



***Handbook for Youth workers:
The hows and whys for Cultural and creative entrepreneurship***

Partners

STOWARZYSZENIE INTEGRACJA I ROZWÓJ

KMOP - SOCIAL ACTION AND INNOVATION CENTRE

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1. Executive summary

This material forms the first product result which is the *Handbook for youth workers: The hows and whys for cultural and creative entrepreneurship* of the project titled *Supporting youth innovative minds for cultural and creative entrepreneurship* which is co-funded by the European Union.

It has been drafted by all the partners, having as its main aim to compile the national findings on the current situation of youth in the labour market, cultural and creative sector namely in Poland, Greece, Spain, Portugal, and Sweden. **The national analysis developed by each partner was a result of the research aiming at describing the current developments in theory, practice, and policy in the area of the possibilities of cultural and creative entrepreneurship (what has already been done, what is to happen in the matter, what are pros and cons of the activities that have been held so far).** The partners tried to answer how policymakers, European programs, and youth workers support young people entering the labour market in the field of culture. Later, these findings were verified at a seminar held in each partner country organized for youth workers during which the attendees had the possibility to share their feedback with the trainers.

From the national reports on best practices, **it is clear that youth entrepreneurship and cultural trends in cultural and creative entrepreneurship have different statuses, frames, and requirements in the countries involved.** Most of the countries associate this kind of activity only with European funds and programs, recognizing at the same time that there is a demand of conducting such activities before getting into the labour market, and later on, when one is facing unemployment or when they decide to look for other opportunities. There is no general frame, which makes almost anyone able to define cultural entrepreneurship.

The present Handbook is structured into seven sections and includes, inter alia, countries' state of cultural entrepreneurship, key findings, best practices, and recommendations, and will guide partners in the development of innovative Young Cultentrepeneurs course, as well as a set of digital materials to be combined into the scrapbook.

1) Introduction

Supporting youth innovative minds for cultural and creative entrepreneurship is a project which is funded by the European Commission, under the Erasmus+ program; it directly promotes active citizenship, young people's sense of initiative, and youth entrepreneurship including social entrepreneurship. **When it comes to education, the project will develop and make available new educational resources to motivate and steer young people in NEET situation towards entrepreneurship in the cultural and creative sector.** Through its activities, it will engage, empower and equip young people to put their young creative minds to work. What is more, the project directly serves this horizontal dimension by contributing to widening the opportunities for quality non-formal education to young people who are excluded from education and employment (NEETs). The project will support their reactivation and entry into the labour market as active actors.

The duration of the project is two years, starting from May 2022, 2014, until April 2024.

Project objectives

The objective of the project is to create a non-formal learning ecosystem to entice, engage and equip NEETs with skills to enter the cultural and creative economy and to allow their creativity, entrepreneurial, and business skills to bloom.

Its specific objectives are to:

- Raise the capacity of youth workers to support youth cultural and creative entrepreneurship.

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- Motivate and activate youth in NEET situations to channel their creativity and innovation capital towards entrepreneurial ideas for the cultural and creative economy.
- Equip youth with skills (digital, entrepreneurial, creative) through a non-formal learning approach.
- Empower youth by providing them with the opportunity to produce and share their work.

Target groups

The direct target group that the project is addressing are **young people in NEET situation aged 18-29** from Poland, Greece, Spain, Portugal, and Sweden. The project is premised on the position that young people in NEET situations are reluctant to participate as they may have lost trust in the efficacy of the interventions suggested. They have lost their trust and confidence and they need targeted outreach strategies to motivate them and engage them. This is why the Young Cultentpreneurs project will build an outreach and engagement strategy as part of its communication strategy to identify and reach out to young persons in NEET situations.

Throughout the project implementation, the partners will include at least 100 members of the direct target group.

The indirect target group of the project is **youth workers**, who will deploy the outreach and engagement strategy of the project and identify young NEETs in every country.

Scope of the document

The objective of this overall document under Project Result 1 is **to compile the national findings into one analysis that will facilitate the development of the tools and course in the next phase of the project.**

In particular, each partner for the purpose of the compilation of the best practices report has undertaken desk research that summarised what has been pursued at the national policy level in terms of cultural and creative entrepreneurship in their countries. Special focus was placed on the ways to engage young people in cultural entrepreneurship.

At a second level, each partner developed materials that present an in-depth analysis of current trends in cultural and creative entrepreneurship in Europe, provided examples with emphasis on youth initiatives as well as summed the conclusions and recommendations on the described topic. What is more, in the Handbook there is a great chapter dedicated to the methods that can be used to activate young people through channeling their youth cultures into entrepreneurship and collaborative clusters. The materials would be extremely helpful especially to youth workers since it familiarizes and educates them on the topic.

2. Best practices – the summing up of the desk research in Greece, Spain, Portugal, Sweden, and Poland

Economic restructuring and the transformation of labour markets have led to limited employment opportunities for young people whose unemployment rates can be two to three times higher than usual¹. **Young people often appear to have become increasingly marginalized, causing passivity and frustration that are believed to lead to delinquent behaviour**². Consequently, entrepreneurship is promoted as a critical tool to combat youth unemployment and as one of the main drivers of economic and social transformation. In light of their limited ability to obtain official positions working in the public or private sector, young people are encouraged to be *job creators* rather than *job seekers*, where they end up being self-employed *entrepreneurs*³.

There are several studies that suggest the positive impact of entrepreneurship in supporting the social and economic inclusion of youth in Europe while also supporting creative and cultural expression. In fact, the findings of Werthes et al point to the fact that “cultural and creative entrepreneurs do develop an entrepreneurial identity and incorporate their cultural and creative identity into that entrepreneurial identity whereas self-reflection⁴” is a key driver in their identity development. It has also been noted by Hytti and Lemmetyinen that “cultural and historical context may offer entrepreneurial opportunities”, highlighting that while the idea of a situated context is important for entrepreneurship, “it is within this particular context that possibilities become opportunities, or the contexts provide the new ventures with unique resources”⁵.

Trends in this regard are often accompanied by encouragement from governments to support education and experience for youth interested in cultural and creative entrepreneurship. Examples can be observed in the United Kingdom, where opportunities are offered to young people with the goal of combating discrimination and mitigating the effects of poverty. These include for instance the Music For Youth initiative, “which offers young people free performance and audience opportunities through its annual season of concerts and festivals” and the Weston Jerwood Creative Bursaries Scheme, which “creates new, paid, entry-level roles in the arts for recent arts graduates from low income backgrounds who were in receipt of a full maintenance grant throughout university”⁶.

This is in line with the perception that **creative and cultural entrepreneurship brings forward initiatives that foster both innovative and sustainable ideas and practices.** Indeed, according to the United Nations Industrial Development Organization:

Creative industries are considered a key sector for facilitating the operationalization of new perspectives and technologies through sustainable national development strategies. This is being demonstrated in a number of European Union countries, in the United States of America and in emerging economies, such as Brazil, India and China.

¹ M. Garcia, J. Fares, Youth in Africa's Labor Market. Directions in Development; Human Development, DC: World Bank, Washington 2008, <https://openknowledge.worldbank.org/handle/10986/6578> License: CC BY 3.0 IGO.

² Jacqui Kew, Mike Herrington, Yana Litovsky, Helen Gale (2013), Generation Entrepreneur ? The state of global youth entrepreneurship.

³ T. Langevang T., K.V. Gough, Diverging pathways: young female employment and entrepreneurship in sub-Saharan Africa. The Geographical Journal, 2012, 178 : 242-252. <https://doi.org/10.1111/j.1475-4959.2011.00457>.

⁴ D. Werthes, R. Mauer, M. Brettel, “Cultural and creative entrepreneurs: understanding the role of entrepreneurial identity”, *International Journal of Entrepreneurial Behavior & Research*, 2018, Vol. 24 No. 1, pp. 290-314. <https://doi.org/10.1108/IJEBR-07-2016-0215>.

⁵ U. Hytti, A. Lemmetyinen A., “Social entrepreneurship and entrepreneurial learning in the cultural context”, *Journal of Enterprising Communities: People and Places in the Global Economy*, 2015, Vol. 9 No. 1. <https://doi.org/10.1108/JEC-12-2014-0027>.

⁶ <https://national-policies.eacea.ec.europa.eu/youthwiki/chapters/united-kingdom-england/89-enhancing-social-inclusion-through-culture>

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(...) The creative industry concept includes several subsectors that offer the potential for wealth and job creation, when accompanied by appropriate policies and strategies. These include industries related to advertising, arts, architecture, crafts, design, film and audio-visual media, as well as the agribusiness sector for textiles, fashion design, leather, furniture, (slow) food and even community-based tourism-related services⁷.

It must be also highlighted that since the recessive period around the 2008 crisis, **creativity and culture have been playing an increasing role in European policies as means to diversify the economy and the labour market for representing sources of innovation, flexible thinking, unorthodox methods, and creative ways to problem solving.** This was reflected in the declaration of the year 2009 to be the European Year of Creativity and Innovation (Decision No 1350/2008/EC), an initiative established alongside the perception that “creativity and innovation contribute to economic prosperity as well as to social and individual well-being”⁸.

Innovation through the CCI enhances European excellence, as the CCI have a dual impact on innovation: they represent a quite diverse area comprising innovation of the past (cultural heritage) and innovation of the future (e.g., virtual reality, internet of things, smart use of smart-city data). Digitization offers new opportunities in terms of new business models and market expansion in the CCI. The integration of big data, cloud computing, the internet of things, digital platforms and other new digital solutions in the CCI allows for a rethinking and reshaping of existing business models that can encompass market-driven solutions and expand existing audiences.

Consequently, it is recognized that “creativity and innovation are thriving factors for entrepreneurship and important new skills needed in new jobs”. Culture on the other hand is recognized by the Council of European as “an essential component and a key factor for human rights and democracy”⁹.

In Europe there are numerous programs and projects which aim to boost innovative and creative attitudes among youngsters. They are mainly focused on teaching them something new on the one side and requiring some of their activity on the other side. Generally, those initiatives are funded from European funds and – to be more specific – they are mostly targeted to all citizens in general. But not in all the cases. Even so, numerous young people benefit from the funds applying for the grants and implementing the projects that they planned in the applications.

Compiling best practices from all the project partner countries, a certain regularity should be noted – **all of them have a lot in common,** even though it cannot be clearly said that there exists one programme of funding supporting this kind of activity. Thus, in general, there can be listed three possibilities that young people may access to:

- A. funding from individual organizations/city halls;
- B. funding from national governmental funds/European funds;
- C. self-funding/private investors.



