> -European project contracted to Germany -Online and face-to-face training on competency and capacity building in relation to entrepreneurship -Sharing knowledge in Europe (international scale) 	https://ec.europa.eu/research/infocentre/article_en.cfm?id=/research/headlines/news/article_18_08_13_en.html?infocentre&item=Infocentre&artid=49616
Hungary	SEED-Foundation for Small Enterprise economic development	Implementation of a women entrepreneur development program focused on creativity, sustainability and competitiveness	https://seed.hu/en/#thematic-programs
Ireland	The Creative Entrepreneurs Academy	<p>Program aiming at closing the skills gap between creativity and entrepreneurship capabilities and organising boot camps and residential courses within Ireland</p> <p>Fostering the developing creative business ideas into scalable enterprises</p>	<p>http://creativeentrepreneurs.eu/who-we-are/</p> <p>https://www.creativefuture.org.uk/wp-content/uploads/2015/12/CF-Report-DIGITAL.pdf</p>

Italy	Momowo Project	<p>The objectives are to reinforce the cultural and creative sectors ability to work together, and focus on underrepresented groups of women in the cultural, architectural and design fields;</p> <p>To promote mobility of women architects and designers and related scholars, curators, historians, students, restorers and those in the tourist profession. The purpose is to stimulate the circulation of their works in the European Union and beyond, with the goal of increasing awareness, knowledge and interest in European cultural heritage created by woman.</p>	http://www.momowo.eu/momowo-project/
	“SMART JUMP – Smart entrepreneurial skills for Creative Industries: an inclusive perspective”	<p><u>Objective:</u> the aim is supporting female and youth entrepreneurship, develop training contents for them and design a community of entrepreneurs and professionals from the public sector and the civil society</p> <p><u>Methodology:</u> Training activities, learning models</p>	http://www.smartjump.eu/web/smartjump/dashboard.nsf/pg_proge
Greece	European Region Entrepreneurship Connection – EFEB Network	This association co-funded by the EU Commission aims at training, mentoring and developing the entrepreneurial skills of women, providing them economic and social opportunities	http://efebnetwork.eu/
Republic of Cyprus	Women Entrepreneurs: Inspire us!	The goal of this organisation is to promote innovation participation and education	https://cesie.org/project/inspireus/
Denmark	United Fashion	Network of associations aiming at facilitating relative and talented people to enable and encourage them to use their talent in the current market	https://www.united-fashion.eu/about#who-we-are
France	Wom@rts - Women Equal share presence in the arts and creative industries	The goal of these associations is to highlight the contribution of women to the European cultural heritage and diversity	http://ced-slovenia.eu/en/project/women-equal-share-

			presence-arts-creative-industries-2/
Malta	Women in Business : Foundation for Women entrepreneurs	The Foundation for Women Entrepreneurs offers a range of services to foster the entrepreneurial spirit of women. <u>Methodologies:</u> mentoring services designed to help different types of business owners; help individual entrepreneurs develop their knowledge, ability and confidence to build stronger, high growth, more sustainable businesses: practical advice on business planning assistance, problem solving for business challenges and identify growth strategies for business opportunities.	https://maltacvs.org/voluntary/foundation-for-women-entrepreneurs/
Netherlands	Creativity Training for Europe	Network of associations co-funded by European Union aiming at facilitating creative and talented people to enable them to use their talent in the current market.	https://creativitytrainingproject.netsons.org/contacts/
Poland	Artistic passions – chance for young mothers for their new job	Project funded by ESF, which was focused on extended: - knowledge about the legal regulation of the field of culture and in the creative sector -knowledge of the basic mechanisms of economy, especially those of creative industries -ability to apply legal, budgetary, marketing and organisational knowledge and skills in managing cultural events; -ability to relate, synthesize and integrate into practice the knowledge and skills acquired -career counselling art or music workshops (developing artistic skills) -learning how to look for a job -social communication workshops -basic knowledge about the international creative market – how to cooperate with companies abroad As part of the support Venos Studio provided a mini nursery and a mini kindergarten for the children of the participants	http://www.venos.pl/szkolenia/aktualnosci/artystyczne-pasje-w-pracy/
	Woman in Jazz	Project objective was supporting professional international development for women playing jazz	http://fundacja-arteria.org/woman-in-jazz-win-jazz/

		(instrumentalists mainly and not singers). Methodology used: training sessions, inter mentoring, workshops, networking	
	Participation of female TV producers from local TV stations in the MIPCOM TV trade fair in Cannes	Objective: promoting the productions of local TV stations' and supporting producers Methodology: trainings, practical experience (trip)	http://www.pike.org.pl/ https://www.mipcom.com
Bulgaria	Selena Bulgaria: network of women who work either as professionals, or in business, or those wanting to enter the jobs market	It offers professional trainings, workshops, seminars and networking opportunities, as well as the chance to learn best practices from Bulgaria and Europe. The association's website has a large section on doing business in Bulgaria, as well as information on EU funding available to Bulgarian firms.	https://associationselena.wordpress.com/ http://www.nsi.bg/en/content/4526/culture
Croatia	EntrepreneurSHEp Croatia: project which established a 'European Network of Female Entrepreneurship Ambassadors'	The aim is encouraging women to start their own businesses, and raising awareness of women-led entrepreneurship. The targets are the unemployed women, female graduates and first-time women jobseekers. The project includes information on workshops and seminars held by the ambassadors as well as interesting links to useful resources for women interested in becoming entrepreneurs.	https://bpwcr.cz/ https://www.czso.cz/csu/czso/culture_lide
Czech Republic	Business and Professional Women Praha (BPW): global networking organisation that brings together 28 000 female entrepreneurs, businesspeople and professionals from over 90 countries, helping them achieve their full potential both in the workplace and in public life	International network of like-minded women, fun and thought-provoking events, training and mentoring, awards and recognition, publicity, and new business opportunities. BPW membership is open to women of all ages regardless of their profession.	https://bpwcr.cz/ https://www.czso.cz/csu/czso/culture_lide
Estonia	ETNA : a non-governmental organisation in Estonia which supports the development of small and medium-sized enterprises (SMEs) led by women.	The NGO also aims to improve the image of rural life, territorial balance and gender equality in Estonian society. ETNA links the importance of increasing opportunities for entrepreneurial women with	http://www.fem.ee/ https://www.stat.ee/culture

		fostering job creation and growth in the rural economy.	http://pub.stat.ee/px-web.2001/I_Databas/Social life/databasetree.asp
Latvia	The Latvian Business Women Association: brings together 39 women's organisations from across the country.	The association organises mentoring and training programmes designed to help women to achieve economic independence. It is a strong advocate of gender equality and aims to elevate the status of women, both at home and in the workplace. Targets: women living in underdeveloped rural regions, as well as young people with fewer opportunities.	http://www.lbwa.lv/ https://www.km.gov.lv/en
Lithuania	Kauno moters užimtumo informacijos centras – Kaunas women employment information centre: aims to improve the status of woman in Lithuania by helping them overcome problems relating to employment, business creation and development	The centre does this by training women leaders and advocating gender equality to the general public. The website includes information on training courses and where to find them for various sectors, as well as a detailed overview of ongoing projects the centre is involved with and useful material arising from these.	http://www.muic.lt/en/ https://osp.stat.gov.lt/en_GB/web/guest/kulturaspauda-sportas
Spain	MujerExportadora	Program which objective is to encourage and provide information for all women entrepreneurs who are thinking of opening new international markets for their products and services.	https://www.mujeremprendedora.net/mujeres-aragonesas-muestran-su-modelo-internacionalizacion-en-mujerexportadora/
	EmPoderArte	<u>Objective:</u> make more visible women artists and promote equality between men and women <u>Methodologies:</u> Thematic exhibitions, workshops, round tables, conferences	https://www.asociacion-empoderarte.org/
	PICE – Programme for the internationalisation of Spanish Culture	<u>Objective:</u> bringing together professional in the cultural sector <u>Methodologies:</u> practical exercises, networking, event organisations	https://www.accioncultural.es/es/progPICE
Luxembourg	EBRD BAS Western Balkans Women in Business	Increasing women start-ups, increasing growth ambitions in women entrepreneurs and inspiring women to become business leaders.	https://www.intera.ba/en/services/support-for-female-entrepreneurship/

Portugal	Wegate- European Gateway for women entrepreneurship	It provides support services or advice online gateways to useful and inspiring information, challenges like access to finance, information, business networks and training, and reconciling business and family.	https://wegate.eu/list-women-entrepreneurship-websites
Romania	Romanian association of women in art	The association aims at the production, organisation and circulation of information about artistic events with trans-disciplinary and multi-media specific. Promoting the achievements in culture and their social position of equal opportunities and rights, in Romanian and European context: concerts, shows, exhibitions, shows, conferences, workshop, debates, publications, etc.	http://www.cimec.ro/muzica/inst/arfaengl.htm
Slovakia	Western Slovak Female Entrepreneurs: Motivations and Barriers for Business Start-up	Study aiming at investigating main motivations of setting-up a business by the Western Slovak women entrepreneurs and determine barriers and problems experiences in this type of a career. Methods: collection of data by means of questionnaire from 21 female entrepreneurs in the Western part of Slovakia	https://radar.brookes.ac.uk/radar/items/098b27a0-e976-41d3-a3b4-c5c64c46a2ff/1/
Slovenia	We Inspire – Women entrepreneurs	Program in conjunction with the United States Embassy in Slovenia, designed to support female entrepreneurs beginning their entrepreneurial endeavours, implementing long mentoring programs.	http://ceed-slovenia.org/we-inspire/
Sweden	Promoting Women’s entrepreneurship (Swedish Agency for Economic and Regional Growth)	It aims at coordinating and implementing a number of initiatives throughout Sweden to promote women’s entrepreneurship; Providing the tools for women entrepreneurs who want to develop ideas and companies, through activities such as business development programmes and counselling. Activities such as mentorship, business transfer initiatives, business angel networks, gender training of advisors and entrepreneurship among students	https://tillvaxtverket.se/download/18.3687e38a15e84632115454c5/1505899746623/info_0445_webb_120615085702.pdf

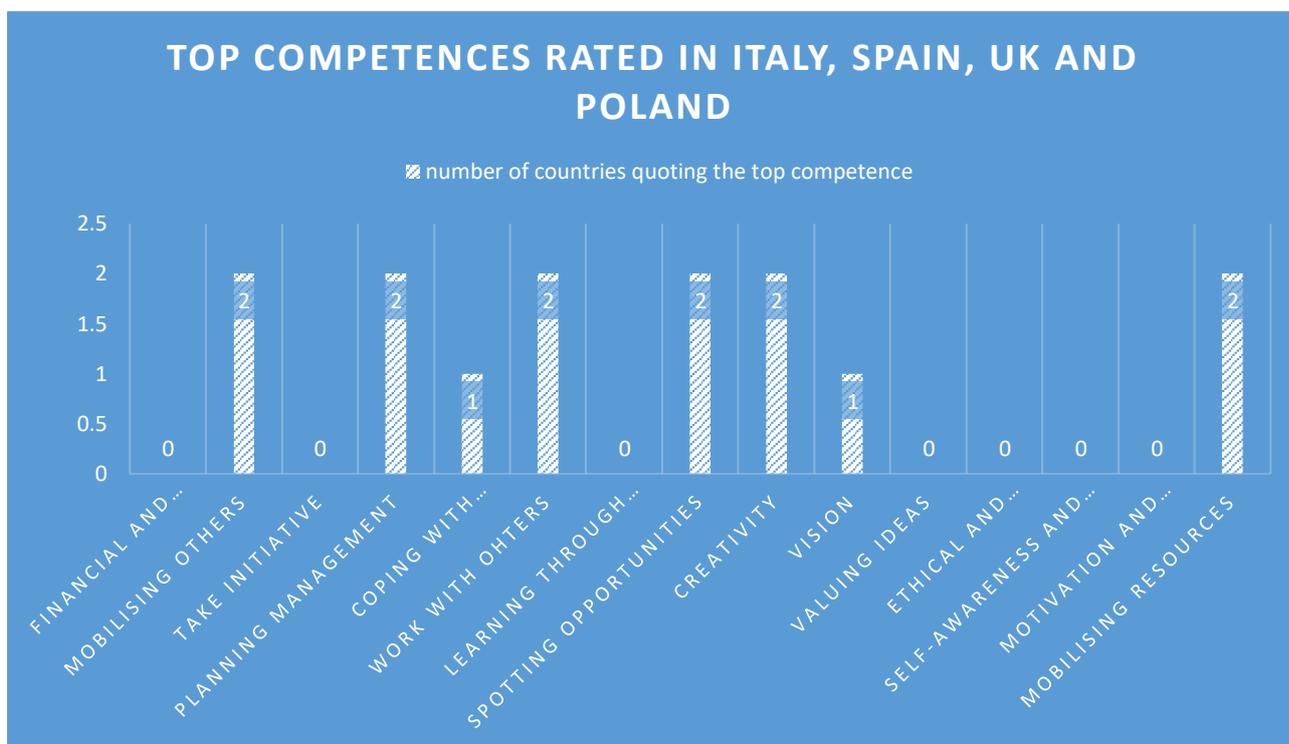
1.3 Entrepreneurial competences mostly addressed by national training programmes/initiatives

In this section, partners indicated the top 6 competences identified by EntreComp framework that are mainly addressed by some national programmes and initiatives analysed in their countries fostering access to women in CCI sectors.

