



REPORT of the ANALYSIS of the TARGET GROUPS



Sommario

PP0 –Analysis of Target Group in Italy	3
PP4 - Analysis of Target Group in Denmark.....	5
PP5 – Analysis of Target Group in Scotland.....	6
PP6 – Analysis of Target Group in Portugal.....	8
PP8 – Analysis of Target Group in Hungary	9
PP9 – Analysis of Target Group in Greece	10
PP10 - Analysis of Target Group in Croatia.....	13

PP0 –Analysis of Target Group in Italy

The aim of this analysis is to show the needs of the unique target group selected by the Fondazione Flaminia and ECIPAR di Ravenna for the ST-ART APP project: ***youngsters interested in enterprise start-up in the field of Cultural Heritage.***

Fondazione Flaminia studied the target group highlighting and analyzing the **needs** in the fields of *education/training* and *experience*.

ST-ART APP turns out to be the best and fastest answer for the target group.

Analysis of target group

With “youngsters interested in enterprise start-up in the field of Cultural Heritage” Fondazione Flaminia aims to identify a specific group of people to be supervised and analyzed. In order to make it easier and to improve the research, Flaminia outlined two more characteristics to identify the target group: high education level in humanistic topic and strong integration into the surrounding area of Ravenna Region.

The following indicators were used:

- maximum age of 35;
- unoccupied or unemployed;
- interested in enterprise start-up and Cultural Heritage and Assets and, consequently interested in Creative and Culture Enterprises;
- high level of education with bachelor degree in humanistic topic as, for example, Cultural Heritage, Philosophy and Literature or Fine Arts;
- resident or living in Ravenna Region.

Following these indicators, Fondazione Flaminia gathered together 54 youngsters into a focus group in order to analyze their needs.

Target group was homogenous but with an important difference: half of the group had already studied or worked for an “enterprise start-up” while the rest of it never approached it. Although this difference, the focus group was easy to administrate and participants agreed on the most part of the debate.

Here below, the analysis, obtained data and conclusion.

Analysis of target group’s needs

Participants immediately focused their attention on the concept of post-education **occupability**, stressing the common feeling of **unsuitableness** of their humanistic education, mainly related to the possibility of creating business and earning from it.

On one hand the feeling of unsuitableness comes from the **lack of opportunity** to meet young entrepreneurs who created a business from their idea in the field of Cultural Heritage; on the other hand, it comes from the lack of a **mentor** who stimulates the development of an entrepreneurship mind-set, useful to understand how to use individual skills and competence already gained during the studies and also to improve the job opportunities of participant.

On the contrary, where these opportunities have been fulfilled, the feeling of unsuitableness still exists and it comes from the **lack** of key competences, know-how, hard and soft skills, which are essential to develop a business idea and turn it into an enterprise.

The *needs*, marked during the focus group, can be identified in the fields of *education/training* and *experience*. During the workshop, other key words were underlined: lack of opportunity, absence. Nonetheless, it is important to highlight the inability of the group to define what kind of training and experience they need in order to improve their situation. It means that, without a specific analysis, training proposals that could be developed are unlikely to meet the group's needs. Participants have an **high knowledge** about Cultural Heritage and Assets and recognise the **economic value** that culture and creativity could bring to Romagna/Italy/Europe economy.

The gap between the possessed and missing skills create negative feelings such as: unsuitableness, insecurity and fearful of enter into the job dimension. Participants recognise that they do not know how to use their competences/know-how/skills or how to improve and use them in order to develop a real business.

Briefly, there are two questions to be addressed: the first regards the humanistic education and it's placement in the job market; the second it is about the participants' perception of themselves as people with a high level of education and knowledge about Cultural Heritage and Assets, but not as competitive in the job market and with relevant training gaps.

Conclusion

Fondazione Flaminia believes that the creation of a **targeted training about self-entrepreneurship**, with specific courses linked to the Cultural and Creative Enterprise start-up, could be the best proposal in order to answer to the group's needs.

As a matter of fact, the main risk to avoid is the increase in the sense of unsuitableness and insecurity that implicates the neglect of the business idea. This abandonment drives youngsters to accept jobs with a lower professional profile in comparison with what they could really do thanks to their skills and knowledge.

Furthermore, abandoning the business idea entails the lack of new freelances workers and/or the start-up of new enterprises which could increase the richness of the geographic area.

ST-ART APP's outputs are the best tools to give to the target group. The aim and objectives that the project has, reflecting the partners' point of view, could provide the participants with the right path in order to avoid the risks and promote the following solutions:

- emancipate and use humanistic competences;
- gain technical know-how and hard-skills in order to start-up an enterprise;
- good training for linking soft and hard skills in Cultural Heritage and Assets;
- facilitate dialogue among social parties interested in their business idea based in Ravenna region.

