

# ECLN RESEARCH SPECIFICATION

January 2013  
(revised March 2013)



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European Cultural Learning Network (ECLN)  
No: 2012-3657 / 001-001

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 Lifelong  
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# 1. Introduction

- I.1** These are the research specifications for the European Cultural Learning Network (ECLN) research project. The research will be carried out with a small and highly focused sample of Artists or Creative Freelancers (AFs) and Representatives from Cultural Organisations (COs) from 10 partner countries. Each of the ECLN partners will be required to invite a maximum of 20 AFs and a maximum of 5 COs from their national networks in Croatia, Cyprus, Estonia, Greece, Italy, Netherlands, Poland, Slovenia, Spain and the UK. The Danish partner will be researching and formulating a literature review as a background to the research.
- I.2** The European Cultural Learning Network (ECLN) has been established to explore the vocational education and training issues that are relevant to ‘Cultural Learning’ practitioners, and the organisations that employ them. By ‘Cultural Learning’(CL), we mean the whole range of artistic and cultural learning that is delivered by artists and creative people, as freelancers or within cultural organisations, across 3 different situations:

  - i) informal situations e.g. through the ad-hoc sharing of knowledge and skills between people within informal artist and cultural networks;
  - ii) non-formal situations e.g. occurring in cultural or art centres or through cultural and community associations; within arts-based projects and programmes targeted at specific communities or groups; or to promote, support and develop specific cultural or artistic practice outside formal education;
  - iii) formal situations e.g. occurring in classes, workshops, lectures or seminars as part of a formal learning programme in school, college, adult education, university or elsewhere;
- I.3** The first stage of the ECLN project aims to research the CL Sector in each partner’s country and to map and identify any new organisations and stakeholders in the sector. This document is concerned with the specification of this research, to be carried out between April and October 2013. More information can be obtained about the ECLN partnership and the individual founding partners and their networks from the ECLN website (<http://ecln-network.com>).

“By ‘Cultural Learning’(CL), we mean the whole range of artistic and cultural learning that is delivered by artists and creative people,”



## 2. Research Methodology and Charts

- 2.1** Each partner will be enabled and supported to explore and examine this type of CL using a shared research framework with toolkit. This research toolkit will be used with people and organisations working in this sector within partners' own national networks. This research toolkit consists of a set of customised charts developed through a research methodology 'testing laboratory' held at the Kau Academy in Estonia with ECLN partners and a group of 20 Estonian Artists and Creative Freelancers in March 2013. The feed-back gained from partners, artists and a specialist external evaluator, led to the design and creation of a set of research charts that aimed to collect a mix of qualitative and quantitative data from Artists and Creative Freelancers (AFs) and the Representatives of Cultural Organisations (COs).
- 2.2** The research tool-kit consists of seven charts, which have been devised so that partners, with minimal research experience, can engage and facilitate a structured but in-depth dialogue with AFs and COs. This demands a significant time resource from both the researching partner and from the participants, which is only considered possible and viable because of their networked relationship. The charts have been designed to be visually attractive with individual characteristics and a coherent style to hold the interest and attention of both the researcher and participant whilst they engage together in the process, which takes approximately 1-2 hours to work through.
- 2.3** Partners are requested to invite up to 20 specific AFs to participate so that they could ensure the spread of different art-forms and a range of demographics. They are also requested to invite up to 5 representatives from Cultural Organisations so that different art-forms are represented. The ECLN partner will facilitate the research participants to reflect on their past and current practices and to stimulate the sense of a networked community of practice within their own country and to suggest the possibility of such a network across Europe. This suggestion is useful for some initial testing of the feasibility for a European Cultural Learning Association exploring potential roles and obtaining suggested roles.
- 2.4** Partners will capture and record aspects of the dialogue relating to CL practices, perceptions about CL and some individual narratives of significant characteristics of individual and organisational journeys into and within the sector. Participants will be able to share their insights about how CL is affected by their specific and current country-context and to engage in a focus group with their peers to discuss this further to reach shared conclusions. A key focus of the research is to identify Core Competences for Cultural Learning (CCCL) and researchers will be able to capture AF and CO perspectives about CCCL by asking them what key 5 skills they use for delivering CL; which key resources are used and who provides investment for CL.
- 2.5** Research findings will be shared with partners in the ECLN meeting in Poland so that analysis can be carried out together and a shared picture of issues and trends within CL in a European context can be developed.
- 2.6** The 7 Charts that make up the Research Toolkit of the European Cultural Learning Network aim to investigate what CL looks like in a European context. The Charts do this by asking the following questions:



