



CULTURAL



FOOTPRINT

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Swedish Agency for
Youth and Civil Society

YOUTH TRAINING HANDBOOK

THE CULTURAL FOOTPRINT PROJECT'S
TRAINING CURRICULUM



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Youth Creativity: activities for promotion and support of non-traditional business models and techniques in the creative and cultural sector- CULTURAL FOOTPRINT (2021-2-SE02-KA220-YOU-000049113)



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The Partners



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Introduction

The present document constitutes the ‘Youth Training Handbook’ of the project: ‘*Youth Creativity: activities for promotion and support of non-traditional business models and techniques in the creative and cultural sector - CULTURAL FOOTPRINT*’ (2021-2-SE02-KA220-YOU-000049113).

The idea behind the *Cultural Footprint* project is about young promoting entrepreneurship individual tutoring, digital skills’ upgrading and creativity thinking among youth cultural workers and emerging artists (in the role of learners) and business experts (in the role of trainers) who have faced the difficulties of the post COVID-19 period in terms of cooperation, workload, and financial incomes.

As a matter of fact, the COVID-19 crisis has created new circumstances of work, as well as has requested new models of business set-up, calls for digitalization of almost all business services through platforms and tools, etc. It has, indeed, made more urgent the problems faced by the young and emerging artists in EU, considering the self-employment status, and the support given or not to them, due to the wide restriction measures imposed, that restricted their practices. In addition, many well-educated cultural workers are under-employed or permanently part-time employed, which makes it even harder for them to develop their skills and make a living from their art.

Accordingly, the *Cultural Footprint* project has been planned and created as an answer to the emerging needs of youth artists and experts in CCS, in order to receive expert support and re-build or start their art-oriented businesses after the pandemic.

The methodology developed under the framework of the project, which is to be presented in the present training handbook, aims to support young and emerging artists in the process of visualizing their art-oriented businesses, from project management, financing, audience work, personal marketing techniques and building of collaborations, to technical knowledge. The methodology developed aims to support artists during the first steps of establishing a small art business with the process, inter alia, of creativity thinking.

The training materials, tools and exercises that are to be presented in the next pages aim to strengthen the capacity of youth cultural workers to survive in the current, post COVID-19 economic environment.

Specifically, within the next pages, the *Cultural Footprint’s* training methodology and materials are to be presented, including both theoretical information, as well as practical exercises (as *Annexes*). The Modules that constitute the project’s training methodology are the following:

- 1) [Module 1](#): Be a Happy Artist!
- 2) [Module 2](#): Get to Know Your Strengths!
- 3) [Module 3](#): Be Sustainable!
- 4) [Module 4](#): Find Your Collaborators!
- 5) [Module 5](#): Get to Know Your Market!
- 6) [Module 6](#): Promote Your Art!

- 7) [Module 7](#): How to Get Your Finances Sorted!
- 8) [Module 8](#): How to Fund Yourself!
- 9) [Module 9](#): Find the Entrepreneur in You!
- 10) [Module 10](#): Visualize Your Business!

Summing up, the ‘Youth Training Handbook’ targets youth trainers, teachers from different institutions and youth CCS experts, with the aim to help them use the new tools directly to the learners of the *Cultural Footprint Methodology*, by providing information about each module, methodology used, as well as practical exercises and other materials.

Module 1: Be a Happy Artist!

Needs

Artists' identities are tightly bound to their artistic discipline and pursuits. They live in a world where comparison, competition, and perfectionism are widespread. Literature supports the belief that professional performing and creative artists share a tendency to perfectionism that is associated with low self-esteem and low self-concept, and higher levels of anxiety. Studies of music and dance students also support this view. Those who set excessively high standards for themselves tend to be over critical in self-evaluation, feeling they are never good enough, self-doubt, and anxiety over mistakes. Often being subjected to the extrinsic factors of correction, criticism, judgement, and rejection from family, educators, audiences, critics, agents, curators, producers, directors, choreographers, and peers is part of the artists' reality. This can erode self-esteem and well-being and contribute to creating a strong voice to artists' negative inner dialogue. Negative self-talk can seriously affect performance.

Clearly there is a pressing need for healthy coping strategies, empowering self-evaluation tools, support resilience, education, and interventions aimed at addressing the issue of self-esteem in the artist population. The benefits of improved self-esteem for artists can result in a better ability to manage stress, improved physical, and mental health, and enhanced ability to create and perform.

Objectives and aims of the Module

The Objectives of the Module are to introduce to the audience of young emerging artists the topics of wellbeing, self-esteem, and resilience and to describe their importance not only in personal life but also in art and cultural industry. The aim is to meet the needs of the young artists and help them to build a successful personal and professional life. This module also brings insights and tips on how to reinvigorate creativity and regain artist's focus.

Wellbeing, the same as self-esteem and resilience guarantee satisfaction in personal and professional life. They are keys to artistic productivity, endurance, and professional success. What's more, those factors connect strongly to success in business and can lead you to a fruitful professional life in the art and cultural sector as well.

Introduction to the topic

People in creative industries are more likely to suffer from greater mental health problems. In fact, they're three times more likely.

But why is the creative industry suffering from mental health problems? Surely the people working in artistic, creative environments are living the dream? For some, that may be the case, but often creative people are more empathetic and likely to be in touch with their feelings. Those susceptible to mental health problems may be more naturally drawn to creative roles.

It's also perhaps naïve to suggest those working in creative industries always have "the dream job". Artistic roles involve meeting tough deadlines, working long and often unsociable hours and (for freelancers in particular)

uncertainty around where the next job is coming from. It's a high-pressured industry, yet people are still concerned that opening and talking about their experiences may have a detrimental impact on their career.

Wellbeing is important since it allows us to feel emotions like happiness, contentment, curiosity, satisfaction - all of which help us function well in the world and lead our lives to their fullest. Wellbeing also plays a role in supporting our mental health, by giving us a greater ability to manage our thoughts, feelings, and behaviors. This helps us to maintain good relationships and to set and achieve goals.

High levels of wellbeing in young people can help them flourish in life, as well as act as a protective factor against some of the challenges that may arise. Youngsters with strong mental wellbeing can manage their emotions, enjoy positive relationships with friends and family, apply themselves at school, participate in activities that interest them and have optimism about the future.

One of our greatest challenges for the young artists is maintaining artistic identity, while at the same time taking care of their mental health. By separating personal and professional lives, they can build self-esteem and bring inner peace. This, in turn, will help them cope with the reality of rejection.

The creative arts industry is a contradiction: it requires extreme strength, yet artists are among the most vulnerable and sensitive members of society. In essence, the creative type is like a sponge, absorbing everything (whether consciously or not) and feeling deeply. This sensitivity to the world around is the very thing that causes the artists to feel rejection so intimately. Still, rejection is inevitable, and here's where the artist is in danger of crumbling.

The best thing artist can do for is to build a strong foundation - a sense of inner peace and rock-solid self-esteem. Practically, this means doing the inner work - face your demons and seek help. Never underestimate the power of therapy, even if you feel you don't need it. Talk about your feelings with other artists, most of whom will have experienced similar things. Have good self-care practices that you can do every day to give your life structure, such as meditation, journaling, or exercise. Small daily habits will help you to cultivate self-trust and self-acceptance, strengthening your inner foundation. Finally, work on making your personal life fulfilling. Spend time with loved ones and take up hobbies unrelated to your creative pursuit.

While external circumstances - including, to some extent, the success of your career - are not within your control, you do have mastery over your inner world, so start there. This is how you empower yourself as a creative. The stronger your inner world, the more resilient you'll become, the more faith in yourself you'll foster and the less susceptible you'll be to feelings of rejection.

Self-esteem is your subjective sense of overall personal worth or value. Like self-respect, it describes your level of confidence in your abilities and attributes. Having healthy self-esteem can influence your motivation, your mental well-being, and your overall quality of life. However, having self-esteem that is either too high or too low can be problematic. Better understanding what your unique level of self-esteem is can help you strike a

balance that is just right for you.

Resilience, which is directly related to wellbeing, is about having the ability to cope with and adapt to new situations. Having a sense of resilience and positive wellbeing enables a person to approach other people and situations with confidence and optimism, which is especially important for young people given the enormous changes that occur with the transition into adolescence and adulthood.

Subtopic 1. What is well-being and why is it important?

Well-being is the experience of health, happiness, and prosperity. It includes having good mental health, high life satisfaction, a sense of meaning or purpose, and the ability to manage stress. More generally, well-being is just feeling well.

Well-being is something sought by just about everyone because it includes so many positive things – feeling happy, healthy, socially connected, and purposeful.

Where Does Well-Being Come From?

Well-being emerges from your thoughts, actions, and experiences – most of which you have control over. For example, when we think positively, we tend to have greater emotional well-being. When we pursue meaningful relationships, we tend to have better social well-being. And when we lose our job – or just hate it – we tend to have lower workplace well-being. These examples start to reveal how broad well-being is, and how many different types of well-being there are.

Because well-being is such a broad experience, let's break it down into its different types.

1.1 Types of Well-Being and skills needed to build them

- **Emotional Well-Being.** The ability to practice stress-management and relaxation techniques, be resilient, boost self-love, and generate the emotions that lead to good feelings.
- **Physical Well-Being.** The ability to improve the functioning of your body through healthy living and good exercise habits.
- **Social Well-Being.** The ability to communicate, develop meaningful relationships with others, and maintain a support network that helps you overcome loneliness.
- **Workplace Well-Being.** The ability to pursue your interests, values, and life purpose in order to gain meaning, happiness, and enrichment professionally.
- **Spiritual Well-Being.** The ability to actively participate in a thriving community, culture, and environment.

To build your overall well-being, you have to make sure all of these types are functioning to an extent. Think of it like this: Imagine you are in a car. Your engine works great, and maybe your transmission works pretty well, too, but your brakes don't work. Because your brakes don't work, it doesn't really matter how well your engine works; you're still going to have trouble

going about your life. The same is true for your well-being. If everything else in your life is going great, but you feel lonely, or you're eating unhealthfully, other areas of your life will be affected, and you likely won't feel as well as you want to.