The analysis led to the following national results:

	For UK: creativity, motivation and perseverance and planning and management
	For Italy: mobilising others, planning and management
	For Poland: spotting opportunities, motivation and perseverance and coping with uncertainty, ambiguity and risk
	For Spain: spotting opportunities, mobilizing others and working with others

Therefore, even if on a small scale, we can state that the overall outcomes are:

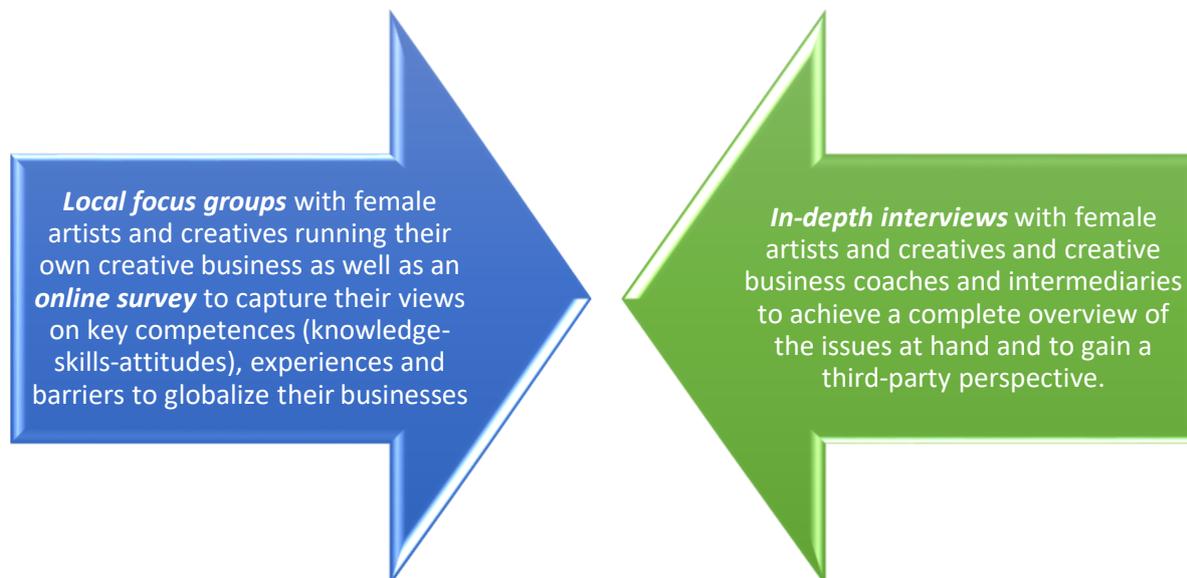


Graph 1

The chart above shows that “mobilising others and resources”, “planning and management”, “working with others”, “spotting opportunities” and “creativity” are the main competences addressed by the national programmes and initiatives analysed in each partner country.

2. In-depth needs analysis: local focus groups, interviews and online survey

Building on the Country Analysis, each partner organised and carried out:



2.1 Local Focus Group: introduction

Focus groups are useful tools for additional data in research before the finalisation of the *Global FemArt Framework*. They provide the opportunity to carry out a careful needs analysis to develop a systemic understanding to effectively assess the competences.

Focus groups help identifying issues and areas needing further research such as soft skills. Participants usually bring up more issues and concerns outside the prepared question path and facilitators involve a group setting where the group has common shared experiences and stimulate interaction among group participants.

Each partner carried out one Focus Group with 5-10 participants for a total duration of maximum 4 hours by applying given methodology, instructions, tools and templates to guarantee the success of the local focus groups and the achievement of the main goals.

The ultimate goal is to conduct a more in-depth needs analysis that complements the hard data of IO1-A2 with first-hand testimonials so as to enable the partnership to develop training material that truly takes into account the specific needs of female artists and creatives running their own creative business.

Topics of discussion included respondents' personal experiences, barriers they face, areas of opportunity that should be explored and training needs for further business development and internationalisation strategies. They were furthermore asked about relevant training methodologies, and to give feedback on the draft curriculum of the training programme that will be developed.

The Focus Group instigated discussion among participants, improving partner's ability to spot areas of (dis)agreement and in turn influencing the recommendations made for further training materials. All partners used a similar set of questions covering themes previously agreed. This enabled cross-country

and cross-cultural comparisons, leading to the development of comprehensive learning materials. It furthermore offers a first opportunity to disseminate the project and to recruit participants for the Artist Circles™ and Training pilots that will follow this first phase.

Participants’ testimonials

ITALY

In Italy, the group consisted of an audience developer, an artisan, an operative marketer, a theatre coordinator and a craftsperson



Focus on 1 Italian participant

Participant’s profile (age, etc.)	Most relevant answers to questions from 1 to 8 provided by the participant in her questionnaire
Female audience developer, graduated in tourism and cultural management, who has become a coach to foster the creation of young professional networks in the cultural and creative sector.	She thinks that to be a successful female entrepreneur artist, the resilience the capacity for team working and to create an international network are the main characteristics. To reach this goal however, the artist must overcome some barriers such as the language, the self-confidence and the motivation. She thinks that an international training would help her to be more strong-willed and develop new professional skills required to be a successful entrepreneur.

UK

In the UK, the group consisted of musicians, graphic designers, sculptors, textile designers and a silversmith



Focus on 1 British participant

Participant’s profile (age, etc.)	Most relevant answers to questions from 1 to 8 provided by the participant in her questionnaire
Graphic designer and photographer, who is currently working as a freelancer. She is a migrant living in the UK.	In her eyes, some of the barriers faced in a creative business, and similarly on an international level, include: the difficulties as a migrant sole trader, the isolation without business networks, the difficulty to cope with the trading laws and the business management skills. As a training, the participant suggested professional advices on accounting and marketing.

POLAND

In Poland, the participants were represented by visual artists, craft artists, actress and musicians



Focus on 1 Polish participant

Participant's profile (age, etc.)	Most relevant answers to questions from 1 to 8 provided by the participant in her questionnaire
<p>The participant is an architect and a visual artist. She has been running her own business for 7 years. She runs workshops for children and youth</p>	<p>She has a small experience of internationalisation, as she is selling her works in her country and also in the Slovakian market. As the top barriers, the participant mentioned the lack of time and contacts abroad and the financial aspects. Beyond those barriers, she expressed that the self-improvement and the ability to make contacts and developing good interpersonal relationships are essential characteristics for creative international artists.</p>

SPAIN

In Spain, the group consisted of a textile designer, a self-employed in leisure and handicrafts, a designer, a photographer and an architect



Focus on 1 Spanish participant

Participant's profile (age, etc.)	Most relevant answers to questions from 1 to 8 provided by the participant in her questionnaire
<p>The participant is a designer</p>	<p>Based on her experience, time, dedication, money/financing and experience are the main barriers an entrepreneur can face when it comes to run an international business. In her opinion, a face to face training program would be more beneficial to improve her soft and hard professional skills.</p>

Conclusions

The focus groups allowed the collection of views, feedback and opinions of a diversified group of artists and creative professionals.

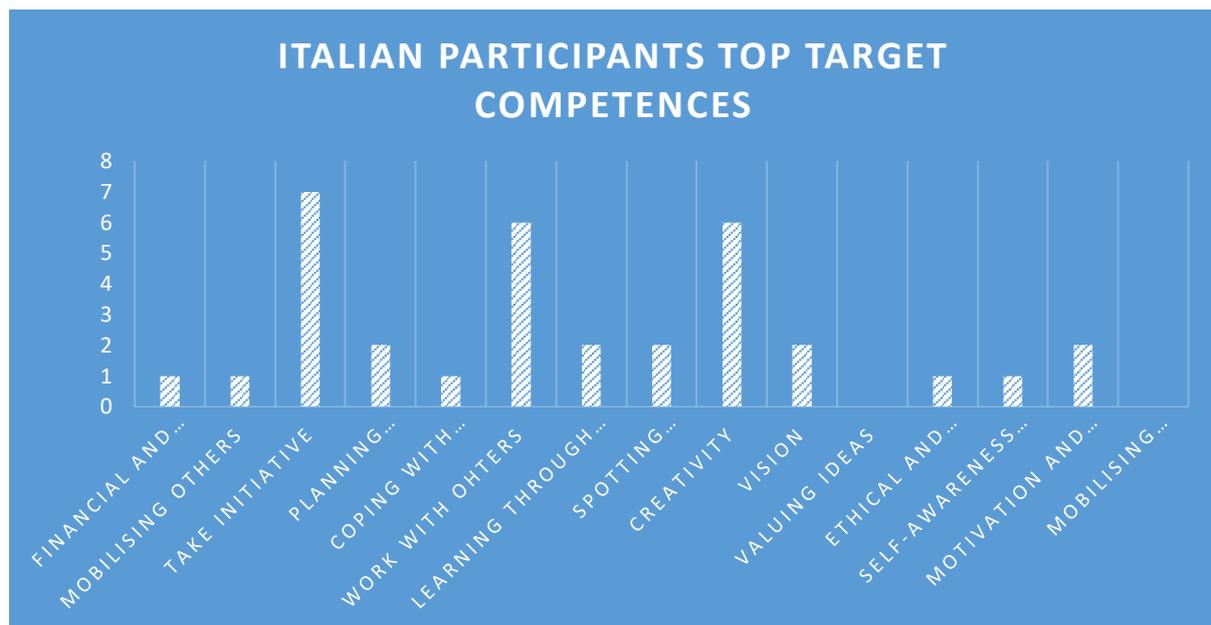
It highlighted female artists and creatives' difficulties within the management of their businesses, including the lack of financial resources that was often mentioned and limited experiences abroad.

The lack of time is also an important dimension of female fears to involve themselves in an international business. Running a business is already time and energy-consuming and thus the opportunity to broaden the business is often perceived as an unsurmountable challenge.

The participants also clearly expressed their lack of knowledge, both theoretical (for example about trading law in the target countries or the foreign language) and practical (management skills, accounting, human resources and relationships aspects).

The local focus groups also emphasised the gender difficulties faced by women within the creative and cultural sector. For example, a female fashion designer expressed how difficult it was to set up a business in a man dominated field, where customers are more trustful towards men's work.

ITALY

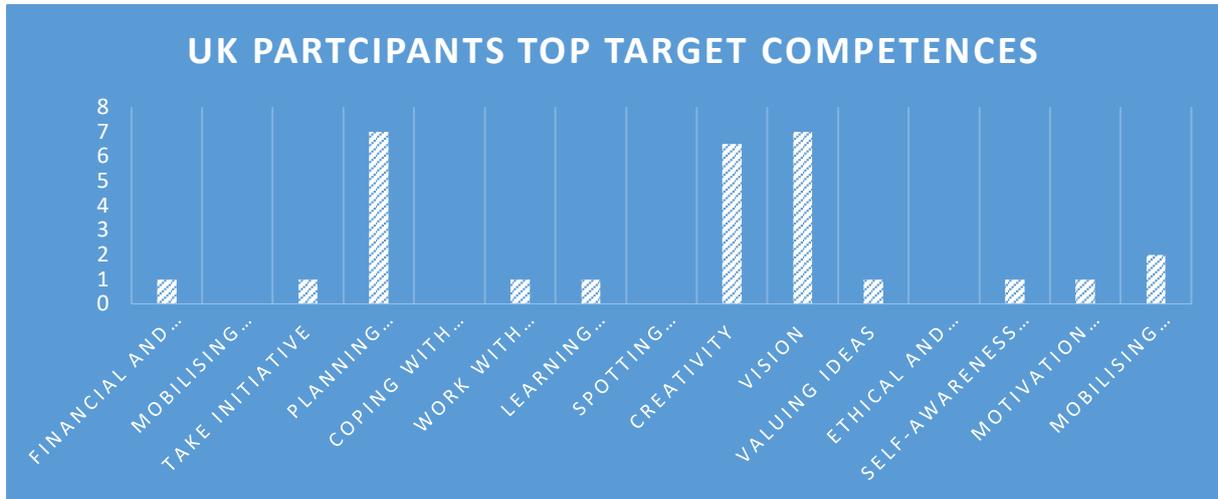


Graph 2

In **Italy**, according to the chart above, the 3 top competences that the Italian participants consider beneficial for an internationalisation training programme are:

- **Take the initiative**
- **Creativity**
- **working with others**

UK



Graph 3

In the **UK** according to the chart above, the participants stated that they have a lack in the 3 following competences, justifying an international training programme:

- **vision**
- **planning and management**
- **creativity**

POLAND

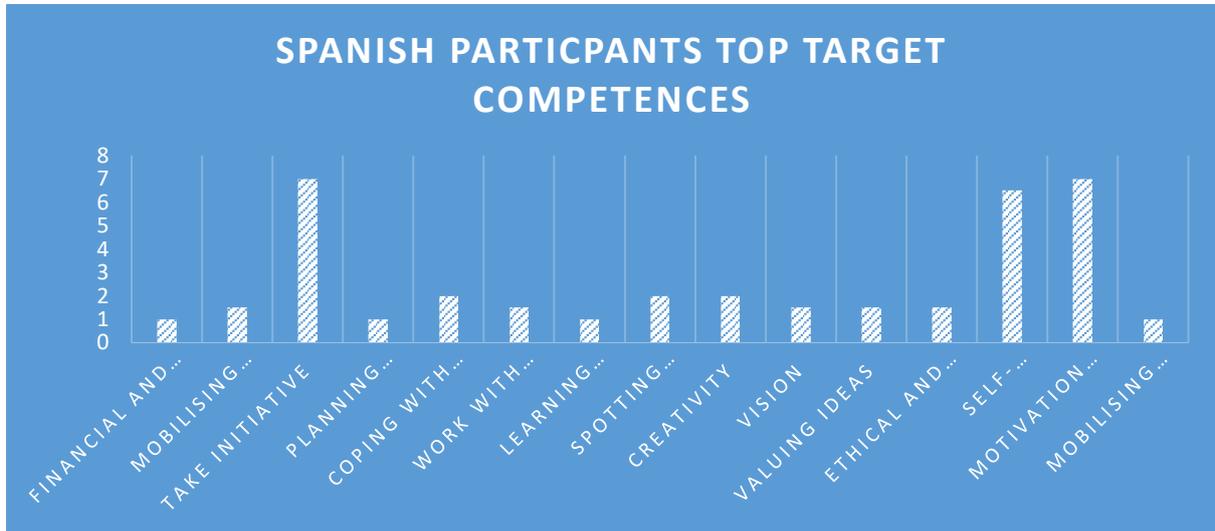


Graph 4

In **Poland** according to the chart below, the 3 top competences that the Polish participants consider beneficial for an internationalisation training programme are:

- **motivation and perseverance**
- **self-awareness and self-efficacy**
- **planning and management**

SPAIN



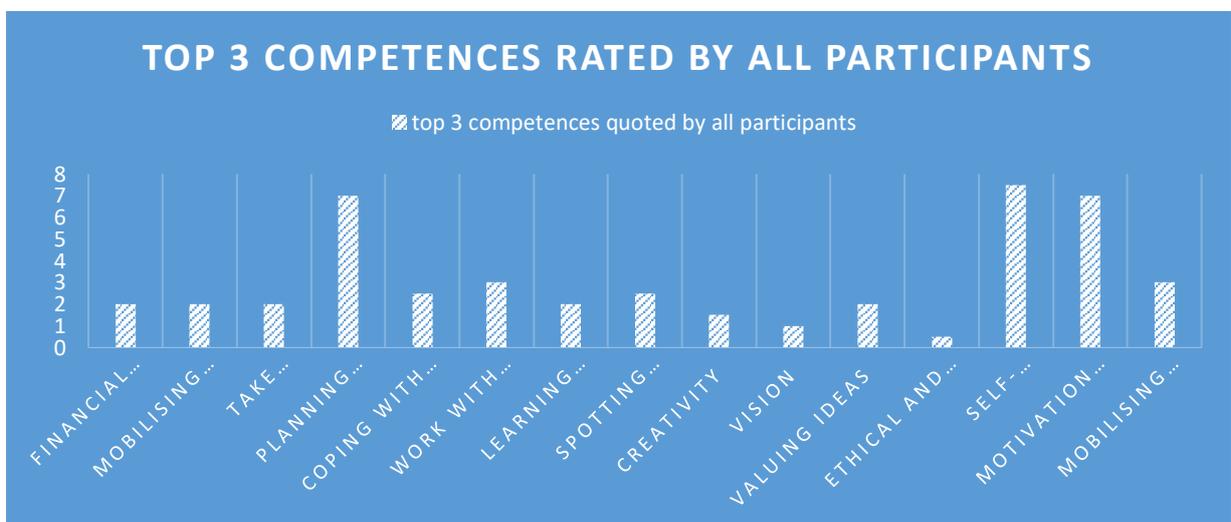
Graph 5

In **Spain**, according to the chart above, the 3 top competences that the Spanish participants consider beneficial for an internationalisation training programme are:

- **motivation and perseverance**
- **self-awareness and self-efficacy**
- **take the initiative**

By taking in account all the responses of the participants from the 4 countries, the 3 main competences that they think need to be strengthened during an international business training are:

- **planning management**
- **self-awareness and self-efficacy**
- **motivation and perseverance**



Graph 6

Self-awareness and self-efficacy is the first step for an entrepreneur to start a project. In fact, artists and creatives willing to start an international business shall be aware of all the resources they have / might have available (skills, competences but also network, material, etc.) but also their limits, weaknesses and what they need.