Chart 1:	Where does Cultural Learning happen?	Chart 3:	What are the education and training trends evident among Cultural Learning workers?
Charts 1, 2&7:	Who engages in Cultural Learning?	Chart 3:	What examples of recognition are evident among Cultural Learning workers?
Charts 1&2:	What is the content of Cultural Learning?	Charts 3&5:	Are there examples of a shared underlying logic within the narratives of individuals and organisations involved in the Cultural learning sector?
Chart 2:	How is Cultural Learning resourced?	Chart 4:	What potential roles and functions of a European Association do Cultural Learning workers consider important for them and for others in the sector?
Chart 2:	How is Cultural Learning evaluated?	Chart 5:	What difference does the specific country context make to the Cultural Learning sector and to the Cultural and Creative sector of that country?
Charts 1&3:	What pathways do people take into Cultural Learning?	Chart 6:	How does the concept of Cultural Learning and its terminology transfer across countries In Europe?
Charts 1&3:	How do people and organisations progress over time in the Cultural Learning field?	Chart 7:	What are the characteristics of some individuals and organisations working in the Cultural Learning sector?
Chart 3:	What examples of positive and negative forces are evident in the narratives of individuals and organisations involved in Cultural Learning?		

“This research toolkit consists of a set of customised charts developed through a research methodology ‘testing laboratory’ held at the Kau Academy in Estonia”



## 2.6 The 7 European Cultural Learning Network Research Charts

### 2.6.1 Chart One: Mapping Cultural Learning

### Chart 1: Mapping Cultural Learning Zones

Generalist Learners primarily use cultural and creative experiences to learn about themselves, others and cultures  
 Specialist Learners primarily use cultural and creative experiences to learn about artistic forms, practices and techniques  
 Professional Learners primarily use cultural and creative experiences to learn about work and working in the cultural and creative industries

	Individual Development (-micro)	Group Development (-meso)	Community Development (-macro)
<b>Professional Learners</b>	<ul style="list-style-type: none"> <li>Marketability</li> <li>Employability</li> <li>Professionalism</li> <li>Vision for Career</li> </ul> Learning about I E.G. Freelancer, Consultant, PA Facilitator, Artist, Sole Director, Entrepreneur	<ul style="list-style-type: none"> <li>Sector/Market Location</li> <li>Competitor Awareness &amp; Differentiation Strategy</li> <li>Managing Professional Relationships</li> <li>Contractual Responsibilities</li> <li>Stakeholder Management</li> </ul> Learning about G E.G. Contracted, Employed, Partnership, Company, Ensemble, Commercial Enterprise	<ul style="list-style-type: none"> <li>Recognition (Awards, Earnings)</li> <li>Advocacy, Representing</li> <li>Influencing, Lobbying</li> <li>Promoting</li> <li>Supporting</li> <li>Sustaining</li> </ul> Learning about C E.G. Industry Associations, Professional Networks, Communities of "Professional" Practice
<b>Specialist Learners</b>	<ul style="list-style-type: none"> <li>Identity</li> <li>Commitment</li> <li>Depth of Experience (technical, creative, place)</li> <li>Self-awareness (Knowledge, Skills, Qualities, Objectives)</li> <li>Progression</li> </ul> Learning about I E.G. Independent, Hobbyist, Soloist, Enthusiast, Artist	<ul style="list-style-type: none"> <li>Vision/Leadership</li> <li>Collective Identity</li> <li>Culture (Rituals)</li> <li>Synergies</li> <li>Group Dynamics</li> <li>Dialogue/Negotiation</li> <li>Sustainability</li> </ul> Learning about G E.G. Volunteers, Trustees, Directors, Specialist Ensemble, Small Social Enterprises	<ul style="list-style-type: none"> <li>Recognition (Peers, Audience)</li> <li>Field of Practice</li> <li>Including/Excluding</li> <li>Language (Jargon)</li> <li>Network/Community Identity</li> </ul> Learning about C E.G. Social/Cultural Associations, Communities of "Specialist" Practice
<b>Generalist Learners</b>	<ul style="list-style-type: none"> <li>Experience</li> <li>Expression</li> <li>Engagement</li> <li>Energy/Passion</li> <li>Enjoyment</li> <li>Achievement</li> </ul> Learning about I E.G. Explorer, Witness, Discoverer, Creator	<ul style="list-style-type: none"> <li>Shared Experience</li> <li>Collaboration</li> <li>Participation</li> <li>Challenge</li> <li>Thrill/Buzz/Reward</li> </ul> Learning about G E.G. Attendees, Participants, Social and Learner Groups using Cultural/Creative activities	<ul style="list-style-type: none"> <li>Recognition (Mentoring)</li> <li>Connection</li> <li>Cohesion</li> <li>Resilience</li> <li>Generation/Regeneration</li> </ul> Learning about C E.G. Lifelong Learning, Social Networks using Cultural/Creative Activities, Communities of Interest