Emotional Well-Being. To develop emotional well-being, we need to build emotional skills – skills like positivity, emotion regulation, and mindfulness, for example. Often, we need to build a variety of these skills to cope with the wide variety of situations we encounter in our lives. When we have built these emotional well-being skills, we can better cope with stress, handle our emotions in the face of challenges, and quickly recover from disappointments. As a result, we can enjoy our lives a bit more, be happier and pursue our goals a bit more effectively.

Here are some of the skills that research suggests contributing to emotional well-being:

- Happiness Skills
- Mindfulness Skills
- Positive Thinking Skills
- Resilience Skills

Physical Well-Being. To develop our physical well-being, we need to know what a healthy diet and exercise routine looks like so that we can implement effective strategies in our daily lives. When we improve our physical well-being, not only do we feel better, but our newfound health can also help prevent many diseases, heal our guts, boost our emotional well-being, and limit the number of health challenges we have to deal with in our lives. Here are some of the things that can help you boost your physical well-being:

- Eating for Health
- Detoxing Your Body
- Getting back to traditional and natural way of life
- Making physical exercises and activities

Social Well-Being. To develop social well-being, we need to build our social skills, like gratitude, kindness, and communication. Social skills make it easier for us to have positive interactions with others, helping us to feel less lonely, angry, or disconnected. When we have developed our social well-being, we feel more meaningfully connected to others. It's important to know that building social well-being is one of the best ways to build emotional well-being. When we feel socially connected, we also tend to just feel better, have more positive emotions, and are able to cope better with challenges. This is why it's essential to build our social well-being.

Although each of us only makes up a tiny fraction of a society, it takes all of us to create societal well-being. If each of us did one kind act for someone else in our community, then we would live in a very kind community. A society that truly applies a wellness approach is a society inclusive to all people, except those with differences and disabilities.

Here are some of the skills that research suggests contribute to better social well-being:

- Practicing Gratitude
- Building Meaningful Social Connections
- Managing Your Relationship with Technology

Workplace Well-Being. To develop our workplace well-being, we need to build skills that help us pursue what really matters to us. This can include building professional skills which help us to meet our life goals and help us manifest things, but it also includes things like living our values and maintaining work-life balance. These skills let us enjoy our work more, helping us to stay focused, motivated, and successful at work. When we have developed workplace well-being, our work, and therefore each day, feels more meaningful. Because we spend so much time at work, building our workplace well-being has a big impact on our overall well-being.

Here are some of the key skills you need for workplace well-being:

- Maintaining Work-Life Balance
- Finding Your Purpose

Spiritual Well-Being. This is the ability to experience and integrate meaning and purpose in life. Achieved through being connected to our inner self, to nature or even a greater power.

To develop Spiritual well-being, we need to build skills that make us feel interconnected with all things. We need to spend as much time with nature as possible, think about the meaning of your life. We need to know how to support our environment, build stronger local communities, and foster a culture of compassion, fairness, and kindness - to us, to other people and to the rest of the nature as we are part of nature. These skills help us feel like we're part of a thriving community that really supports one another and the world at large.

Here are some of the skills you can build for greater Spiritual well-being:

- be the most authentic version of yourself in all aspects of your life
- making positive impacts on other people's lives
- Kindness
- Mindfulness - ability to be fully present
- Have good balance between your needs and those of the world

What Is Mindfulness?

Mindfulness means maintaining a moment-by-moment awareness of our thoughts, feelings, bodily sensations, and surrounding environment, through a gentle, nurturing lens.

Mindfulness also involves acceptance, meaning that we pay attention to our thoughts and feelings without judging them—without believing, for instance, that there's a “right” or “wrong” way to think or feel in a given moment. When we practice mindfulness, our thoughts tune into what we're sensing in the present moment rather than rehashing the past or imagining the future.

Five simple ways to improve our overall wellbeing are:

Connect - talk and listen to others and always live in the moment.

Spend time developing and nurturing relationships with friends, family, neighbors, and colleagues. Befriending services can help support you if you are feeling lonely and isolated, find out more about befriending services in Derbyshire.

Be active - do what you can and enjoy what you do.

Try to find an activity that you enjoy, and that keeps you active, such as walking, swimming, cycling, or playing football. Evidence shows that an

improvement in your physical health can help improve your mental health. You can find out more about keeping active on our healthy lifestyle page.

Keep learning - embrace new experiences and seek new opportunities.

Learning new skills can boost confidence and give you a sense of achievement. Find more information about courses for adults.

Give - give people your time, your words, and your presence.

Helping others, saying thank you, or giving someone a smile can help to improve your self-esteem and improve your emotional health. Find out how you can volunteer and help in your community, build up new social networks, and gain experience if you're looking for a job.

Take notice - remember the simple things that give you joy.

Being more aware of the present moment, the world around you and your own feelings and thoughts, can help you to positively change how you're feeling about life. The NHS has created a mood self-assessment questionnaire designed to recommend ways and resources to help you better understand how you feel.

1.2 Wellbeing in the creative and cultural sector

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It's also perhaps naïve to suggest those working in creative industries always have "the dream job". Artistic roles involve meeting tough deadlines, working long and often unsociable hours and (for freelancers in particular) uncertainty around where the next job is coming from. It's a high-pressured industry, yet people are still concerned that opening up and talking about their experiences may have a detrimental impact on their career.

Techniques and methods how to boost well-being in creative and cultural sector:

Talking and listening

Vocalizing concerns and anxieties are the first step towards seeking help to improve your mental health.

For freelance creatives, feeling isolated is a major barrier to talking about mental health problems. Research networking events or online social groups for other people in your industry, so you can share ideas and discuss your struggles or anxieties. If you are struggling with your mental health, don't be afraid to ask for advice or resources that may help. Other people will undoubtedly be in the same boat and will be able to signpost you to websites or support networks that helped them.

It's also helpful to practice active listening when someone else is discussing an important or personal topic. This is to ensure information is not missed, and the person talking feels respected. Pay very close attention to what the other person is saying, trying hard not to become distracted or lose focus. Repeat and summarize key points of information back and ask open ended

questions to draw the conversation out further. It's most important to remember not to interrupt.

Brainstorming

Brainstorming is a great way to focus your mind and develop your thoughts. If you're feeling unusually stressed or anxious yourself, having difficulty concentrating, or feeling burned out, it's essential to act. At work, first, try to find ways to reduce stress - delegating tasks and setting realistic goals is a good start. If you are struggling for creative inspiration, take a break or discuss the challenge with others. Brainstorming is a great way to focus your mind and develop your thoughts.

Mental health post-COVID

The coronavirus pandemic impacted the creative industry in the short and long term. It affected the mental health of many artists. Creative people might be known for being outgoing and sociable, but that doesn't always mean they're happy to open up about their own struggles. There are plenty of digital health and wellbeing learning resources for people working in creative roles. So, whatever is triggering a potential mental health problem, you can find further advice and support to help you handle it.

Learn new skills

Even if you feel like you do not have enough time, or you may not need to learn new things, there are lots of different ways to bring learning into your life.

Pay attention to the present moment (mindfulness)

Paying more attention to the present moment can improve your mental wellbeing. This includes your thoughts and feelings, your body, and the world around you. Some people call this awareness "mindfulness". Mindfulness can help you enjoy life more and understand yourself better. It can positively change the way you feel about life and how you approach challenges.

Be physically active

Being active is not only great for your physical health and fitness.

Give to others

Acts of giving and kindness can help improve your mental wellbeing. It could be small acts of kindness towards other people, or larger ones like volunteering in your local community.

Using art and creativity to boost your well-being

Many of us pursue artistic or creative activities because we enjoy them, intuitively feeling that it's beneficial for us. This intuition is correct as art and creativity can have significant benefits for our mental health. This includes writing, dancing, acting, drawing, painting, or other forms of creative expression. Art helps us express experiences that are too difficult to put into words.

Visual arts

The benefits of creativity for mental health have led to the idea of art therapy. Any application of the visual arts in a therapeutic context can be considered art therapy. This means you don't necessarily have to see a therapist to benefit from therapeutic artistic expression so long as you are finding relief in the creative expression of your choice. Creating art can also stimulate the release of dopamine. You don't need to be a talented artist to benefit, just ensure you keep an open and honest mind.

Creative writing

Expressive writing can also help people overcome trauma and manage negative emotions. Asking people to write about positive experiences and about their "best self" can also be associated with an increased sense of psychological well-being.

Physical creativity

Creativity can also be a physical endeavor, as in the case with dance. This mobility brings additional benefits. The mental health benefits of physical exercise are well-documented as it can release endorphins, serotonin and other natural brain chemicals that can help make you feel good.

Subtopic 2. What is self-esteem and how to build it?

2.1 Self-confidence and self-esteem

Artists have unique occupational and lifestyle stresses and challenges that can negatively impact self-esteem. In addition to dealing with the demands of daily life (interpersonal relationships, finances, time management), they are under pressure to train, practice, perform, produce, create and to cope. Low self-esteem is a factor in performance anxiety. This extreme stress experienced by musicians, dancer, and actors can be debilitating and career shortening if not career ending in its effect. Many artists need to promote and produce their own work. Many are underemployed and/or undercompensated for their artistic work. Low financial status can negatively impact self-esteem. The demands on the bodies, minds, and emotions of artists poses health risks and can lead to injuries. Coping with compromised health and injuries leads to further stresses. Lack of social support from peers, families, friends, educators, and health care providers, is another stress factor contributing to low self-esteem.

Self-Confidence is trust in oneself and having the belief that you are capable and can achieve success and competence. A self-confident person is ready to rise to new challenges, seize opportunities, deal with difficult situations, and take responsibility if or when things go wrong. Self-Esteem is your opinion of yourself and your worth.

People often speak of Self-Esteem and Self-Confidence in the same breath; but whilst both relate to your perception of yourself, Self-Confidence relates to your perception of your abilities and Self-Esteem relates to your perception of your worth or value as a person, particularly with regard to the work you do, your status, achievements, potential for success, strengths

and weaknesses, how you relate to others, independence, etc. Both concepts are closely related and those with low self-confidence will often have low self-esteem and vice versa. However, self-confidence and self-esteem do not always go hand in hand: it is possible to be highly self-confident and yet to have profoundly low self-esteem, as is the case, for example, with many celebrities, who can perform before an audience of thousands but then damage and even kill themselves with drugs.