PP4 - Analysis of Target Group in Denmark

Analysis of target group

The official aim for education of youngsters in Denmark are that 95% will attend upper secondary school and 60% will achieve an academic education and that 25% will achieve a long academic education. The focus for FLE is to give the youngsters interest of being entrepreneur no matter if they finalize their education after secondary school or continue with an academic education. The most important thing is that they know about being innovative and entrepreneur.

Our main focus is youngsters in general and commercial upper-secondary schools and later on we might extend the focus to unemployed youngsters. Teachers in these schools will identify the students that will take part in the test of StArt app - project.

The following indicators characterize the target group:

- average age of 18 years
- unemployed and still attending school
- They have interest in being entrepreneur in their Cultural Heritage and are motivated work in an innovative way
- they might start their own company or be innovative in an existing company
- they geographically spread all over Denmark

FLE took part in a focus group meeting with teachers to identify the needs of the students and these groups of students will be part of the test period

Analysis of target group's needs

Participants focused on the fact that the youngsters all attended school but wanted to be entrepreneur in different degree according to their school focus - if it as commercial, technical or general.

They all need inspiration and knowledge of being entrepreneur and the sparse knowledge of key innovative and entrepreneurial competences as know-how, hard and soft skills, which are essential to develop a business idea and turn it into an enterprise.

StArt -app project will be a splendid supplement to the competencies the students have from school and especially youngsters in the late modern society with dominating use of modern technology as computers, tablets and smartphones.

Furthermore they need a tricker to start thinking as entrepreneur and loose themselves from the safe social society with a secure monthly income.

They also needs methods of innovative thinking as many often say that it is so difficult to get new ideas and organize your own company and here they need knowledge about their Cultural Heritage and Assets.

Conclusion

FLE believes that the use of StArt-app both in the classroom and as targeted self study about self-entrepreneurship, with specific courses linked to the Cultural and Creative Enterprise start-up, could be the best proposal in order to give the answer to the group's needs.

We therefore will promote the project directly to teachers, who altogether reach 95% of the youngsters, but also to the fond of entrepreneurship in Denmark. Through this channel we might spread the knowledge to even more youngsters.

Finally we will promote the project to offices for new entrepreneurs for people that left schools years ago, to motivate them being entrepreneurs as well.

ST-ART APP's output tools will give the target group what they need to take care of problems and inspire them in the process of being entrepreneur. And as it is organized with the most modern tools - website and app - it is possibly to modify and revise the materials form time to time and keep it up to date.

PP5 – Analysis of Target Group in Scotland

Target Group

The demography for the purpose of this document is split between two age groups 17 – 30 years and over 30 years. The sector is broadly defined as “creative” or “heritage”, the term “heritage” is taken in its broadest sense as an umbrella for arts, crafts and activities that may be described as cultural legacies.

Within the Highlands of Scotland there is a rich cultural heritage associated with environment, music, the spoken word and history. In the indigenous language, Gaelic, the Highlands are known as *A' Ghàidhealtachd*, "the place of the Gaels".

While music, singing and poetry have always played an important role in Highland Culture, the last 150 years saw a steady influence in the world of painting and writing, at a time when the area's indigenous population was seriously eroded due to the influence of land clearances and migration.

The latter half of the 20th century saw a slow re-population of the Highlands, in part due to the influence of economic development programs and initiatives based on culture. A steady increase in “in-migration” to the area by people attracted to - and stimulated by - the environment, history and culture has given the Highlands a unique place in contemporary Scotland where the old (legacy) mixes with the new. For example: A digital recording of a traditional musician in a kitchen in a remote croft house can be “mastered” in a recording studio in an equally isolated rural location before being available for downloading via the internet.

The growth in tourism has broadened the economy from its former primary production (agriculture, fishing) dependency. Contemporary art can be sold to visitors, the environment can stimulate artists from many disciplines to create and produce works for sale.

Opportunities for the Target Sector

Support is available for those interested in working in the creative industries from both the technical and entrepreneurial perspective.

Entrepreneurial support is available through **Business Gateway (BG)**, a national government agency operating throughout Scotland. Within the Highlands, BG has a network of local officers and advisers whose role is to provide generic support for business startup, growth and development. Typical support packages include 2 day business startup training courses, 1 day courses on Marketing, Promotion and record keeping. Additional training is offered with short ½ day courses on taxation, digital marketing and social media.

Specific support is also available via BG for young people in the age range of 17 – 30 through the **Princes Scottish Youth Business Trust (PSYBT)**. For those in the 17 – 30 year age group support also includes a small startup grant (max £1000) and access to “soft” (below commercial rate) loans. Clients receive the support of an “after care” adviser for a period of 2 years to provide guidance and support. The aftercare adviser is usually an experienced business person who has the role of advisor or mentor for the young person.

Specialist advice is also available from Business Gateway, in the areas of marketing, account management and retail. Businesses are able to access 2 -3 days of tailored professional advice at no cost to the business.