Planning management refers to all the skills and competences enabling entrepreneurs to set priorities and have a clear vision (both at short and long term) on how the goals can be reached.

Motivation and perseverance were often quoted by participants as barriers to start an international business. For some reasons (lack of time, money, lack of experience, knowledge, the familiar situation or sexism), the participants expressed their fears of losing enthusiasm when it comes to start getting involved in a hard-time-consuming activity in a competitive and uncertain environment.

2.2 In-depth interviews: introduction

To complete the country analysis and focus group results, each partner country conducted 4 in-depth interviews (2 with female artists and creatives and 2 with creative business coaches and intermediaries) in order to achieve a complete overview of the issues at hand and to gain a third-party perspective.

The interview questions were based on partner’s existing knowledge of the creative industries, complemented with the up-to-date results of the country analysis and Focus Group outcomes.

This led to open but in-depth questions to get extra clarifications where needed. The personalised and individual character of interviews also enabled partners to ask questions about the type of training the Global FemArt target group believes is needed to achieve the project’s main aims and objectives.

Testimonials of business coaches/intermediaries/trainers

ITALY

Interviewees’ profile (age, etc.)	3 skills/practices that female artists / creatives need to be internationally successful and rewarded (question 4)	3 personal characteristics and/or traits of internationally successful female artists/creatives (question 5)
Female Audience developer at Meme a.p.s	-Resource mobilization - Strategic planning - Vision and perseverance	- Creativity - Identifying and seizing opportunities - Working with the others

UK

Interviewees’ profile (age, etc.)	3 skills/practices that female artists / creatives need to be internationally successful and rewarded (question 4)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 5)
Male Coach working with the Ignite Imaginations and Arts on the Run organizations	- Presentation skills (selling yourself) -Online Marketing -Professionalism	-Creativity -Determination -Competitive nature

POLAND

Interviewees' profile (age, etc.)	3 skills/practices that female artists / creatives need to be internationally successful and rewarded (question 4)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 5)
Female psychologist, trainer, vocational adviser	<ul style="list-style-type: none"> -ability to learn new skills and competences (especially digital) -understanding the mechanisms of the global artistic market and learning its trends (especially in the context of mass culture) -negotiation skills and ability to real value of the work (financial skills) 	<ul style="list-style-type: none"> -Openness to cultural diversity and understanding of cultural contexts (with the awareness of one's own cultural identity) -Developing own resistance -Ability to set realistic goals in the context of international activities with consistency in achieving them (determination)

SPAIN

Interviewees' profile (age, etc.)	3 skills/practices that female artists / creatives need to be internationally successful and rewarded (question 4)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 5)
Degree in International Relations. Expert in international trade. Training in internal audits of quality management systems, environment and accessibility. Training in Risk Management	<ul style="list-style-type: none"> -Intuition and vision of the future -Self-confidence -Resistance to failure 	<ul style="list-style-type: none"> -Imagination -Perfectionism -Commitment

Testimonials of female creative artists/creatives.

ITALY

Interviewees' profile (age, etc.)	3 skills/competences that female artists / creatives need to be internationally successful and rewarded (question 5)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 6)
Female Theatre coordinator	<ul style="list-style-type: none"> -Spotting opportunities - Motivation and perseverance - Mobilising others 	<ul style="list-style-type: none"> -Charisma -Bravery - Trust in yourself and your work

UK

Interviewees' profile (age, etc.)	3 skills/competences that female artists / creatives need to be internationally successful and rewarded (question 5)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 6)
Graphic Designer- Freelance and worker at the University Urban Institute	<ul style="list-style-type: none"> -Negotiation skills -Professionalism -Management Skills -Creativity (both in terms of product and advice giving to clients) 	<ul style="list-style-type: none"> -Creativity -Motivation -Cultural awareness and understanding

POLAND

Interviewees' profile (age, etc.)	3 skills/competences that female artists / creatives need to be internationally successful and rewarded (question 5)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 6)
Female visual artist, running her art studio business for 7 years in Silesia region. She also makes artistic fabric and handmade paper.	<p>According to this participant, the lack of time, network and knowledge prevent her from going further in the internationalisation of her business (she sells her products in Slovakia and also Hungary thanks to internet). She thinks that the essential skills to be a successful artist at an international level is the capacity to improve herself in many different fields and having good interpersonal relationships. Courage, diligence and ambition are essential characteristic traits to be successful.</p> <p>The participant expressed that seminars, training and other network and knowledge sharing would be efficient to support female artists in their vocational development.</p>	<ul style="list-style-type: none"> -Faith in own artistic activities and itself -Determination -Reaching the goal

SPAIN

Interviewees' profile (age, etc.)	3 skills/competences that female artists / creatives need to be internationally successful and rewarded (question 5)	3 personal characteristics and/or traits of internationally successful female artists / creatives (question 6)
The interviewee used to work as a salesperson and is now dedicated to interior design, decoration and home staying.	<ul style="list-style-type: none"> -Perseverance -Positive attitude -Believe in you 	<ul style="list-style-type: none"> -Identify opportunities -Creativity -Vision

Conclusions

The in-depth interviews helped the partners to better identify the main obstacles the female artists and creatives usually face and thus determine some suggestions of specific trainings to help them overcoming it.

All participants agreed that creativity is important when setting up a business project, they also asserted that specific trainings spotting cultural aspects and diversity would be beneficial.

Another reoccurring topic expressed among the main hurdles for internationalising is the lack of networking.

All participants from all countries agreed that meetings, workshop and seminars are excellent ways to easily get in contact with other professionals and share the knowledge and experiences in a more informal way.

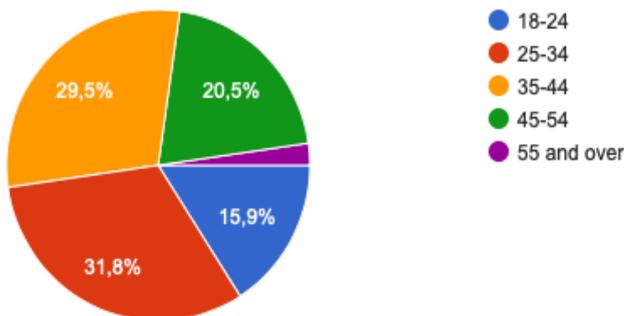
Finally, participants generally shared a lack of self-confidence and awareness due to some essential hard skills shortage such as accountability, digital, communication, financing or language. Promoting trainings and learning programs for specific CCI's sector would be invaluable help for most women to feel confident enough to start thinking their business in a broader scale.

2.3 Online survey: outcomes

The 44 respondents of this online survey come from Europe (Western, Southern , Eastern essentially), but also from Africa and Canada.

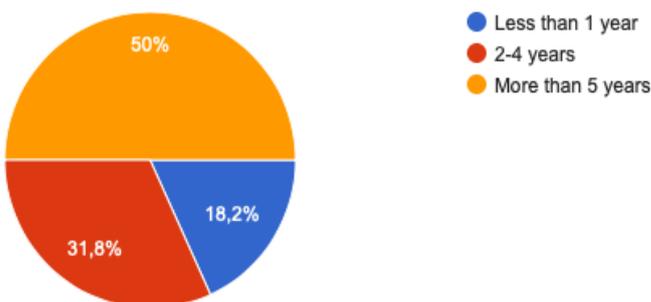
They all work in the cultural and creative field.

The activities they are running are quite diversified though including freelancers, textile artists, photographers, musicians, graphic designers, theatre performers and consultants in art and heritage. As expected, the services or products offered by the professionals are also diverse: exhibitions, theatre performances, paintings, also translations, installations, event plannings, network, fundings, and so on.



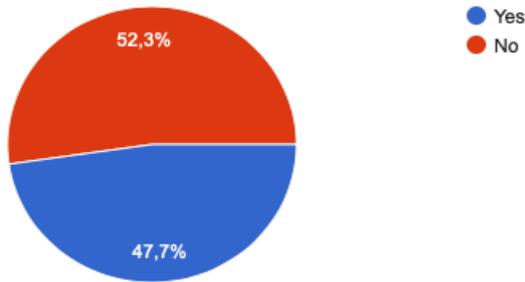
Among the respondents, 60% are under 34 years old.

Graph 7



Despite the young age, 50% of the respondents have been working for more than 5 years as creative entrepreneurs. Only 18% of them has less than 1 year of experience.

Graph 8

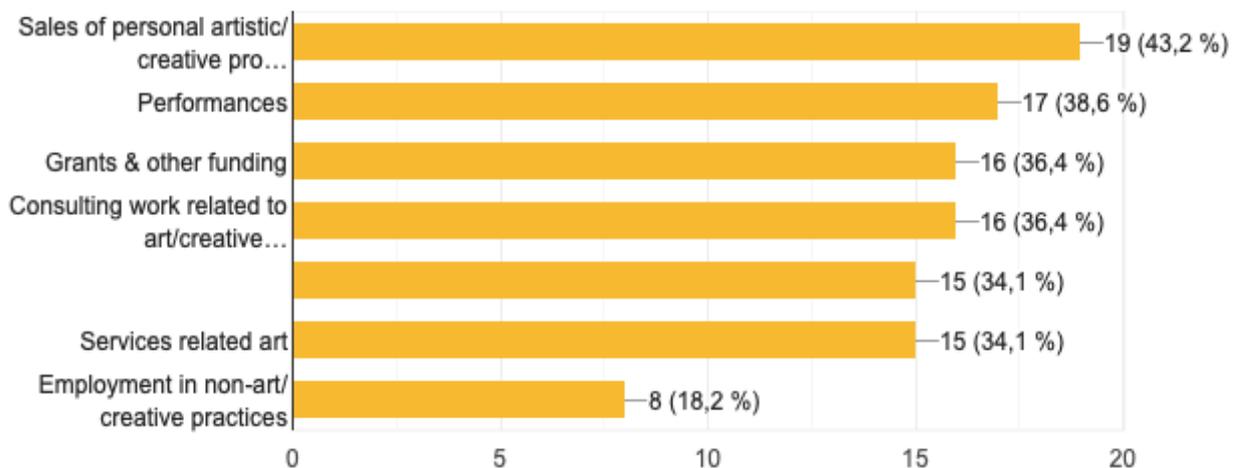


However, less than a half of the respondents have already ran marketing and sales campaigns as it appears in the chart below:

Graph 9

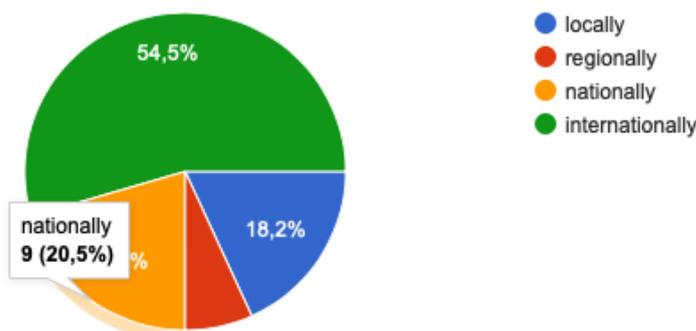
To do so, many of them used social medias, marketing or crowdfunding. Around 50% of those who got a previous experience in sales campaigns considered that their project reached the target or was successful.

Regarding the income the respondents benefit from their activities, 43% of them consider that the first source of income comes from the sales of the personal artistic or creative project. The performances are another quite important income, as well as the grants and other fundings.



Graph 10

In terms of internationalisation, more than half of the respondents operate abroad. Yet, 63% never participated in any kind of formal business or entrepreneurship training. In the chart below we notice that 1 out of 5 respondent runs her business nationally whereas 18% operates only at a local level.



Graph 11

Whether the business is local or international, a common characteristic shared by the artists and creatives is the collaboration with other professionals. For example, artists can be related to organisations (public and private), universities, public institutions, companies, etc. Besides, networking is an essential aspect when it comes to internationalisation.

Throughout the interviews, we noticed that the artists and creatives, beyond the diversity of their activities, tend to give the same answers when it comes to mention the main barriers which prevent them from internationalizing their businesses:

- Financial resources
- Knowledge about international market
- Marketing skills
- Planning and undertaking business operations
- Entrepreneurial competencies
- unpredictable environment
- lack of digital literacy
- lack of networks
- no sectorial experiences
- lack of human relations competencies (hiring, staff development, leadership)
- language and misinformation
- (...)

Financial resources, capabilities and networking are the remaining elements mentioned by the participants. In fact, the money shortage and the limited budgets available to artists and creatives projects are evident hurdles to prevent them being able to go further in the internationalisation of their business.

