Intellectual Output 1

Training Curriculum on entrepreneurial mind-sets, creativity, and the use of ICTs in the field of cultural promotion, particularly in light of COVID-19 impacts

Table of Contents

Introduction

The *Training Curriculum on entrepreneurial mind-sets, creativity, and the use of ICTs in the field of cultural promotion, particularly in light of the impact of Covid-19* is the first intellectual output of the Bid To Art project. It focuses on how to assess entrepreneurial mind-sets, creativity, and the use of ICTs in the field of cultural promotion, particularly in light of the impact of COVID-19. The Training Curriculum aims at determining the optimal methodologies and training pathways that couple the main entrepreneurial needs of artists at risk of social exclusion with the appropriate knowledge and optimal usage of digital skills, technology, and tools.

The Training Curriculum is available in all partner languages (English, Spanish, Italian, Romanian, Hungarian, Serbian and Greek) and published as e-book, available to download from the project website.

The main aims of IO1 are:

- Collectively **present the State of the Art of Training** within participating countries that are related to the use of innovative technologies in the field of cultural promotion, focusing on specific characteristics of CCS and local cultural ecosystems;
- Collectively **present gaps, barriers and needs** related to innovative technologies and entrepreneurial mind-sets of TG1 and TG2, particularly in light of the impact of COVID-19;
- **Identify and propose structure and content** of learning and training material that would correspond to the needs of the target groups. It describes learning outcomes in terms of knowledge, skills and attitudes and suggest specific use of learning methods in line with the ECVET requirements;
- Propose **tools and methodology** for an innovative training delivery.

IO1 is a direct deduction of the key findings of a **Needs Analysis** conducted by all seven project partners while writing the project proposal. This included the outcomes of a **Focus Group** with at least 5 professionals, working with artists at risk of social exclusion, regarding the assessment of key competences, with a particular focus on entrepreneurial mind-sets, creativity and the use of ICTs and the results of 10 **questionnaires** per country sent out to artists at risk of social exclusion. Overall, 42 professionals participated in the Focus Groups and 62 artists completed the online questionnaire. Additionally, during the first months of the project **desk research** was conducted in each partner country to analyse existing training offers related to entrepreneurial mind-sets in the field of cultural promotion and to present innovative tools for training delivery. Overall, 23 training courses and similar initiatives have been collected at a European and national level and these have been taken into consideration while elaborating IO1. The research findings are included in the Bid To Art Transnational Report, which is available in English. However, a summary is also reported in this document.

The Bid To Art project

BidToArt is a transnational project funded by the Erasmus+ programme of the European Union. Seven project partners from six EU countries (Spain, Italy, Cyprus, Serbia, Romania, Ireland) are working together to:

- promote the **social and educational value of European cultural heritage**, its contribution to job creation, economic growth, and social cohesion;
- **extend competencies** of trainers, educators, social workers, and other adult education professionals who work directly with people at risk of social exclusion, or in the field of cultural promotion;
- **foster innovation** of musicians, painters, woodworkers, textile, and other artists at risk of social exclusion - in order to create new forms of cultural experience, dissemination, and new business models with new market potential.

The main **target groups** of the project are:

- **Primary target group (TG1):** Trainers, educators, social workers, and other adult education professionals who work directly with people at risk of social exclusion, or in the field of cultural promotion;
- **Secondary target group (TG2):** People at risk of social exclusion related to the field of cultural promotion as part of European Cultural Heritage, in particular musicians, painters, woodworkers, textile and other artists.

In the lifetime of the project (April 2021 to March 2023), the partnership will develop the following three key results:

O1: TRAINING CURRICULUM ON ENTREPRENEURIAL MIND-SETS, CREATIVITY AND THE USE OF ICTS IN THE FIELD OF CULTURAL PROMOTION - The main result is a Training Curriculum published as e-book which focuses on how to assess entrepreneurial mind-sets, creativity, and the use of ICTs in the field of cultural promotion, particularly in light of the impact of COVID-19;

O2: BLENDED TRAINING COURSE ON ENTREPRENEURIAL MIND-SETS, CREATIVITY AND THE USE OF ICT'S IN THE FIELD OF CULTURAL PROMOTION - The training course will follow a blended methodology and will have a length of approximately 30 hours. The training course will follow a modular approach, including at least 3 sections or *modules*.