Technical advice is provided for a comprehensive range of creative industry sectors – textiles / fashion, jewelry, computer gaming, visual arts, writers and musicians through a number of small public agencies; for example “**Emergents**” Emergents supports creative industries businesses across the Highlands and Islands with a programme of networking, peer group support and marketing opportunities. This goes some way to counteract the isolation felt by many creative entrepreneurs. In partnership with Business Gateway, Emergents will be delivering a package of business workshops specifically tailored to the creative sector.

Support is also provided for businesses that wish to attend national and international trade fairs and, in addition, a programme of support is available for business wishing to “export”. The programme “**SMART Exporter**” is operated through the development agency for the Highlands – **Highlands and Islands Enterprise (HIE)**.

For businesses with a high growth / employment potential, support can also be accessed through HIE. Support may be in the form of capital grants, business development advice or partnering arrangements.

Other local partner organisations which will be advisers to - and beneficiaries of - the StARTApp programme include community based makers’ associations such as **Made In Assynt, Skye & Lochalsh Arts and Crafts Association** and **East Sutherland Visual Arts**. These very active creative industry groups promote and support local makers - which look to Business Gateway to provide relevant business skills advice and training.

CREATE is a further education-based programme which provides support to young students exploring business startup. It operates a mentoring scheme, in-college advisory services and runs a highly –successful Business Idea competition. It is expected that the CREATE team will be part of the initial StART-App target group.

Access to Funding

Two sources of “soft” loan funding are available to creative industry businesses operating in the Highlands – The **Highland Opportunity Loan Fund (HOL)** and the **Start Up Loan Company (SULCo)**. The role of the BG adviser is to assist the business to develop a business plan that indicates the investment readiness of the business. In addition, Emergents and Creative Scotland have access to challenge funds for creative enterprises and cultural initiatives.

PP6 – Analysis of Target Group in Portugal

The Target Groups identified in Portugal are:

- a) **youngsters with high level of education in the field of Cultural Heritage preservation**
- b) **Conservators/Museum Professionals**

- a) youngsters taking diplomas in the Study, Conservation and Restoration of Cultural Heritage and Archaeological Sciences and Archaeometry acquire a significant body of data and experience spanning between the Humanities and Science fields. They are normally taught curricular units covering subjects in Basic Science (Chemistry, Geology, Biology, Physics) as well as Arts (History and Archaeology). Despite many University Courses offering a practical, hands-on laboratory based approach, the application of the acquired skills and expertise towards the development of entrepreneurial skills leading to the creation of innovative business ideas and SMEs ventures is still insufficient in Portugal particularly at the regional (Alentejo) level.
- b) Conservators are mostly self-employed. Usually, they tend to be specialized in separate fields, e.g. mural painting, building and ornamental stone, easel painting, etc. The SME conservator-restoration companies have very few employees (less than 10 usually) and subcontract the individual conservators as needed. Conservators need to stay updated with the new materials and innovative techniques available for the conservation-restoration of different materials. 3D technologies, for instance, could be used to record the conservation status, before, during and after the conservation intervention, conservators have no knowledge of this new digital tools. Conservators do not have formal training available in the field after they graduate.

Needs Analysis

- Creation of an “entrepreneurial” online database that may help identified target groups to focus on a single innovative “idea” – topic that could have business potential (START-APP)
- Promotion of a cross-curricular approach (SCIENCE-ART)
- Update on new, innovative techniques/approaches:
 - ❖ Using nano technologies to produce innovative compounds for conservation
 - ❖ Developing new biocides through novel biotechnological approaches
 - ❖ Developing new 3D applications to record the conservation status and conservation intervention on works of art.
- **Rediscovering ancient manufacturing and construction techniques:**
 - ❖ Reinventing the old building construction techniques: mortars, earthen architecture.
 - ❖ Use of natural dyes to dye textile fibres (wool textiles, e.g. Arraiolos tapestries).

- ❖ Development of new enamelling technique for the traditional ceramics (e.g. Reguengos -Monsaraz ceramics).

PP8 – Analysis of Target Group in Hungary

The aim of this analysis is to show the needs of the target group selected by ISES for the ST-ART APP project: **young people interested in starting a business in the field of culture.**

ISES has studied the target group to analyze the **needs** in the fields of *education/training* and *experience*.

ST-ART APP can offer fast answers for the questions and obstacles of the target group.

ISES identified “**young people interested in starting a business in the field of culture**” as a target group of the StArt-App program. The definition of the members of the target group is:

- age of 18-35;
- graduated grammar school;
- interested in or open to launch an enterprise (or Young Innovative Company, YIC);
- interested in culture or the creative industries;
- lives in Hungary.

ISES performed a desk-research of existing data on this group, and interviewed some scholars that teach at the ISES course on *Cultural Heritage Management and Sustainable Development* about their opinion of the target group’s perceived problems and needs.

Analysis of target group’s problems and needs

According to the overviewed *Young Innovative Companies*, YIC data and literature, the target group is lacking the relevant competences needed to launch an enterprise in culture, such as

- the necessary legal, financial, management, economic, leadership skills;
- basic marketing knowledge;
- understanding the cultural and creative industry and the special characteristics;
- the knowledge of the existing entrepreneurship forms;
- the ability to become self-employed or an employer;
- the skills to draft a business plan.