What is a confident person?

Not everyone is born with an inbuilt sense of self-confidence. Sometimes it can be hard to develop confidence, either because personal experiences have caused you to lose confidence or because you suffer from low self-esteem.

A confident person:

- does what they believe is right, even if it's unpopular
- is willing to take risks
- admits their mistakes and learns from them
- is able to accept a compliment
- is optimistic

2.2 How to build self-confidence?

A lack of self-confidence comes in many shapes and forms, and learning how to build confidence is an ongoing project for most of us - we are all a work in progress! There are a number of things you can do to build your confidence. Some of them are just small changes to your frame of mind; others you'll have to work on for a bit longer to make them familiar habits. Here's some tips that you can use to learn how to build self-confidence.

1. Look at what you've already achieved

It's easy to lose confidence if you believe you haven't achieved anything. Make a list of all the things you're proud of in your life, whether it's getting a good mark on an exam or learning to surf. Keep the list close by and add to it whenever you do something you're proud of. When you're low in confidence, pull out the list and use it to remind yourself of all the awesome stuff you've done.

2. Think of things you're good at

Everyone has strengths and talents. What are yours? Recognizing what you're good at, and trying to build on those things, will help you to build confidence in your own abilities.

3. Set some goals

Set some goals and set out the steps you need to take to achieve them. They don't have to be big goals; they can even be things like baking a cake or planning a night out with friends. Just aim for some small achievements that you can tick off a list to help you gain confidence in your ability to get stuff done.

4. Talk yourself up

You're never going to feel confident if you have negative commentary running through your mind telling you that you're no good. Think about your

self-talk and how that might be affecting your self-confidence. Treat yourself like you would your best friend and cheer yourself on.

5. Get a hobby, be passionate

Try to find something that you're passionate about. It could be photography, sport, knitting or anything else! When you've worked out your passion, commit yourself to giving it a go. Chances are, if you're interested or passionate about a certain activity, you're more likely to be motivated and you'll build skills more quickly.

Subtopic 3. What is resilience and how to be resilient?

Resilience (or resiliency) is our ability to adapt and bounce back when faced with adversity and things don't go as planned, so that we flourish in everyday life and cope when things get tough. It doesn't mean being happy all the time because real life isn't like that. In our daily lives we all face setbacks, hardships, trauma, tragedy, health problems and sources of stress such as school and workplace conflicts or relationship problem. Our resilience is what allows us to deal with the difficult situation and learn from it, bounce forward and thrive, feeling stronger and more capable to cope than ever before, and it is one of the key ingredients for success. It also means that when an opportunity arises, we seize it and make the most of it.

Key characteristics of resilient people:

- **Self-Belief** - At the heart of resilience is a strong belief in oneself. Our view of ourselves plus our own opinion about how deserving we have a direct bearing on our capacity to succeed.
- **Confidence** is a key characteristic. Even if they don't have all the skills and knowledge required to overcome a particular problem, they are confident in their abilities and resourcefulness to acquire what they need.
- **Solid goals and Commitment** - Resilient people are committed to their lives and their goals and have a strong desire to achieve those goals.
- **Challenges and Opportunities** - Resilient people view a difficulty as a challenge, not as a paralyzing event. They look at their failures and mistakes as lessons to be learned from, and as opportunities for growth. They don't view them as a negative reflection on their abilities or self-worth.
- **Personal Control** - Resilient people never think of themselves as victims - they focus their time and energy on situations and events they have control over. Because they put their efforts where they can have the most impact, they feel empowered and confident. Those who spend time worrying about uncontrollable events can often feel lost, helpless, and powerless to act.
- **Strong Healthy Relationships** - and support networks that help them to amplify their productivity and results. Whilst they are empathetic and compassionate, they don't waste time worrying what others think of them or bow to peer pressure.
- **Control of Emotions** - don't dwell on their failures but acknowledge

the situation, learn from their mistakes, and then move forward.

- Resilient people also demonstrate great flexibility, high energy, mental agility and consistently perform at their highest level.

3.1 Developing resilience and a resilient mindset

The good news is that even if you're not a naturally resilient person, you can learn to develop a resilient mindset and attitude in several ways, by incorporating the following into your daily life:

- **Sleep and Exercise**: take care to exercise regularly and get enough sleep, so that you can control stress more easily. The stronger you feel physically and emotionally, the easier it is for you to cope effectively with challenges in your life.
- **Focus on thinking positively**: don't let negative thoughts derail your efforts. Research shows that up to 80% of inner dialogue is negative for the average person, so "listen" to how you talk to yourself when something goes wrong and nurture a positive view of yourself.
- **Avoid seeing crises as insurmountable problems** - they are opportunities.
- **Try to learn from the mistakes you make** - Every mistake has the power to teach you something important.
- **Build strong relationships with colleagues and friends** - strong connections and friends at work and home make you more resistant to stress and happier plus builds a strong support network to fall back on.
- **Self-Confidence** - work on developing confidence in your ability to solve problems and that you will succeed eventually, despite setback and stresses. When you trust in your own instincts and develop confidence and a strong sense of self, you have the strength to keep moving forward, and take the risks you need to get ahead.
- **Goals** - Set specific and achievable personal goals that match your values.
- **Flexibility and Change** - accept that change is part of living and understand that certain goals may no longer be attainable because of adverse situations, so focus on circumstances that you can alter.

Signs of resilience and wellbeing:

- confidence to approach new situations and approach new people
- realistic optimism
- avoiding constant self-blame
- ability to set goals
- positive self-image and self esteem

In a practical sense developing and improving on setting realistic and achievable goals, problem solving, and social skills all contribute to wellbeing and resiliency. Other important skills include identifying and becoming aware of one's own strengths and weaknesses.

1. Setting realistic, achievable, and measurable goals is a great way to promote self-efficacy. Setting goals should be motivating. One way to increase motivation (and minimize feeling pressure or 'failure') is to

- set sub-goals, smaller and achievable related targets.
2. Understanding and avoiding negative self-talk as well as actively practicing positive self-talk, is an important tool for building self-esteem. Self-talk, which is essentially internal reflections on personal ability and/or image, can greatly influence self-esteem and perceptions about personal ability.
 3. Developing and focusing on interpersonal skills, especially learning how to engage with people from different backgrounds, is a valuable tool for young people that will enhance self-esteem and ability to maintain personal and fulfilling relationships.

3.2 How to be a resilient artist

If you're struggling to get back into the rhythm of creating, then this chapter is for you. You may be looking to boost your creativity in some way, to find a new way of working or regain some areas of your art that have fallen apart.

You're not alone, many people go through a "wilderness" period with their creativity. It's all part of the artistic journey. Life is full of difficult twists and turns, recession, divorce, death, illness, failed businesses and of course, the unforeseen pandemic. All these situations are tough for anyone working in business; however, the unpredictable nature of the creative industries can make this a lot tougher. For others it could be that boredom and lack of direction has brought you to a halt and you're now not sure how to kick start your enjoyment of playing your instrument or picking up your paintbrushes.

These "wilderness" periods can be confusing, disorientating and draining. They also give us the opportunity to assess where we're going and what we want out of life and ultimately, our music. The trick is not to let the "wilderness" journey overwhelm you but redirect you.

Survival along the artist's path is, for most, complicated, and for some downright tortured (think Van Gogh's poor ear).

What makes an artist successful and resilient? The advice is full of contradictions: Pour your blood, sweat, and tears into your work. Maintain healthy boundaries. You must charge for your time. Don't charge too much, you must make a living. Don't let money influence your expression. The customer is always right. Maintain your artistic integrity. You're born with artistic talent. Art can be learned. Stick with it. Know when to call it quits.

Artists spend a good deal of time failing, yet telling themselves that failure is a necessary path on the road to success... whatever our definition of success is. The question is how to stay resilient when you hadn't yet built a name for yourself, and art wasn't paying the bills?

Here come few prevention techniques that can help you to stay resilient in your art and creative process:

1. **Ask yourself what you can learn from the experience.** An exhibition rejection might mean that you need to seek specific feedback from the curators. A rejection from a retailer might mean that your art is not ready for retail just yet and you need to continue painting from the heart and approach the retailer again in a few months.

2. **Analyze the opportunity.** Was it in alignment with your vision, your "brand", your manifesto, your values as an artist? You may think that the rejection was because your art is not in keeping with the exhibition or the retailer's style... but if you flip that on its head, it may in fact be because the retailer or the exhibition was not suited to YOUR style. Being true to your vision, your manifesto is absolutely central to your success. Now might be the time to research further to find more appropriate places for your art.
3. **Do some positive journaling.** The rejection happened. The wallowing is done. Grab your journal and write a page about all the good things you have experienced of late. Who gave you positive feedback? Did you make art that you enjoyed? Who have you inspired lately? Keep going until you have filled that page with positive arty news!
4. **Fill your cup!** Head out for a morning by the seaside or organize a coffee date with a supportive friend. Note that I didn't say any old friend... you need supportive ones as they are the ones that will lift you up. Fill that cup of yours with friendship and community and nature and whatever it is that brings you calm and grounds you again. Soak it up.
5. Pop that brave pill and **pick your next arty adventure/challenge!**
6. **Ask for help.** Family is there for you! It helps to have a family unit - whatever you consider your family, blood relatives or chosen family - it helps take the burden off so you can survive and not have worry overshadowing or dampening your creative spirit.
7. **Be self-kind/nurturing.** When the confidence takes a knock, self-care is a top priority. Yoga, walking, early nights, and healthy food helps. Take this time to rest, reflect and review, before moving on.
8. **Ask questions.** Asking yourself what possibly might have affected sales or success. The way the work was presented. The quality of the work itself? The choice of venue, and location within the venue? Was it anything I did or didn't do, or that the Gallery (who represented me at the fair) did or didn't do? There aren't necessarily right or wrong answers to these questions but there is definite merit in reviewing the practicalities.
9. **Remember your goals.** The 'why' behind what you do hasn't changed. You would still make art even if you never sold an art piece. Have one-year, three-year and ten-year goals, and these won't change because of one bad experience. Have trust in yourself and your vision.
10. **What's working?** Boost your self-belief by journaling around your strengths, listing past achievements, reading the positive emails and messages that I've been sent about your work.
11. **Stay under control.** Do not identify yourself as a victim. Be empowered. The good news is that resilience can be learned, through behaviors, habits, and actions. Do not worry about what others think of your 'failures'. Remember that your job as an artist is to make work that is real and authentic, that represents your values and vision, and allows you to express. It won't please everyone all the time. Keep calm and carry on.