⁷ UNIDO – United Nations Industrial Development Organization Vienna, “Creative industries for youth : unleashing potential and growth”, Austria, V. 13-81037, May 2013, 499-500.

⁸ <https://pjp-eu.coe.int/en/web/youth-partnership/culture-and-creativity>

⁹ Ibid.

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The most common, and with the largest budgets, are the European/governmental funding (B). Less frequent but still popular are initiatives funded from individual organizations/city halls' budgets (A).

Under several funding there may be listed numerous **initiatives that are held to enable young people to enter the labour market**. In general, they may be grouped in such types:

- EDUCATIONAL AND TRAINING PROGRAMS enhancing the soft skills and knowledge from, generally speaking, business area (introduction of new forms of business organization and management, dissemination and provision of all products to be sold). These kinds of programmes are sometimes combined with comprehensive and wide range of advisory and consulting services (legal, accountancy, financial) etc.;
- DEVELOPING THE EDUCATIONAL INSTITUTIONS to provide education, training, information, popularization, research, studies, programs, publications, support services, social network in fields of social and solidarity economy, self-governance, direct democracy, commons, aiming at collective and social benefits and social innovation;
- PROVISION OF MICRO GRANTS TO YOUNG PEOPLE (aged to 18) to implement their own projects. The grants are generally not high, since the main goals of these kind of initiatives are increase the involvement of young people in the development of civil society, and lead young participants of the program through the process of project implementation from the very beginning (write and submit the application) till the end (project settlement);
- PROVISION OF GRANT TO YOUNG PEOPLE who wish to start their own business (aged 18+). The grants are high and include not only a budget for starting the business but also include the bridging support paid from six months to a year after the establishment of the business, which can be used for accounting services, fees (rent, telephone, utilities). Apart from above listed support, each project participant can benefit the comprehensive consulting, legal and marketing advisory with no fees during the project lifetime;
- DEVELOPING THE CLUSTERS providing the youth opportunity to create synergies with people who think alike, to network and get contacts that might help them develop their ideas, and to feel supported and surrounded by other people with similar interests. At the same time, this is a great environment for youngsters to learn from each other and from those belonging to the cluster.

When it comes to differences, **only in Greece entrepreneurship is officially protected by Law N. 3908/2011**¹⁰. The New investment incentives law contains reforms aimed at the country's economic development through investments, technological development, and competitiveness. It also includes institutional amendments regarding the green economy, the country's infrastructure, and human resources. This Law responds to the diverse needs of today's investors and, in parallel, creates a forward-looking investment environment. One of the Investment categories is Youth Entrepreneurship. The age group it concerns is people from 18 to 44 years old.

¹⁰ <https://www.kodiko.gr/nomothesia/document/58456/nomos-3908-2011>.

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In Sweden, and Stockholm in particular, creativity has been shown to be at the center of highly successful entrepreneurial initiatives, such as Ericsson, Electrolux, and Spotify. Although a lower proportion of entrepreneurs can be observed in Sweden in comparison to the EU average (according to data from Panteia/EIM), the country presents positive development trends regarding entrepreneurship, being mainly created on the basis of new opportunities and presenting a positive connection with Sweden's growth. Indeed, "statistics from Swedish Agency for Growth Policy Analysis show that the creation of new businesses in Sweden has increased in recent years". Furthermore, analyses from the Swedish Jobs and Society Foundation have indicated an increasingly positive attitude from young people are increasingly positive in regard to entrepreneurship.

In particular, creativity can lead to innovation and competitiveness or economic growth, a factor that was highlighted on the Swedish Innovation Strategy. This strategy, while recognizing the importance of utilising the expertise and capacity for new lines of thinking of young people, presents "long-term guidelines for how the work within many policy areas until 2020 can create better conditions for people in all parts of society to contribute to a more innovative Sweden through their knowledge, skills and creativity"¹¹.

Poland is well known as a European start-ups centre. COVID uncovered that Poland is an ecosystem for start-ups that has been developing for the last years, and that is why the country has been one of the least financially impacted by the pandemic. It is fast emerging as one of the hottest start-up destinations around the world, due to an ecosystem conducive to entrepreneurs, high quality local talent, a slew of digital success stories and initiatives like the Google Campus being set up¹². On the StartupBlink Global Start-up Ecosystem Map there is a sample of 668 start-ups, 10 accelerators, 44 co-working spaces, 11 organizations and 1 leader in Poland¹³.

In numerous research studies conducted by, for instance Start-up Poland, it is clearly seen the increase of start-ups with AI components what proves that this branch is going to develop faster than the others¹⁴. On the other hand, it is almost impossible to find any report or statistic including start-ups from the culture industry that reflects the Polish tendencies. As was highlighted above, there are three strong branches that are winning in the Polish start-up competitions:

- AI is of course a global trend, but more and more start-ups in Poland are implementing AI components in their products. This trend, combined with the world-class developer power available in the Polish market, makes Poland an attractive market for the industry;
- FintechThe amount of Fintech-focused start-ups rises each year. The Polish banking system (public and private) has been ready for innovation for many years, which together with the implementation of the European PSD2 directive offers a great opportunity for start-ups operating in this sector;



¹¹ <https://www.government.se/contentassets/cbc9485d5a344672963225858118273b/the-swedish-innovation-strategy>

¹² M. Verma, The Polish Early Stage Landscape From An Indian Lens

¹³ <https://www.startupblink.com/startup-ecosystem/poland>

¹⁴ <https://startupuniversal.com/country/poland/>

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- Foodtech This is a relatively new but fast-growing focus industry. Foodtech focused accelerators run by experienced ecosystem leaders are appearing on the market. These kinds of solutions also seem to attract the interest of big businesses and investors¹⁵.

One of the Polish main weaknesses has always been the lack of private capital pumped into the system by investors. What is also interesting, in all reports on Polish start-ups the culture is not mentioned at all¹⁶. Nevertheless, the COVID-19 pandemic has greatly accelerated the digitization of the arts and culture market¹⁷. That is why Legimi, a company that is a Polish pioneer in the e-book and audiobook market, scored a highly successful debut on NewConnect in 2021. The same trends are seen when it comes to a Polish company that manufactures e-book readers (InkBOOK), which is also growing dynamically. The company, founded in 2009 by Pawel Horbaczewski, initially only distributed e-readers. After six years, however, it produced its own product, which turned out to successfully compete with the Kindle device created by tech giant Amazon – not least because, unlike many such products, it runs on the Android operating system. For those who are into paintings thanks to the DailyArt application, created by Zuzanna Stanski. The program sends one painting every day, along with the history of its creation and interesting facts about the author. In this way you can learn about the collection of more than 3,000 digitized works of art¹⁸. It all takes place in Poland.

What is more, it should be highlighted that Polish cultural start-ups were spotted even before the pandemic broke out – just to mention about nine start-ups and companies in the field of new media and VR that were presented during SXSW – one of the world's largest international events in the digital and creative industries in Austin, Texas¹⁹:

- panGenerator is an interdisciplinary team founded in 2010 and based in Warsaw. Group members combine design and creativity with new technologies. They work at the intersection of various fields and collaborate with representatives of different backgrounds: engineers, fashion designers, musicians, programmers. The group has already collaborated with many cultural institutions, offering innovative products and interesting experiences to audiences of art galleries, museums and festivals;
- The Julian Cochran Foundation is a Polish group of professionals dedicated to creating modern cultural solutions and changing the image of classical music through the use of innovative technologies.

Summing up, **it is important to reach youth and engage them in the activities that boost their motivation to become entrepreneurs and spark their interest, especially by allowing them to become aware of the advantages of joining entrepreneurship.** It was proved above that there are several ways to achieve this goal. Have a look at several best practices that were collected as examples of effective solutions to develop entrepreneurial mind-set among young people.

¹⁵ <https://startupuniversal.com/country/poland/#focusindustries>

¹⁶ More details is easy to find here: <https://innopitch.in/most-popular-startup-industries-in-2022/>, <https://inveritasoft.com/article-top-6-industries-for-startups>

¹⁷ <https://startup.pfr.pl/pl/aktualnosci/kulturalne-start-upy-czy-sztuka-i-biznes-ida-ze-soba-w-parze/>

¹⁸ Op. cit.

¹⁹ <https://culture.pl/pl/wydarzenie/polskie-startupy-i-firmy-z-dziedziny-nowych-mediow-i-vr-na-targach-sxsw-2018>

1	
Name of the practice	I have an idea!
Short description (context and target group)	Teenagers (aged 13-18) studying and/or living in Warsaw may apply for a micro grant for their projects. They should form the team of minimum 3 people. If none of them is 18 years old, the adult assistant should be engaged.
Implementation (main activities, timeline of the implementation, location)	<ol style="list-style-type: none"> 1. forming the team 2. filling the application form 3. sending the filled application to mampomysl@kik.waw.pl. 4. waiting for the results (14 days after submission) <p>IF the application is awarded:</p> <ol style="list-style-type: none"> 5. attending the meeting with the project advisor, the substantive and financial coordinators to get familiar with all the rules regarding finances and record keeping, the schedule and cost estimate and other aspects of project implementation will be discussed in detail. During this meeting, the project advisor and the team determine the final form of the project. It turns out to be the appendix to the contract between the NCU and the youth team. 6. implementing the project. 7. attending the meeting after the implementation of the project to evaluate and report. During the meeting all documentation is handed over (financial settlement of the project with accounting documents, substantive report on the implementation of the project, evaluation documentation, i.e., photos, videos, graphics or other).
Results	<p>Only in one call in 2022 – 22 projects were awarded.</p> <p>All the projects were written under one of the three priorities A. (...) directed outside the group and will be characterized by thinking: "what we can do for others"; B. (...) serve the purpose of gaining knowledge and/or acquiring skills by the youth team members and using them in creating the final outcome of the project ("what can we do with the knowledge we already have"); C. (...) serve to build the image of Warsaw ("how can we make the space we live in more attractive or show others that Warsaw is interesting")</p>
Effectiveness (How was the practice measured)	The project was effective when it came to the number and the quality of the project applications. Measurable effects: number of applications submitted, number of applications granted, number of events, workshops, concerts organized, number of participants of every event.
Efficiency (How were the resources and time allocated)	The practice produces results with a reasonable level of resources and time, because it involved the mobilization of capacities of young people mentored by the experienced adults. What is more, efficiency is also measured through the continuous monitoring of the design, implementation and results each project implemented.
Relevance (How is the practice relevant to the future education, training and career decisions of young people regarding their	The practice was relevant for young people in the sense that it encourages new projects opportunities, supports and helps them in the process of applying for the European funds.