The other problem, according to the interviews and the literature is that the target group members face that they do not have those people around (among friends, relatives or other relations) whom they could ask for help. At the same time, it seems that they are not aware of any forums that can help them to discuss their problems.

From the perspectives of the target group, they perceive the biggest obstacle as financial constraints. As in Hungary tax-evasion is quite common, the target group would also need some inspiration to pay taxes duly and timely.

Most of the target group is affiliated with humanities and culture, but do not see too much good practices and thus think that a cultural enterprise is not realistic to become sustainable and profitable.

Conclusion and proposal

Based on the above analysis ISES proposes to launch **targeted training about entrepreneurship**, and also **produce a knowledge basis** that helps the promotion of entrepreneurship in culture and creative industries.

The training should be based on a general module of know-how (e.g. financial, legal, marketing studies), and also a module on the specialities of the culture/creative industry. The “skeleton” of the training/information could be like this:

- How to become an entrepreneur and how to launch a company?
- How to operate an enterprise and what is the duty of the owner?
- Competences that are essential
- The basics of the business plan
- Meeting points to get to know others in the same industry
- Hubs of information (chambers, local and national initiatives)
- Mentor programs in Hungary

The tools of ST-ART APP on-line and mobile platforms, according to ISES, project partner, could meet the needs of the target group very well.

The aim and objectives could provide the participants with the right information and incentive in several ways, and thus help to fulfil the goals of the St-Art-APP project:

- develop competences and utilize existing competences and interest;
- provide basic skills and know-how of the starting up of an enterprise;
- help the target group to become part of the already existing networks for young entrepreneurs in Hungary;
- help the proliferation of cultural enterprises in Hungary.

PP9 – Analysis of Target Group in Greece

The purpose of this analysis is to describe the target groups’ needs, as one of the first steps in planning and developing the ST-ART APP program. It is a systematic process for establishing priorities and making decisions regarding program planning, development, and operations.

When needs are being determined, it is essential to distinguish between needs, wants, and interests. Needs refer to something considered necessary or required to accomplish a purpose.

Since the ST-ART APP program aims to develop entrepreneurial skills in Cultural Heritage field (in order for youngest and adults to improve skills to start-up their enterprise) it is prerequisite to analyze the needs of future users and find the best way to address them.

The aim of the report is to show the needs of the target groups selected by the Maniatakeion Foundation for the project.

- 1) Municipality of Pylos-Nestor (MPN)
- 2) A' Technological Educational Institute of Peloponnese (A'T.E.I.)
- 3) Messinian Chamber of Commerce and Industry (M.C.C.I.)

They identify a specific case study, whose investigation can showcase general solutions applicable to other target groups as well.

The main point is very clear. These three institutions, with average levels of efficiency (very low costs/benefits factor) in previous years and that can be improved, represent social groups in three different ways: geographical (MPN), educational (A'T.E.I.), and facilities for entrepreneurial activities (M.C.C.I.).

They need to be helped as follow:

- 1) Allow them to directly administrate as less money as possible.
- 2) Diffusion of best practices among young people, mainly in the A' Technological Educational Institute of Peloponnese.
- 3) Selection of potentially good entrepreneurial ideas, mainly through the Messinian Chamber of Commerce and Industry.

CONTENTS

MUNICIPALITY OF PYLOS-NESTOR

Pylos-Nestor is a municipality in the Messenia regional unit, Peloponnese, Greece. The seat of the municipality is the town Pylos. In Greek mythology, Nestor of Gerenia was the son of Neleus and Chloris and the King of Pylos.

The municipality Of Pylos-Nestoras has a population of 21,077 within its administrative limits and a land area of 551.9 km.

The municipality Pylos-Nestoras was formed at the 2011 local government reform by the merger of the following 6 former municipalities, which became municipal units:

- Chiliochoria
- Koroni
- Methoni
- Nestor
- Papaflessas
- Pylos

History

The continuous human presence, of which there is evidence from as long ago as the Neolithic Age. Historic periods that left their trace in tangible and intangible monuments are:

The Geometric period, the Bronze Age, the Classical period, the Byzantine period and the Latin occupation, the First Venetian period, the Ottoman period, the Second Venetian period, the Ottoman reconquest and the Greek Independence.

Following the above mentioned and having in mind the fertile land and the natural beauty of the municipality, it is fair to say that it is a blessed place to live in.