#### How to use this Mapping Device:-

Please answer the following questions:

1) Current zones, previous zones and art-forms

a) Which of the 9 zones are you currently located in? Which art-form or art-forms did you practice in these current zones?

b) Which of the 9 zones of the chart, have you previously been located in from your first cultural learning experience? Which art-form or art-forms did you practice in these previous zones?

c) If you support or help other people to develop their artistic practices in any of the 9 zones then you are supporting cultural learning. Mark any of these zones with a "C" in the appropriate box together with the art-form supported.

There is a small 6-box grid in the right-hand corner of each zone of the chart. The 3 boxes on the top line are the location boxes and the 3 boxes immediately below these are the art-form boxes. Please add the appropriate letters to each zone using the codes below:

**LOCATIONS BOXES:**  
 C = currently located;  
 H = historically or previously located;  
 SCL = have supported cultural learning for others in this zone.

**ART-FORM BOXES:**  
 Add the relevant art-form code or codes in the box below when you identify your current locations, historic locations and zones in which you supported cultural learning. Key to art form codes: (If Other please write art-form)

**Music:** Theatre, Dance, Circus, Film, Visual Arts, Photography, Animation, Comedy, Sculpture, Design, Craft, Performance Art, Cuisine, Other

2) Please list the route or sequence of your journey through any of the 9 zones from your first cultural learning experience to your current locations adding the relevant art-form codes. If you are involved in learning 2 or more art-forms then put a "+" between these to show that they are happening simultaneously. For example: BSM → GSM + GGDa → IPM + GGDa. If you would prefer to draw this as a flow chart, please do so overleaf.

ECLN partner name \_\_\_\_\_ Participant code number \_\_\_\_\_

This Chart is a matrix which connects 3 different key types of learning rationales with 3 key different types of learning context in order to provide an ecological view of Cultural Learning (CL) practices. The thinking that led to the designing of Chart 1 proposes that:

- CL occurs with 3 main types of individual rationale or motivation for engaging in it. These 3 rationales are classified in Chart 1 as Generalist, Specialist or Professional.
  - Generalists engage in CL primarily for non-art-form related reasons e.g. well-being, social, physical, leisure, fun etc.
  - Specialists engage in CL primarily to learn about cultural forms, creative processes, artistic techniques and develop and further their artistic practice.
  - Professionals engage in CL primarily to learn about how to further their work or career within the cultural and creative industries.
- CL occurs in 3 main types of context. People can engage in CL on their own, within groups or as part of a community. These 3 contexts are classified in Chart 1 as Individual, Group and Community.
  - Individual CL contexts include unsupported individual on-line learning, individual tuition, self-tuition etc.

- Group CL contexts include group activities or workshops, ensembles, collectives, formal or non-formal classes, organisations, companies etc.
- Community CL contexts include community and professional associations, networks, multi-group projects and committees that involve more than one group at a time etc.