Here are **4 tips** to cultivate resilience for artists:

1. When a challenge or painful experience arises, rather than view it as the worst thing in the world, look at it as an opportunity for personal/business growth, and keep things in perspective. If you experience a challenge or set back it means you are putting yourself out there and you should feel PROUD.
2. Remind yourself daily (set up a daily practice) that it takes an extremely resilient person to reach personal and big vision business goals. What if you turned negative situations into reasons for going even harder after your dreams. Your determination inspires thousands of people around you. Believe in your mission, every day.
3. Prevention techniques are the most effective strategies for life. If you had strategies to work through the toughest of challenges in your career, how would that effect your resilience levels? How much more empowered could you feel? Prevention strategies are key for personal development.
4. Could you trust that the very thing that happened was meant to happen that way? Call it faith, god, spirituality, enlightenment or acceptance, accepting the challenge and letting it go without drama and resistance is key for building resilience.

Module 2: Get to Know Your Strengths!

Introduction to the topic

The present Module is developed in **5 stages**:

1. Developing self-awareness
2. Creation of the SWOT analysis
3. Identifying one's character strengths
4. Evaluating oneself through others
5. Experiment

Each stage has a goal to be achieved and a learning outcome. The phase that accompanies participants in **developing self-awareness** is very important and is the basis of all work, as it is crucial to understand the context of action and especially the internal starting point. The **learning objective** is therefore to understand one's context of action, and to know how to adapt, change or use it in the later stages of module development. Moreover, the participants will be able to describe what self-awareness is, in which way we can develop self-awareness skills. The **learning results of this stage is to forecast the potentials of the context you act in.**

After deepening self-awareness also through the wardrobe exercise, we move on to the next stage: **creation of the SWOT analysis**. SWOT analysis is a now indispensable tool that can be applied in various areas of analysis: business, projective, economic, and personal. An assessment tool that allows the participant, after understanding what contest he or she is moving on, what are the strengths, its critical points and related threats and opportunities. Each participant will create his SWOT by achieving the second **learning objective: discover your own personal strengths and weaknesses**. The **learning results** of this stage are related to the gained ability to be able to evaluate one's own characteristics to improve one's professional life.

Once past the two stages that allow the participant to be self-aware of his or herself and the relational, professional and growth sphere in which to move, and after through the SWOT tool having analyzed what are possible critical issues and potentials, it is time to identify one's character strengths. Having this previous foundation will make it easier for the participant to point his or her own way and specially to relate it to the chosen field of intervention, whether professional or personal; the important thing is that there is a growth mindset.

To do this we looked at the following source, "Character Strengths and Virtues: A Handbook and Classification" written by the psychologists Christopher Peterson and Martin Seligman. The **learning objective** of this third phase is to define the value system for personal and professional improvements. The **learning results** of this stage are also related to the gained ability to be able to evaluate one's own characteristics to improve one's professional life.

Through the last two stages there will be through assessment tools and

exercises an evaluation of the work done so far. Through phase No. 4: **Evaluate yourself through others**, a collective evaluation will be facilitated within the group of possible learners. Comparison is very important, and it is a very realistic approach, as after having carried out a process of self-analysis and capacitation of one's strengths, it is right to drop them into the real world to have feedback also through others in order to be more objective and always point towards constructive criticism. The **learning objectives** of this unit is Define your own value system for personal and professional improvement. The **learning result** is building a value system to develop one's own professional profile.

Finally, step No. 5 is: **Experimenting**, it always refers to the last learning outcome that is to eventually create a map of values. To do this we are convinced that in addition to considering theoretical viewpoints or tools such as those reviewed so far, there is also a need for an experiential component in which the learner can get involved. The **learning objective** of this unit is to define your own value system for personal and professional improvement. The **learning result** is building a value system to develop one's own professional profile.

As a **final output**, a value map is planned, and online resources are made available for learners to create it.

Subtopic 1. Develop self-awareness

Self-awareness is the experience of one's personality or individuality. It is how an individual consciously known and understands their own character, feelings, motivations, and desires. Self-awareness does not only refer to how we perceive ourselves but also how others perceive us. Assess yourself through others, learn how to interpret and then use subjective reactions. **Self-awareness** is the ability to see yourself clearly and objectively through **reflection** and **introspection**. Self-awareness is a **component of social intelligence** according to VIA Institute for Character (viacharacter.org).

When a person is aware of the motives and feelings of themselves and others, and how to fit and act into different social situations, this person is using self-awareness *muscles* and **displays social intelligence**. Science says that **social intelligence** contributes to a high level of comfort across a variety of social situations, opening opportunities for meeting new people and participating in new experiences. The ability to be self-aware by recognizing feelings both in yourself and in other has related to better mental and physical health, work performance and social relationships intelligence - which are very important in personal and professional life (including in developing entrepreneurial skills). In our stressful, modern lives, possessing social intelligence and relating our emotions should be some of the most valued skills; and **self-awareness** is the cornerstone of that intelligence. Through self-awareness we learn how to monitor our inner and external world.

1.1 What are your strengths and weaknesses

When evaluating your strengths as a musician, it's important to highlight your unique selling points. These may include your extensive repertoire of

songs covering various genres and artists, or your proficiency in playing multiple instruments. When presenting yourself to venue owners or potential bandmates, it's crucial to showcase your strengths and minimize self-doubt, like a job interview where you focus on your positive qualities rather than weaknesses.

On the other hand, assessing your weaknesses as a musician may not be the most comfortable exercise, but it is equally important for self-analysis and growth. Recognizing and addressing any areas for improvement can help you overcome obstacles and reach your full potential. While it's natural to feel uneasy about discussing weaknesses, acknowledging them shows a willingness to grow and develop as a musician. Remember that even minor shortcomings can be worked on to enhance your overall skill set.

1.2 Transferable Artistic Skills

Soft skills contrast with hard skills, which are generally easily quantifiable and measurable, but are not less important than those. Many studies and research have proven how soft skills are directly linked to success.

Interpersonal skills are categorized as soft skills and are utilized when engaging and communicating with others, aiding in the initiation, development, and sustenance of relationships.

Referred to as people skills, these abilities are both innate and acquired, and they find application in various social contexts such as professional endeavors, education, and personal interactions. The Partnership for 21st Century Skills outlines these skills as encompassing collaborative work, effective communication, adaptability, flexibility, engagement with diverse teams, guidance and leadership, and a sense of responsibility.

1.3 Interpersonal Skills and self-awareness

Interpersonal skills are very important in the art world and are often underestimated. For an artist who wants to create a Brand Identity for example, it is essential to start with self-awareness. It is a fundamental and indispensable tool to understand one's talents and strengths in order to bring them into play in the market. At the same time, it is important to study the flows and trends of the moment, but also to know how to relate them to one's own being.

If an artist is accustomed to using the technique of graphic art, they will hardly be comfortable entering the contemporary art market related to the world of painting, it would be more suitable to research within publishing, for example.

Each style has its own market channel, its own networks to take care of, and all of this is based on a careful analysis of one's awareness, one's art, and the art scene in which it moves.

Subtopic 2. The SWOT Analysis

A personal SWOT analysis is an exercise in self-introspection to help you understand yourself and prepare for growth. SWOT stands for: Strengths, Weaknesses, Opportunities, and Threats. The SWOT is important because through it one can come to have a structured self-assessment and be able to

make the most of one's potential by being cognizant of the threats and opportunities one faces.

One of the main skills involved in the planning process is the *ability to identify and evaluate the strengths, weaknesses, potential threats, and opportunities that any business holds and specifically for a family business to guarantee a sounder succession strategy and planning.*

The right tool for the process above is the SWOT analysis, which serves as strategic planning tool, created by Albert Humphrey to evaluate Strengths, Weaknesses, Opportunities, and Threats involved in a project or business venture. It involves specifying the objective and then identifying the internal and external factors that are favorable and unfavorable to achieve that objective.



The SWOT elements explained:

Strengths: What are your best characteristics? What do you offer people that others cannot or do not? Artists identify their advantages over others, such as skills, certifications, education, or connections. They reflect on what they excel at and the personal resources they can access. They also consider the strengths recognized by others, including their boss, and their proudest achievements. Furthermore, artists examine their values and any unique networks or connections they possess.

Weaknesses: What are the features that you could improve? Artists assess tasks they tend to avoid due to a lack of confidence. They seek input from those around them to understand perceived weaknesses. They reflect on their educational and skills training to identify areas of weakness. Artists also evaluate negative work habits, personality traits, or other factors that may hinder their progress in their field.

Opportunities: What are the areas in which you could improve that you are not currently exploiting? Artists explore how new technologies or assistance from others, including online communities, can benefit them. They consider the growth of their industry and how to leverage the current market. Artists evaluate their network of contacts and seek strategic advice. They analyze trends within their company and identify ways to capitalize on them. They also assess competitors' weaknesses and identify opportunities that arise from those shortcomings. Additionally, artists look for unmet needs within

their company or industry that they can address.

Threats: What are the external factors that could make your success more difficult? Artists recognize obstacles they face in their work environment. They consider colleagues who may compete for projects or roles. They assess the changing nature of their job or industry and the potential impact of evolving technologies. Artists also reflect on how their weaknesses may expose them to threats.

It is noticeable that the first two letters focus on things that you have some control over internally, while the last two focus on external, environmental conditions that your organization will have to respond to.

Note that there are **four (4) factors** in the SWOT analysis:

- (1) **Helpful:** Strengths and Opportunities
- (2) **Harmful:** Weaknesses and Threats
- (3) **Internal:** The Strengths and Weaknesses are internal to the organization
- (4) **External:** The Opportunities and Threats are external to the organization

2.1 Interpersonal Skills and SWOT Analysis

SWOT Analysis is something that should be present in all action plans. It is also extremely effective in the artistic field. It is a tool that can be used afterwards to evaluate the progress of one's artistic project.