A' TECHNOLOGICAL EDUCATIONAL INSTITUTE OF PELOPONNESE

The A'T.E.I. of Peloponnese is one of the 15 Technological Educational Institutes in Greece. It was founded by Presidential Decree 94/1988 as an off-campus faculty of the TEI of Patras. The first department of the faculty was the Electrical Engineering Department which started its operation in the spring semester of the academic year 1987-88. In 1989, a further Presidential Decree established the TEI of Kalamata as a separate institution, comprising two schools, further subdivided into departments:

- School of Agricultural Technology
- School of Management and Economy

Further, in 2004, the TEI of Kalamata (recently renamed to A'T.E.I. of Peloponnese) established the Department of Information Technology and Telecommunications as an off-campus department at Sparta. In 2009, the School of Health & Welfare Professions opened, comprising the Department of Speech Therapy (opened in 2009) and the Department of Radiation Technology, which started admitting students from the academic year 2010-2011.

In the premises of A'T.E.I. of Peloponnese functions the Structure of Employment and Career aiming to connect effectively graduates with the labor market.

It is very important to link the academic with the business community of the region, since there is a huge potential for growth.

MESSINIAN CHAMBER OF COMMERCE & INDUSTRY (M.C.C.I.)

The Messinian Chamber of Commerce & Industry is a self-contained independent union of individual and Legal Entities engaged in business activities in the region of Messinia. It constitutes an independent legal entity of public law (NPDD), under the supervision of the Ministry of Development–Department of Commerce. It is an advisory and consultative body of State and its member enterprises. Its aim is the protection and the growth of industry, manufacture, internal and external trade, tourism, shipping, transports, services and the promotion of cultural products and local alimentary culture in Greece and abroad in the frame of effort to promote commerce, interests of national economy and progress in general.

It was founded in 1853 and resides in Kalamata. Lately, it established annexes in Kyparissia, Filiatra and Gargalianoi aiming at the decentralization of its services in the big cities of the region of Messinia, for better serving its members. Nowadays, the enterprises registered in the MCCI exceed 10.000, a fact that underlines, among other things, the importance of interventions for the regional economy and the city in general.

The institutional framework of the **MCCI**, rendering advise to State, consultants in subjects that concern trade, transformations, tourism and generally the enterprising activity in the region which requires that

private financial sectors represented in the centers of strategy-planning and decision-making in the European, central, regional, prefectural and local level. Through this procedure, the **MCCI** has expressed its opinions about subjects of general interest, such as: tax imposition of enterprises, illicit competition, illegal trade, community financing, environmentally friendly enterprising, professional training, Insurance & Actuarial, developmental banking issues, public administration, quality of life and employment. Furthermore, it focuses on special interest as: infrastructures, problematic enterprises, problems of tourism, investment motives, environment, primary sector, Community policies etc.

CONCLUSION

A target group is a particular group of people, identified as the intended recipient of a product or a message. The recognition and verification of needs of the target group is among the first steps in order to create a useful service. Since the aim of the ST-ART APP program is to provide to target groups with specific skills in order to enhance self employability in the sector of Cultural Assets and Heritage, we need to identify them in the most clear way. After all, enterprise start-up is not a simple nor an easy issue.

PP10 - Analysis of Target Group in Croatia

The aim of this analysis is to show the needs of the target group selected by SEENORDA for the ST-ART APP project: youngsters/entrepreneurs that need to realize their potential through creative enterprise or cultural business and institutional representatives.

Needs assessment, broadly defined, is a systematic process for establishing priorities and making decisions regarding programme planning, development, and operations. Needs refer to something considered necessary or required to accomplish a purpose.

Cultural industries' are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Creative industries are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional.

With this project SEENORDA will enable better sensitize regional and national authorities as well as the cultural community and entrepreneurs regarding potential of cultural and creative industries in boosting regional and local development.

Analysis of target group

Culture-based development has relevance for regions in all stages of development - in the 'convergence' regions, where support for infrastructural development may continue to be needed, but also in both convergence and 'competitiveness' regions where the infrastructure and other local resources can be exploited to enhance the comparative advantages of the local economy and to stimulate creativity and enterprise.

In many regions the creative sector is rapidly growing, outperforming other more established sectors in terms of growth in new businesses, turnover and employment; in many instances the absolute size of the

sector now exceeds that of a range of traditional industries.

The relative importance of the cultural and creative sector becomes more apparent when its value added to Europe's GDP is compared with that of other industries. For instance, a study carried out by the TERA Consultants (Building a Digital Economy: The Importance of Saving Jobs in the EU's Creative Industries¹², March 2010) revealed that the cultural and creative sectors (including the cultural and creative industries) accounted for 4.5% of total EU GDP in 2008 and some 3.8% of the workforce. The GDP contribution is greater than the chemicals and plastic products industry (2.3 %) or real estate activities (2.1 %). In Helsinki, 9% of business turnover is from the creative sector, one of the fastest growing in the city.¹

Culture-based creativity is a powerful means of overturning norms and conventions with a view to standing out amid intense economic competition. Culture-based creativity is therefore a key input for businesses or public authorities which want to communicate more effectively, challenge conventions and look for new ways to stand out. It contributes to product innovation, to branding, to the management of human resources and to communication.