In terms of capabilities, the respondents refer to both general knowledge (legal framework, lack of experience, lack of educational background, etc.) and practical skills (finance, digital, human relationships, entrepreneurial mind, etc.). Regarding networking, it appears as one of the biggest hurdles (network supplies precious information about the customers, the cultural context, but also competences and skills transferring).

This general impression is confirmed by the importance highlighted by the respondents of entrepreneurial skills pointed out as key competences to succeed in the internationalisation of a business: the ability to spot opportunities, valuing ideas and planning management (including vision and taking initiatives) were quoted by almost 1 respondent out of 3 as the top skill for a successful international business entrepreneur.

The ability to run a business in a competitive environment was also frequently mentioned by the respondents, who considered that coping with uncertainty, ambiguity and risk and the capacity to stay motivated after failure were essential (1 respondent out of 2 asserted that motivation and perseverance were the most important “skills” for running an international business).

Paradoxically, the creative skills are considered as less important than the entrepreneurial ones, meaning that they are necessary but definitely not sufficient to successfully run an international business. Even more, the self-awareness and self-confidence have been quoted many times by the creative participants.



Graph 12

Running a business at an international level is considered as a real challenge for all the participants. Beyond the lack of skills (theoretical and technical) expressed by them, many seem willing to improve their interpersonal abilities to run their business more efficiently. For example, improving the patience, delegation capacity, self-expression, positive attitude, communication, assertiveness, etc.

In other words, some skills and competences can be easily targeted to be improved, but others are more transversal and reflect a lack of a general entrepreneurial mindset.

To summarise the results of this survey, the implementation of trainings targeting specific skills (marketing, digital, legal framework, language, etc.) are beneficial for female artists and creatives to consolidate their entrepreneurial background and to give them all the odds to succeed in the globalisation of their business. These trainings need to focus on the creative and entrepreneurial business sectors and to be transversal in order to support female creatives and artists in acquiring, improving and/or reinforcing their entrepreneurial mindset.

3. General conclusions

Through the country analysis, focus groups, in-depth interviews and online surveys, we gathered information, views and feedback from female artists and creatives throughout Europe that are crucial to raise understanding of how and which entrepreneurial skills are needed to internationalise their businesses.

The core questions that guided the partnership throughout the analysis and development of the framework structure included the list of the 15 core entrepreneurial competences identified in the EU EntreComp Framework. The respondents were asked to choose and assign a mark from 1 (the least important) to 15 (the most important) to the most significant and important competences.

According to the analysis results **in Poland**, the lack of motivation and self-confidence in developing the businesses were very often emphasised by the participants. The lack of knowledge about marketing, law regulation in different countries was also mentioned by the interviewees. Last, networking seems to be a very important challenge to run a business at an international level.

In the United Kingdom, when discussing the most and least important in the eyes of each participant, half of the focus group felt that the competences linked to creativity should be more important than those of the business side. On the other hand, 3 of the participants acknowledged the importance of the entrepreneurial skills (such as *financial and economic literacy, planning and management*). As expected, the overall lowest rated competences ranked by the participants were financial and economic literacy and the ability to mobilising resources.

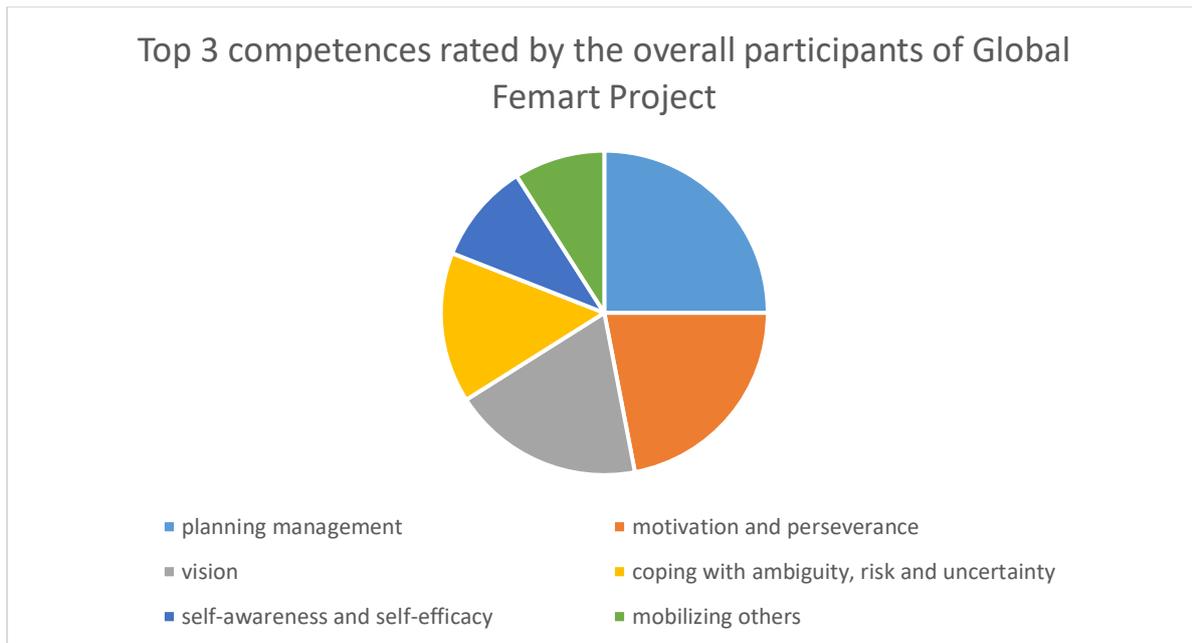
In Italy, also more than half of the focus group felt that the competences linked to creativity are not as important as those of the business side, even if they remain necessary. In fact, all participants acknowledged the importance of entrepreneurial skills such as planning management, spotting opportunities, adaptability, risk taking and flexibility to be successful in business and on a global market. Moreover, a reoccurring topic of the interviews is the familiar background support, which can be a driving force or a burden, even more when the business is “international”.

In Spain, all the participants agreed that self-esteem and motivation are essential, as well as learning how to manage success and failure. In fact, some of the participants asserted that the difficulties also reside in knowing how to remain viable and on top after the first growth. Moreover, there is a lack of specialized figures in the creative sector able to promote and guide the newcomers as it already exists in the industry for example.

By gathering and analysing the overall results of the countries analysis, the focus groups and the online surveys, the project partnership could elaborate an overall view on which entrepreneurial skills female artists and creatives think they need to reinforce to internationalise their businesses.

Even though the results were based on a rather small-scale sample, the 3 main competences that all interviewed participants identified as needed to successfully internationalise a business are:

- **vision**
- **motivation and perseverance**
- **planning and management**



Graph 13

1) Vision is the first skill female artists and creative think they need the most.

Vision refers to the ability to have a clear idea, to define it as a project and turn it into action. It also refers to the ability to imagine the future and visualise different scenarios to reach the target set. It also implies imagining and setting successive steps which help the entrepreneur to guide their efforts and action.

2) Motivation and perseverance are the second skills female artists and creatives think they need the most.

For many reasons, women artists and creatives can be discouraged to internationalise their business because of both external (familiar situation, male dominated sector, lack of money) and internal (lack of experience, lack of hard skills, difficulties to gather contacts, etc.) barriers. Moreover, staying motivated despite the pressure, the adversity and even temporary failures is a basic but essential resource that women feel they need to strengthen when they get involved in a business demanding a lot of time, energy and implications.

3) Planning and management is the third skill female artists and creatives think they need to internationalise their business.

In fact, once they have decided to implement their business, female artists and creatives shall know how to create an action plan, which identifies and sets long-, medium- and short-term goals. Planning management also helps entrepreneurs defining priorities and action plans keeping in mind the final goal. Finally, planning management also implies being flexible, that is to say adjusting their actions to the changing circumstances.

4. Annexes

ANNEX 1 - Country analysis

A. Targeted support and opportunities in partner countries offered to female-led creative businesses to internationalise and globalise their creative businesses within CCI sectors

Minimum 1 - maximum 2 pages.

This section shall include:

(A) a brief and effective analysis of the national status regarding the position and unequal treatment of female artists and creatives (statistics)

(B) opportunities of internationalisation and globalisation and capacity building for female creative entrepreneurs

(C) main barriers faced by creative female entrepreneurs in the CCI sectors

(D) statistics and any relevant data/information relevant to this analysis

B. Good practices in partner countries

This section shall include a minimum of 2 national good practices of internationalisation training programmes/initiatives promoted/carried out by private and public institutions/organisations (useful for the envisaged interviews)

Name of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs	
Type of funding - Regional / National / European programme / Private initiative / National curricula etc. lasting operation (for example a course offered by an university)/ Other - Funding sources: budget / public project funding (type: culture, innovation, cohesion, other) / foundation / private / participation fee / other which?	
Organiser and partnership details Public sector (university, development agency, other) / private company / non-profit / other	
Place and Duration	
Details of the target groups / number of participants (if applicable)	
Training objectives and contents What are the themes and topics of the training packages and their contents?	
Methodologies used / Modes of study	

Lecture / workshop / mentoring / team building / coaching / practical experience / networking / e-learning / virtual platform / other	
Results / Customer feedback/ Experiences / Impact (if applicable)	
References: main sources of information (if many, specify according to the piece of information)	

C. Good practices in other EU countries

This section shall include:

(a) main barriers for female entrepreneurs to internationalise their creative businesses and (b) 1 training initiative/programme, relevant promoting organisation (e.g. private or public institution, etc.), links and any significant available detail carried out in the other EU countries distributed among partners as shown below:

1. *Inova (UK): Austria – Belgium – Finland – Germany – Hungary – Ireland*
2. *Materahub (Italy): Greece – Republic of Cyprus – Denmark – France –Malta - Netherlands*
3. *Fundacja Arteria (Poland): Bulgaria – Croatia - Czech Republic – Estonia – Latvia - Lithuania*
4. *FyG Consultores (Spain): Luxembourg – Portugal – Romania – Slovakia – Slovenia – Sweden*

EU country	Main barriers for female entrepreneurs to internationalise their creative businesses	Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs	References: main sources of information (website, etc.)

D. Entrepreneurial competences mainly addressed by national training programmes/initiatives for female creative entrepreneurs in partner countries

Below there is a layout of the 15 core competences identified by the EntreComp framework.

Please tick the top 3 that are mainly addressed by national programmes and initiatives in your country fostering access to female creative entrepreneurs within CCI sectors.

Area	Competences	<i>Please tick the top 3 competences mainly addressed by national programmes and initiatives.</i>
IDEAS AND OPPORTUNITIES	Spotting opportunities	
	Creativity	
	Vision	
	Valuing ideas	
	Ethical and sustainable thinking	
RESOURCES	Self-awareness and self-efficacy	
	Motivation and perseverance	
	Mobilising resources	
	Financial and economic literacy	
	Mobilising others	
INTO ACTION	Taking the initiative	
	Planning and management	
	Coping with uncertainty, ambiguity and risk	
	Working with others	
	Learning through experience	

ANNEX 2 - Local Focus Group Guidelines, Tools and Templates

Contents

1. Introduction
2. Focus group methodology
3. Focus group delivery
4. Focus group questionnaire
5. EntreComp wheel

GLOBAL FEMART Project - Local FOCUS GROUP

1. INTRODUCTION

Focus Groups aim at conducting a more in-depth needs analysis that complements the hard data of the previous activities with first-hand testimonials so as to enable the partnership to develop training material that truly takes into account the specific needs of female artists and creatives running their own creative business.

Each participant will complete the questionnaire.

The facilitators will then engage the focus group in a discussion regarding the questionnaires and ask participants for feedback.

The partner organisations facilitating the focus groups will have one facilitator who will be leading the discussion and asking the questions and one observer who will take minutes of what is being discussed and the answers of all participants in the focus group.

In line with the comprehensive study carried out by the European Commission on the 15 core entrepreneurial competences identified in the **Entrepreneurship Competence Framework**, (also known as **EntreComp framework**)², these guidelines include a needs analysis of the skills perceived by female artists and creatives as the most important and effective aspects for internationalising their business within CCIIs.

For this reason, the questions and the topics outlined aim at exploring the personal knowledge of the participants, their awareness in terms of self-assessment and need to develop and improve the core entrepreneurial competences among the 15 aspects presented in the EntreComp to become internationally successful and rewarded as female artists and creatives.

2. FOCUS GROUP METHODOLOGY

Before the finalisation of the *Global FemArt Framework* a careful needs analysis is required to develop a systemic understanding to effectively assess that the competences and focus groups are a useful tool for additional data in research. Focus group research is useful for identification of issues and to determine areas needing further research such as soft skills. Participants usually bring up more issues and concerns outside the prepared question path. Focus group organizers involve a group setting where the group has common shared experiences and allows for stimulating interaction among group participants.

Each partner will provide the relevant agenda and the topics of discussion will include participants' personal experiences, barriers they face, areas of opportunity that should be explored and training needs for further business development and internationalisation strategies. They will furthermore be asked about relevant training methodologies and to give feedback on the draft curriculum of the training programme that will be developed.

² **EntreComp: The Entrepreneurship Competence Framework** aims to build consensus around a common understanding of entrepreneurship competence by defining 3 competence areas (“Ideas and opportunities” – “Resources” - “Into Action”), a list of 15 competences, learning outcomes and proficiency levels, which current and future initiatives can refer to.

<https://ec.europa.eu/social/BlobServlet?docId=17651&langId=en>

<http://publications.jrc.ec.europa.eu/repository/bitstream/JRC101581/lfn27939enn.pdf>

The Focus Groups will instigate discussion between participants, improving partner’s ability to spot areas of (dis)agreement and in turn influencing the recommendations made for further training materials.

All partners will use a similar set of questions covering themes previously agreed. This will enable cross-country and cross-cultural comparisons, leading to the development of comprehensive learning materials. It furthermore offers an initial opportunity to disseminate the project and to recruit participants for the Artist Circles™ and Training pilots that will follow this first phase.

3. FOCUS GROUP DELIVERY

Phase 1: Welcome and introduction to Global FemArt project

- The moderator and observer introduce themselves and explain their respective role during the focus group;
- The moderator introduces the project and the main objectives of the focus group.

Phase 2: Introduction to the focus group

- The moderator explains that everything that is being discussed will be recorded and noted down by the observer who will be taking the minutes, highlighting that the privacy of the participants will be protected by ensuring the anonymity of the participants in the final research report;
- The moderator makes sure that the participants are aware that they can choose not to answer specific questions if they feel that questions are too sensitive;
- The moderator asks the participants to sign a consent form explaining the content and the aim of the form (see Consent Form, point 6. of these guidelines) and to fill in attendance form (see Attendance List Template, point 5. of these guidelines);
- The moderator underlines that the focus group is not a test, that there are no right/wrong answers and that no one will be judged for their answers.
- The facilitator and the observer will take photos, videos and provide any supporting material needed.