By conducting a thorough SWOT analysis, artists can gain insights into their personal and professional characteristics, enabling them to make informed decisions and develop strategies to maximize their strengths, address weaknesses, seize opportunities, and mitigate threats.

In the world of art education, much importance is placed on technical and theoretical preparation, but very often the managerial and entrepreneurial aspect of being an artist today is not given due importance. In this sense, interpersonal skills play a key role, and SWOT analysis is the right tool from which to start for a market analysis, whether personal or even of one's training in this field.

In summary, the SWOT analysis is a self-reflective exercise that can help artists evaluate their strengths, weaknesses, opportunities, and threats. It provides a comprehensive understanding of their unique qualities and enables them to align their goals and actions with the realities of their working context.

2.2 Extrospection

Besides the importance of the SWOT analysis as a self-introspective tool of assessment, attention should be given to *extrospection* as well, which focuses on understanding the external context in which artwork is created and received. This section highlights the significance of context in shaping the meaning, interpretation, and reception of art.

The artists do not create contexts but work within them. The context includes various factors such as the physical environment, historical trends, social movements, cultural values, and personal commitments. These elements greatly influence the production process and the life of the artist.

Therefore, by exploring and understanding the context, artists can make

informed decisions, adapt to different situations, and enhance their personal and professional development as artists.

Who has the power?

Throughout history, art and artists have been associated with special powers and abilities. Artworks have been viewed as a means of communication with the unseen world and a way to exert influence over the well-being and actions of people. Artists and their creations were considered extraordinary and held a certain level of magical or supernatural qualities.

In times of protest, art has been a powerful tool to challenge established powers. Artists have used visual communication to convey messages of dissent, document historical events, and provide alternative perspectives. Art has served as a means of resistance and has contributed to shaping our historical record.

However, it is important to recognize that the context in which an artist operates determines the power dynamics at play. The privileges or marginalization mechanisms within the context can significantly impact an artist's experience. This includes factors such as racism, xenophobia, homophobia, transphobia, sexism, ableism, ageism, and discrimination based on class, religion, or parenthood status. Understanding the circumstances that have shaped personal characteristics becomes essential for effective communication and interaction with those who hold power.

By acknowledging the complex relationship between art and power, one can develop a deeper understanding of the dynamics at play within their artistic practice. This awareness allows them to navigate and engage with power structures, advocate for change, and effectively express their artistic vision and voice.

Subtopic 3. Identifying one's character strengths

This section aims to help the learners identify their most important skills and character traits, improve them, and turn them into expendable, desires, and sought-after job profiles in their "dream" career field.

An individual's inherent talent for a role is a combination of innate personality traits, attitudes, motivations, thinking and values. The key is to take advantage of the strengths discovered and adapt them to situations, needs and overall goals.

In this way, once one has considered one's preferred tasks and determined the types of activities that give one joy, one can look for opportunities to use one's talents in professional life. Beginning to reflect on the kinds of professions one feels closest to in terms of aptitudes, skills, characteristics, perspectives, predisposes the participant to know how to use one's character strengths through an active and constructive response.

In short, this course aims at providing learners with the skills that'll support them in understanding and using their knowledge, skills, and attitudes better, to achieve professional results and make an impact at work.

The classification described in the book "Character Strengths and Virtues: A Handbook and Classification", written by psychologists Christopher Peterson and Martin Seligman begins with the question: Can we hope that positive

psychology will be able to help people evolve toward their highest potential? The classification of strengths presented provides ways to talk about character strengths and to measure them over a lifetime.

3.2 *Interpersonal Skills and Your own character's strengths*

Artistic/cross-curricular skills are important because each is related to the improvement of certain skills: criticism, creativity, initiative, problem-solving skills, ability to work in a team, to make decisions, and to manage one's emotions and feelings.

Soft skills represent those qualities that we can use at work but also in any other area of our lives, they are also often called **soft skills** and can be divided into **four (4) groups**:

- **Personal Skills**
- **Communicative Skills**
- **Cognitive Skills**
- **Organizational Skills**

Subtopic 4. Assess through others

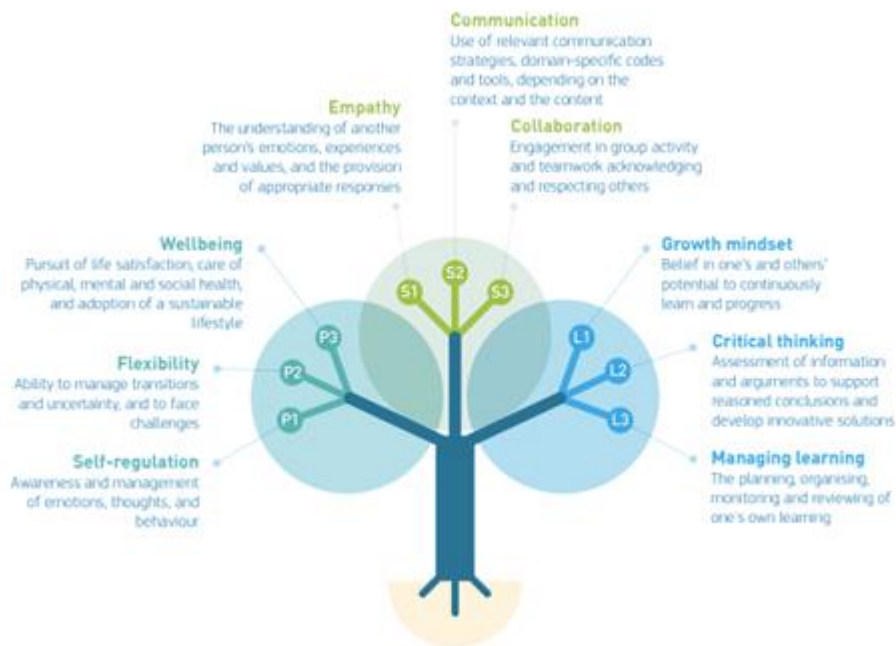
Self-awareness does not only refer to how we perceive ourselves but also how others perceive us. It is important to assess yourself through others, learn how to interpret and then use subjective reactions. This skill is related to the abilities to explain personal attitude, defend one's own opinions and ideas and respect the opinions of others. According to personal strengths, one can play a role in the team and work alone or as part of the team to achieve a common goal and share the benefits of a social, economic, or financial value.

The value of evaluations lies in feedback, not in one's own self-reception. These types of evaluations provide valuable information that has a real impact for both the evaluated and the respondent. Modern research has found that contributions from multiple people provide a more accurate picture of behavior and even personality than self-perception.

Assessing through other can be related to the competences belonging to the LifeComp reference framework of the European Union: "Working with others". This framework is structured in **three (3) domains**:

- (1) **Personal**
- (2) **Social**
- (3) **Learning**

The **LifeComp framework** provides a structured approach to developing personal, social, and learning competencies in education and lifelong learning. It focuses on the key competence of "Working with others" within the social domain, emphasizing effective interaction, cooperation, collaboration, and conflict management. In today's uncertain context, cooperation is crucial for achieving common goals and utilizing human capacities. The framework aims to promote personal fulfilment, strong relationships, and the ability to learn continuously and remain employable. By embracing a culture of cooperation, individuals can navigate complex challenges and contribute to collective success.



“Working with others” refers to the “social” domain. According to the European framework, these competences are fundamental to:

- Achieving personal fulfillment and satisfaction,
- Developing and relating to others, and
- Learning to learn and remain employable.

“Working with others” can also relate to the EU issues of the Entrecomp framework. Indeed, the playbook proposed by the EU with the aim of developing entrepreneurial skills is based on **nine (9) principles**, two of which are related to this competence.

→ **Collaboration:** foster collaboration - entrepreneurship is a collective competence

→ **Others:** engage others and be empathetic to their needs

“Working with others” means “being able to interact effectively, cooperate, collaborate, and manage conflict with others to move one or more projects forward”. It is important to place this notion within the environmental, social, and economic context in which each cultural operator is placed. The cultural sector evolves in a complex world in which changes are accelerating, and as Raphaël Besson explains, there is an urgent need to cooperate.

To understand what it means to “work with others” in a world that is accelerating, it is important to return to the notion of “cooperation”. According to Raphaël Besson, the cultural sector has not succeeded in building a culture of cooperation. Etymologically, “to cooperate” means “to make work”, it is above all a desire, to make, think and learn with others. The desire for risk, for the other. Faced with an increasingly uncertain social, environmental, and economic context, cooperation becomes a necessity. It is therefore a question of thinking and conceiving together a culture of cooperation, which is not reduced to mutualization or collaboration. It goes further, it “solicits all human capacities, in order to

'do a common work' and to act together in a common goal".

4.1 Value system

This section emphasizes the importance of values in both personal and professional contexts. Values serve as guiding principles that influence our actions, behaviors, decisions, and choices. In a professional environment, core values form the foundation of a business and differentiate it from competitors.

Understanding and prioritizing values is crucial to determine what truly matters in our personal and professional lives. When defining the values for a company, it is important to consider personal values as they are closely connected. The process involves first defining individual and personal values by reflecting on inspirations, personal rules, peak moments, and qualities that annoy or inspire.

Secondly, it is essential to identify professional/business values, considering not only oneself but also customers, clients, prospects, staff, and vendors. This distinction is important as business values involve multiple stakeholders and go beyond personal values alone.

4.2 Personal Value Map

In this section, you are invited to understand the importance of creating a Personal Value Map as a tool for personal development and success. The Value Map visually represents an individual's values, passions, skills, and aspirations.

It begins with self-reflection and self-analysis, evaluating experiences, competencies, and achievements. Different sections of the map focus on personal strengths, values, passions, and aspirations. By exploring these areas, individuals can identify connections between their strengths, values, and passions, providing a holistic view of themselves.