The role of government when it comes to creative industry as a whole is to create conditions for the development of all sectors of the creative industries, bringing together stakeholders in the creative sector in the creative community in order to attract the private sector to collaborate with academia in the process of building a creative economy. It is necessary for professionals involved in the creation process of creative industry clusters and create high-quality surface and recommendations for initiating alternative capital markets, encouraging lending to small and medium enterprises as well as changes in laws and regulations relating to the work in terms of allowing temporary jobs, flexible working hours and long-term engagement of consultant.

Bearing in mind all mentioned and for the purpose of this project the SEENORDA performed broad desk-research and analysis of current state and needs in sector of cultural and creative industry not only in Croatia, but in the region of its operations.

The core target groups identified by SEENORDA for this project are following: - young people interested in starting a business in the field of culture;

- institutions for regional development and
- entrepreneurs interested in culture or the creative industries.

1) Cultural heritage is economically creative: it generates jobs that are more cost-effective than those in other sectors, and it allows communities to preserve assets that have a social and economic value whilst reducing future maintenance costs; it attracts cultural tourists; and it can be a driver for economic development.

In this context SEENORDA identified young unemployed and unoccupied people as a target group to whom this project should provide assistance for development and increase self-entrepreneurial and self-employed skills in the field of creative enterprises and historical-artistic heritage valorisation. Using its own institutional network, the SEENORDA will provide these target groups with specific skills in the field of enterprise start-up, supporting the youngest and adults interested to open a new business in cultural heritage field and transforming their ideas in concrete projects.

Benefits for this target group: increase in self-confidence; development of skills, particularly skills in using creative inputs for development; development of individual identity; positive changes in attitudes and behaviour; access to heritage professional knowledge and expertise; increased knowledge and understanding of heritage resources, particularly local heritage; increased confidence and skills in using

¹ European Agenda for Culture Work Plan for Culture 2011-2014, EU 2012.

heritage resources for both specific and generic purposes, increase of employment and generation of profit.

- 2) Cultural heritage is socially creative: it provides 'socially-valuable leisure activities' that elevate people's thinking and contribute positively to their psychological and social well-being and enhance their sensitivity; heritage conservation and valorisation can also enrich the social environment with stimulating or pleasing public amenities, also providing a collective 'memory' for a community and serving as a reservoir of creative and intellectual ideas for future generations; it can also foster social inclusion (e.g. employment initiatives in the cultural heritage sector targeting young people at risk) and cultural diversity (museums exhibiting collections which represent diverse communities; outreach programmes, etc.).

The creative and cultural sectors have experienced significant growth in comparison to the economy as a whole. The projected employment growth for the UK economy is 0.39% per annum between 2007 and 2014 whereas the comparable growth rate for the creative and cultural sector is 1.05% per annum – three times higher. There were 1,510 businesses in the cultural heritage sector in the UK in 2008, which had increased from 1,430 in 2006; 9% had a turnover equal to or more than £1 m. In 2006, the sector employed 53,810 people in the UK, whereas two years later the figure had increased to 57,350. Museums accounted for 59% of the total workforce.²

Benefits for society and economy: enhanced integration of socially excluded groups supporting social cohesion and development; effective use of resources; development of intercultural and inter-generational understanding and respect, economic development, better regional development and increase the economic growth.

- 3) A sustainable economy is oriented towards the private sector, particularly small business – and this is, again, one feature of the heritage industry, which is largely made up of small business, including contractors, architects, conservationists, historians, consultants.

Heritage is relevant in this respect, in the first place, because it is long-term, almost by definition, but also because employment in the sector is always necessary, either in building or in rehabilitation. As in good sustainable economic development, heritage conservation is not a zero-sum game whereby what one country wins is lost by another – instead, the fact that one community effectively uses its heritage resources does not preclude another one from doing the same.

At the local level, sector of creative industries is the most depending on entrepreneurship in culture. They need to have a good intuition, to know artistic sector and market possibilities. The new artistic products will have a market value only if they became a part of coming or current trend. The production process in creative industries is characterized by high fixed costs and low variable costs. Through its members and target groups in this project SEENORDA will try to strength the cultural industries sector so as to contribute to socio-economic development in countries of its members.

Benefits for heritage organisations: extending organisational mission as part of modernisation; the development of new products including new learning programmes and activities, web-based resources, loan boxes, and programmes for teachers; building new and more socially representative audiences; the piloting of new teaching and learning and engagement approaches which extend the skills of heritage professionals; the establishment of new and effective partnerships; gaining access to new sources of funding.

Based on this project and through its network the SEENORDA will also enable:

² DC Research (2010): The Economic Value of Independent Museum Sector, London. (46 pp.)

- Support the development of cultural policies;
- Improve capacities of its members for the protection, promotion and management of cultural assets;
- and Safeguard the most valuable cultural heritage monuments and sites.

Analysis of target group's problems and needs

The Cultural and creative industry play a significant role in reinforcing tourism at regional and local levels. They offer in this way an opportunity for economic diversification and smart specialization, as well as raising the attractiveness of the regions. Cultural and creative industries are also directly contributing to the jobs and growth of the tourism sector. Cultural and creative industry produces many different types of positive spill-overs on the economy and society as a whole: from inspiring and nurturing creative and innovative entrepreneurship to designing new public service.