understanding of entrepreneurship and/or culture)	
Replicability (How can the practice be implemented in other regions)	Very easily. In every region, in every country there is a possibility to organize similar calls, since: <ul style="list-style-type: none"> <input type="checkbox"/> the budget of individual projects is not very high, <input type="checkbox"/> the regulations may be adapted to every place in Europe, <input type="checkbox"/> the project documentation may be adjusted to every organization/region/country.
Stakeholders' involvement (How did the practice involve the community and other organizations)	The community was the recipient of the events planned under the project implemented by the youth. In accordance with the project priorities project activities were to aim at the community's needs.
Added value	Young people have a chance to prepare the project proposal, implement, and settle it.
Link or source where the information can be found can be found (in English if possible)	www.sway.office.com/kp5F7BffSOwSidUI

2	
Name of the practice	Swietokrzyski Fund of Young Initiatives
Short description (context and target group)	The idea of the project that was held under three editions from 2014 till 2018 was to provide the target group with micro grants. In the project there were two types of target groups: <p>A. employees and volunteers of the recently established NGOs.</p> <p>B. non-formal groups.</p> <p>Both of the groups had possibility to apply for the funds (5 000 PLN) that they could use for:</p> <ul style="list-style-type: none"> <input type="checkbox"/> implementing their own project e.g., organizing workshops, animation activities, festivals, trainings, etc. for the local community (non-formal groups/NGO); <input type="checkbox"/> purchasing the office equipment/equipment related to the organization's area of activity/adapting of premises/upgrading the employees and volunteers' skills, etc. (only NGO). <p>The age of the applicants – 18+. Both NGOs and the participants of the non-formal group must come from Swietokrzyskie region.</p>
Implementation (main activities, timeline of the implementation, location)	<ol style="list-style-type: none"> 1. creating the non-formal group (consist of minimum 3 adult people) or establish an NGO 2. filling the application form 3. sending the filled application using the platform www.fio.sir.com.pl. <p>There were two types of applications: one for NGO and one for non-formal group</p> <ol style="list-style-type: none"> 4. waiting for the results <p>IF the application is awarded:</p> <ol style="list-style-type: none"> 5. attending the meeting with the project advisor, the substantive and financial coordinators to get familiar with all the rules regarding finances and record keeping, the schedule and cost estimate and other aspects of project implementation will be discussed in detail. During

	<p>this meeting, the signature between the project advisor and awarded group/NGO is signed.</p> <p>6. implementing the project.</p> <p>7. providing the project advisor with the report with the documentation proving that the project was implemented in accordance with the application (financial settlement of the project with accounting documents, substantive report on the implementation of the project, i.e., photos, graphics, etc.).</p>
Results	<p>When it comes to the project results they may be listed in that way:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 25 calls; <input type="checkbox"/> 1732 application submitted; <input type="checkbox"/> 422 application granted; <input type="checkbox"/> 26 non-formal groups established an NGO.
Effectiveness (How was the practice measured)	<p>The project was effective when it comes to the number and the quality of the project applications. Measurable effects: number of applications submitted, number of applications granted, number of events, workshops, concerts organized, number of participants of every event.</p>
Efficiency (How were the resources and time allocated)	<p>The practice produces results with a reasonable level of resources and time, because it involved the mobilization of capacities members of the non-formal groups and the staff of the newly-established NGOs. All were able to benefit from the support of mentors at every stage of application development. What is more, efficiency is also measured through the continuous monitoring of the design, implementation and results each project implemented.</p>
Relevance (How is the practice relevant to the future education, training and career decisions of young people regarding their understanding of entrepreneurship and/or culture)	<p>The practice was relevant for the participants in the sense that it encourages new projects opportunities, supports and helps them to in the process of applying for the European funds.</p>
Replicability (How can the practice be implemented in other regions)	<p>Very easily. In every region, in every country there is a possibility to organize similar calls, since:</p> <ul style="list-style-type: none"> <input type="checkbox"/> the budget of individual projects is not very high, <input type="checkbox"/> the regulations may be adapted to every place in Europe, <input type="checkbox"/> the project documentation may be adjusted to every organization/region/country.
Stakeholders' involvement (How did the practice involve the community and other organizations)	<p>The community was the recipient of the events planned under the project implemented by the youth. In accordance with the project priorities project activities were to aim to the community's needs.</p>
Added value	<p>Young people have a chance to prepare the project proposal, implement, and settle it.</p>
Link or source where the information can be found can be found (in English if possible)	<p>www.sway.office.com/kp5F7BffSOwSidUI</p>

3	
Name of the practice	Portugal Fashion
Short description (context and target group)	<p>This is a project for the national and international promotion of Portuguese fashion, to give visibility, season after season, edition after edition, to the Portuguese textile sector.</p> <p>It is developed by ANJE (National Association of Young Entrepreneurs) in partnership with ATP - Portuguese Textile and Clothing Association. It is a way of disseminating opportunities among young people, supporting a true change of paradigm in the textile sector, betting on the Portuguese image, as its entire strategy is under the design of enhancing the external image of Portugal, associating Portugal to the concepts of fashion, innovation, design, and entrepreneurship. It distinguishes itself in the constitution of true partnerships between production and creation, it is more than a fashion project.</p>
Implementation (main activities, timeline of the implementation, location)	<p>Portugal Fashion made its debut on the international catwalks in 1999, with the inclusion of five designers and eight brands in the São Paulo Fashion Week calendar.</p> <p>Since then, the ANJE and ATP project has made the internationalization of Portuguese fashion one of its main pillars, carrying out events in cities as varied as New York, Madrid, Barcelona, Istanbul, London, Vienna, Milan and Paris (where it has produced shows since 2000). The timeline and location therefore change. In this sense, the benefits and operationalization of this initiative should be addressed as the strategic value of the entire implementation and brand of Portugal Fashion. Namely, “the strategy of supporting the emergence and growth of young designers has been very positive, allying itself to the idea of community maintenance and guaranteeing, at least at the beginning of the chain, a renewal of design participants in the fashion system. In the path of progressively integrating the creative industries the Portugal Fashion should further extend its collaborations with schools and companies, so that this support is part of a concerted strategy and corresponds to an overall vision of the sector”.</p> <p>Moreover, in October 2010, the BLOOM Space – a specific space within Portugal Fashion – was launched with the aim of giving visibility to the work of young people coming out of fashion schools and showing potential, as well as consolidating the results of the promotional effort that has been made on emerging designers.</p>
Results	<p>An impact study carried via inquires and interviews in 2012, found the main results on Portugal Fashion project to be the following (CENIT, 2012):</p> <p>In journalistic and media content, the Portugal Fashion impact is notorious. An otherwise precarious national sector – fashion journalism – is elevated due to Portugal Fashion, with themes such as internationalization and new talent gaining publishing potential.</p> <p>As for consumers, Portuguese fashion enthusiasts follow fashion</p>

	<p>mainly through the main retailers, being uniformed about the cultural aspect and the work of designers. The results and impact of Portugal Fashion to propel the vision of the Portuguese consumer to high fashion can still be improved, as the results don't show a significant impact in this field.</p> <p>The subject of Fashion Schools does not gather consensus, but a positive contribution of Portugal Fashion in the sense of creating a power of attraction for the Fashion area, by aspirational approach that it carries with it, can be noticed.</p>
Effectiveness (How was the practice measured)	The practice proved to be effective because its internationalization strategy, with measurable results, such as: fashion events in cities as varied as New York, Madrid, Barcelona, Istanbul, London, Vienna, Milan and Paris, since 2000, always in a logic of projecting talents and creative capacities on the market.
Efficiency (How were the resources and time allocated)	The practice presented results with a reasonable level of resources and time, although effectiveness and value creation are of greater importance for the internationalization strategy than efficiency, in the sense that when creativity is enhanced for value creation than the ability to produce at low cost, being necessary but not a sufficient condition. Fashion is the ability to propose trends, to adapt trends, to anticipate, to return to trends that have not been fully exploited. So, from that point of view, for Portugal's competitiveness, it means efficiency and taking advantage of materials, colours, shapes, functionalities, of what is more technical, of what is more final consumption.
Relevance (How is the practice relevant to the future education, training and career decisions of young people regarding their understanding of entrepreneurship and/or culture)	The practice is addressed to young people and is relevant for them in the sense that it influences their education, training and career decisions, enriching their understanding of the practical aspects of entrepreneurship and culture, for example: The work that has been developed by associations, schools and other actors seems to start creating new mentalities, but it has to be accompanied by a real existence of support, by a structure that can compensate for lack of skills. For many professionals, their careers almost started in these events, following their evolution ever since. This training around a sector creates possibilities for new collaborations and facilitates its affirmation as an important part of the country's business and production fabric.
Replicability (How can the practice be implemented in other regions)	The practice can be replicated, implemented, or adapted in other regions, tailored to the needs, contexts, and resources of partner countries. This project can be adapted to the local context and as far as possible, implemented around cooperation channels/networks already formed, seeking to maximize available resources and accumulated experience
Stakeholders' involvement (How did the practice involve the community and other organizations)	The proposed practice involved the participation of stakeholders from the Fashion sector and other organisations such as ANJE (National Association of Young Entrepreneurs) in partnership with ATP (Portuguese Textile and Clothing Association).

Added value	Business-enhancing logic, of new jobs, innovation
Link or source where the information can be found can be found (in English if possible)	https://www.anje.pt/projetos/ https://portugalfashion.com/ CENIT (2012). Estudo de avaliação do impacto do Portugal Fashion

4	
Name of the practice	Magallanes_ICC
Short description (context and target group)	The Creative Entrepreneurship Support Program - Magallanes_ICC, is promoted and organized by the University of Évora, in partnership with the Regional Directorate of Culture of Alentejo. The aim of this program is to support cultural and creative entrepreneurs in the development of their business ideas, and so can apply all candidates with projects with business potential in the cultural and creative sector, older than 18 years old.
Implementation (main activities, timeline of the implementation, location)	The projects submitted must fall within the cultural and creative industries, corresponding to the following areas: Visual Arts, Heritage, Design, Architecture, Music, Performing Arts, Games/educational software, Literature, books and press, Film and video, TV and radio, Advertising. The implementation schedule works as follows: after the deadline for submission of applications through online form, where the value is made and pre-selection up to 20 projects that go to Phase 2. In Phase 2, an immersive week of training takes place; evaluation and selection of up to 10 projects that move to Phase 3. In Phase 3 is the development of a business model, prototype and proof of concept. Dates, content, and formats may be subject to change by the organization.
Results	At the end of the development phase, participants will have to present prototypes and proof of concepts of products or services and their business model.
Effectiveness (How was the practice measured)	The practice has proved effective because the scale and growth of cultural and creative activities have become more significant in the region by harnessing existing synergies on the ground.
Efficiency (How were the resources and time allocated)	The practice delivered results with a reasonable level of resources and time, because horizontal linkages, both formal and informal, between firms and stakeholders that reduce transaction costs and contribute to efficiency and competitiveness. During the development phase, the University of Évora provides various support, which is reflected in increased efficiency, such as: continued mentoring in business model development, investor relations, networking (customers, suppliers, business partners), branding and marketing, legal and accounting issues, support for the production of prototypes in the _ARTERIA_LAB and other infrastructures of Centro Magallanes, such as the multimedia studio, sound recording studio and electroacoustic music laboratory.