Phase 3: Conducting the Focus Group

The moderator conducts the focus group while the observer takes notes.

- Column 1 - Topics to be explored: explains topic that these questions cover.
- Column 2 - Main questions: main question to address the topic.
- Column 3 - Questions to further stimulate discussion: these are different aspects of the main questions you can discuss. The questions in this column do not have to be asked separately by the facilitators, but the discussion of the main questions has to cover these different aspects. The questions can be adapted by the facilitators to their audience.

Topics to be explored	Main questions	Further questions as in <i>FOCUS GROUP QUESTIONNAIRE</i> (point 4. of these guidelines)
Introduction and experience	Could you please introduce yourself briefly?	<u>See Section 1 of the Focus Group Questionnaire.</u> 1. What is your business? 2. What is your experience as female artist/creative running your own creative business? 3. Have you already attempted and/or carried out any action/activity to internationalise your creative business? If yes, please provide a brief and effective description.

		<p>4. Based on your experience if applicable or on your assumptions if you have not tried to go international with your creative business yet, which are the “top 4 barriers” that you have encountered or might encounter to do that? To help you out, we suggest some areas that contribute to the success of female entrepreneurship for internationalising creative businesses.</p> <p>5. If you are planning to internationalise your creative business, what actions/activities are you about to take?</p> <p>6. Have you already looked into means of support (e.g. financial, professional, educational, through local/national/international networks) to internationalise your creative business? - If Yes, please describe them. - If No, what kind of support do you think you might get on a local, national and/or international level?</p> <p>7. Do you think that a training programme to internationalise your creative business might help you? Please specify why.</p>
Type of training methodologies	In your opinion, which is the most appropriate type of internationalisation training programme for you?	<p>8. (Choose one or more)</p> <ul style="list-style-type: none"> - Formal (Master, Bachelor, VET, etc..) - Informal (Seminars, Workshops, Conferences, etc.) - Online (Courses, webinars)
Introduction to EntreComp Framework	Hand out the ENTRECOMP WHEEL to all participants (point 7. of these guidelines) and explain the purpose of the framework.	
EntreComp Competences analysis and discussion	<p>Choose 5 of the EntreComp competences/skills that you think are the most needed to internationalise your creative business? Based on the EntreComp wheel.</p> <p>Give participants 5 min to complete this and then discuss briefly.</p>	<ul style="list-style-type: none"> • Why do you think these competences are important? • Which skills do you think you already have? • Which skills would you like to develop further?
EntreComp Competences Individual Assessment	<p><u>See Section 2 of the Focus Group Questionnaire</u></p> <p>Ask all participants to self-assess their skills by answering the questions individually and then discuss their answers in group.</p>	

4. FOCUS GROUP QUESTIONNAIRE

This document contains a set of questions to collect and report about the outcomes of the Focus Groups sessions according to the Guidelines detailed above.

It is an instrument to be used while conducting the Focus Group session in order to collect information, from an individual viewpoint from the participants, and collective as result of the discussions held in the session.

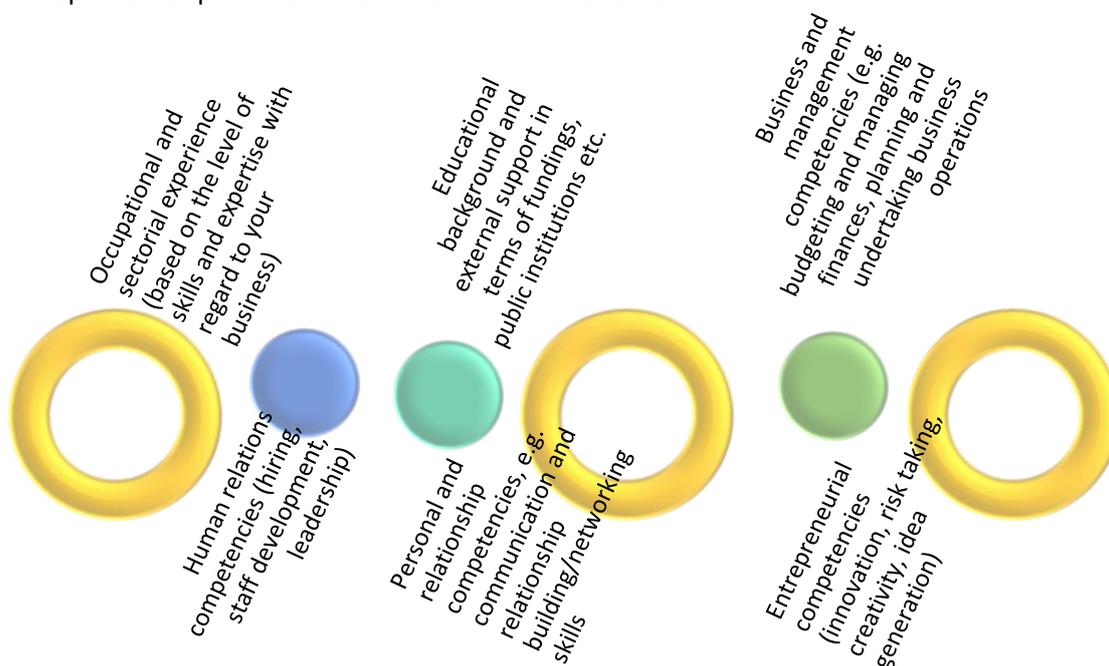
The first section includes an introduction question to get to know more about the participants and their different profiles, this is followed by a set of questions to explore, self-assess and discuss the core 15 competences identified in the EntreComp Framework.

SECTION 1

Participants' profiles

1. What is your business?
2. What is your experience as female artist/creative running your own creative business?
3. Have you already attempted and/or carried out any action/activity to internationalise your creative business? If yes, please provide a brief and effective description.
4. Based on your experience if applicable or on your assumptions if you have not tried to go international with your creative business yet, which are the “top 4 barriers” that you have encountered or might encounter to do that?

To help you out, we suggest some areas that contribute to the success of female entrepreneurship to internationalise creative businesses:



5. If you are planning to internationalise your creative business, what actions/activities are you about to take?
6. Have you already looked into means of support (e.g. financial, professional, educational, through local/national/international networks) to internationalise your creative business?
 - If Yes, please describe them.
 - If No, what kind of support you think you might get on a local, national and/or international level?
7. Do you think that a training programme to internationalise your creative business might help you? Please specify why.
8. In your opinion, which is the most appropriate type of internationalisation training programme for you?

(Choose one or more)

 - Formal (Master, Bachelor, VET, etc..)
 - Informal (Seminars, Workshops, Conferences, etc.)
 - Online (Courses, webinars)

9. Look at the EntreComp wheel (point 7 of these guidelines), choose the competences that you think are the most needed by female creative entrepreneurs to internationalise their businesses and discuss why in group.

SECTION 2

Entrecomp Framework competences: exploration, self-assessment and discussion

10. Please look at the EntreComp 15 core competences listed below. Now choose the competences that you think are the most needed by female creative entrepreneurs to internationalise their businesses and assign a mark from 1 (the least important) to 15 (the most important). Then, discuss why in group.

Area	Competences	Your mark
IDEAS AND OPPORTUNITIES	Spotting opportunities	
	Creativity	
	Vision	
	Valuing ideas	
	Ethical and sustainable thinking	
RESOURCES	Self-awareness and self-efficacy	
	Motivation and perseverance	
	Mobilising resources	
	Financial and economic literacy	
	Mobilising others	
INTO ACTION	Taking the initiative	
	Planning and management	
	Coping with uncertainty, ambiguity and risk	
	Working with others	
	Learning through experience	

11. Now, please assess your competences by marking the correspondent grade for each competence listed below.

A) Spotting Opportunities: use your imagination and abilities to identify opportunities for creating value

- Identify and seize opportunities to create value by exploring the social, cultural and economic landscape
- Identify needs and challenges that need to be met
- Establish new connections and bring together scattered elements of the landscape to create opportunities to create value

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

B) Creativity: *develop creative and determined ideas*

- Develop several ideas and opportunities to create value, including better solutions to existing and new challenges
- Explore and experiment with innovative approaches
- Combine knowledge and resources to achieve valuable effects

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

C) Vision: *work towards your vision of the future*

- Imagine the future
- Develop a vision to turn ideas into action
- Visualise future scenarios to help guide effort and action

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

D) Valuing Ideas: *make the most of ideas and opportunities*

- Judge what value is in social, cultural and economic terms
- Recognise the potential an idea has for creating value and identify suitable ways to make the most out of it

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

E) Ethical & Sustainable Thinking: *assess the consequences and impact of ideas, opportunities and actions*

- Assess the consequences of ideas that bring value and the effect of entrepreneurial action on the target community, the market, society and the environment
- Reflect on how sustainable long-term social, cultural and economic goals are, and the course of action chosen
- Act responsibly

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

F) Self-Awareness & Self-Efficacy: *believe in yourself and keep developing*

- Get and manage the material, non-material and digital resources needed to turn ideas into action
- Make the most of limited resources
- Get and manage the competences needed at any stage, including technical, legal, tax and digital competences

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

G) Motivation & perseverance: *stay focused and don't give up*

- Be determined to turn ideas into action and satisfy your need to achieve
- Be prepared to be patient and keep trying to achieve your long-term individual or group aims
- Be resilient under pressure, adversity, and temporary failure

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

H) Mobilising resources: *gather and manage the resources you need*

- Get and manage the material, non-material and digital resources needed to turn ideas into action
- Make the most of limited resources
- Get and manage the competences needed at any stage, including technical, legal, tax and digital competences

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

I) Financial & economic literacy: *develop financial and economic know how*

- Estimate the cost of turning an idea into a value-creating activity
- Plan, put in place and evaluate financial decisions over time
- Manage financing to make sure my value-creating activity can last in the long term

Assessment grade	Your mark
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

J) Mobilising others: *inspire, enthuse and get others on board*

- Inspire and enthuse relevant stakeholders
- Get the support needed to achieve valuable outcomes
- Demonstrate effective communication, persuasion, negotiation and leadership

<i>Assessment grade</i>	<i>Your mark</i>
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

K) Taking initiative: *go for it*

- Initiate processes that create value
- Take up challenges
- Act and work independently to achieve goals, stick to intentions and carry out planned tasks

<i>Assessment grade</i>	<i>Your mark</i>
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

L) Planning & management: *prioritize, organise and follow-up*

- Set long-, medium- and short-term goals
- Define priorities and action plans
- Adapt to unforeseen changes

<i>Assessment grade</i>	<i>Your mark</i>
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

M) Coping with uncertainty, ambiguity & risk: *make decisions to deal with uncertainty, ambiguity and risk*

- Make decisions when the result of those decisions are uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes
- Within the value-creating process, include structured ways of testing ideas and prototypes from the early stages, to reduce risks of failing
- Handle fast-moving situations promptly and flexibly

<i>Assessment grade</i>	<i>Your mark</i>
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

N) Working with others: *team up, collaborate and network*

- Work together and co-operate with others to develop ideas and turn them into action
- Network
- Solve conflicts and face up to competition positively when necessary

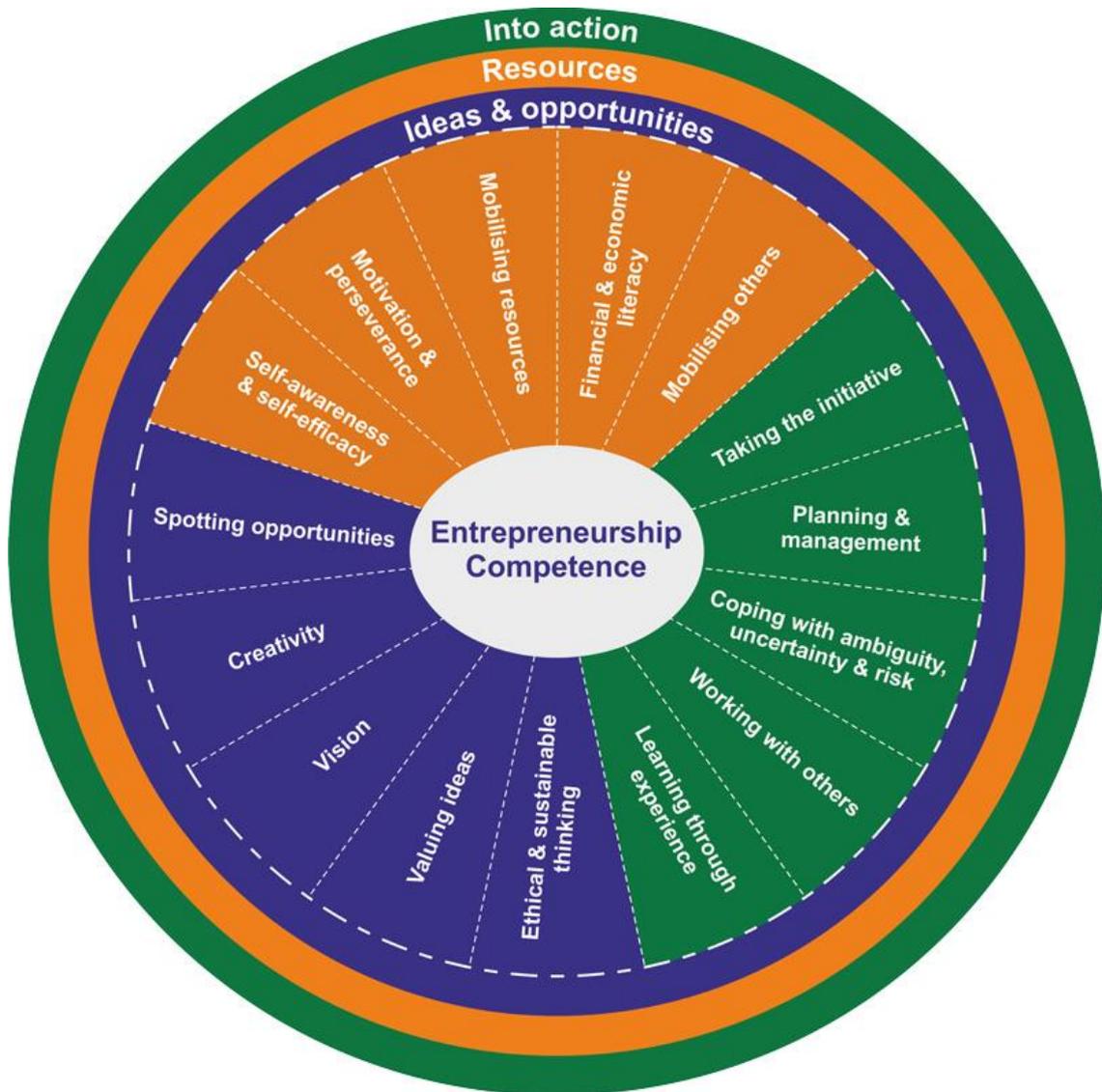
<i>Assessment grade</i>	<i>Your mark</i>
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

O) Learning through experience: *learn by doing*

- Use any initiative for value creation as a learning opportunity
- Learn with others, including peers and mentors
- Reflect and learn from both success and failure (your own and other people's)

<i>Assessment grade</i>	<i>Your mark</i>
0 – I can't do it	
1 – I would need a lot of help to do it	
2 - I could do it with some help	
3 - I might be able to do it alone	
4 - I can do it alone	

5. ENTRECOMP WHEEL



6. ATTENDANCE LIST AND CONSENT FORM TEMPLATES

Please adapt templates and distribute to all participants named [Attendance list FG.docx](#) and [Consent form FG.docx](#).