This approach connects these different learning rationales and different contexts to form 9 zones of Cultural Learning practice. These 9 CL zones enable individuals to map their past history and current CL practices. This facilitates the tracing of individual journeys through the CL Landscape from the place in which they first felt the spark of interest or passion for an art-form or genre as a beginner through to the aspiring or dedicated specialist and finally to the dedicated professional worker. It is able to identify the depth and range of experience of an individual in a specific art-form and also those who engage simultaneously in a breadth of diverse art-form practices and the spectrum between both these extremes. Chart 1 is also able to map the availability of CL support within these 9 CL zones and will be able to compare this with current and historic practices. This is useful to identify and compare trends and to monitor access to CL for different types of motivation and for preferred CL contexts.

### 2.6.2 Chart Two: Supporting The Cultural Learning Of Others

### Chart 2: Supporting The Cultural Learning Of Others

My Supporting work is mostly: Unpaid or Voluntary  Paid for by those supported  Paid for by others than those supported   
(please give the % of each type)

#### How have you supported others in the last 5 years?

I have supported the Cultural Learning of others using:

(circle 5 types of skills and knowledge you consider to be most important for your supporting role)

<b>My Skills and Knowledge</b>	<b>My Resources</b>
Creative Processes <input type="checkbox"/>	Creative Space <input type="checkbox"/>
Artistic Techniques <input type="checkbox"/>	General Space <input type="checkbox"/>
Cultural Forms <input type="checkbox"/>	Equipment <input type="checkbox"/>
Cultural Contexts <input type="checkbox"/>	Materials <input type="checkbox"/>
Coaching <input type="checkbox"/>	Money <input type="checkbox"/>
Mentoring <input type="checkbox"/>	Contacts <input type="checkbox"/>
Training <input type="checkbox"/>	Other: <input type="checkbox"/>
Self-awareness <input type="checkbox"/>	
Self-management <input type="checkbox"/>	
Team Work <input type="checkbox"/>	
Communication <input type="checkbox"/>	
Life-skills <input type="checkbox"/>	<b>I Spend On Average</b>
Employability <input type="checkbox"/>	<input type="checkbox"/> Hours per week
Self-Employment <input type="checkbox"/>	<input type="checkbox"/> Hours per month
Others: <input type="checkbox"/>	<input type="checkbox"/> Hours per year
	Supporting the Cultural Learning of others
	<b>I Spend On Average</b>
	<input type="checkbox"/> Hours per week
	<input type="checkbox"/> Hours per month
	<input type="checkbox"/> Hours per year
	On my own artistic/creative or cultural practice

#### Who have you supported in the last 5 years?

I have supported

**Professional Cultural Learners**

Developing personal and professional skills and knowledge for employment or enterprise within the creative and cultural industries.

Individual Professional Learners

A group of Professional Learners

A community of Professional Learners

**Specialist Cultural Learners**

Developing creative process, artistic techniques, cultural forms and contexts through creative and cultural activities.

Individual Specialist Learners

A group of Specialist Learners

A community of Specialist Learners

**Generalist Cultural Learners**

Using Creative and Cultural Learning activities as a Catalyst for broad educational or/and social outcomes e.g. Confidence, well-being, engagement, cohesion.

**I Supported**

Individual Generalist Learners

A group of Generalist Learners

A community of Generalist Learners

#### How is the quality and usefulness of your support currently evaluated & recognised?

How is the quality and usefulness of your support currently evaluated and recognised?

**By Yourself?**

If so, how?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**By the people you support?**

If so, how?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**By others?**

If so, who and how?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

ECLN partner name \_\_\_\_\_ Participant code number \_\_\_\_\_

Chart Two is solely concerned with Supporting the Cultural Learning of Others. It allows the identification of:

- Financial models underpinning CL activities and the impact of stakeholder relationships in this area.
- Core-competencies and knowledge types used in CL support to be compiled.
- A map of CL support referenced to the 9 CL zones of Chart 1 over the last 5 years.
- A menu of evaluation strategies used by CL supporters to evaluate the quality and usefulness of their CL support from their own perspective as CL practitioners and from the perspective of their beneficiaries and other stakeholders.