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Relevance (How is the practice relevant to the future education, training and career decisions of young people regarding their understanding of entrepreneurship and/or culture)	The practice is aimed at entrepreneurs in the cultural and creative sector and is relevant to them in the sense that it encourages new business opportunities, particularly in creative and innovative areas; In everyday life, they play a vital role in developing innovative business models of production and distribution, with an emphasis on economic, cultural and social benefits.
Replicability (How can the practice be implemented in other regions)	This approach should be replicated, implemented or adapted in other regions, through partnerships with universities as in this case, and with Regional Directorate of Culture, to increase subsidies and incentives based on merit, to increase the critical mass and economic value of projects with co-financing mechanisms (public and private) capable of <i>pulling</i> the demand for this type of support and of <i>pushing</i> the companies and artists for more regular logics of cultural production.
Stakeholders' involvement (How did the practice involve the community and other organizations)	Magallanes is the new Centre for Innovation and Entrepreneurship in the Cultural and Creative Industries. These nuclei consist of cultural and creative agents from the Alentejo region who, within the scope of this project, establish a partnership with the University of Évora with the objective of supporting entrepreneurs in the development of their business ideas, through access to artistic production infrastructures, lend a non-permanent workspace, provide technical and creative mentoring and specific training.
Added value	Public utility and the value generated by the project in the national entrepreneurial ecosystem. In economic terms, these sectors are growing above average and create jobs, especially for young people, while strengthening social cohesion.
Link or source where the information can be found can be found (in English if possible)	Regulamento-Call-Empreendedores.pdf (uevora.pt) Programa de Apoio ao Empreendedorismo Criativo 2021 - _ARTERIA_LAB (uevora.pt) www.arterialab.uevora.pt/criativos https://arterialab.uevora.pt/criativos2021/

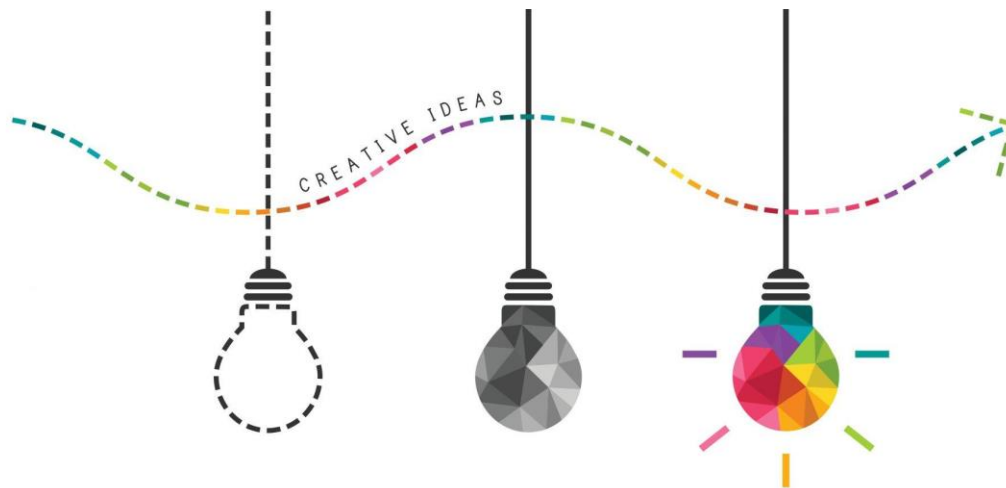
5	
Name of the practice	Garantia Jovem
Short description (context and target group)	Garantia Jovem is a project and a commitment stating that, gradually, and within 4 months of the young person leaving the education system or the labour market, the following should happen: a job, opportunities to further studies, vocational training or a traineeship will be made available to the target group. Garantia Jovem is not a guarantee of employment, but it aims to give young people, as soon as possible, an opportunity to invest in their qualification and to be in contact with the labour market, to fight inactivity and youth unemployment.

Implementation (main activities, timeline of the implementation, location)	<p>Garantia Jovem is developed according to the following guiding activities: Rapid identification and activation of young people: A network of partners contacts, informs, guides and motivates young people to participate in the Youth Guarantee actions. Networking by a wide range of partners at local level: Partners articulate in order to direct young people to the most appropriate solutions, according to their expectations and needs. Offering answers adjusted to the needs: young people successively participate in the necessary actions to complete their educational and professional pathway until they are integrated in the labour market.</p>
Results	<p>Formal and non-formal learning; Increase the qualifications of young people; Facilitate the entry of young people into the labour market; Reduce youth unemployment.</p>
Effectiveness (How was the practice measured)	<p>Evaluation of the effectiveness of the Youth Guarantee Implementation is ensured at macro and micro level. Evaluation at the macro level involves assessing changes in a range of indicators such as the youth employment rate, youth unemployment rate, youth unemployment ratio, inactive NEET rate, among other administrative indicators such as survival rate for registered youth in the unemployment service at 4, 6, 12, 16 and 24 months; exit rates of youth from registered unemployment into employment/other progression options (such as training programmes, education programmes, internships, apprenticeships, employment programmes); and outcome data for youth exiting the progression options listed. Cost-effectiveness is also related to the quality of the placement, not just the quantity (i.e., the cost of the programme as a function of individuals placed in <i>good jobs</i>).</p>
Efficiency (How were the resources and time allocated)	<p>The practice produces results with a reasonable level of resources and time, because it involves the mobilisation of capacities and experiences of the participants themselves, where their endowment in "human capital" proves decisive for the maximisation of utility subject to a resource constraint. Efficiency is also measured through the continuous monitoring of the design, implementation and results of Youth Guarantee schemes through the multilateral surveillance system of the European Employment Committee and through the analysis of the impact of policies in place. The efficiency is also measured with the sustainability of the model, the efficiency of its operation, the development of intermediate spaces of network organization capable of creating conditions of scale and complementarity, the deepening of partnerships between actors from different fields, the investment in the production of a set of assets of an intangible nature at the level of training professionals in the different fields and creative professions, which should be promoted in a strategic and coordinated way.</p>
Relevance (How is the practice relevant to the future education, training and career decisions of young people regarding their	<p>The practice is relevant for young people in the sense that it encourages new business opportunities, supports and helps them to find a job offer in Portugal or even abroad, to know about support and</p>

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understanding of entrepreneurship and/or culture)	incentives to create their own job or company.
Replicability (How can the practice be implemented in other regions)	This approach should be replicated, implemented, or adapted in other regions as a self-learning resource and government supports and incentives for these programmes. as a set of techniques that can be used in the design and implementation of adult learning events to respond to the learning needs and profile of the participants.
Stakeholders' involvement (How did the practice involve the community and other organizations)	International Labour Organisation (ILO) and the European Commission (EC), which supports the implementation of the Garantia Jovem, besides the Portuguese government.
Added value	To provide young people with NEETs a good offer of employment, education and training, apprenticeship and traineeship
Link or source where the information can be found can be found (in English if possible)	O Que é a Garantia Jovem? - Garantia Jovem Organização Internacional do Trabalho (2017). Monitorização da Garantia Jovem: Um instrumento de apoio à formação. <i>Bureau Internacional do Trabalho</i> . Portugal

3. Current trends in cultural and creative entrepreneurship in Europe and the benefits for youth in terms of social inclusion



In Europe, cultural and creative entrepreneurship has gained popularity in recent years as a means of promoting social inclusion for youth. Some of the current trends include:

1. Cross-sectoral collaboration: Cultural and creative entrepreneurs are collaborating with businesses, governments, and non-profit organizations to promote inclusive growth.
2. Digitalization: The use of technology and digital platforms has enabled more accessible and inclusive opportunities for young people in the cultural and creative industries.
3. Social purpose: A growing number of cultural and creative enterprises are incorporating social and environmental objectives into their business models.

These trends bring several benefits for youth in terms of social inclusion:

1. Employment: Cultural and creative entrepreneurship can create new job opportunities and contribute to the development of new skills.
2. Empowerment: By participating in cultural and creative initiatives, young people can build their self-esteem and confidence.
3. Inclusiveness: Cultural and creative entrepreneurship can provide a platform for marginalized groups to express themselves and participate in the cultural life of society.
4. Innovation: The cultural and creative industries are driving innovation in a wide range of areas, including technology, design, and marketing. This can help young people to develop their entrepreneurial skills and identify new opportunities.



Support by Lorenzo Quinn in Venice, Italy – © photo by Hans Muelders on Unsplash

Definitions

What is creative entrepreneurship?

According to art historian Paul DiMaggio, the beginning of cultural entrepreneurship can be traced back to 19th century Boston, Massachusetts. Then, Boston's elite social class built organizational forms to isolate and then separate culture into high and popular. Essentially, they coupled culture with capital, giving birth to Boston's Museum of Fine Arts and the Symphony Hall, among others.

Since then, creative entrepreneurship has derived from its initial meaning and has become broader and more resourceful. Speaking of creative entrepreneurship nowadays, we mean two things. On the one hand, we recognize it as the economic capacity of the creative industries. Alternatively, we see creativity as going hand in hand with entrepreneurship. Creativity enhances the way we lead, manage, or innovate in a business.

While traditional entrepreneurship cares more about material gains, creative entrepreneurship acts primarily as a vehicle for social change instead of just focusing on profit. Creative entrepreneurship encompasses all businesses with an inclination towards arts or cultural heritage.

What is cultural entrepreneurship?

Cultural entrepreneurship refers to the creation and management of ventures that aim to generate value through the production and distribution of cultural goods, services and experiences. Cultural entrepreneurs leverage their creativity, cultural capital, and social networks to identify opportunities in the cultural market and to build innovative, sustainable and culturally relevant businesses.