O3: IMPLEMENTATION GUIDE FOR ENTREPRENEURSHIP EDUCATION IN THE FIELD OF CULTURAL PROMOTION - The Implementation Guide will support trainers, educators, social workers, and other adult education professionals to implement innovative entrepreneurship training in this field.

Summary of research findings for the development of IO2

According to the findings of the Focus Group discussions, the Needs Analysis survey and the Desk Research carried out across the partner countries, we identified the training needs, barriers and skill gaps of both TG1 (trainers, educators, social workers and other adult education professionals) and TG2 (people at risk of social exclusion related to the field of cultural promotion, in particular musicians, painters, woodworkers, textile and other artists) in the fields of entrepreneurship and the digital sector. We analysed the already existing training provisions in partner countries related to entrepreneurial mind-sets in the field of cultural promotion and innovative tools for training delivery. This focused on specific characteristics of Cultural and Creative Sectors (CCS) and local cultural ecosystems.

Hereby we summarise the main findings of the research activity.

Main skill gaps, barriers, and training needs of TG1 and TG2 regarding entrepreneurial mind-sets and the use of ICTs in the field of cultural promotion

In the following list we summarise the main skill gaps, barriers, and training needs of both TG1 and TG2 emerged during the Focus Groups and the Needs analysis survey across partner countries:

TG1 (Trainers, educators, social workers, and other adult education professionals)

In general, all Focus Group participants highlighted the need for a continuous updating of their competences both in the field of entrepreneurship and digital skills, in order to successfully transfer these skills to the artists they work with. Participants from *Cyprus* would prefer an online training course, while participants from *Romania* would prefer a Face-to-face training course. Participants in other countries did not express any preference in this matter.

Entrepreneurial skills

- Lack of formal knowledge on entrepreneurship, entrepreneurial mindset, entrepreneurial training, business start-up
- Lack of knowledge about business management tools and techniques
- Lack of knowledge about funding opportunities/sources for artists or people who work in cultural promotion
- Lack of information on relevant national legislations and regulations in the field of business
- Formal material needs to be adapted to TG2 needs and style
- Lack of knowledge to raise awareness among artists
- Lack of training materials and resources that could offer entrepreneurship training
- Gap in the field of teaching methods and curricula regarding entrepreneurship

ICT

- Lack of advanced digital skills

- Lack of formal knowledge related to online teaching and online didactical material
- Gap in the field of teaching methods and curricula regarding ICT skills

Networking

- Lack of knowledge related to innovative networking tools such as Hootsuite, artists on the way and Patreon.
- Lack of practical resources such as specific search engines

TG2 (People at risk of social exclusion related to the field of cultural promotion, in particular musicians, painters, woodworkers, textile and other artists)

Entrepreneurial skills

According to the needs analysis survey many artists have previous experience in running their own business. However they experienced difficulties in maintaining a steady income and COVID-19 closures worsened this situation. Therefore, they expressed the following needs in order to start-up or run their business:

- Lack of awareness of importance of entrepreneurial mind-sets
- Lack of access to information regarding business start-up
- Lack of formal knowledge on entrepreneurship (including online marketing, networking, financial issues, funding opportunities, business start-up, business planning, relevant national legislations, and regulations in the field of business) - EntreComp framework could be a good base!
- Lack of knowledge in the administrative-financial field
- Lack of business management skills for personal promotion
- Lack of teamwork and leadership skills
- Lack of knowledge and competences in the field of relationship building
- Lack of communication, problem solving and strategic-thinking skills
- Lack of knowledge about function and role of the different stakeholders involved in cultural promotion
- Lack of support in this field