The Personal Value Map serves as a guide for goal setting, career planning, and decision-making aligned with one's values and passions. It promotes self-awareness, continuous improvement, and the discovery of new opportunities. Regular self-assessment and reflection ensure the map accurately reflects evolving strengths and aspirations. The Personal Value Map aids in understanding one's true self, identifying unique competencies, and making decisions aligned with one's authentic self.

4.3 Creating Your Value Map

Your value map helps you prioritize actions, decisions, choices, in order to understand what really matters in your personal and professional life. Since the business values are strictly connected and arise from the personal values, creating your value map is divided into **two (2) parts**:

- ➔ **Part 1 (individual):** It is about exploring and identifying your personal values.
- ➔ **Part 2 (may be carried out as group activity independently of the previous part):** It is related to the identification of your professional/business values.
- ➔ **Final action:** In this final part, you reflect upon your personal and business values by integrating them into a more comprehensive

overview of your values pathway.
Below, there are presented two lists, about *core values* and *core business values*:

List of core values:

LIST OF SOME CORE VALUES			
Achievement	Community	Recognition	Financial Gain
Leadership	Influencing Others	Ethical Practice	Personal
Advancement/ Promotion	Pleasure	Wisdom	Development
Loyalty	Creativity	Work Under Pressure	Competence
Adventure	Power and Authority	Integrity	Independence
Market Position	Customer Service	Work with Others	Status
Challenging Problems	Privacy	Involvement	Freedom
Meaningful Work	Decisiveness	Working Alone	Supervising Others
Change and Variety	Public Service	Expertise	Friendships
Money	Democracy	Stability	Teamwork
Clear Communication	Persistence	Security	Growth
Nature	Self-Motivation	Excellence	Time Freedom
Close Relationships	Knowledge	Self-Respect	Helping Society
Open and Honest	Humour	Excitement	Truth
Cooperation	Economic Security	Serenity	Honesty
Order	Quality Relationships	Physical Challenge	Wealth
	Effectiveness	Competition	

List of core business values:

LIST OF SOME CORE BUSINESS VALUES		
"One-team" Attitude	Fun	Seek Balance
Always Improving	Generosity	Simplify
Authenticity	Giving back	Socially Conscious
Be a host	Growth with integrity	Striving
Be Humble	Have a creative and open mind	Sustainably
Be Thoughtful	Honesty	Team Focused
Celebrate Individuality	Honourable and Respectful	Transparency
Champion the mission (by living the mission)	Innovation	Trust
Change	Laugh Often	Warrior Spirit
Cherish Our Resources	Learning and growing	Will to win
Collaborate to succeed	Listen	
Commitment	Not Taking Ourselves Too Seriously	
Communication IS Leadership	Openness	
Continuously Improve	Ownership Passion	
Deliver value and excellence	People first	
Embody ingenuity	Performance Driven	
Embrace clarity	Persevering	
Embrace the adventure	Philanthropy	
Empathy	Practical	
Engage in teamwork	Respect	
Every frame matters	Results	
Explore, experiment and share		

Subtopic 5. Experiment

Finally, experimenting is important, because it allows you to rely not only on theoretical tools but on an experimental basis, this being the last phase of this Module, and before the practical part.

Adopting an experimental mindset can help learners on a path of personal growth. Having an experimental mindset means learning by trial and error without judging the inevitable failures one encounters, because one focuses on how each experiment makes us grow.

When you experiment, you are not attached to the outcome, but to the process. Failure simply becomes something that does not guarantee the expected results. This part of the module allows learners to build on all the steps taken so far and enrich them with some practice.

Lastly, experimenting can be related to the skills of learning through experience: this skill is about reflecting on one's own experiences and authentic and practical knowledge, observation and participation in real life events teaching lessons to improve, avoid repetition of past mistakes and develop new ideas and opportunities. To learn from personal or others' experiences supports the ability to self-reflect and critically accept the opinions of others.

5.1 Interpersonal Skills and Experiment

The World Economic Forum has compiled a comprehensive ranking of the most important soft skills:

- **Problem Solving in complex situations**
- **Critical Thinking**
- **Creativity**
- **People Management**
- **Coordination with others**
- **Emotional Intelligence**
- **Judgment and decision-making skills**
- **Customer Service Orientation**
- **Negotiation Skills**
- **Cognitive Flexibility**

Problem solving is the soft skill related especially to this part, since experimental allows one to approach problems differently and creatively. In fact, those who possess this skill can lucidly analyze the situations they are faced with.

Problem solving skills are considered, by many authoritative sources in the business world, to be the most important and valuable for the well-being and competitiveness of organizations.

Module 3: Be Sustainable!

Needs

We are living in a time when our culture is becoming more socially responsible and active. Creative fields, including fashion, architecture, and visual arts are leading the way in conversations around sustainability, the environment, and social consciousness. In art, sustainability has led to the development of pioneering works that use innovative materials and media to convey powerful messages about climate change, political policy, and social injustice.

Objectives and aims of the Module

The Objectives of the Module are to introduce to the audience of young emerging artists the topics of sustainability, sustainable development, sustainable visual arts and sustainable performing arts and cultural events. To describe their importance and connection to art and cultural industry. The aim is to meet the needs of the young artists and help them to build a successful professional life following the sustainable needs and trends of our times. This module also brings insights and tips on how to make the art practice more sustainable.

Introduction to the Topic

Creative Industries and Sustainable Development

The creative economy is not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income generation, job creation and export earnings.

Cultural and creative industries are major drivers of economies by capitalizing US \$2,250 billion and creating 29.5 million jobs globally. In addition to economic benefits, the cultural and creative industries also generate merit to people-centered value, sustainable urban development, development of creativity and culture, and contribute to the achievement of 2030 Agenda of the UN.

At the same time, creativity and culture also have a significant non-monetary value that contributes to inclusive social development, to dialogue and understanding between peoples. Culture is both a driver and an enabler of human and sustainable development. It empowers people to take ownership of their own development and stimulates the innovation and creativity which can drive inclusive and sustainable growth.

Why building a sustainable art brand?

Sustainable trend is a great way to attract more customers to align with our art and cultural brands. After all, consumers are far more likely to align themselves with companies and organizations that share their values.

Brands are perceived on sustainability, both within environmental and social responsibility.

Now, more than ever, it's vital for brands and consumers to think more sustainably in order to look after our planet. Brands are perceived on sustainability, both within environmental and social responsibility.

Our success in business is connected to the moral and practical issues of responsibility and sustainability. It is an increasing trend of the last years to live in harmony with the principles of sustainability, which include ecology, social justice, inclusion, and non-violence. If we follow those principals in our professional work as artists, artisans, or cultural workers we can benefit from them. Important are the moral benefits, but practically we also increase our chances of success and reaching new audience and potential customers by being green and responsible to the nature. If we care, it counts, and the people are appreciating it every day more and more. Customers are willing to pay to support green products and ideas and some young people are even demanding them from the industries. Sustainable trend is a great way to attract more customers to align with our art and cultural brands. After all, consumers are far more likely to align themselves with companies and organizations that share their values.

Subtopic 1. What is sustainability?

Sustainability is based on a simple principle: Everything that we need for our survival and well-being depends, either directly or indirectly, on our natural environment. To pursue sustainability is to create and maintain the conditions under which humans and nature can exist in productive harmony to support present and future generations.

Sustainability is not just about renewable energy and energy efficiency. Realizing true sustainability requires an understanding of the connections between the environment, society, and the economy. We must strive to achieve a sustainability state of mind that permeates all aspects of our day-to-day lives in local, national, and international domains.

The 3 pillars of sustainability

A popular method of considering the sustainability state of mind is the triple bottom line approach. The three bottom lines, or pillars, are:

1) Environmental Sustainability

Our most basic requirements: unpolluted air, clean water, and fresh food, all come from our environment, as does the energy and raw materials we need for construction and transportation. Environmental sustainability is essential if we wish to have and continue to have the resources to meet our needs. In the broadest sense of the definition, environmental sustainability involves the entire global ecosystem (oceans, freshwater systems, land, and atmosphere). However, environmental sustainability principles can equally be applied to ecosystems of any size, even down to the scale of a small home garden.

2) Social Sustainability

A socially sustainable society is one in which all members have equal rights, all share equitably in societal benefits, and all participate equally in the decision-making process. Additionally, a society is unsustainable if it consumes resources faster than they can be renewed naturally, discharges more waste than natural systems can assimilate without degrading, or depends upon distant sources for its most basic requirements. As with environmental sustainability, social sustainability principles can be applied to societies of any size. For example, one of sustainability's grand challenges is to simultaneously reduce consumption in the developed world while raising the standard of living of the developing world - we need to be responsible global citizens by making informed choices every day within our homes and communities.

3) Economic Sustainability

Economic sustainability is about much more than the sustained growth of resources and profit margins. Economic sustainability considers the social and ecological consequences of economic activity. We need to carefully consider the full life cycle of our goods, from extraction of raw materials, through processing, manufacture, distribution, use, maintenance, repair, and eventual recycling or disposal.

Sustainable Development Goals

In September 2015 the United Nations General Assembly adopted the "2030 Agenda for Sustainable Development," with 17 ambitious, universal goals to transform our world.

While included in a limited number of the targets of some of the sustainable development goals (SDGs), culture's full role is not explicitly laid out in the UN text. But in 2019 at the 74th session of the UN General Assembly, 2021 was declared the International Year of Creative Economy for Sustainable Development, making it clear that culture is both an enabler and a driver of the economic, social, and environmental dimensions of sustainable development.

To gain an in-depth understanding of sustainability and its implications, it is essential to mention the Sustainable Development Goals and the 2030 Agenda. The 2030 Agenda is the successor to the Millennium Development Goals and is structured through the so-called Sustainable Development Goals (SDGs), of which there are a total of 17 goals.

Accordingly, the United Nations (UN) publishes an annual report analyzing how each goal is progressing. Below is a brief outline of current fulfilment of the SDGs based on the 2021 report:

- 1) **Ending poverty.** This goal has been impacted by the Covid-19 pandemic, since it has been calculated that in 2020, some 119 - 124 million people fell into extreme poverty.
- 2) **Ending hunger.** The pandemic has also affected this goal, given that 70-161 million people around the world went hungry because of the health crisis.