The entrepreneurs and young unemployed people willing to operate in cultural and creative industry are facing with lot of problems which can be grouped as follows:

- lacking business skills like marketing, project management, and entrepreneurship skills
- lacking appropriate infrastructure at local, regional and national levels
- lacking of enough finance for investment and development
- lacking adequate supports of public institutions
- lacking support for networking and other forms of pooling.

Capacity building

Capacity building of the cultural and creative industry is vital because the operational environment in the sector is undergoing rapid and strong structural change. The change is due to brisk technological development, notably digitisation, as well as to the global development in the market. Cultural and creative entrepreneurs are often facing with insufficient business skills like marketing, project management, and digital skills. There is a need for strong professional education in all levels of education system. The aim of the activities is to provide supplementary training, advisory, financing and development services to cultural and creative operators and entrepreneurs. The Cultural and creative industry should be offered consulting and coaching for entrepreneurship, business skills and product and service development.

Physical infrastructure

In order to increase the capacity of cultural and creative industry to innovate and grow, there is a need to promote the development of an appropriate infrastructure at local, regional and national levels, contributing to the emergence of creative communities. Cultural and creative industry need networking and collaborative spaces – whether physical or virtual, temporary or permanent – that may act as professional hubs offering a pooling of knowledge and resources that is particularly relevant in sectors characterised by an increasing number of freelancers and nanoenterprises. The businesses need multi-disciplinary environments where they can easily cluster with academia and other economic sectors in a dynamic way.

Cultural and creative industry: is generally looking for an inspiring, lively environment to operate in; needs specialised consultancy services that take into account their specific operating needs; often operate on prototype from other cultural and creative industry that create synergy and new business

opportunities.

Access to finance

Cultural and creative industry, in particular SMEs, encounters difficulties in accessing the funds they need to finance their activities.

Cultural and creative businesses heavily rely on intangible assets, which are usually not reflected in accounts; Unlike other industrial products, products from this sector are generally not mass-produced; In most cases the financial requirements of their companies are not substantial enough for banks to find them commercially interesting enough to undertake the develop their expertise in a field that is still perceived as risky; Cultural and creative industry also face specific challenges in achieving investment readiness, in particular at a time when they have to find innovative business models.

One of the first and the biggest problem faced by artists or other individuals who want to start their own small business is the lack of initial capital. Taking into account the specific nature of the business of micro,

small and medium enterprises in the cultural industries, the government should revise the rules on the financing of the private sector from public funds, and to initiate programs to support business operations. Therefore, entrepreneurs should be allowed access to finance (e.g. grants for start-up companies, business incubators, creative clusters and the like). Indirect subsidies by government should be directed to creation of venture capital fund specifically intended for the creative industries and the creation of a new approach to financial markets.

This can be achieved by introducing a line of credit with a longer grace period and low interest rate or introducing loan guarantees that would reduce banking risks.

Support of public institutions

The development of creative industries requires the support of the public authorities. They should define and adopt standards for all creative industries. It also recommended the establishment of funds to finance research and development in the creative industries, as well as the commercial exploitation of research and development.

Public institutions need to develop a detailed study of creative industries, which would take into account all the cultural, economic, legal and technological aspects of the industry. It is necessary, therefore, that the government make and promote new strategic documents that dictate the development of creative industries, then to examine the existing barriers in the development of the industry and identify appropriate solutions; to promote and maintain cultural diversity of the region; to promote the competitiveness of local creative industries and, finally, to investigate the effect of active cultural policy on economic growth (innovation, skills and knowledge in the cultural sector, number of employees, etc.).

Also, the government should revise the measures of fiscal policy. Through tax incentives can stimulate the development of new activities and maintain less profitable activities.

In addition to traditional forms of cooperation, the institutions should promote new partnerships between

public, private and civil sectors. It requires stronger ties between sectors of culture and education. Next, the creation of innovative products that have a high value added is conditioned by the existence of a strong link between creative industries, research and technological development.

Government and public bodies should pay special attention to devote to those sectors that have the greatest chance to connect with the international economic flows. Through educational programs and public campaigns governments should promote the importance of protecting the diversity of cultural expressions. Policy development creativity must include flexible and diverse measures. These measures can be grouped into three so-called support lines: lines of creativity consisting of measures for development and promotion of creativity (support for experimental work, discovering talents, rewarding excellence, international promotion of local creativity, etc.); line of professional market which is focused on economic and legal measures by which creates favorable conditions for the operation of the market (measures to protect intellectual property rights, especially copyright and related rights; then specially tailored measures of social protection measures that allow artists to obtain the status of entrepreneurs, etc. .) and the line of intervention that is focused on the creation, expansion and diversification of public demand (through various measures such as public purchases, public education, etc).