ICT

According to the Needs Analysis survey, the majority of artists use computers/laptops and smartphones on a daily basis. Many artists have experience in live transmitting their work (through Twitch, YouTube, Instagram, Zoom, Facebook, Twitter, and Vimeo). However, not all artists have had a positive experience with this. They expressed skills gaps in the following areas:

- Lack of advanced digital skills
- Lack of knowledge related to online teaching and online didactical material
- Lack of knowledge and skills concerning the use of online digital tools, software and social media for cultural promotion, digital marketing, networking, live streaming, audio editing/recording and admin software

- Lack of specific skills related to persona branding

Networking

According to the Needs Analysis survey, artists have weak or average networks at a local level. All of these networks are considered non-formal. However, they highlighted the importance of widening and strengthening their existing networks to increase the possibility of finding new channels for selling their art. This also highlighted a need to be better informed about public funding possibilities and innovative trainings.

Regarding media networking tools for cultural promotion, artists tend to use Facebook and Instagram on a daily basis. In comparison, Pluggy, Hootsuite, Enloop, Blender, Tweet for a Track and YLMP were unknown to the majority of artists involved in the survey.

Accordingly, artists expressed the following training needs and skill gaps:

- Lack of knowledge related to innovative networking tools and cultural promotion platforms such as Hootsuite, artists on the way and Patreon
- Lack of knowledge of tools to monitor the various cultural promotion activities implemented
- Lack of knowledge on how to efficiently network
- Need to identify and plan a strategy on how to use social networks and/or other promotional activities

Training courses in the field – what already exists and what is still needed

Taking into consideration the results of the Desk research carried out in partner countries, we can state that in many partner countries **there are training courses, workshops, events, podcasts and coaching/mentoring opportunities** in the field of **business start-up and business management**. However, **in most cases,** they are **not focused on the cultural and artistic sector,** but they are addressed to all those who want to acquire entrepreneurial skills (however, in some cases these are addressed to artists). In certain countries, these opportunities are offered for free. Meanwhile in others, they have a cost, however, even if they are funded by public or private sources, they are not necessarily offered on a continuous basis but instead, on the availability of fundings.
Regarding the **digital field,** there are just a few training courses focusing on marketing tools and strategies for cultural organisations, therefore we can state that there is a **lack of support for artists regarding innovative tools for cultural promotion.**

Proposed structure and content of learning and training material

According to the findings of the Focus Group discussions, the Needs Analysis survey and the Desk research carried out across the partner countries we propose the following structure and core topics to be included in the BidToArt blended-learning course:

Module 1. How to create a business plan related to cultural promotion

- business management tools and techniques
- funding opportunities/sources
- administrative-financial skills
- national legislations and regulations in the field of business
- local/national agencies that provide support in business start-up
- different stakeholders involved in cultural promotion
- how to create a business plan

Innovative tools that could be introduced to participants: Enloop, StratPad, Poindexter

Note: the EntreComp framework could be a good base to develop this module!

Module 2. Techniques of digital editing, audio-visual shooting, and live transmission

- preparation for production
- production (audio-visual shooting)
- post-production (digital/audio editing, live transmission)
- practical programmes for live streaming (used to promote face-to-face activities)

Innovative tools that could be introduced to participants: Blender, Lightworks, Gimp

Module 3. How to use different kinds of media for cultural promotion

- new networking methodologies
- introduction to European Networks that support Europe's CCS
- identification and planning of a strategy on how to use social networks and/or other promotional activities
- practical knowledge related to ICT tools in the field of cultural promotion, including tools to monitor the various cultural promotion activities implemented

Innovative tools that could be introduced to participants: Pluggy, Hootsuite, Tweet for a Track, YMLP, Canva, Artists on the way, Patreon

The BidToArt training course will be based on the **blended learning methodology**, therefore it foresees a combination of face-to-face and online parts. This not only contributes to develop the digital skills of participants, but it even helps to reach people living in diverse geographical areas. It is recommended to use the innovative **flipped-classroom approach**; thus participants can first get familiar with the contents of each module at home (online component) and then focus on practical problem-solving activities in the class (face-to-face component).