ANNEX 3 - Online Survey

Dear Artist/Creative,

this interview is part of a research conducted within "**Global FemArt**" (*Supporting Female Artists and Creatives to Globalise their Business*), a transnational project co-funded by the European Commission within the *Erasmus+* programme.

Inova Consultancy from the UK is coordinating this project together with *Materahub* from Italy, *Fundacja Arteria* from Poland and *FyGConsultores* from Spain.

The **Global FemArt** project is innovative since it offers a pioneering training programme for business globalisation specifically addressed at female artists and creatives.

It sets out to target important societal, economic and gender equality issues faced by women in the creative industries, by supporting female artists and creatives to increase their entrepreneurial skills while simultaneously building their self-confidence and soft skills, which will see itself embodied in the internationalisation strategy throughout the Circles and Training programme.

In other words, the project will support and train creative female entrepreneurs to go international with their products and services.

Answering the following questions will help us to explore key competences (knowledge-skills-attitudes) needed by female creative entrepreneurs like you to activate or mediate a process of internationalisation for your products and services.

Thanks to your contribution, we will be able to develop and activate an effective and successful pilot training program.

Therefore, do not miss the opportunity to participate in our training sessions and do not forget to include your email address in the contact information so we can let you know what is coming up.

Your contribution is extremely important and valuable to us.

Thank you for your time!

Global FemArt Consortium

Respondent's full name

Name: _____

Surname: _____

Age 18-24 25-34 35-44 45-54 55 and over

City _____

Region and country _____

E-mail _____

Please describe the area/s of your business.

Please specify the type of services/products you offer in the arts/creative sectors.

About your professional experiences

1. How many years have you been working as a creative entrepreneur?

- Less than 1 year
- 2-4 years
- More than 5 years

2. How do you generate income for your business? (please choose one or more)

- Sales of personal artistic/creative products
- Performances
- Grants & other funding
- Consulting work related to art/creative practices
- Teaching art/music/dance performance/creative subjects
- Services related art
- Employment in non-art/creative practices

3. You operate

- locally
- regionally
- nationally
- internationally

4. Have you participated in any kind of formal business or entrepreneurship education or training about internationalisation strategies or competences development?

- YES - Please specify:
- NO

5. Do you have any experiences in international programs?

- YES - Please specify:
.....
.....
- NO

6. Have you ran any marketing and sales campaigns?

YES - Please specify:

.....
 How successful were they and how did you know it?

NO

7. Based on your experience if applicable or on your assumptions if you have not tried to go international with your creative business yet, which are the “top 4 barriers” that you have encountered or might encounter in doing that?

To help you out, we suggest some areas for you to think about that contribute to the success of female entrepreneurship for internationalising creative businesses:

- Occupational and sectorial experience (based on the level of skills and expertise with regard to your business)
- Human relations competencies (hiring, staff development, leadership)
- Educational background and external support in terms of funding, public institutions etc.
- Personal and relationship competencies, e.g. communication and relationship building/networking skills
- Business and management competencies (e.g. budgeting and managing finances, planning and undertaking business operations)
- Entrepreneurial competencies (innovation, risk taking, creativity, idea generation)

The “top 4 barriers” that you have encountered or might encounter to internationalise your creative business.	
1	
2	
3	
4	

Skills for internationalisation

8. Below you will find the 15 core entrepreneurial competences that are common for successful entrepreneur.

Please think about those that you believe are necessary to make your enterprise successful and rewarding at international level and assign a mark from 1 (the least important) to 15 (the most important).

Area	Competences	Your mark
IDEAS AND OPPORTUNITIES	Spotting opportunities	
	Creativity	
	Vision	
	Valuing ideas	
	Ethical and sustainable thinking	
RESOURCES	Self-awareness and self-efficacy	
	Motivation and perseverance	
	Mobilising resources	
	Financial and economic literacy	
	Mobilising others	
INTO ACTION	Taking the initiative	
	Planning and management	
	Coping with uncertainty, ambiguity and risk	
	Working with others	
	Learning through experience	

9. Please think of 4 skills/knowledge/attitudes not listed above that you would like to develop or improve in order to achieve greater success at international level.

<i>4 skills/knowledge/attitudes not listed above that you would like to develop or improve</i>	
1	
2	
3	
4	

10. We are looking for other female creative entrepreneurs in CCIs sectors. Would you like to nominate anyone that is an inspiration and might definitely represent a role model for you?

<i>Full name</i>	<i>Sector</i>	<i>E-mail address</i>

ANNEX 4 - In-depth interviews for intermediaries & creative business coaches

Contents

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1. INTERVIEW PREPARATION

1. **Introduce yourself and the project to the interviewee.** Give a short presentation about the project, its main goals and activities.
2. **Explain the purpose of the interview.** Describe the purpose of the interview, the goals to be achieved and the way the collected data/information will be analysed and used.
3. **Indicate how long the interview will take.** Typically, the interviews will not take more than half an hour.
4. **Address confidentiality terms and collect consent forms.** Explain the interviewee who will get access to their responses and how those will be used. Obtain their written consent on the confidentiality terms (publication of responses, intellectual agreement on quotes etc.). Ask for permission to record the interview.
5. **Explain the format of the interview.** Explain the type of the interview and its nature. If you want to allow them to ask questions, specify if they can ask them as they emerge or wait until the end of the interview.
6. **Ask the interviewee if he/she has any questions/concerns** before you start the interview.
7. **Memorise questions and their order.**

2. INTERVIEW CONDUCT

1. **Keep the interview flowing naturally.** You do not need to follow a strict structure or move from one subject to another. If you feel that the order of the proposed questions is not appropriate for the interview flow, feel free to re-order them. Additionally, if you feel that a question did not get an adequate response and that more elaboration from the interviewee is required, provide some additional prompts. If you get an interesting response that leads to more questions that will be of added value to the research, don't hesitate to ask.
2. **Occasionally verify the recording device is working and still recording.**
3. **Ask one question at a time.** Do not overwhelm the interviewee with questions that include several parts, or asking multiple relevant questions at once.
4. **Provide transition between major topics.** For example, "we've been talking about (some topic) and now I'd like to move on to (another topic)."
5. **Maintain control of the interview.** Do not let the interviewee stray to a topic that is not useful/usable for the research, or start asking questions to the interviewer. If the interviewee takes too long to respond to a question try to guide him/her using prompt questions.
6. **Get prepared and use the comments provided** next to each question not to guide the interviewee's answers, but to have a solid grip on the scope of the responds.
7. **Remain neutral.** Do not show strong emotional reactions to the interviewee's responses. Do not be eager to take a note, as it is possible to give the impression you were surprised or very pleased about a response, and this may result in influencing the responses of future questions.
8. **Be a good listener.** Ask for details, clarifications and examples where necessary and allow time for the interviewee to think without interrupting her/him
9. **Keep the interview within the estimated timeframe.** It is better that the interview does not exceed one (1) hour. Pragmatically it is less likely to get people to agree to be interviewed and devote their time to a long session.

3. INTERVIEW CLOSURE

1. **Verify that the recording device worked throughout the interview.**
2. **Review and edit your notes.** Clarify scratch notes, and/or notes that do not make sense etc.
3. **Note observations made during the interview.** Note down possible reactions of the interviewee to specific questions, miscomprehensions, comments you may have etc.
4. **Ask permission to follow-up.** The nature of qualitative research is emergent. Once you listen to the recorded interview, you may not understand what was said or what your interviewee meant. A short follow-up interview allows the interviewee to clarify anything that she/he did not understand. When interviewing more than one person it is possible that another interviewee say something interesting that could have been asked to the previous interviewees as well. A follow-up interview, alternatively a brief discussion over the phone, provides the opportunity to ask early interviewees questions that may have arisen in later interviews.

4. INTERVIEW TEMPLATE

The in-depth interviews consist of 10 open questions and address coaches/intermediaries/trainers in creative businesses internationalisation.

In order to process the provided information, it will be helpful to collect some basic demographic and background.

Following the interviewee's profile, the interview is structured in 2 parts:

- A) Part A – Getting to know the interviewee should be considered as a “warm-up” to allow the interviewee to share some personal experience and knowledge and share some practical experience of past or current professional experiences. The answers will help to put the following question in a better context.
- B) Part B – Internationalisation coaching/counselling/training practices/tools/methods to support female creative and cultural entrepreneurs focused more on the overall skills and competences that female creative entrepreneurs ideally should own to internationalise their businesses, the interviewee's personality.
- C) Part C – Finish the interview and allow the interviewee to freely share additional information related to the topic.

Interviewee's profile

Name:	Surname:	Gender:	M <input type="radio"/> F <input type="radio"/>
Organization / Company:	Economic Sector:	Qualification/Level of Education related to creative business internationalisation:	
Function in organisation:	Website:	Email:	

Experience in creative business internationalisation coaching/counselling/teaching (in years)	
Main sectors/companies of experience (past and present)	
Counselling experience in cultural or creative enterprises internationalisation specifically targeting female entrepreneurs (if yes, what sector)	
Any formal education or training in arts, creativity or culture (if yes, what sector)	

Interview Questions

Part A – Getting to know the interviewee

1. What has inspired you to become a coach/consultant/trainer in creative businesses internationalisation?

Expected outcomes:

- Understanding the personal motivation.
- Her / His personal story will allow for the contextualisation of the following questions.
- First conclusions whether internationalisation training/coaching/mentoring is more understood as a personal or strictly professional development practice.

The answer to this question should lead to the next question about the interviewee’s ‘definition’ of entrepreneurship.

Notes:

2. Please try to define or summarise your personal understanding of what being and/or becoming international really implies for a female artist/creative entrepreneur.

Expected outcomes:

- Interviewee’s understanding.
- Differences / Similarities to other related practices.
- Creating a sense of awareness of the special traits / needs / challenges / characteristics of internationalisation.

Notes:

3. Do you follow a certain internationalisation coaching/counselling/training practice/approach or do you prefer a more spontaneous open one?

Expected outcomes:

- Understanding of interviewees' practices and approaches.

Notes:

Part B – Coaching/counselling/teaching internationalisation practices/skills to female creative entrepreneurs

4. What would you consider to be the most important 3 skills/practices that female artists / creatives need to be internationally successful and rewarded?

Expected outcomes:

- Based on the personal experience of the interviewee, collect the most important 3 skills for artists/creative to become internationally successful and rewarded.

Notes:

5. What are the 3 personal characteristics and/or traits that you consider essential for a female artist and creative to be internationally successful and rewarded and that cannot be learnt, besides skills, competences, knowledge and expertise?

Expected outcome:

- Understanding the weight of the personal character on the establishment and success of internationalisation training, in comparison with the weight of theoretical knowledge.

Notes:

6. Have you received any training to become a coach/consultant/trainer in creative business internationalisation?

If yes, what skills and competences have you learned? What skills and competences should you have learned?

If no, what skills and competences would you like/need to develop in order to improve your role as a coach/ consultant/trainer in creative businesses internationalisation?

Expected outcomes:

- Based on the personal experience of the interviewee, collect the most important skills and competences to be developed under the training course

Notes:

7. Which is the main coaching/counselling/teaching methodology/approach/practice that you use in your creative businesses internationalisation support/training practice?

Expected outcomes:

- Collection of the most commonly used teaching methodologies to be developed under the training course and collected in the research.

Notes:

8. Which is the main assessment methodology that you use to test and assess to what extent female artists/creatives you have coached/counselled/trained have acquired internationalisation skills/competences/practices you taught?

Expected outcomes:

- Collection of the most commonly used assessment methodologies to be developed under the training course and collected in the research.

Notes:

Part D – Closing

9. What are the most satisfying and the most frustrating parts of your role as a coach/consultant/trainer in creative business internationalisation?

Expected outcomes:

- Based on the interviewees' experience, explore potentials and limitations.

Notes:

10. Is there anything else you would like to share with us?

Notes:

5. INTERVIEW CONSENT FORM TEMPLATE

Please adapt the [Consent form Interview.docx](#) template and hand out to the interviewee.