### 2.6.3 Chart Three: Some Characteristics Of Your Individual Journey

**Chart 3: Your Cultural and Creative Journey: Influences, Experiences and Achievements**

Please use this Chart to identify significant influences, experiences and achievements against the time line using the colour prompt lines. You may use arrows, words, drawings etc.  
Please label the time-line years with the appropriate calendar years e.g. 2013, 1997, 1980 etc.

Individual Journey   
Organisational Journey

S	B	P	W	A	E
0 ( )	1 ( )	2 ( )	3 ( )	4 ( )	
5 ( )	6 ( )	7 ( )	8 ( )	9 ( )	
10 ( )	11 ( )	12 ( )	13 ( )	14 ( )	
15 ( )	16 ( )	17 ( )	18 ( )	19 ( )	
20 ( )	21 ( )	22 ( )	23 ( )	24 ( )	

years

**S** Important People & Organisations "Supporters" Name (role/relationship)  
**B** Important People & Organisations "Blockers" Name (role/relationship)  
**P** Important Places & Spaces Where (role/function/other)  
**W** Important Work, Artefacts, Projects What (started/completed)  
**A** Important Achievements, Recognition, Prizes What (attempted/outcome)  
**E** Important Events What (impact/outcome)

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Chart Three is concerned with collecting narratives concerning the Cultural and Creative journey of the individual AF or the CO along a flexible time-line. It has 6 prompt lines that run parallel to the time-line for the participant to use if they wish. These prompt lines ask people to reflect, recall and note-down significant or important:

- people or organisations that supported individuals or organisations on their journeys;
- people or organisations that blocked or hindered individuals or organisations on their journeys;
- spaces or places in the journey;
- pieces of work, artefacts or projects carried out;
- achievements, types of recognition or awards gained on the journey;
- events that have impacted the creative journey;

### 2.6.4 Chart Four: Exploring The Need For A Cultural Learning Association

**Chart 4: To what extent is there a need for a European Cultural Learning Association?**

Do you think any of the following roles are important for you or for others?  
If so, how would you rate the importance of this role to the Cultural Learning Sector in Europe? ★☆☆☆☆ / ★★★★★ shade in as appropriate  
Low High

**1 Connecting**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**Connecting:**

- Artists/Cultural Learning Supporters to each other
- Artists/Cultural Learning Supporters to Cultural and Creative Employers
- Artists/Cultural Learning Supporters to Public or Private Investors

**2 Monitoring/Filtering**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**Monitoring/Filtering:**

- Trends that affect people in The Cultural Learning Sector
- Trends that affect organisations in The Cultural Learning Sector
- Trends in Public/Private Investment
- Trends in National Government and European policy that impact The Cultural Learning Sector

**3 Researching**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**Researching/publishing:**

- Collective & analytic data and statistics about the sector, its workers/beneficiaries, sustainability and trends
- Publish the 'Body of Knowledge' and good practice of the sector to all its stakeholders through an annual conference and other appropriate public output

**4 Lobbying/Advocating**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**Lobbying/Advocating**

- In public debate concerning all aspects of the Cultural Learning Sector using the collective research, networks as a negotiating tool
- The work of the sector to private and public investors

**5 Recognising/Validating**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**Recognising/Validating:**

- Through a European Framework for Cultural Learning Support with a peer evaluation process and accreditation recognised throughout Europe
- Through three recognised awards for the Cultural Learning worker at trainee, competent & proficient levels.
- Through an annual directory/register of validated cultural learning workers in Europe

**6 Training**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**Training:**

- Responding to training needs and providing training courses and workshops or sharing information about training or workshops run by others in the Cultural Learning sector or elsewhere
- Setting up a peer review system for training courses and workshops for the cultural learning sector

**7 Other: (give details below)**

Important for you  Yes  No  
Important for others  Yes  No

Important to Cultural Learning Sector in Europe ★★★★★

**8 Who do you think would be interested?**

If you have suggested that one or more of these roles might be important for others, give the names, descriptions, roles or types of 'others' that you are referring to in the space below or overleaf.