We suggest applying an inclusive approach in the BidToArt blended training course by using **open source software** (such as Gimp, Canva, Padlet, etc.). The blended learning course should focus on **problem solving**: members of TG2 have to be accompanied in a process to valorise their products and to identify their target groups and the best channels and communication tools to reach them. The training course should include a **general introduction to the various software/tools** available for cultural promotion **focusing on their key features** so that TG2 can choose the one that fits better their activity, then they can learn later, on their own, how

to use them. In general, we should provide TG2 with tools and competences in the digital field that they can use **both during the pandemic and even after.** During the Training Curriculum elaboration, partners should **propose useful tools and methodologies for an innovative training delivery** for the allocated Module.

Training Modules

Module n° 1	How to create a business plan related to cultural promotion
Objectives	*The aim of this module is to build and strengthen learners' knowledge of entrepreneurship and provide them with basic skills, knowledge and tools that are essential in developing a business plan related to cultural promotion.*
Contents	*This module will explore different business management tools and techniques that will offer learners the opportunity to develop their administrative and financial skills. This will equip them with the necessary competences to develop their own business plan, to learn valuable information about cultural promotion, and to support even artists in this process.*
Units	*Unit 1. Business Roadmap for Young Artists (Ikigai concept in business, Vision and goals, Branding, Target audience)* *Unit 2. Establishing and maintaining a business (Business Model Canvas, SWOT analysis, EntreComp - Entrepreneurship*)* *Unit 3. Revenue Streams (Funding opportunities and supports for business start-ups, sources of income)* *Unit 4. Financial Strategies (Developing a financing strategy)* *Unit 5. Marketing for Cultural Promotion (effective techniques online vs. offline)* *Unit 6. Creating a business plan (Create their own business model canvas)*
Duration	*3 hours self-directed learning (online learning)* *7 hours face-to-face*
Learning outcomes	*By the end of the training participants will be able to:* *<u>Knowledge</u>* ● *Define their vision and goals regarding establishing a business* ● *Identify business model which helps them to reach their goals* ● *Identify, find, and connect with the target audience* ● *Understand the importance of creating a sustainable business* ● *Analyse different methodologies of establishing and maintaining a business*

- *Identify various sources of income*
- *Describe the steps involved in establishing a business*
- *Recognise how to create sustainable business plans*
- *List forms (online/offline) of cultural promotion*
- *Define the role of financial strategies and revenue streams within a business*
- *Acknowledge the need for a business plan in the field of cultural promotion*

Skills

- *Identify and review business goals*
- *Build a brand*
- *Effectively engage with the target audience*
- *Select the appropriate business model according to their vision*
- *Use strategic management templates in an appropriate manner*
- *Source national funding opportunities and supports for businesses*
- *Ensure sustainable revenue streams*
- *Apply an appropriate pricing strategy*
- *Develop a basic business plan*
- *Utilise tools and techniques to develop a business plan*

Attitudes

- *Guide artists in setting up a business*
- *Encourage young artists to develop their entrepreneurial skills*
- *Prompt young artists to upskill in the field of cultural promotion*
- *Motivate young artists to create sustainable business plans*
- *Support young artists to culturally promote their brand*
- *Equip young artists to pursue their entrepreneurial mindset*

Training methodology	*flipped classroom approach* *video tutorials*, to give an overview of the content* *activities/exercises, to use the tool templates* *group work* *brainstorm* *role play* *lecture* *game based learning*

11

- *case studies*

*Video tutorials: 1 video per unit that gives an overview of the content.