According to a definition proposed by Hjalager and Phillips (2002), "cultural entrepreneurship can be seen as the process of identifying and exploiting market opportunities within the cultural and creative industries, using relevant cultural and creative resources, and creating new cultural and creative products, services, or experiences."

Cultural entrepreneurship is an interdisciplinary field that draws from entrepreneurship, cultural studies, marketing, management, and the arts. It has gained increasing attention in recent years as the cultural and creative industries have become major drivers of economic growth, innovation, and cultural exchange globally.

In conclusion, cultural entrepreneurship is a unique form of entrepreneurship that leverages cultural resources and creative skills to create new cultural products, services, and experiences that meet the demands of the market while also contributing to cultural diversity and societal development.

References:

Hjalager, A. M., & Phillips, L. (2002). A definition of cultural tourism and its significance. *Scandinavian Journal of Hospitality and Tourism*, 2(2), 91-116.

What is the difference between creative and cultural entrepreneurship ?

- Creative entrepreneurship and cultural entrepreneurship are related concepts but with distinct differences. Creative entrepreneurship refers to the process of creating and managing businesses that leverage creativity, innovation, and design to generate value. Creative entrepreneurs identify opportunities for new products, services, or experiences that meet the demands of the market and use their creativity and design skills to bring these ideas to life.
- On the other hand, cultural entrepreneurship refers to the process of creating and managing ventures that aim to generate value through the production and distribution of cultural goods, services, and experiences. Cultural entrepreneurs leverage their cultural capital, social networks, and creativity to identify opportunities in the cultural market and to build innovative and culturally relevant businesses.

In summary, creative entrepreneurship is a broader concept that encompasses a wide range of businesses that are driven by creativity and innovation, while cultural entrepreneurship is a more specific form of entrepreneurship that focuses on the cultural and creative industries. Both concepts share the goal of using creativity and innovation to create value, but cultural entrepreneurship has a stronger focus on cultural production and cultural heritage.

Innovation & Entrepreneurship

Entrepreneurship and innovation are indeed crucial for the cultural and creative sectors and industries, as they play a major role in driving economic growth, job creation, and cultural development.

Entrepreneurship in the cultural and creative industries involves identifying and exploiting market opportunities in the cultural market through the creation of new cultural products, services, or experiences. Cultural entrepreneurs leverage their cultural capital and creative skills to create value in the cultural market, and they play a key role in driving the growth and development of the cultural and creative industries.

Innovation, on the other hand, refers to the process of creating and implementing new ideas, products, processes, or services that result in significant improvements in efficiency, effectiveness, and competitiveness. Innovation is essential for the cultural and creative industries, as it enables companies and organizations to stay ahead of the curve and to offer new and innovative products, services, and experiences to their customers.

According to a study by the European Commission (2011), "innovation is an essential driver for competitiveness, growth and job creation in the cultural and creative industries. These industries are characterized by a high level of creativity and cultural content, and they play a key role in shaping Europe's cultural and creative diversity and in fostering intercultural dialogue and exchange".

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In conclusion, entrepreneurship and innovation are critical for the success and growth of the cultural and creative sectors and industries, as they enable companies and organizations to create new cultural products, services, and experiences that meet the demands of the market and contribute to cultural development.

References:

European Commission (2011). Innovation in the Cultural and Creative Industries. Available at:

https://ec.europa.eu/culture/policy-support/innovation-cultural-and-creative-industries_en

The European Union (EU) recognizes the important role that the cultural and creative sectors (CCS) play in driving economic growth, job creation, and cultural development, and as such, provides a range of support schemes to help these

sectors thrive. The following are some of the key support schemes for the CCS in Europe:

- Creative Europe: Creative Europe is a funding program established by the European Commission to support the cultural and creative sectors in Europe. It provides funding for cultural and creative organizations, as well as support for cross-border cooperation and cultural exchange.
- European Regional Development Fund (ERDF): The ERDF is a European Union fund that provides support for regional development projects in areas such as innovation, entrepreneurship, and cultural heritage.
- European Social Fund (ESF): The ESF is a European Union fund that provides support for projects aimed at promoting social inclusion and reducing poverty, including support for cultural and creative entrepreneurship initiatives.
- European Cultural Fund (ECF): The ECF is a European Union fund that provides support for cultural and creative projects that promote intercultural dialogue and cultural exchange.
- European Investment Bank (EIB): The EIB is a European Union bank that provides financial support for a wide range of investment projects, including those in the cultural and creative sectors.
- Cultural and Creative Sectors Guarantee Facility (CCSGF): The CCSGF is a European Commission initiative that provides support for the cultural and creative sectors by offering financial guarantees to cultural and creative organizations and companies.
- [Cultural and Creative Sector Guarantee Facility in Creative Europe 2014-2020](#)
- European Institute of Innovation and Technology's funding of new [Knowledge and Innovation Communities](#) for the cultural and creative industries
- Options under [Horizon Europe](#)
- [Erasmus for Young Entrepreneurs](#)
- [Worth Partnerships Project](#)
- [STARTS Initiative](#) (Innovation at the nexus of Science, Technology, and the ARTS), the STARTS Residency programme
- [EU Support for digital Start-ups](#)

References:

European Commission (2021). Creative Europe. Available at: https://ec.europa.eu/programmes/creative-europe/node_en

European Commission (2021). European Regional Development Fund. Available at: https://ec.europa.eu/info/funding-tenders/opportunities/funding-programmes/european-regional-development-fund_en

European Commission (2021). European Social Fund. Available at: https://ec.europa.eu/info/funding-tenders/opportunities/funding-programmes/european-social-fund_en

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There is a variety of European support schemes for the CCS:

- [Cultural and Creative Sector Guarantee Facility in Creative Europe 2014-2020](#)
- European Institute of Innovation and Technology's funding of new [Knowledge and Innovation Communities](#) for the cultural and creative industries
- Options under [Horizon Europe](#)
- [Erasmus for Young Entrepreneurs](#)
- [Worth Partnerships Project](#)
- [STARTS Initiative](#) (Innovation at the nexus of Science, Technology, and the ARTS), the STARTS Residency programme
- [EU Support for digital Start-ups](#)



Networks in the areas of the cultural and creative sectors at European level

There are several networks at the European level that support and promote the cultural and creative sectors (CCS). These networks bring together stakeholders from across the cultural and creative industries, providing opportunities for collaboration, knowledge exchange, and advocacy. The following are some examples of these networks:

1. European Cultural Foundation (ECF): The ECF is a European network that supports cultural exchange and collaboration, as well as fostering intercultural dialogue and understanding.
2. European Creative Business Network (ECBN): The ECBN is a European network of creative businesses and organizations that aims to support and promote the creative industries in Europe.
3. European Network for Culture and Development (ENCult): ENCult is a European network that promotes the role of culture in sustainable development and aims to support the cultural and creative sectors.
4. Creative Europe Desk Network: The Creative Europe Desk Network is a network of European organizations that provide information and support for the cultural and creative sectors under the Creative Europe program.

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5. European Network of Cultural Administration Training Centres (ENCATC): ENCATC is a European network of training centers that promote the study of cultural management and administration, as well as supporting the development of the cultural and creative industries.

References:

European Cultural Foundation (2021). About ECF. Available at: <https://www.culturalfoundation.eu/about-ecf>

European Creative Business Network (2021). About ECBN. Available at: <https://www.ecbn.eu/about-us>

European Network for Culture and Development (2021). About EN Cult. Available at: <https://en-cult.org/about/>

European Commission (2021). Creative Europe Desk Network. Available at: https://ec.europa.eu/programmes/creative-europe/support/creative-europe-desk-network_en

European Network of Cultural Administration Training Centres (2021). About ENCATC. Available at: <https://www.encatc.org/about-us/mission-and-vision/>

Arjo Klamer (2011) gives us some insights on the **important characteristics** of the good cultural entrepreneur:

- Alert to opportunities
- Creative in terms of the artistic content but also in organizing the conversation and arranging the finances
- The artistic content is their passion and commitment
- Persuasive in the sense that are able to get people involved
- Prudent and exhibit courage, hope, and faith in their actions
- The skills required for starting an entrepreneurial activity in cultural and creative industries are many. Today, young cultural entrepreneurs must work on developing the following skills:

- | | |
|--|----------------------------------|
| ✓ Innovation | ✓ Self-organized and disciplined |
| ✓ Marketing | ✓ Strategic development |
| ✓ Risk-taking | ✓ Leadership |
| ✓ Creativity and thinking out of the box | ✓ Networking |
| ✓ Independence | ✓ Connecting companies |
| ✓ Producing, setting a target group, selling, making | |



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Every entrepreneur must know the difference between **efficiency** and **creativity**.

To be efficient

- ✓ You stick to your knitting
- ✓ You exploit what you know
- ✓ You meet current customer needs
- ✓ You plan
- ✓ You demand accountability
- ✓ You impose process and structure

To be creative

- ✓ You think outside the box
- ✓ You explore what you don't know
- ✓ You anticipate future customer needs
- ✓ You let things emerge
- ✓ You allow freedom and flexibility
- ✓ You avoid process and encourage unstructured interactions

In contemporary society, every entrepreneur must be aware of digital technologies and the power of social media. The online marketing and promotional tools can not only to present the entrepreneurs' art products and services to widen audiences, but also to create true fans and admirers, to attract investors and partners, to raise their reputation and perspectives. Such tools are:

- Social media marketing and promotion: gaining website traffic or attention through social media
- Affiliate marketing and promotion: promotion by placing ads or links to the website
- Blogging: regular online posts (weblog) pertaining to particular
- Email marketing and promotion: direct marketing using electronic mail for advertising, sending e-bulletins, newsletters and announcements
- Search engine, marketing and promotion: paying for ranking the website in a prominent position in a search engine's results
- Online video advertising: placing a short video advertisement at the beginning of an online video

Besides online promotional tools, cultural entrepreneurs can use different tools for attracting people's attention to their work. On the Internet, there are specialized professional platforms, dedicated to different arts such as Behance, DeviantArt, iStockPhoto. In these platforms, entrepreneurs can upload their artworks (or photos and videos of their products) in order to contact possible clients or companies, which are willing to hire their services, to network with like-minded creative individuals, to receive support and appreciation and to learn. Depending on the specific cultural or creative industry, entrepreneurs can employ offline methods of promotion, for example, urban interventions (when presenting their art in public spaces such as streets, parks, etc.). They can take part in creative residencies (where artists from different countries co-create together), present their work on a festival (festivals are the places where the community and fellow artists valorize innovation) or engage their audience in participatory activities.