- 3) **Ensuring good health and fostering the well-being of all age groups.** After a decade of advances in this field, the pandemic has resulted in a shortening of life expectancy. Additionally, it is difficult to measure the real impact of the pandemic due to a lack of data.
- 4) **Ensuring inclusive and equitable quality education.** Although the completion rates for primary and secondary education have increased, in many countries, there is a lack of basic school infrastructure in terms of drinking water and electricity.
- 5) **Achieving gender equality and empowering all women and children.** In this area, more needs to be done, since women make up just 25.6% of national parliaments, 36.3% of local governments and 28.2% of managerial positions.
- 6) **Ensuring the availability and sustainable management of water and sanitation for all.** According to UN data, 129 countries are not on track to achieve sustainable water resources by 2030.
- 7) **Ensuring access to affordable, reliable, clean, and modern energy for all.** In the world there are still some 759 million people without access to electricity.
- 8) **Promoting sustained, inclusive, and sustainable economic growth.** Although the economic recovery is underway, the pandemic has meant a loss equivalent to 255 million full-time jobs.
- 9) **Building resilient infrastructure, promoting inclusive and sustainable industrialization, and fostering innovation.** Global manufacturing production fell in 2020 but, at the end of the same year, the production of medium and high-tech goods boosted the economic recovery.
- 10) **Reducing inequality within and among countries.** To achieve this objective by 2030 further development is required because the pandemic is expected to affect the progress achieved so far in terms of reducing inequality.
- 11) **Making cities and human settlements inclusive, safe, resilient, and sustainable.** UN data reveals that 156 countries have already developed national urban policies, but only half have been implemented.
- 12) **Ensuring sustainable consumption and production patterns.** Just as we noted at the start of the article, there is still widespread consumption of plastic. In 2020, however, a total of 700 policies and implementation activities were reported under the framework of programmes on sustainable consumption and production.
- 13) **Taking urgent action to combat climate change and its impacts.** Many countries and companies are making a major effort to reduce greenhouse gas emissions, but more actions need to be taken to curb climate change.
- 14) **Conserving and sustainably using the oceans, seas, and marine resources for sustainable development.** Without doubt, as shown by the data cited in the introduction, the sustainability of our oceans is threatened above all by plastic pollution.
- 15) **Protecting, restoring, and promoting the sustainable use of terrestrial ecosystems.** Progress to protect key areas of biodiversity has stalled over the past 5 years and there are ever more endangered

species.

- 16) **Promoting peaceful and inclusive societies for sustainable development.** The pandemic has intensified children's risk of exploitation for child labor, and only 82 countries have independent national human rights institutions that meet international standards.
- 17) **Strengthening the means of implementation and revitalizing the global partnership for sustainable development.** Some 63% of low and lower-middle income countries need additional funding to cope with the pandemic.

As you can see, the UN report highlights the need to make major progress if we want to achieve the Sustainable Development Goals by 2030. In this respect, and from an individual perspective, everyone has the responsibility to act and educate themselves to ensure sustainable development.

What Does Sustainability Mean in Business?

Nowadays artists and the other workers in cultural and creative sector start realizing that by bringing sustainability to their work, they could make better profit, get new audience or fans and better please their clients.

In business, sustainability refers to doing business without negatively impacting the environment, community, or society as a whole.

Sustainability in business generally addresses two main categories:

- The effect business has on the environment
- The effect business has on society

The goal of a sustainable business strategy is to make a positive impact on at least one of those areas. When companies fail to assume responsibility, the opposite can happen, leading to issues like environmental degradation, inequality, and social injustice.

Sustainable businesses consider a wide array of environmental, economic, and social factors when making business decisions. These organizations monitor the impact of their operations to ensure that short-term profits don't turn into long-term liabilities.

Examples of Sustainability in Business

Many successful organizations participate in sustainable business practices; however, no two strategies are the same.

Sustainable business strategies are unique to each organization as they tie into larger business goals and organizational values. For instance, sustainability in business can mean:

- Using sustainable materials in the manufacturing process
- Optimizing supply chains to reduce greenhouse gas emissions
- Relying on renewable energy sources to power facilities
- Sponsoring education funds for youth in the local community

Why Is Sustainability Important?

Beyond helping curb global challenges, sustainability can drive business success. Several investors today use environmental, social, and governance metrics to analyze an organization's ethical impact and sustainability practices. Investors examine factors such as a company's carbon footprint, water usage, community development efforts, and board diversity.

The overlap between social and environmental progress and financial gain is called the shared value opportunity. In other words, “doing good” can have a direct impact on your company’s ability to “do well.” Due to this opportunity, it’s clear why many businesses have adopted these practices. Find out how to make your business more sustainable by following these four steps to align your strategy and mission to create shared value.

How to Create a More Sustainable Business Strategy

There are several ways you can go about transforming your organization’s purpose into performance. Here are a few steps to follow to create a more sustainable business strategy.

1. Assess the Problem and Define Objectives

The first step to driving change is assessing what sustainability means to your team, company, industry, and client. Consider the big problems each of these groups thinks is a priority.

To guide this process, consider asking questions, such as:

- How much waste is the organization creating?
- Is our company culture struggling?
- Are our hiring practices attracting diverse job candidates?
- Is our product targeted to help a certain audience?
- What impact does our company have on the local community?

Answering these types of questions will help you establish your company’s sustainability objectives.

Tip: Need help defining your sustainability objectives? Take the SMART goals approach as you move through these steps. Making sure your goals are “SMART”—specific, measurable, achievable, relevant, and time-bound—in this early stage can save you time in the future.

2. Establish Your Mission

Once you’ve agreed on concrete objectives, you’re ready to define your company’s mission. A distinct mission statement is an important part of becoming a more sustainable business.

An effective mission statement outlines your company’s focus on “doing.” It should capture your organization’s values and purpose and serve as a guiding light of why you do what you do. In other words, your mission statement should define your company’s five Ws: who, what, when, where, and why.

Tip: Consider how your mission statement will grow as your company scales. A mission statement should help a business evolve with the market, not hinder internal capabilities to innovate and disrupt. For this reason, make sure your objectives can be extrapolated from your mission statement.

3. Craft Your Strategy

Once you’ve created a strong mission statement, you’re ready to realign your organization with a sustainable business strategy.

In crafting a sustainable business strategy, it's important to ensure your company remains profitable. You can't help your cause if you can't stay in business. As proven, your sustainability efforts may help you become more profitable.

Consider the triple bottom line, which refers to how a company's actions impact profit, people, and the planet. With this framework in mind, you can develop a sustainable business strategy that's also profitable.

Small changes can be the starting point for large-scale impact. For instance, does your company typically leave the electricity and heat on overnight, even when there are no employees on site? Imagine how much savings could be realized, in both cost and energy resources, if the last person in the office shut them off, or if you used a timer or motion sensor to automatically turn them off after the last person left.

What about the consumers willing to pay more for a sustainably produced product? A Unilever study found that 33% of consumers want to buy from brands "doing social or environmental good," creating an opportunity in the market for sustainable goods.

Explore industry-specific strategies that can increase your operational efficiency while driving social and internal value. Putting in the work to build a robust sustainability strategy can help both your company and the environment in the long term.

Tip: Need a starting point for crafting your strategy? Consider internal and external opportunities to create value around your mission. Ask your team questions like, "Will our customers pay more for our product if we produce it more sustainably?" or "Can an enhanced business process decrease our emissions?" If the answer to either of those questions is "yes," you may have the beginnings of your strategy, while simultaneously increasing your productivity and profit.

4. Implement Strategy and Assess Results

It's one thing to talk about a newfound motivation to do well and do good, but it's another to take a public stance, pledge quantifiable results, and actually achieve them. With your mission and strategy solidified, you're ready to make strides toward reaching your objectives. As you're implementing your strategy, remember to revisit your process periodically to assure your objectives, mission, and progress remain aligned.

Subtopic 2. Sustainable visual arts and practicing

Sustainable art is art in harmony with the key principles of sustainability, which include ecology, social justice, non-violence and grassroots democracy. Sustainable art may also be understood as art that is produced with consideration for the wider impact of the work and its reception in relationship to its environments (social, economic, biophysical, historical and cultural). Modern sustainable artists include artists who are using non-toxic, sustainable materials in their art practices as well as integrating conceptual ideas of sustainability into their work. Every little bit helps!

While it may seem to some that the idea of sustainable art is a relatively new term, the truth is artists have been working in this field for quite a while. However, they were often labeled conceptual artists or Eco Artists because they used the environment and sustainability as an ecological springboard for their ideas.

What is the Relationship Between Art and Sustainability?

Many do not realize just how much art and sustainability intertwine with one another and the very basis of each of these identities are actually very similar to one another. Sustainability looking to put forward the importance of ensuring that future generations can experience the same benefits and beauty that we experience today; ensuring that the things we do today do not impact the ability of future generations to live as we do. Art has a similar message and the creativity and designs that are created are often used to show the beauty of the now. Some of the most famous artworks of the past have been created to depict the beauty of a different period and some of us are lucky enough today to get to see and experience these works! So, art and sustainability may not seem like two concepts that would have much in common, the very basis of each of these identities looks to secure the perfection of the now and offer a chance for future generations to experience the same beauty!

A Short History of Sustainable Art

Even though the term ‘Sustainable art’ is relatively new, qualities of sustainability have been practiced by many creatives from many cultures long before a term was invented for it. African art, for example, has a long history of art and culture that is made with natural materials that are respectful of nature, from functional and sculptural works of clay and wood that get passed on through generations, to creative expression through body painting, fashion, and weaving practices, to briefly name a few. Another example is the culture of upcycling, seen also in African art, but perhaps most notably in Japanese culture. Kintsugi, for example, is the practice of celebrating imperfection and avoiding waste by repairing broken ceramics and pottery with traces of gold. Upcycling remains a dominant Sustainable art form used by many fine and contemporary artists today. The following subtitles briefly discuss the development of sustainability in art into the different types of Sustainable art that are practiced today.

Types of sustainable art

Landscape Paintings

The Western art world’s shift to sustainability started with the 19th-century Romantic artists’ resistance to industrialization and shift of focus to nature in their paintings. While these artists had not yet considered sustainability in terms of materials, they introduced a shift in thinking at the time that honored and glorified the natural world in their work. An example of such work includes paintings by artists such as John Constable, Caspar David Friedrich, and Thomas Cole.