Training tools	- *Mentimeter* - *Padlet* - *Miro* - *Trello* - *Kickstarter, Indiegogo.com (crowdfunding)* - *Online survey tools (e.g. Google form)* - *Canva*
Learning materials	- *Handouts, tool templates (Ikigai concept, Business Model Canvas, SWOT analysis, Business plan template, EntreComp brochure)* - *Digital tools (laptop, projector)* - *Additional materials (flipchart, marker, pen, A4 sheets)* - *PPT presentations* - *Useful links regarding the national legislation and regulations in the field of business, local/national agencies that provide support in business start-up, funding opportunities for start-ups*
Assessment methodology	- *project work* - *self-assessment* - *feedback on other participants projects* - *evaluation questionnaire at the end of the pilot* - *quizzes (non-formal methods of assessments)*

Module n° 2	Techniques of digital editing, audio-visual shooting, and live transmission
Objectives	*The module aims to provide learners with essential knowledge on digital audio-visual content production. In addition, it will also explore how to publish content in digital media environments. In particular, the aims of this module are to:*
	• *Build and strengthen learners' knowledge of audio video production and provide them with basic skills, knowledge, and tools with a focus on practical abilities.*
	• *Present and explain the basic characteristics of audio and video signals from the point of pre-production, recording to the final production.*
	• *Analyse the different technical specifications of the various content types derived by the use of diverse equipment along with the need for multi-platform presentation.*
	• *Analyse, understand, and exploit new digital content production models.*
Contents	*This module explores aspects of digital audio video production for multimedia development. It explains open source and free software such as GIMP, Canva, Lightworks, Audacity, etc. It provides an in-depth understanding of theory as well as a practical approach to audio video production in digital media environments. This includes; camera operation, video editing, audio mixing, podcasting, vlogging, live streaming, presenting, motion graphics, storytelling, ethics, and media laws.*
	Learners will be provided with an overall training on the main techniques of audio-visual production, both concerning the process of producing content for the internet and the various possible forms of multimedia content. Participants will learn how to use sight, sound, or a combination of the two in different formats, including videos and audio recordings.
	Alongside a theoretical introduction, this module will also feature practical components whereby learners will:
	a) Learn the fundamental of audio-visual production and how to use filming equipment (such as cameras, audio tools and editing stations).
	b) Explore composition essentials, editing theory and techniques for both audio and video.
	c) Discover equipment and software applications related to audio and video content. These will be presented in order to show the diverse ways they may be used to achieve the end product.

d) Produce audio-visual products

The module will strive to instil awareness in participants with regard to low-budget production methodologies including home 'studio' production - and the many open-source software tools and platforms that can facilitate start-ups in this area.

Units	***Unit 1 Media Production & Effective Storytelling*** ***Unit 2 PRE-PRODUCTION*** • *Research and planning* • *Budgeting and permissions* • *Logistics* ***Unit 3 PRODUCTION*** • *Frame and composition* • *Types of shots and camera angels* • *Camera movement* • *Light essentials* • *Sound essentials* • *Presentation & Interview techniques* ***Unit 4 POST-PRODUCTION*** • *Photo editing* • *Video editing* • *Sound design* • *Graphics* ***Unit 5: Media Publishing & Live Transmission*** • *Media outlets* • *Live transmission* • *Vlogging* • *Podcasts*
Duration	*3 hours online learning including video tutorial, topic presentation* *7 hours face-to-face including self-study, practical tasks, feedback*
Learning outcomes	*By the end of the training participants will be able to:* ***Knowledge*** • *Understand and use the basic elements of the audio-visual language with a focus on the specific communication needs.*