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Chart Four invites AFs and COs to consider the need for a European Cultural Learning Association. It presents potential roles for such an association and asks for other suggestions. It invites people to offer their own opinions about these roles and also to predict the viewpoints of others. Finally, it asks for a star-rating of 1-5 (low to high) for each of the roles to determine the high priority roles.



2.6.5 Chart Five: Country Context And Impact On Cultural And Creative Sector

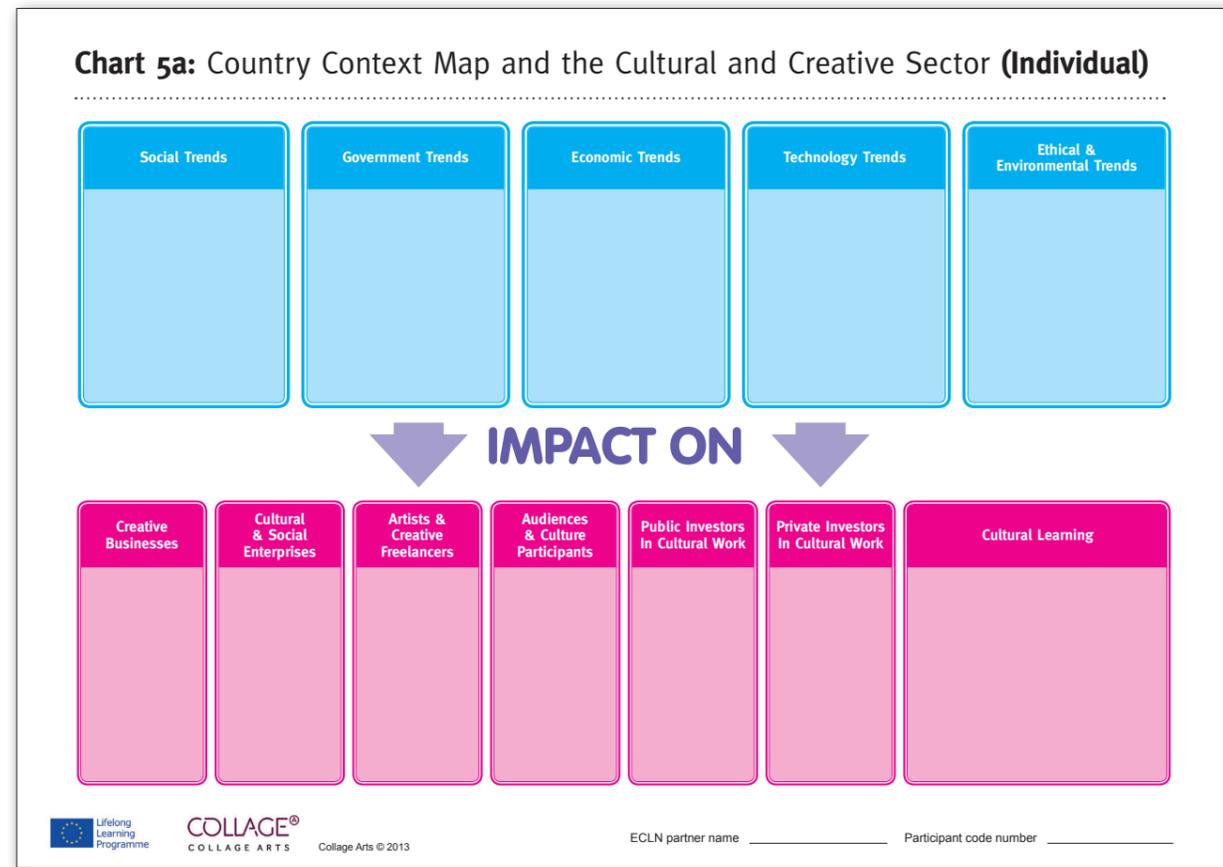


Chart Five is in 2 parts: 5a –for individual AFs or COs; 5b –for a facilitated group of up to 5 AFs or COs and is concerned with CL in the current context of their particular country. Individuals are invited to identify current ‘trends’ or ‘patterns’ or ‘changes’ that they are aware of within their own country (Social, Government, Economic, Technology, and Environmental/Ethical) and to consider the impact of these trends, patterns or changes on the Creative and Cultural sector in their country including: Creative Businesses, Cultural and Social Enterprises, Artists and Creative Freelancers, Arts Audiences and Participants, Public and Private Investors in the sector and Cultural Learning. The individual that has completed Chart 5a then joins a small group of 4 others supported by a group facilitator and a scribe. The facilitator reviews the individual charts as presented by the 5 individuals who completed them and the scribe synthesizes this content into 1 collective country context .