ANNEX 5 - In-depth interviews for female artists-creatives

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1. INTERVIEW PREPARATION

8. **Introduce yourself and the project to the interviewee.** Give a short presentation about the project, its main goals and activities.
9. **Explain the purpose of the interview.** Describe the purpose of the interview, the goals to be achieved and the way the collected data/information will be analysed and used.
10. **Indicate how long the interview will take.** Typically, the interviews will not take more than half an hour.
11. **Address confidentiality terms and collect consent forms.** Explain the interviewee who will get access to their responses and how they will be used. Obtain their written consent on the confidentiality terms (publication of responses, intellectual agreement on quotes etc.). Ask for permission to record the interview.
12. **Explain the format of the interview.** Explain the type of the interview and its nature. If you want to allow them to ask questions, specify if they can ask them as they emerge or wait until the end of the interview.
13. **Ask the interviewee if he/she has any questions/concerns** before you start the interview.
14. **Memorise questions and their order.**

2. INTERVIEW CONDUCT

10. **Keep the interview flowing naturally.** You do not need to follow a strict structure or move from one subject to another. If you feel that the order of the proposed questions is not appropriate for the interview flow, feel free to re-order them. Additionally, if you feel that a question did not get an adequate response and that more elaboration from the interviewee is required, provide some additional prompts. If you get an interesting response that leads to more questions that will be of added value to the research, don't hesitate to ask.
11. **Occasionally verify the recording device is working and still recording.**
12. **Ask one question at a time.** Do not overwhelm the interviewee with questions that include several parts, or asking multiple relevant questions at once.
13. **Provide transition between major topics.** For example, "we've been talking about (some topic) and now I'd like to move on to (another topic)."
14. **Maintain control of the interview.** Do not let the interviewee stray to a topic that is not useful/usable for the research, or start asking questions to the interviewer. If the interviewee takes too long to respond to a question try to guide him/her using prompt questions.
15. **Get prepared and use the comments provided** next to each question not to guide the interviewee's answers, but to have a solid grip on the scope of the responds.
16. **Remain neutral.** Do not show strong emotional reactions to the interviewee's responses. Do not be eager to rush to take a note, as it may give the impression you were surprised or very pleased about a response, and this may result in influencing the responses of future questions.
17. **Be a good listener.** Ask for details, clarifications and examples where necessary and allow time for the interviewee to think without interrupting her/him
18. **Keep the interview within the estimated timeframe.** It is better to the interview does not exceed one (1) hour. Pragmatically it is less likely to get people to agree to be interviewed and devote their time to a long session.

3. INTERVIEW CLOSURE

5. **Verify that the recording device worked throughout the interview.**
6. **Review and edit your notes.** Clarify scratch notes, and/or notes that do not make sense etc.
7. **Note observations made during the interview.** Note down possible reactions of the interviewee to specific questions, miscomprehensions, comments you may have etc.
8. **Ask permission to follow-up.** The nature of qualitative research is emergent. Once you listen to the recorded interview, you may not understand what was said or what your interviewee meant. A short follow-up interview allows the interviewee to clarify anything that she/he did not understand. When interviewing more than one person it is possible that another interviewee say something interesting that could have been asked to the previous interviewees as well. A follow-up interview, alternatively a brief discussion over the phone, provides the opportunity to ask early interviewees questions that may have arisen in later interviews.

4. INTERVIEW TEMPLATE

The in-depth interviews consist of 10 open questions and address female artist and creatives who have successfully internationalised their businesses.

In order to process the provided information it will be helpful to collect some basic demographic and background.

Following the interviewee's profile, the interview is structured in 2 parts:

- D) Part A – Getting to know the interviewee should be considered as a “warm-up” to allow the interviewee to share some personal experience and knowledge and share some practical experience of past or current professional experiences. The answers will help to put the following question in a better context.
- E) Part B – Collecting information and data about barriers, skills, competences, training and/or support (technical, financial, personal etc.) in the internationalisation process for female creative entrepreneurs that they ideally should own to internationalise their businesses, the interviewee's personality and personal barriers eventually encountered.
- F) Part C – Finish the interview and allow the interviewee to freely share additional information related to the topic.

Interviewee's profile

Name:		Surname:	
Company/business name:		Arts/creative sector:	
Qualification/Level of Education:	Website:	Email:	

How long have you been running your business on an international level? (in years)	
Any formal education or training in internationalisation of creative businesses (if yes, specify)	

Interview Questions

Part A – Getting to know the interviewee

1. What has inspired you to internationalise your creative business?

Expected outcomes:

- Understanding the personal motivation.
- Her / His personal story will allow the contextualization of the following questions.
- Conclude whether internationalisation is more understood as a process implying acquisition of skills and knowledge or as more natural professional development.

The answer to this question should lead to the next question about the interviewee's 'definition' of entrepreneurship.

Notes:

2. Please try to define or summarise your personal understanding of what being and/or becoming international really implies for a female artist/creative entrepreneur.

Expected outcomes:

- Interviewee's understanding.
- Differences / Similarities to other related practices.

- Creating a sense of awareness of the special traits / needs / challenges / characteristics of internationalisation.

Notes:

3. Do you follow a certain internationalisation practice/approach based on specific knowledge/learning path or a more spontaneous one based on intuition/networks/etc.?

Expected outcomes:

- Understanding of interviewees' knowledge, learning paths if applicable, practices and approaches.

Notes:

Part B – Barriers and skills/competences to internationalise one's own creative business

4. Based on your experience, which are the “top 3 barriers” that you have encountered in internationalising your creative business?

The interviewer might suggest some areas detailed below that contribute as success factors for female entrepreneurship to internationalise creative businesses:

- Occupational and sectorial experience (based on the level of skills and expertise with regard to your business)
- Human relations competencies (hiring, staff development, leadership)
- Educational background and external support in terms of funding, public institutions etc.
- Personal and interpersonal competencies, e.g. communication and relationship building/networking skills
- Business and management competencies (e.g. budgeting and managing finances, planning and undertaking business operations)
- Entrepreneurial competencies (innovation, risk taking, creativity, idea generation)

Expected outcomes:

- Based on the personal experience of the interviewee the answer should reflect a collection of the three most important barriers

Notes:

5. In your opinion, which are the 3 core skills/competences essential for female artists/creative to become internationally successful and rewarded?

The interviewer might suggest the 15 core competences from the EntreComp Framework:

- **Spotting Opportunities:** use your imagination and abilities to identify opportunities for creating value
- **Creativity:** develop creative and purposeful ideas
- **Vision:** work towards your vision of the future
- **Valuing Ideas:** make the most of ideas and opportunities
- **Ethical & Sustainable Thinking:** assess the consequences and impact of ideas, opportunities and actions
- **Self-Awareness & Self-Efficacy:** believe in yourself and keep developing
- **Motivation & Perseverance:** stay focused and don't give up
- **Mobilising Resources:** gather and manage the resources you need
- **Financial & Economic literacy:** develop financial and economic know how
- **Mobilising Others:** inspire, enthuse and get others on board
- **Taking Initiative:** go for it
- **Coping with Uncertainty, Ambiguity & Risk:** make decisions dealing with uncertainty, ambiguity and risk
- **Working with Others:** team up, collaborate and network
- **Learning through Experience:** learn by doing

Expected outcomes:

- Based on the personal experience of the interviewee, collect the most important skills for artists/creative to become internationally successful and rewarded.

Notes:

6. What are the 3 personal characteristics and/or traits that you consider essential for a female artists and creatives to be internationally successful and rewarded and that cannot be learnt, besides skills, competences, knowledge and expertise?

Expected outcome:

- Understanding the weight of the personal character on the establishment and success of an internationalisation training, in comparison with the weight of theoretical knowledge.

Notes:

7. Have you received any training and/or support (technical, financial, personal etc.) in your country of origin or abroad on creative businesses internationalisation?
If yes, please specify and briefly describe what (skills, competences, etc.) you have.
If no, what type of training (skills and competences) and/or support would you like/need to further internationalise your creative businesses?

Expected outcomes:

- Based on the personal experience of the interviewee, collect the most important skills and competences to be developed in the training course

Notes:

8. Which is the main strategy/tool/practice that you use in internationalisation of your creative businesses'?

Expected outcomes:

- Collection of the most commonly used strategies/tools/practices to be considered under the training course and collected in the research.

Notes:

Part D – Closing

9. What are the most satisfying rewards and the most frustrating challenges in creative business internationalisation for female entrepreneurs?

Expected outcomes:

- Based on the interviewees’ experience, explore potentials and limitations.

Notes:

10. Is there anything else you would like to share with us?

Notes:

5. INTERVIEW CONSENT FORM TEMPLATE

Please adapt the [Consent form Interview.docx](#) template and hand out to the interviewee.

5. Global FemArt Competence Framework

Executive summary

Female artists and creatives are strongly underrepresented in the creative commercial markets, in receiving awards for their achievements and in the creative industries as a whole. European creative industries have seen enormous growth over the past 5-10 years and form a large part of the economy; the European Commission estimates that Cultural and Creative Industries (CCIs) contribute over 3% to the EU's gross domestic product and jobs.

However, there is a continuous entrepreneurial skills gap as well as a strong lack of female representation in many creative fields, leading to the undervaluation of the importance of art to our global economy and keeping alive a level of deeply rooted inequality between men and women.

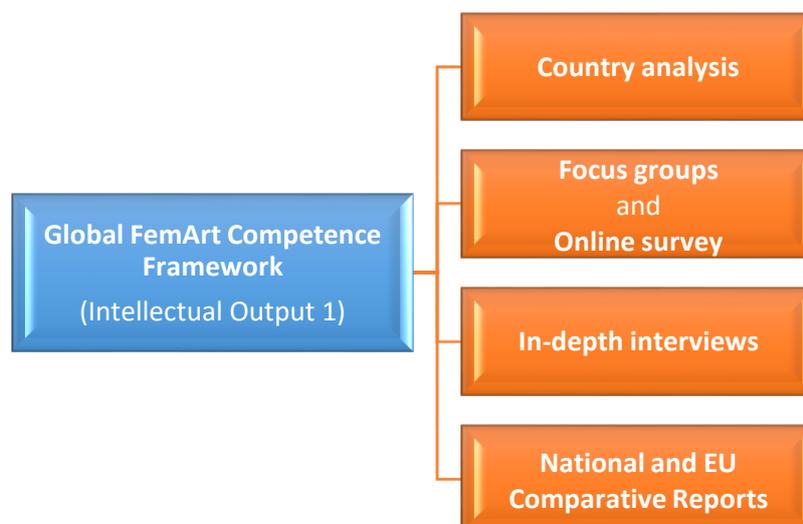
The Global FemArt project is innovative since rather than offering a generic training programme for business globalisation, it specifically focuses on creative business growth for female artists and creatives. It sets out to target important societal, economical and gender equality issues faced by women in the creative industries, by supporting female artists and creatives to increase their entrepreneurial skills while simultaneously building their self-confidence and soft skills, which will see itself embodied in the internationalisation strategy participants will be required to develop throughout the Circles and Training programme (Intellectual Outputs 2 and 3).

To ensure that the Global FemArt Training Programme is designed in a way that effectively supports female artists and creatives who wish to grow their business across borders, the partnership will develop a Competence Framework.

The key objectives that this first Intellectual Output will pursue are:

- to identify the skills needed by female artists and creatives to further grow and globalise their creative businesses;
- to analyse the available support for female-led creative businesses in the partner countries.

In order to reach these goals, implement and produce the Competence framework, the IO1 envisages the main activities outlined below:



The **Competence Framework** (mainly addressing soft skills) will be completed through several means of quantitative and qualitative methods, including both online study and face-to-face sessions with female artists and creatives as well as creative business coaches and intermediaries. It aims to find the similarities

and differences among the position and entrepreneurial knowledge of female artist and creatives in each partner country, in order to create a programme that can be applied to all types of creative businesses that are run by women while still leaving enough space to take into account the specific needs of individual women. This will ensure project transferability and sustainability.

When finalised, the Framework will function as a basis for the further development of Global FemArt project activities and can inspire the partnership to think about future projects or endeavours that target female artists and creatives.

The Framework will furthermore be shared with our target audience of female artists and creatives, as well as creative business coaches and intermediaries, stakeholders and other interested parties in order to raise awareness of the training needs of female artists and creatives as well as the stereotypes and inequality between men and women in the creative industries. The Framework will be disseminated on the project website, through social media and in project partner's networks.

Inova Consultancy from UK coordinates this project together with *Materahub* from Italy, *Fundacja Arteria* from Poland, *FyGConsultores* from Spain and *Odisee High School* from Belgium.



MateraHub – Italy

Materahub is a consortium that works at the international level to support enterprises, startups and aspiring entrepreneurs, institutions and organizations through European projects. For years, Materahub has been an intermediary organization in the South of Italy of the European program ERASMUS+ for young entrepreneurs, and also the Italian host of the Creative Business Cup, the most important international competition for the creative industries. Materahub is member of the Puglia Creativa District and part of CRESCO, the cultural and creative organizations network in Basilicata. Finally, the consortium has recently joined the NICE, the Network for Innovation in culture and creativity.



Inova Consultancy - United Kingdom

Inova Consultancy Ltd (UK) provides a flexible consultancy service that responds to the needs of organisations and individuals internationally in the area of diversity, equal opportunities and entrepreneurship. Inova has specialist experience in the development and delivery of coaching and mentoring programmes in the UK and on an international level for women in a range of fields, including entrepreneurship, management and STEM. Inova's employees and associates combine experience and qualifications in organisational development, psychology, mentoring and coaching in addition to bringing in best practices from across Europe to assist organisations and individuals in the field of personal and business development.



ARTeria Foundation - Poland

The **ARTeria Foundation** is a non-governmental non-profit organization established in 2006. ARTeria does a variety of projects and activities related to social and economic development primarily through culture and art, and extensively with cultural education in a spirit of frankness respecting cultural differences and intellectual dialogue. ARTeria is a place for propagating active participation in culture and public life - we do this not only through a variety of forms of artistic/cultural expression but first of all through promoting new trends, skills and knowledge, through the initiation of ideas, organization of concerts, debates, exhibitions, conferences, courses, trainings, meetings, cultural events, scientific and educational activities. The work of ARTeria is divided into three areas: **ART&NET**, **ARTerioheritage** and

ARTeriopublishing. It stimulates the development of individuals (primarily artists and creatives), groups and communities.

ARTeria has been a member of Culture Action Europe since 2010 and it participates actively in the process of creating EU cultural policy. From 2017 it is also a member of the international network River//Cities. The ARTeria Foundation is a training institution registered in the register of training institutions in the Regional Labour Office in Katowice (number 2.24/00173/2013).



FyG Consultores - Spain

FyG Consultores is a consulting company specialized in business development and innovative solutions related with strategy and internationalisation of the SME's and Start-Ups. It works a private, high-level training enterprise, pioneers in co-creation with companies, adults and young people in the training on

innovative concepts, business creation, employability basic skills, literacy and numeracy skills, entrepreneurship and soft & hard skills training.

FyG has experience in running a wide range of trainings courses and mentoring programmes for companies, entrepreneurs, Start-Ups, also with individuals from disadvantage groups. It acts a body providing career guidance, professional counselling and information providing services of job insertion and intermediation on the labor market for unemployed as: orientation, training, assessment and information.