	Comprehend the various characteristics of audio-visual productions in line with the new media. • *Analyse the fundamental issues related with audio-visual market (publishing schedules, methods of research and editing of the footage, rights management image and marketing, etc.)* **Skills** • *Use basic tools for audio-visual production, including pre-production, production and post-production skills for online video, content development and scripting for online video, and marketing/entrepreneurship for online content creators. Participants will also gain skills in audio, graphics, presenting, live streaming.* • *Demonstrate professional communication and ethical workplace practices.* **Attitudes** • *Demonstrate technical proficiency across multiple disciplines of audio and video production.* • *Demonstrate ability to present, analyse, critique, and defend a variety of multimedia deliverables.* • *Demonstrate ability to communicate messages and stories effectively and creatively to diverse audiences.* • *Enhance creative thinking and practicing in audio-visual production.* • *Guide artists in preparing their own audio-visual material.*
Training methodology	• *flipped classroom approach* • *video tutorials* • *lectures* • *practice exercises* • *video projections* • *analyses of audio-visual products and lab activities related to audio-visual production (writing, shooting, editing and circulation of the products)*
Training tools	*It is highly recommended for the learners to be equipped with:* • *personal computers* • *available equipment (any of the following: smartphones, DSLR cameras, action cams, support tools such as tripods, wireless microphones, boom mikes and so on)* • *editing software e.g. GIMP, Canva, Lightworks, Audacity.*
Learning materials	• *Video tutorials consisting of basic knowledge*

	• *PPT presentations with key points and links to further learning* • *Task sheets*
Assessment methodology	*Learners will be asked to produce audio-visual products and evaluation will be based on:* *a) Level of attendance/participation in online course and face-to-face sessions;* *b) Self-assessment questionnaire;* *c) Benchmark/Summative testing.*

Module n° 3	How to use different kinds of media for cultural promotion
Objectives	*The aim of Module 3 is to introduce TG1 (trainers etc.) to new networking methodologies for adult and young artists and present European Networks that support Europe's cultural and creative sectors (CCS). Furthermore, the module will include introductions to innovative ICT tools that can be used by the final beneficiaries for networking and promotional activities.*
Contents	*According to the findings of the Transnational Report, this Module will cover the following topics:* • *new networking methodologies* • *introduction to European Networks that support Europe's CCS* • *identification and planning of a strategy on how to use social networks and/or other promotional activities* • *practical knowledge related to ICT tools in the field of cultural promotion, including tools to monitor the various cultural promotion activities implemented* • ***Innovative tools that will be introduced to participants:*** *Pluggy, Hootsuite, Tweet for a Track, YMLP, Canva, Artists on the way, Patreon*
Units	***Unit 1.*** *Networking Methodologies and introduction to European Networks* ***Unit 2.*** *ICT tools in the field of cultural promotion* ***Unit 3.*** *Plan your strategy to use social networks and other promotional activities*
Duration	*2 hours self-study* *3 hours online* *5 hours face-to-face*
Learning outcomes	*By the end of the training participants will be able to:* *__Knowledge__* • *Identify European networks and recognize the potential of different networking methodologies* • *Describe different ICT tools that can be used in the field of cultural promotion.* • *Sequence the steps to use social networks to promote own work* *__Skills__*

	• *Guide artists to choose ICT tools that are more suitable to their work* • *Compare the different options and guide artists to select the most suitable strategy using social networks to promote their work.* ***Attitudes*** • *Create awareness among artists regarding the importance of innovative networking methodologies.* • *Support artists to use various kinds of media for cultural promotion.* • *Guide artists to implement networking strategies to promote their work*
Training methodology	• *flipped classroom approach* • *video tutorials* • *group work* *At the beginning of each unit, the topic will be introduced with the help of a Video Tutorial (20 min approx.). Where needed, the module will provide further reading to prepare TG1 for online and face-to-face part of the training.*
Training tools	*TG1 will be trained regarding the following tools:* • *Pluggy* • *Hootsuite* • *Tweet for a Track* • *YMLP* • *Canva* • *Artists on the way* • *Patreon* *For the online part: Padlet, Kahoot…*
Learning materials	• *PPT presentation* • *video tutorials* • *links*
Assessment methodology	*Questionnaire with multiple choice answers, 2 open questions based on contents placed on PPT, quiz* *OR* *"Demonstration activity": a practical presentation on how they have used social networks to promote their work (using the ICT tools of their preference)*