2.6.6 Chart Six: Developing A Visual Glossary For Cultural Learning

**Chart 6: Developing a European Cultural Learning Glossary**

English	National Language 1	National Language 2	Visual Image
Accreditation			<input type="text"/>
Achievement			<input type="text"/>
Artist			<input type="text"/>
Artistic Process			<input type="text"/>
Artistic Techniques			<input type="text"/>
Assessment			<input type="text"/>
Attitudes			<input type="text"/>
Breadth			<input type="text"/>
Circus			<input type="text"/>

ECLN partner name \_\_\_\_\_ Participant code number \_\_\_\_\_

Chart 6 aims to create a European Cultural Learning Network Visual Glossary which captures the terminology and concepts of Cultural Learning and examines how terminology travels across different European countries. Partner Organisations will complete this, adding to it by consulting with people in their own organisation and the research participants throughout the ECLN project.



2.6.6.1 Chart 7A): Artist And Creative Freelancer Profiles

2.6.6.2 Chart 7B): Representatives Of Cultural Organisations

**Chart 7a:** Data collection for **Research Participants**  
(Individual Artists/Creative Freelancers)

<b>Research Participant Code</b>			
<b>Full name</b>	(First name)	(Middle name)	(Family name)
<b>Date of birth (day/month/year)</b>			
<b>Gender (female/male)</b>			
<b>Address</b> (house number or name) (Street) (Town/City) (Country) (Postcode)			
<b>Mobile/cellphone number:</b>			
<b>Email address:</b>			
<b>Age:</b>			
<b>Art-form(s)</b>			
<b>Highest academic qualification achieved, subject(s) studied and date of award:</b>			
<b>Professional memberships or accreditation:</b>			
<b>Profession/employment status:</b>			

**Chart 7b:** Data collection for **Research Participants**  
(Representatives of Cultural Organisations)

<b>Research Participant Code:</b>				
<b>Name of cultural organisation:</b>				
<b>Type of cultural organisation:</b>				
<b>Public investment sources:</b>				
<b>Private investment sources:</b>				
<b>Earned income sources:</b>				
<b>Income sources:</b>	Public	%;	Private	%;
	Earned	%;	Other (give details)	%
<b>Art-form(s):</b>				
<b>Address</b> (house number or name) (Street) (Town/City) (Country) (Postcode)				

<b>Cultural organisation representative details:</b>				
<b>Job Title:</b>				
<b>Type of contract (select from options):</b>	Employed <input type="checkbox"/>	Freelance <input type="checkbox"/>	Paid <input type="checkbox"/>	Voluntary <input type="checkbox"/>
	Full-time <input type="checkbox"/>	Part-time <input type="checkbox"/>	Permanent <input type="checkbox"/>	Temporary <input type="checkbox"/>
	Other (give details) <input type="checkbox"/>			
<b>Full name</b>	(First name)	(Middle name)	(Family name)	
<b>Date of birth (day/month/year)</b>				
<b>Gender (female/male)</b>				
<b>Mobile/cellphone number:</b>				
<b>Email address:</b>				
<b>Age:</b>				

Chart Seven is in two parts - Chart7a is for each Partner Organisation to insert the personal profile data of all individual AFs and for research participant coding purposes.

Chart 7b is for each Partner Organisation to insert the organisational data and some personal data of all representatives from cultural organisations and for research participant coding purposes.

All participants whose details are entered into Charts 7a and 7b will also have to complete consent forms to engage in the ECLN research with additional forms from those individuals consenting to be recorded on video with respect to Charts 3 and 5b.