Five key trends are reshaping the CCS

- 1. The digital uptake increases access to cultural content and drives CCS growth**, as CCS content is increasingly consumed digitally through the internet, social media or new digital formats (such as podcasts). In response to the shift towards digital consumption, advertisement is also moving away from traditional print media to the digital sphere.
- 2. Thought leadership and new narratives to promote ecological sustainability** is growing in importance in the CCS community. CCS, as influential actors in society, can play a prominent role in encouraging individual and societal changes toward greener policies and more sustainable consumption choices. Also, CCS are adopting sustainable practices to reduce their carbon footprint across the value chain.
- 3. New forms of collaborations** (cooperative project development between small companies/freelancers) lead to innovative models such as creative hubs and co-working spaces that can spark socio-economic development, notably in urban areas.
- 4. A new European regulatory framework** unlocks new income generation opportunities notably through improved licensing of copyrighted content. Also, new systems for exceptional authors' rights remuneration during the COVID-19 pandemic (e.g., new remuneration models developed by Collective Management Organizations) could lead to new monetisation solutions and additional regulatory changes.
- 5. The CCS are an integral part of the experience economy and tourism.** Cultural tourism is estimated to account for up to 40% of European tourism. Additionally, cultural institutions (museums and theatres) across Europe are experimenting with new digital services in response to the COVID-19 pandemic.

4. Be inspired – some examples of youth initiatives

This chapter explores various youth initiatives in Europe that aim to improve the employability and skills of young people or provide them with funding for project ideas. Such initiatives provide personalized training, vocational education, and employment support to young people. These initiatives have helped thousands of young people enter the workforce or start their own businesses and provide young people with grants and funding to implement their project ideas in various fields such as culture, environment, safety, and sports and help young people develop their creativity and leadership skills while making a positive impact in their communities.

Generation IN, Youth employment pathways

“Generation IN” helps young NEETs start their own businesses or become self-employed. Participants must be registered in Garantia Juvenil or meet the registration requirements, have a business idea, and live in the cities where the program operates. The program offers individualized itineraries, technical and financial advice, microcredits, online and face-to-face training, and resource access. Participants developed entrepreneurial skills and created 97 businesses and 176 job placements. Women have achieved higher percentages of entrepreneurship and employment insertion than men, and the program has also supported the reintegration of participants into training. The program has been carried out in different cities throughout Spain, and due to the pandemic, it is currently being carried out online.

PICE Programme - Spanish Chamber of Commerce

The Training Plan helps unemployed young people aged 16 to 25 (or 30 for those with a disability) improve their skills and employability. It also assists companies looking to hire qualified young people. The plan provides basic skills improvement, language and ICT training, specific vocational training, and entrepreneurship encouragement. The Mobility Plan aims to enhance employability by offering professional placements in companies across the EU. Since 2015, the plan has helped 181,563 young people, including career guidance, core training, specific job training, and labour intermediation.

POEJ -Programa Operativo de Empleo Juvenil – Spanish Red Cross, the ONCE Foundation and the Secretariado Gitano Foundation

The POEJ initiative by the Spanish Red Cross, the ONCE Foundation, and the Secretariado Gitano Foundation helps young people aged 16-30 who are not studying or working and need support. It aims to reduce poverty and dropout rates and provide training and access to employment. The program has served over 22,700 young people since 2016, with 50% having no job or lower secondary education. The Red Cross Employment Plan offers personalized services to improve employability or job access, with projects such as PULSA Empleo, Escuela de Segundas Oportunidades, Formación para la Inserción Laboral, and Aprender Trabajando. The initiative has benefited more than 46,000 vulnerable young people, with over 10,500 finding jobs and almost 11,000 obtaining qualifications. The initiative has also partnered with more than 4,600 companies, including small and medium-sized enterprises, to provide job opportunities for young people.

Youth initiatives

The "Youth Initiatives" programme offers a grant of 3,000 PLN to young participants aged 13-18 to implement their project ideas, which should last no more than 3 months. The officers select the activities, and the funds come from the budget of the City Hall of Warsaw. Applicants can consult with programme mentors for guidance in the application process.

More information about the initiative is available on the website www.mazowsze.zhr.pl/inicjatywy-mlodziezowe/?fbclid=IwAR19pdSy1cXOvzSF2grUSFNjj8sx0WH13BRL2oIJI12G00CnIQVRHVskOV0.

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I have an idea!

The initiative provides a grant of 3500,00 PLN for teenagers (aged 13-18) to implement their own project. Most of the projects awarded in the past focused on culture, such as short films, shows, festivals, and cultural events. Examples of awarded projects in 2019 and 2020 include the staging of a musical, an art festival, creative writing training, and a movie production. The City Hall of Warsaw funds the grants, and applicants can consult with programme mentors for support in preparing and submitting their applications. More information about the initiative can be found on the website www.kik.waw.pl/projekty/mam-pomysl2/.

Opole Region for the youth

This initiative provides funding to non-governmental organizations to finance grassroots youth initiatives with a maximum amount of 4,000 PLN. These organizations work with young people to implement their ideas in environment, safety, sport, and culture and provide support and experience throughout the project. The specific organization focused on cultural issues is Opolskie dla młodzieżowych inicjatyw kulturalnych, and it is implemented by Stowarzyszenie Opolskie Lamy. The project aims to increase young people's involvement in developing civil society in the Opole Region. To learn more, visit the initiative's website at www.opolskie.pl/opolskie-dla-mlodziezy.

Thes Gala Cooperative

In recent years, Thessaly and Larissa have emerged as leaders in innovative agricultural enterprises, business clusters, and new generation cooperatives. Among these, THESgala and THESgi are emblematic dairy and agricultural cooperatives, respectively. THESgala, led by Thanasis Vakalis, controls and trades 10% of the country's milk production with complete quality control, while THESgi cultivates a wide variety of products on 30,000 acres.

The team at THESgala and THESgi have a positive reputation among European cooperatives, frequently visited and informed about the latest technological innovations in production and marketing. However, their defining feature is their collective entrepreneurial consciousness. The cooperatives serve as a means of creating a corporate presence of scale and achieving a dominant market position.

The cooperatives' success is attributed to their common sense approach and absolute honesty and transparency in their operations. The board members do not receive a salary; all members have equal rights and obligations. The cooperatives believe in synergies and creating industries around them. Their main slogan, "We cooperate differently," reflects their unique approach to collective entrepreneurship.

LIOFYLLO

Liofylo is a Greek startup that creates innovative material from olive leaves for social and environmental impact. Olive leaves are usually considered waste during the production of olive oil, resulting in over 150,000 tons of discarded olive leaves annually in Greece. Liofylo takes advantage of this agricultural waste and creates an eco-friendly material using biodegradable and/or bio-based adhesives. The team manufactures two types of panels that have the potential to be applied to a wide range of products. They also follow circular economy principles and reuse panels destroyed during production to create unique art pieces. Liofylo aims to develop the company and create job vacancies while promoting Greek culture and an eco-conscious mentality. The team's heterogeneity contributes to the rapid development of the Social Cooperative Enterprise, and Liofylo is the only company with the right to use the international patent for "Environmentally friendly olive leaf panels." Their products are customised and unique for those who appreciate green creations and natural beauty.

Augmenta Agriculture

Augmenta Agriculture is a Greek startup founded in 2017 by farmers and engineers George Varvarelis and Dimitris Evaggelopoulos. The company specializes in precision agriculture technology, which helps promote sustainable farming practices. In March, the company announced that it had completed an \$8 million Series A investment round led by CNH Industrial and Pymwymic, both significant industrial and sustainable development players. Augmenta Agriculture has most of its employees based in Greece, with an additional team in the US. The company's innovative

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technology includes a system installed on the roof of agricultural vehicles, which uses cameras to scan the field during operations. This real-time information is then used to apply ingredients such as fertilizers and plant growth regulators, with more functionality for pesticide application expected to be added soon.

Uni.Fund VC

Uni.Fund is a venture capital fund that invests in early-stage technology companies with a focus on developing the entrepreneurial ecosystem in Greece. The fund manages 30 million euros and has already invested in over 20 startups. Uni.Fund's goal is to ignite entrepreneurship and leverage the potential of Greek universities, research and development, and the tech industry by supporting team development and implementing successful go-to-market strategies.

On the other hand, EQUIFUND is an investment platform created through cooperation between the Hellenic Republic and EIF. It is funded by the Greek ESIF Fund of Funds TAESYM, the European Union/European Regional Development Fund/Operational Program EPANEK, the EIF, and private investors. The platform aims to facilitate access to finance for SMEs in Greece by developing venture capital and private equity through cooperation with selected financial intermediaries.

Job ahoi! — Work can be fun!

The premise of the 'Job ahoi!' project is to teach young people that work can be fun and give a sense of purpose and fulfillment to their lives. The aim is to encourage them to adopt new perspectives after periods of unemployment and make them feel they are needed.

- teaching unemployed young people technical and social skills,
- improving their personal situation
- promoting their personal development.

The Open Youth Work Dornbirn Association implements the project in Austria in partnership with the Vorarlberg federal province.

https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

Young People in Urban Spaces

Orizzontale was set up by architects and students from the faculty of architecture and also involved other young people from the areas in Rome where the activities took place. The objectives were to introduce young people to how a city is managed and to engage them more in the community and in projects to reinvigorate urban life. Orizzontale worked at a series of public events that experimented with forgotten spaces. The Youth funded this youth initiative project in Action national agency in Italy.

https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

Know your needs

'Know your needs' aims to confront problems faced by young people in the EU who emigrate for economic reasons without any prior severe thought about their actions or what they want from life. The Youth funded this youth exchange project in Action national agency in Lithuania. The Lithuanian Youth Centre carried out the project in partnership with Youth for Society (Estonia), Asociación Juvenil Inter (Spain), and Hammersmith and Fulham Volunteer Centre (United Kingdom).

https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

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Apps for Good

It offers free creative learning programmes for schoolchildren across the UK, teaching them to use new technologies to design and make products that will help them make a difference in their world. They give educators free course content and resources to teach students how to create a brighter future through technology.

20.382 students were reached in the UK in 2020/21, of which 51% were girls. Students generally feel that they have improved their communication and presentation skills, working in a team, improved their problem-solving, and are better at product design. A successful aspect of the initiative is that they teach more than coding. They are giving young people the skills and confidence they need to thrive by using new technologies to create problem-solving products they care about. After completing their courses, students are more interested in working in technology or starting their businesses. Through their content and industry links, students can see the variety of jobs available and how it applies to their interests.