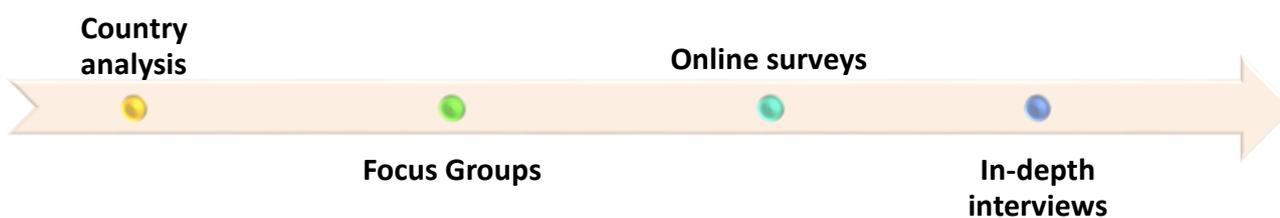


University college vzw Odisee - Belgium

The University college vzw Odisee is the result of a merger between two Flemish university colleges, Hogeschool-Universiteit Brussel (HUB) and Katholieke Hogeschool Sint-Lieven (KAHO). We are working together on

a fruitful future. The campuses of the educational institutions are dynamic centres of education, research, development and service to the community.

The **Global FemArt Competence Framework** is based on 4 analytical steps that will strengthen the further development of the project. The Italian partner Materahub is responsible for the implementation of the relevant guidelines (IO1-A1) so that the Output is executed in a streamlined manner in each partner country.



- **COUNTRY ANALYSIS** into existing initiatives in partner countries to provide a brief outline of the country-wide position of female artists and creatives as well as training that is currently on offer to ensure that training tools/methods are developed in accordance with the good practices of internationalisation and globalisation for their creative businesses.
- **FOCUS GROUP** with minimum 5 participants to conduct a more in-depth needs analysis that complements the hard data of the country analysis to to enable the partnership to develop training material that truly takes into account the specific needs of female artists and creatives running their own creative business.
- An **ONLINE SURVEY** involving to capture views on key competences (knowledge-skills-attitudes) needed by female artists and creatives to be successful entrepreneurs within CCIs sectors

- IN-DEPTH INTERVIEWS to complete the country analysis and focus group results. Each partner country will conduct 4 in-depth interviews (two with female artists and creatives, two with creative business coaches and intermediaries) in order to achieve a complete overview of the issues at hand and to gain a third-party perspective.

5.1. Purpose and structure of the Global FemArt Competence Framework

The *Global FemArt Competence Framework* is a unique tool for female artists and creatives to measure, assess and become aware of their current entrepreneurial competency levels to internationalise their creative businesses.

Conversely, CCIs coaches, intermediaries and trainers can use it to develop tailor-made counselling practices, activities and learning paths to support female artists and creatives in internationalising their products and services.

Moreover, the facilitators will use the Global FemArt framework to produce and carry out the innovative “Artist Circle programme” to help female artists and creatives exploring the possibility to globalise their business and be internationally successful and rewarded.

The concept of the Competence Framework is that the 3 levels identified refer to female artists and creatives entrepreneurial "POTENTIAL" and relevant grades (beginner, intermediate and advanced) to internationalise their artistic/creative business. These 3 levels have been based on the collection, further analysis and identification of the target groups through the meaningful tolls and activities developed under the IO1, descending from their own experience and the perception they have of successful entrepreneurs.

The framework allows the easy identification of competence areas and abilities that, based on the project outputs, drive female artists and creatives to become successfully and financially rewarded on an international level in their respective field.

Through the country analysis, focus groups, in-depth interviews and online surveys, we gathered information from European female artists and creatives who responded to interviews, questionnaires and a survey aiming at raising understanding of what entrepreneurial skills are needed to internationalise their businesses.

By gathering and analysing the overall results of the countries analysis, the focus groups and the online surveys, the project partnership could elaborate an overall view on which entrepreneurial skills female artists and creatives think they need to reinforce to internationalise their businesses.

Even though the results were based on a rather small-scale sample, the 3 main competences that all interviewed participants identified as needed to successfully internationalise a business are:

- **vision**
- **motivation and perseverance**
- **planning and management**

Top 3 competences quoted by the overall participants of
Global Femart Project throughout Europe



- planning management
- vision
- self-awareness and self-efficacy
- motivation and perseverance
- coping with ambiguity, risk and uncertainty
- mobilizing others

1) Vision is the first skill female artists and creative think they need the most.

Vision refers to the ability to have a clear idea, to define it as a business and turn it into action. It also refers to the ability to imagine the future and visualise different scenarios to reach the target set. It also implies imagining and setting successive steps which help the entrepreneur to guide their efforts and action.

2) Motivation and perseverance are the second skills female artists and creatives think they need the most.

For many reasons, women artists and creatives can be discouraged to internationalise their business because of both external (familiar situation, male dominated sector, lack of money) and internal (lack of experience, lack of hard skills, difficulties to gather contacts, etc.) barriers. Moreover, staying motivated despite the pressure, the adversity and even temporary failures is a basic but essential resource that women feel they need to strengthen when they get involved in a business demanding a lot of time, energy and implications.

3) Planning management is the third skill female artists and creatives think they need to internationalise their business.

In fact, once they have decided to implement their business, female artists and creatives shall know how to create an action plan, which identifies and sets long-, medium- and short-term goals. Planning management also helps entrepreneurs defining priorities and action plans keeping in mind the final goal. Finally, planning management also implies being flexible, that is to say adjusting their actions to the changing circumstances.

The results of the data analysis were gathered and grouped into the 3 main Levels of the framework as laid out in the following sections of the current report.

The data collected highlights which competences, abilities and areas of entrepreneurial expertise the participants to all needs analysis activities believe can drive female artists and creatives to successfully internationalise their businesses ("Level of achievement").

Therefore, the competences, abilities and areas of entrepreneurial expertise in Level 1 and Level 2 are respectively considered as moderate and limited-potential keys to international success and characteristics of a successful female artist/creative ("Beginner" and "Intermediate").

In turn, the competences, abilities and areas of entrepreneurial expertise in Level 3 are considered as potential keys to international success and primary characteristics of a successful female artist/creative ("Advanced").

The Competence Framework laid out in the following section will be essential and strategic for the development of the following IOs and relevant training contents.

The information and results collected have been analysed to isolate core themes including **3 main grades** of "Level of Experience" that correlate to the grade of artists and cultural operators' entrepreneurial potential:

- **LEVEL 1 – Beginner**
- **LEVEL 2 – Intermediate**
- **LEVEL 3 – Advanced**

Each level is then associated with:

- **International Competences Cluster**
- **Aspects and Areas of Entrepreneurial Expertise**
- **Competencies Involved:** detailed skills, knowledge and attitudes involved with the abilities and skills identified for the level.

The methodology to assess the "entry" level of experience will consist in "quizzes/tests" for each relevant competence, i.e.:

- ✓ **Vision for LEVEL 1.**
- ✓ **Motivation and Perseverance for LEVEL 2**
- ✓ **Planning and management for LEVEL 3**

The will allow the female artists and creatives to be allocated to an appropriate level or structure to start with.

5.2. The Global FemArt Competence Framework

LEVEL 1 – BEGINNER VISION	
ENTREPRENEURIAL COMPETENCIES CLUSTER	<p>Vision: work towards your vision of the future, that is:</p> <ul style="list-style-type: none"> ✓ identify strategic issues, opportunities and risks ✓ communicate a clear image of your business purpose to customers, partners, future employees and society ✓ generate and communicate broad and compelling organisational direction, inspiring others to pursue that same direction convey enthusiasm about future possibilities
ASPECTS AND AREAS OF ENTREPRENEURIAL EXPERTISE	<ul style="list-style-type: none"> - Imagine the future - Develop a vision to turn ideas into action - Visualise future scenarios to help guide effort and action
COMPETENCIES INVOLVED	<p>Vision competency is mainly built on the following questions:</p> <ul style="list-style-type: none"> - <i>Can I create (alone or with others) a ‘roadmap’ based on my vision for creating value?</i> - <i>Can I focus on essentials and get not lost over details?</i> - <i>Can I combine various trends and developments into an integrated vision of the future?</i> - <i>Can I see chances and opportunities for the organisation before others do and acts accordingly?</i> - <i>Am I able to think ahead on the basis of limited information</i> <p>Some key skills involved are:</p> <ul style="list-style-type: none"> ➤ Goal setting and prioritising ➤ Creative thinking ➤ Spotting opportunities ➤ Strategic planning ➤ Thinking out of the box ➤ Communication ➤ Assertiveness ➤ Team working

LEVEL 2 – INTERMEDIATE MOTIVATION AND PERSEVERANCE		
ENTREPRENEURIAL COMPETENCIES CLUSTER	<p>Motivation and perseverance: personal drive to achieve, the desire to improve or to meet certain standards, that is:</p> <ul style="list-style-type: none"> ✓ stay focused, keep doing something in spite of obstacles and hold on to views and plans of action despite adversity ✓ plan things and sticking to them no matter what as well as about killing procrastination ✓ commit to personal or organisational goals; ✓ take initiative and be ready to act on opportunities <p>be optimistic to keep going and pursue goals in the face of setbacks</p>	
ASPECTS AND AREAS OF ENTREPRENEURIAL EXPERTISE	<ul style="list-style-type: none"> - Be determined to turn ideas into action and satisfy your need to achieve - Be prepared to be patient and keep trying to achieve your long-term individual or group aims - Be resilient under pressure, adversity, and temporary failure - Self-discipline 	
COMPETENCIES INVOLVED	<p style="text-align: center;">MOTIVATION</p> <p>Some key skills involved are:</p> <ul style="list-style-type: none"> ➤ Setting high but realistic goals ➤ Taking the right level of risk (<i>Risk management</i>) ➤ Seeking constant feedback to work out how to improve (<i>Giving and receiving feedback + Dealing with criticism</i>) ➤ Being committed to personal or organisational goals and going the ‘extra mile’ to achieve them (<i>Setting personal goals + Effective team-working</i>) ➤ Actively seeking out opportunities and seizing them when they occur (<i>Courage and personal empowerment</i>) 	<p style="text-align: center;">PERSEVERANCE</p> <p>Some skills involved are:</p> <ul style="list-style-type: none"> ➤ Being organised, responsible and hardworking ➤ Being able to develop a long term strategic planning ➤ Being able to deal with setbacks and continue to pursue goals despite obstacles (<i>Resilience</i>) ➤ Imaginative and creative thinking ➤ Stress management ➤ Problem solving ➤ Decision making ➤ Learning to learn

LEVEL 3 – ADVANCED PLANNING AND MANAGEMENT					
ENTREPRENEURIAL COMPETENCIES CLUSTER	<p>Planning and Management - Prioritise, organize and follow-up, that is:</p> <ul style="list-style-type: none"> ✓ define priorities ✓ plan and implement adequate courses of action to achieve valuable effects ✓ plan and organise activities to achieve your goals ✓ manage projects and action plans to effectively and efficiently transform ideas into action manage time efficiently 				
ASPECTS AND AREAS OF ENTREPRENEURIAL EXPERTISE	<ul style="list-style-type: none"> - Set long-, medium- and short-term goals - Define priorities and action plans - Adapt to unforeseen changes 				
COMPETENCIES INVOLVED	<table border="0" style="width: 100%;"> <thead> <tr> <th style="width: 50%; text-align: center;">PLANNING</th> <th style="width: 50%; text-align: center;">MANAGEMENT</th> </tr> </thead> <tbody> <tr> <td style="vertical-align: top;"> <p>Some key skills involved are:</p> <ul style="list-style-type: none"> ➤ <i>Prioritising own work</i> by: <ul style="list-style-type: none"> - efficiently using time and completing tasks/projects on time - developing workplans - keeping appropriate people informed on progress of tasks/projects ➤ <i>Prioritising and developing plans for other's work</i> by: <ul style="list-style-type: none"> - organising and coordinating the allocation of staff, funds, technology, process and facilities - analysing and interpreting organisational goals and monitoring - evaluating the impact of the project on others ➤ <i>Developing and implementing plans</i> by: <ul style="list-style-type: none"> - developing operational plans - establishing measures to assess progress against the plan - adjusting the plan appropriately - recognising problems and taking corrective/preventive action - keeping people informed of plans, progress, and decisions </td> <td style="vertical-align: top;"> <p>Some key skills involved are:</p> <ul style="list-style-type: none"> ➤ Identifying and setting achievable goals, developing necessary strategies and outlining the tasks and schedules on how to achieve the set goals. ➤ Being able to plan, organize activities in line with set guidelines while still remaining within the limits of the available resources such as time, money, and labour. ➤ Collaborating and communicating efficiently, i.e. ability to interact, work or relate effectively with people and set communication channels to collaborate with the team, prevent conflicts, and resolve issues as they arise. ➤ Being able to formulate a set of actions or one or more strategies to pursue to achieve certain goals or objectives with the available resources. ➤ Making decisions, to be accountable for every decision made and being willing to take responsibility for the results of one's own decisions. ➤ Delegating to avoid wastage of time and optimise productivity ➤ Problem-solving ➤ Motivating others </td> </tr> </tbody> </table>	PLANNING	MANAGEMENT	<p>Some key skills involved are:</p> <ul style="list-style-type: none"> ➤ <i>Prioritising own work</i> by: <ul style="list-style-type: none"> - efficiently using time and completing tasks/projects on time - developing workplans - keeping appropriate people informed on progress of tasks/projects ➤ <i>Prioritising and developing plans for other's work</i> by: <ul style="list-style-type: none"> - organising and coordinating the allocation of staff, funds, technology, process and facilities - analysing and interpreting organisational goals and monitoring - evaluating the impact of the project on others ➤ <i>Developing and implementing plans</i> by: <ul style="list-style-type: none"> - developing operational plans - establishing measures to assess progress against the plan - adjusting the plan appropriately - recognising problems and taking corrective/preventive action - keeping people informed of plans, progress, and decisions 	<p>Some key skills involved are:</p> <ul style="list-style-type: none"> ➤ Identifying and setting achievable goals, developing necessary strategies and outlining the tasks and schedules on how to achieve the set goals. ➤ Being able to plan, organize activities in line with set guidelines while still remaining within the limits of the available resources such as time, money, and labour. ➤ Collaborating and communicating efficiently, i.e. ability to interact, work or relate effectively with people and set communication channels to collaborate with the team, prevent conflicts, and resolve issues as they arise. ➤ Being able to formulate a set of actions or one or more strategies to pursue to achieve certain goals or objectives with the available resources. ➤ Making decisions, to be accountable for every decision made and being willing to take responsibility for the results of one's own decisions. ➤ Delegating to avoid wastage of time and optimise productivity ➤ Problem-solving ➤ Motivating others
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