Networking

Other infrastructures that enable development of creative industries are business incubators and clusters. There is a need for cultural and creative industry clusters because the enterprises in the sector are usually micro-enterprises, which cooperate in the form of alliances on projects. Each brings in its specific expertise and the alliance might be for one project or grow into a long term partnership or merger. Stronger clusters between enterprises increase the opportunities for companies to do business. A cluster or network can be created within a region or a country. The key success factor is to have enough diversity in the network, so that interaction leads to exchange of knowledge and business.

There is necessary to establish an international, especially regional cooperation, in order to develop the infrastructure, knowledge and skills, and dynamic local markets based on local or regional creative production.

Conclusion and proposal

Given the high growth potential of the cultural and creative industries and the constantly changing and complex environment they are working in, it would be particularly useful to better understand and map the new skills that they currently need or will need in the near future.

At the crossroads of creativity and entrepreneurship, it remains difficult for companies in the cultural and creative industry to find staff with the right mix of skills. Ensuring a better match between the supply of skills and the demands of the labour market is crucial in the medium and long run to boosting the sector's competitive potential. Partnerships between art and design schools or universities and businesses can contribute to this aim. Incubator units, often established outside art schools but with their active cooperation, have proved successful in closing the gap.

Since Cultural and creative industry do and will make increasingly innovative use of ICT, there are certain e-skills' requirements to foster innovation and competitiveness. On top of these skills, cultural and creative

industry also need people who have business competences – e.g. management, commercial skills, etc. –, and who understand and can mobilise financing opportunities (banks and financial institutions, sponsorship and donation, etc) and who understand new ICT.

Based on the above analysis, and suggestions by the European Commission, regions have to fully take into consideration the complex links between traditional cultural assets (cultural heritage, dynamic cultural institutions and services) and the development of creative businesses or tourism.

A. Mapping

Identify optimal specific conditions and develop a positive creative climate to enhance the attractiveness of the entrepreneurs and young people for creative and cultural industry.

Identify lead organisations and dynamic individuals who have got potential in development projects for creative and cultural industry.

Collect, if possible, statistical data and perform qualitative-based surveys to better understand the dynamics of cultural and creative industry to be used for implementing smart specialisation strategies.

Perform benchmarking activities to better understand the positioning sector of cultural and creative industry in comparison to other EU regions.

B. Partnerships and creative strategies

Set up platforms, networks as well as clusters in order to support building of partnerships with representatives from the private sector and allow the creation of valuable synergies for the regional economic development.

Promote transnational cooperation to exchange experience on the level of both SMEs in cultural creative industry and the authorities in charge of developing local creative strategies as a way to facilitate knowledge and capacity transfer and accelerate the learning path.

C. Strategic and inclusive approach to investments and the use of financial resources

Streamline regional, national and EU funding support to cover the different needs of the cultural and creative sectors.

Develop innovative financial instruments by national or regional authorities such as equity funds or guarantee funds to co-finance investments in the cultural and creative sectors, as a way to leverage private investment in this field.

Further exploit links between the Cultural and creative industry and other important policy areas for cohesion and/or rural development policies in particular urban and rural regeneration, territorial cooperation, cultural heritage and tourism.

Promote investments in the protection, promotion and development of cultural heritage strengthening of entrepreneurship in Cultural and creative industry. Other investments could include: the development and use of new information technologies, the support to urban regeneration in which the cultural component (notably cultural infrastructure) traditionally plays a key role, the development of ICT-based cultural products, applications and services, the support to new business models for SMEs in cultural and creative industry, etc.

At the end, awareness-raising about the potential of cultural and creative industry in boosting socio-economic development is a continuous process that is essential both in the start-up phase of policy and strategy development and also in fostering partnerships within the cultural and creative industry and to the other sectors. The target group for these activities is wide – starting from the policymakers, cultural

operators, creative entrepreneurs, other industries as well as the general public.

To increase awareness, there are many activities that local or regional authority or project partners could do with the support of European Funds, including:

- organizing study visits;
- disseminating results of mappings and studies; organising conferences, seminars and workshops: collecting and disseminating good practices;
- creating web pages and issuing newsletters;
- developing communication channels and providing public relations support; developing web-based services for cultural and creative industry etc.

The SEENORDA, as a partner in ST-ART APP project will try to transfer its positive experience and new knowledge obtained in the project to all its members using its own network and in this way to boost awareness-raising initiatives which serve many different aims, including encouraging cultural people to start their businesses, enhancing cooperation between creative entrepreneurs, educating both the entrepreneurs and the consumers, bridging cultural and creative industry with traditional industries etc.



October 2014

www.start-app.eu

This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This document has been developed within the project ST- ART APP, INTERACTIVE LEARNING SPACE FOR DEVELOPING ENTREPRENEURIAL SKILLS IN CULTURAL ASSETS AND HERITAGE, funded with the support from the European Commission. Project code: 2013-1-IT1-LEO05-03977. CUP: G63D13000390006



This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/>.