<https://www.appsforgood.org/about>

STPLN:lab

STPLN:lab is a free project for entrepreneurs in the CCI to have a space to work on their businesses and ideas. Over 12 months and gives participants a free place at STPLN, access to workshops and studios, media equipment, machines and tools, personal coaching, and a rolling program with free financial and legal advice, international exchanges and more. The project has allowed several entrepreneurs to build their networks, advertise their businesses and grow while providing a space to develop their creative skills and engage in peer learning. The lack of a space to work from and the commonly high costs for entrepreneurs to invest in office spaces often can lead to isolation and hinder the growth of an idea. The initiative has been important to fill this gap and provide a cost-free space for entrepreneurial development.

<https://www.stplnlab.se/>

Aim Higher

The project aimed to offer young people from migrant communities new perspectives on the value of school and education by discussing the issues that affect them directly. The immediate goal was to positively impact attendance, grades, test scores, and, eventually, graduation, with the longer-term intention of helping them be better prepared to cope with life.

Non-formal learning approaches were used throughout the project. The participants were involved in every aspect of the project, helping with creative, administrative, and managerial tasks, event planning, and budgeting. Young people ran the project for young people.

It brought together 30 youngsters from Denmark, Sweden, and the United Kingdom in Brønshøj (Copenhagen area) for 10 days in December 2013. Everybody had the opportunity to discuss and reflect, and experienced trainers facilitated role plays, debates, workshops and teamworking, personal development activities on CV building, job interviews, and career progression. The outcome was that an increasing number of students have better skills, are more confident, and are more workforce-ready.

The focus on career and personal development and the group work within the training has been key to achieving the results. The initiative was important to help young people overcome their insecurity and create bonds and networks.

https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

Foróige Network for Teaching Entrepreneurship

This programme helps young people in disadvantaged communities develop business and enterprise skills and unlock their talents and potential. It works with 12- to 18-year-olds on in-school and out-of-school projects throughout

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Ireland that increase school completion and college attendance. Teachers and youth workers also receive training in skills and resources to deliver the programme through the NFTE University. They are known as certified entrepreneurship trainers. Young people in disadvantaged communities study all aspects of starting and running a business, including using seed grants to purchase supplies, engaging with social entrepreneurs and community leaders, visiting companies, and working with business mentors.

The programme runs from September to May each year. In 2013, 1 500 young people graduated from the scheme. They are now eligible for an entrepreneurship scholarship at IT Sligo, which provides a pathway to turn business ideas into reality and provides financial support, mentoring, and access to international trade fairs. Research collated by Harvard University from 2001 to 2003 on the impact of the NFTE programme concluded that career aspirations, interest in attending college, business knowledge, leadership behaviour, and belief in the ability to attain life goals had all increased.

https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

Entrum

Entrum is a youth entrepreneurship program that aims to develop an enterprising mindset in 13- to 19-year-old students by providing entrepreneurship experience outside of their school and home environment. The program uses a four-step methodology to inspire, teach practical skills, help network, and show new horizons. Young people assemble start-up teams, plan their time and finances, and develop their ideas and products in entrepreneurship labs. The program culminates in a national business ideas contest, and winners receive support for their start-ups or social entrepreneurship projects. The methodology builds creative and innovative thinking, records competencies and skills in project diaries, and encourages collaborative work and creativity. The program fosters the ability to turn challenges into opportunities and take responsibility for actions in a broader context.

https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

5. Tips and suggestions on how youth workers can activate young people through channeling their youth cultures into entrepreneurship and collaboration clusters

Through this chapter, we will share several ideas that can serve as tips and suggestions to inspire youth workers on how to activate young people through channeling their youth cultures mainly through entrepreneurship but also through collaboration clusters. In fact, many of these ideas could also apply to other industries and sectors, but in this case, we will focus on the culture and creative industry.

Youth culture refers to the cultural practice of members of this age group by which they express their identities and demonstrate their sense of belonging to a particular group of young people²⁰. We believe in the idea that youth as a social group adheres to common values, goals, and behaviours distinct from those of the adult world, which allow them to develop their own distinctiveness and personality within society.

Entrepreneurship can assist youngsters in finding their place in the labour market, fostering their inclusion. Additionally, the fact of intending into entrepreneurship ideas and their feeling of belonging to those are actively participating in them. Furthermore, in this way, of their own culture. As the study Entrepreneurship: Barriers and young people²¹ suggests, there undertake the entrepreneurship job opportunities) and the other one is self-interest (i.e., wish to create their own business, be their own bosses, etc.).



to transform their youth cultures businesses can potentially boost cultures, as they may feel that they keeping them alive, representing youth can also become propulsors “Stimulating Youth incentives to enterprise start-ups by are two main reasons why youth path: one is a necessity (i.e., lack of

As for clusters, the biggest advantage that youth may find is the opportunity to create synergies with people who think alike, to network, to get contacts that might help them develop their ideas, and to feel supported and surrounded by others with similar interests. At the same time, this can be a great environment for youngsters to learn from each other and from those belonging to the cluster.

In order for youth workers to bolster the mentioned aspects, there are a few essential questions that require an answer:

What is the perspective that the young people we work with have about the labour market and entrepreneurship?

To answer this question, it is necessary to first assess young people’s level of awareness, attraction and involvement with business and enterprise, in order to establish a benchmark of their current attitudes and behaviours with the subject topic²². This can be done, for example, through surveys or direct conversations.

²⁰ <https://www.sciencedirect.com/topics/social-sciences/youth-culture>

²¹ https://www.ilo.org/wcmsp5/groups/public/---ed_emp/---emp_ent/documents/publication/wcms_094025.pdf (p. 11)

²² Ibid., p. 30.

How to spark curiosity in youngsters' minds and motivate them to channel their cultures into entrepreneurship?

It is important to reach youth and attract them towards entrepreneurship and collaboration clusters by using the most efficient and effective means to boost their motivation and spark their interest, especially by allowing them to become aware of the advantages of joining entrepreneurship and collaboration clusters. Some tips to achieve that may be:

- Make use of the platforms and spaces that are appealing to them: social media (Instagram, TikTok, Facebook, etc.), conferences, seminars, email, participation in festivals, magazines, podcasts, YouTube videos, mouth-to-mouth, giving leaflets in spaces frequented by young people...
- Collaborate with schools, universities and other educational spaces to be able to talk to youth and share information with them about the possibilities that entrepreneurship and clusters offer, organise educational workshops, etc.

In fact, it would be interesting to offer entrepreneurship education already through formal education. In this way, youth could get familiarized with the concept from early career stages. Nevertheless, in order to do so, it would be crucial to train the teachers in the field of entrepreneurship and, more concretely, in new, up-to-date and interactive methodologies to teach entrepreneurship. This could aid in bolstering the curiosity of the students into becoming entrepreneurs. It is important to make them aware of the benefits that entrepreneurship can bring them, such as the opportunity to develop their ideas, build their own paths and create their own business in which they can make their own decisions. Furthermore, giving them the chance to strategize and develop a business plan, albeit fictitious, can spark their interest and motivate them to learn about entrepreneurship.

Then, which type of activities can youth workers utilize to support the activation of young people?

Youngsters need to gain previous knowledge about all that they can develop through entrepreneurship and the clusters to feel prepared to enter such environments. Therefore, it could be advisable to:

- 1) Offer youngsters different activities that support their creativity to make their youth cultures become entrepreneurship projects:
 - Workshops and trainings (both online and offline) on entrepreneurship and cultural/creative entrepreneurship.
 - Conferences, seminars, presentations or (tea) talks, especially those in which already settled entrepreneurs from the cultural and creative sector share their experiences and advice with new, young entrepreneurs, as the former can offer great first-hand real examples which can serve as inspiration to the latter.
 - Mentorship and coaching services to guide and support young people through their paths.
 - Organise youth business events in which youngsters having entrepreneurial ideas can create synergies, connect and learn from each other.
 - It is also a possibility to offer them content that they can follow through social media from their smartphones (e.g., Instagram reels, stories, posts, videos...).

Other options are such as the ones presented by mi.cluster²³:

- Internship Days. These are events for youngsters/students which provide information on internship opportunities in companies of the cultural and creative industry (CCI). Internships can provide new entrepreneurs with valuable first-hand experience while they learn from their host company.
- Educational trips. Organise educational trips that allow youngsters to discover different examples of entrepreneurship in the culture and creative sector. Educational trips are also very

²³ <https://www.mi-cluster.gr/en/activity-fields/yeap/1668-yeap.html>

good tools for supporting youngsters to develop meaningful relations among them that can benefit their networks and business ideas.

- Career Days. These are networking events for students wishing to explore the possibilities of the culture and creative industry to learn about the newest updates and career prospects.

Last but not least, another idea which can be very useful to spark the motivation of youngsters to join entrepreneurship and raise their interest in collaboration clusters is to encourage them to take part in entrepreneurship competitions and awards, such as the one offered by the Entrepreneurship Campus²⁴. The reader may find additional activities and resources at the end of this same chapter.

- 2) Through the previously mentioned activities, tackle topics such as:
 - What is culture?
 - o Which is 'my culture'? Support youth to discover their own "youth culture", the one that identifies them. This is crucial for them to be able to develop a feasible business idea that can actually lead them to become successful entrepreneurs.
 - o How can 'my culture' become a business idea?
 - What is creativity?
 - o Boost creativity skills for entrepreneurship, their own cultures and their business ideas.
 - Entrepreneurship knowledge:
 - o What is entrepreneurship?
 - o How to become an entrepreneur?
 - o How to develop my idea into a business? How to set strategic objectives that are realistic and according to the available resources?
 - o How to develop a Business Plan, a Financial Plan and a Market Analysis?
 - o Financial literacy, funding possibilities and legal aspects.
 - Entrepreneurship skills:
 - o Which skills do I need to become a successful entrepreneur? (i.e., communication, resilience, leadership, etc. The EU EntreComp framework²⁵ can be very useful to identify these skills).
 - o Taking into account my background and personality, which of the previous skills can act as my strengths to make me move forward?
 - o Taking into account my background and personality, which of the previous skills do I need to develop the most?

In general, to train youth in entrepreneurship, it is crucial to encourage them to be self-driven, good learners, observers, explorers and resilient, so that they are able to learn from mistakes and overcome the obstacles they may face. It is also relevant to train them in analytical thinking, financial literacy, goal setting, planning, communication and teamwork.²⁶

Group activities on the previous topics will not only provide youth with the opportunity to gain skills and knowledge but also meet other youngsters who can boost their ideas and inspire them. At the same time, young people will be able to network and create chances to collaborate together for building up their business ideas.

²⁴ <https://www.entrepreneurship-campus.org/>

²⁵ https://joint-research-centre.ec.europa.eu/entrecomp-entrepreneurship-competence-framework_en

²⁶ <https://www.lifehack.org/articles/communication/10-effective-ways-teach-your-kids-about-entrepreneurship.html>

Thus, which can be considered key points to engage youngsters in entrepreneurship?

According to the UNICEF paper named “Youth Entrepreneurship: concepts and evidence”²⁷, there are some key areas to consider when engaging in entrepreneurship support for youth and developing educational activities or trainings for them. Some of the conclusions that can be taken out from these are:

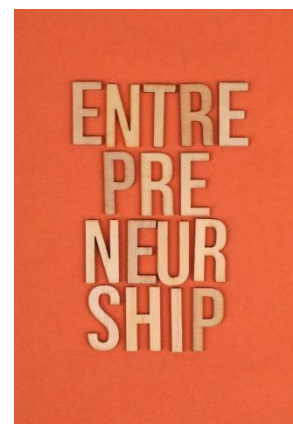
1. It is important to begin developing entrepreneurial mindsets from an early age (i.e., building creativity, cognition and socio-emotional skills for entrepreneurship in school).
2. It is remarkable to use methods that go beyond technical aspects to emphasize peer and experiential learning, entrepreneurial psychology, mentoring, and positive role models as these will be more beneficial in shaping entrepreneurial intentions, mindsets and skills.
3. The educational programs should be tailored to respond to multiple constraints of target recipients (e.g., previous skills, knowledge and background). Design and targeting are subject to program aims, beneficiary needs, and context.
4. Consider enabling options to explore micro-entrepreneurship projects that allow youngsters to start small.
5. Support better results measurement, especially conducting tracer surveys and long-run evaluations to assess program impacts on entrepreneurial outcomes and measure their cost-effectiveness.

As for those youngsters who are already setting up their businesses as new entrepreneurs, there are several options which could be applied for supporting them on their paths:

- Promote academic business incubators as disseminators of information about entrepreneurship. These incubators can assist students to enter quality support services at the start of a business, or even offer these services themselves.
- Offering business development support not only in form of grants and loans but also in form of training. This can be done through collaboration clusters or through youth organisations and institutions. It would be ideal if this type of trainings could adopt 2 different but complementing formats:
 - o Group training – which allows the trainees to exchange ideas, get inspiration and learn from others.
 - o Individual training – which allows the individualisation of support, more accurate determination of the needs of the trainee and the creation of a personalised action plan. This training could also be based on regular consultations between a vocational expert/counselor and the young person.
- Offer guidance and support to youngsters to obtain financial incentives and funding that can foster their activity.

Finally, another key point to discover how to better engage and support youth in entrepreneurship is to develop research. While there are some surveys on actual entry and new business establishment by young people, there are very few studies that consider entrepreneurial potential²⁸. Moreover, it is also important to advocate for reducing administrative and regulatory barriers to youth at the policy-making levels so that they can access entrepreneurship in an easier manner.

Last but not least, which are resources that youth workers can adopt to enhance the



²⁷ <https://www.unicef.org/media/72406/file/Youth-entrepreneurship-concepts-and-evidence-issue-brief-2019.pdf>

²⁸ https://www.ilo.org/wcmsp5/groups/public/---ed_emp/---emp_ent/documents/publication/wcms_094025.pdf (p.19)

interest of young people in entrepreneurship?

To activate young people in the areas of entrepreneurship and collaboration clusters, youth workers need to find resources for informing them about the current opportunities and motivate them to participate. As previously mentioned, the best way to inform young people is to reach them through the spaces they frequent, whether these are online or offline.

For instance, in regard to online methods, one may inform and reach youth best through Social Media platforms such as Instagram, TikTok, Facebook, etc. Other interesting means to explore and that can also be effective are such as email, magazines, podcasts or YouTube.

When it comes to offline methods, it can work best to cooperate with education centres (schools, universities, etc.), use mouth-to-mouth techniques, participate in festivals...

A combination of both online and offline methods is recommended: while online means can be more effective to spark curiosity and reach a bigger number of people, face-to-face activities can create a direct relationship between youth workers and youngsters that makes the latter become more approachable.

In general, it is important to give young people a voice and a leading role. Experiences that use the language (e.g., jargon) and channels of communication common among young people make the message more impactful for other groups of youngsters as well.

In regard to the resources that are available to inform young people about entrepreneurship, especially those dedicated to the cultural and creative sectors, there are spaces like the Youth Cluster²⁹ which offers information on opportunities for young entrepreneurs, from online courses to Erasmus Plus programs that can help youth get professional experience (e.g., Erasmus+ Internships, Job Shadowing Erasmus+, etc.). Attending such courses and programs will provide youngsters with very useful theoretical and practical knowledge, skills and experience that they can, later on, apply on their entrepreneurship path.

Besides, the SALTO-YOUTH Resource Centres offer different resources that can be of inspiration to design and implement entrepreneurship training activities. Next, you can find some interesting links to different toolkits, reports and guidelines that can facilitate this task:

- Research study 'Entrepreneurship Skills Demand': <https://www.salto-youth.net/tools/toolbox/tool/research-study-entrepreneurship-skills-demand.3183/>
- Entrepreneurial Ecosystem Toolkit: <https://www.salto-youth.net/tools/toolbox/tool/entrepreneurial-ecosystem-toolkit.3144/>
- Social and Cultural Entrepreneurship: <https://www.salto-youth.net/tools/toolbox/tool/social-and-cultural-entrepreneurship.2740/>
- IMPACT test - tool for individuals and for educators to measure entrepreneurial competences: <https://www.salto-youth.net/tools/toolbox/tool/impact-test-tool-for-individuals-and-for-educators-to-measure-entrepreneurial-competences.2700/>
- Guide on cultural entrepreneurship: <https://www.salto-youth.net/tools/toolbox/tool/guide-on-cultural-entrepreneurship.2648/>
- Tools of entrepreneurship in the field of Art and Culture: <https://www.salto-youth.net/tools/toolbox/tool/tools-of-entrepreneurship-in-the-field-of-art-and-culture.2420/>
- Tools for Active Knowledge on Entrepreneurship 2.0: <https://www.salto-youth.net/tools/toolbox/tool/tools-for-active-knowledge-on-entrepreneurship-2-0.1739/>
- Toolkit T.A.K.E. - Tools For Active Knowledge on Entrepreneurship: <https://www.salto-youth.net/tools/toolbox/tool/toolkit-t-a-k-e-tools-for-active-knowledge-on-entrepreneurship.1589/>

²⁹ <https://youthcluster.org/en/about-us/>

6. Conclusions

The involvement of young people in the cultural and creative sector is as important as boosting initiatives that promote art and culture. As we have analysed in this handbook, many actions are being carried out in different European countries for the inclusion of young NEETs in entrepreneurship programmes related to art and culture, however, an even greater effort is needed to promote active citizenship, young people's sense of initiative, and youth entrepreneurship including social entrepreneurship.

For this, it is necessary, on the one hand, to adapt to the current changes driven mainly by new technologies, climate change and a greater collective awareness of sustainability and the need for green policies, and on the other hand, to influence the inclusion of education on entrepreneurship from an early age.

The change brought about by the digital era has profoundly affected all sectors and areas of life, and CCS has been no less, with a clear shift towards digital consumption of culture, something that has already been present for some years, but which has increased in the wake of the pandemic. These new technologies are an opportunity to make culture and art more accessible and open to the general public and, as young people have already grown up with these technologies, they can develop their full potential in the cultural sphere by using them as a powerful tool to have an impact beyond borders.

Moreover, instilling knowledge in entrepreneurship can be key for future employment of young people, as entrepreneurship can assist youngsters in finding their place in the labour market, fostering their inclusion. Culture is a social and economic driver, as well as one of the main pillars in the construction of one's own identity.

In the present Handbook the user can find initiatives and good practices that can serve as inspiration in the development of other initiatives that promote the entrepreneurship of young NEETs throughout Europe, together with tips and suggestions on how to activate young people through channeling youth culture into entrepreneurship and collaboration clusters. Ultimately, the aim is to provide a tool that can help youth workers regarding the insertion into the labour market, specifically in the cultural and creative sector, of those young people in NEET situation.

Considering the important role of art and culture in society and the great impact it has at all levels, it is important that young people feel a sense of ownership and are given the tools to reach their full potential in this sector, providing them with an opportunity for empowerment, the development of their ideas, the creation of their own business and thus the building of their own path.



7. Entrepreneurship exercises

Create your own Entrepreneurship Skills Compass!

This activity will support participants in reflecting on some of the most important skills that an entrepreneur might need to thrive. The defined skills are inspired in the EntreComp Framework of the European Commission (<https://entrecompeurope.eu/>). Nevertheless, feel free to adapt the compass to your participants' needs and select the skills you consider convenient for your target group.

Instructions:

1. Ask participants to draw their own compass circles or, alternatively, provide them with the one below.

The middle of the circle is 0 while the outside part of it is 10. Participants may rank each of the skills from 0 to 10, being 0 "not developed" and 10 "proficient". Ask participants to place a dot on the corresponding lines.

2. Participants may connect all dots together through a line that will reveal the shape of their Entrepreneurship Skills Compass.
3. Conduct a debriefing in small groups or in pairs, following the next questions:
 - What does the shape of your compass look like?
 - Which areas are the most developed ones? These are your strengths. How can you benefit from them?
 - Which areas would you like to improve? Why? What can you do to improve them?
4. Ask participants to set an action plan for themselves. You can use the next as guiding questions:
 - What actions will you perform after this exercise?
 - When?
 - Where?
 - With who? Who can support you?
 - How?
 - How will you make sure that you follow your action plan?
 - Which will be your indicators of success?

Create your own Skills Compass!

INSTRUCTIONS

- Draw your own circle and write each skill on the outside. One per line.
- The middle of the circle is 0 and the outside is 10.
- Rank your skills and place a spot on the line from 0 to 10. Being 0 "not developed" and 10 "proficient".
- Finally, put all the dots together to reveal the shape of your Skills Compass!

REFLECTION

- Which areas are the most developed?
- Which areas would you like to improve? What can you do to improve them?



Assess your abilities, knowledge and skills, your own pros and cons.



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