Conceptual Art

While an umbrella term, Conceptual Art in the context of sustainability highlights the motivations for the creation of a particular artwork. Artists will highlight key environmental or social issues through thought-provoking artworks in any medium they can think of, from sculpture and installation to fashion and photography. These displays may seem oddly beautiful on the surface, but they're created to make us question our actions and impact on the planet.

Ecological Art

Some artists don't stop at the conceptual aspect of the artwork, instead choosing to amplify their message with activism and restoration. Ecological art brings an element of functionality to the artwork by offering solutions to a problem through the artwork itself. In doing so, the artist more directly advocates for civic responsibility, social injustices, and global ethics.

Land Art

Land Art is best described as working in harmony with the natural world to produce an artwork embedded in the landscape. Artists will work with the environment and the resources it has already provided to create an artwork reflective of that space, often without bringing any outside materials to interfere with the space.

Renewable Energy Art

Social action is key to Renewable Energy Art. Through the creation of sculptures that harness wind, solar, and other sustainable energy sources, the artist can bring renewable energy to communities and highlight its positive impact on local spaces. Art and science come together to create a glimpse into the future of functional design: greener, cleaner, and meant to last.

Upcycled Art

As the name suggests, this branch of sustainable art sees artworks come together using materials that have previously been deemed unusable, unwanted, or broken. Upcycled art puts green methods right at the heart of its practice, highlighting issues surrounding waste while also showcasing the longevity of items beyond their initial function. Transformational, clever, and thought-provoking, upcycled artworks encourage viewers to reassess their definition of value and beauty - as they say, 'Another man's trash is another man's treasure'.

How to make art practice more sustainable?

Artists should consider using recycled materials, buying eco-friendly products, disposing waste properly, and executing earth work projects in a conscious manner. By using such materials, artists can reduce the waste they create and limit the depletion of natural resources.

As environmental issues continue, artists have an opportunity to encourage positive consumerism, giving the public the ability to buy eco-friendly artwork. Not only that, but as the demand for eco-friendly art rises, so do

the financial advantages. Thus, environmentally friendly work not only negates the effects humans are having on this planet but benefits the artist. Here are **five ways** you can start in your studio to make your art process more eco-conscious:

1. The use of eco-friendly/natural colors and solvents

For the longest time, it was believed that for colors to be vibrant, they needed to have cadmium- a proven harmful toxin. However, that is not the case, and today, one of the first steps in creating sustainable art, is by being mindful of the materials used. Eco-friendly colors, for example, have gained prominence in recent times as a viable option. Made using non-toxic ingredients, these do not pollute and have a negative effect on the environment, especially when disposed of. The use of natural colors made using pigments derived from plants is also a guiltfree way to create sustainable marvels. Oil paints, mineral spirits, turpentine, etc. all have chemical components that get into the air and are highly toxic in large quantities, therefore, artists are also actively using and promoting toxin-free solvents, making their colors 100% environmentally friendly.

2. Adopting the practice of recycling and upcycling material

The very meaning of sustainable, entails conserving an ecological balance by avoiding depletion of natural resources. One of the best ways in which this can be done while creating art is by recycling and upcycling materials. A simple way to start is by reusing canvas, they are versatile in nature and can be easily reused by simply applying gesso on them. Artists who are up for experimentation can try their hand on upcycling, looking around for common household items, like, blocks of wood that would typically be discarded, paper, cardboards, metals, and practically anything around them that can be creatively used to form a masterpiece.

3. Using ethically sourced brushes

While seemingly contradictory to the subject of sustainability and the use of natural resources, brushes stand out as the only aspect of creating art, where this is discouraged. While brushes made with animal hair have established their credibility in the market, in the long run, this is both an unsustainable option, as well as one that promotes animal cruelty. An ethical option in this case, would be to adopt the use of brushes made with synthetic hair and nowadays we have access to the most finely crafted synthetic brushes which are as good as the original sable or hog brushes.

4. Embracing sustainable packaging materials

Artworks are undoubtedly priceless, especially in the eyes of their creators who take great pains to ensure they are safely transported to their destinations. A common practice so far, has been to use bubble wrap, which ensures no damage to the works, even during a bumpy journey. This, along with other polystyrene-based materials have long lasting ecological repercussions, and there is a need to make a conscious switch to environmentally friendly packaging. Pulp, biodegradable

packing peanuts, and recycled cardboard are just some of the examples of sustainable packaging that can be used.

5. Proper disposal of waste art material

The process of creating a masterpiece involves a lot of materials, most of which often end up in landfills, slowly seeping into the ground. Bearing this in mind, a good practice is to ensure an appropriate disposal process is put in place that prevents harmful chemicals from being released into the environment. Brushes, for instance, can be wiped down, before rinsing them, to prevent paint from making its way into water bodies. When disposing acrylics, a good practice is to dispose of them when they have solidified, as the paint forms a film that locks in the pigments, ultimately preventing them from getting into the environment.

Subtopic 3. Sustainable performing arts and cultural events

The performing arts are not just an art form, creative practice, or method of representation, as they are increasingly seen as a vital medium for embodied research and as an analytical framework. The performing arts have a long and significant history of creative engagement with public issues and continue to play an influential role in the development and transmission of ideas, attitudes, and calls to action regarding pressing issues.

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Art has a rich history of reflecting on and influencing social change. The potentials of the performing arts in the twenty-first century for sustainable development, in which the artist may play a major role through “cultural sustainability” are high. The performing arts can redirect behavior and establish social norms that are sorely lacking today, where active culture and sustainable development go hand in hand.

By producing an environmentally responsible event, artists and cultural organizations send a powerful message to their key stakeholders, showcasing that their organization is a good corporate citizen. By organizing environmentally sustainable events, you can leave a positive image and influence those involved as well! By saving energy, going paperless, and cutting down on unnecessary resources, you can cut down on unnecessary expenditures such as the use of flyers and brochures. Such promotional tools can be replaced by QR code which helps to save resources while achieving a similar effect.

There are various benefits gained from organizing a sustainable event. As sustainability is a positive and popular issue to take note of, it will raise the image of the company. Furthermore, it will attract participants that are interested in this issue. As an event has marketing effects, it will involve large groups of audience and has a great influential effect.

Earth-friendly Event Management

Reducing the negative repercussions of your workshop, concert, exhibition, festival, conference, theater or dance performance or event will soon become a priority across the cultural and creative business and social landscapes worldwide. By taking small, conscientious steps, your event can be good for the planet and good for your event and its guests and audience.

Virtual Events

Going all virtual is the #1 best thing event planners can do if they're dedicated to the sustainable event trend. Because they require no traveling, lodging, COVID-compliant measures, and catering services, virtual events have a drastically lower environmental impact than in-person events. The University of Michigan's research shows that a particular online event produced 66 times less greenhouse gas emissions than its in-person counterpart. If you decided to go virtual for environmental reasons, let your online audience know that. Thank them for being part of your sustainability mission. Do some calculations and share information about your event's reduced impact on the environment to spark higher engagement levels around going green.

Hybrid Events

The second-best solution that supports the sustainability event trend is producing a hybrid event. Thanks to hybrid events, a significant portion of your in-person audience can migrate online or to a venue that requires less travel. Keep in mind that simply adding a virtual audience to your in-person audience doesn't make your event more sustainable. The more attendees, the bigger the impact on the environment.

Regional Hubs

One of the most problematic aspects of the events industry is the air travel that in-person events require. Rather than hosting the in-person portion of your hybrid event in one venue, consider planning several smaller in-person gatherings in regions where most of your attendees live.

Venue Considerations

If going hybrid or virtual is not available to you, there are still many ways to make in-person events more sustainable. Choose venues that:

- are easily reachable by public transportation,
- are ISO 20121 certified,
- have solar panels,
- have local restaurants nearby,
- offer eco-friendly lodging,
- use renewable sources, LED lights, and other lower efficiency systems for your production needs.

Curb The Food Waste!

Food waste in the events industry is huge, but luckily, there are small steps planners can take to lessen the impact on the environment. Offer vegan and vegetarian options as they have a lower carbon footprint. Once planners get

an accurate guest count, they tend to overdo it - just in case. However, there's no need to go overboard! If you still end up with leftover food, partner up with local programs and donate it to those in need. Aside from the food itself, the waste from catering is also unsustainable. Promote using reusable water bottles and biodegradable cups rather than plastic ones.

Go For Greener Food & Beverages

Your event's menu is a wonderful place to make effective, eco-friendly changes. The meat and dairy industries are particularly fraught when it comes to their impact on the planet (and, of course, on animals,) so leaning toward plant-based dishes is a great start. Other ideas include:

- **Use locally sourced ingredients.** Supporting your local farmers and producers isn't just a good business practice – it lessens your carbon's footprint by cutting down on transportation.
- **Go organic.** Organic produce has been grown without synthetic fertilizers or pesticides and organic meat has been raised in living conditions suitable for their natural behaviors (like open field grazing,) fed 100% organic feed and forage, and not administered antibiotics or hormones. Good for the animals = good for your plate!
- **Choose seasonal ingredients.** By planning a menu that features in-season ingredients for your area, you are eliminating the need to ship in produce from other parts of the world – a process that leaves behind a massive carbon footprint. Besides, local, seasonal food just tastes better!
- **Think plant-based or pescatarian.** Vegetable farming is less harmful to the environment than livestock farming, and vegetarian or vegan diets have a softer impact on Mother Earth and her inhabitants. If you'd like an animal-based protein on the menu, fish is the best option; while some varieties are dangerously overfished, like bluefin tuna and cod, an ethically sourced fish like organic, farmed salmon can be a safe option.

Go Paperless with Event Technology!

Event platforms have become the base of a modern event strategy. RFID technology, event platforms, and social media platforms have revolutionized the way we communicate and interact with each other at events. There is no longer an absolute need for paper signage, printed-out schedules, and branding materials. It can all live on the platform. That way, your attendees will always have all the information with them, and you'll be able to make updates in real-time. You can also have a page dedicated to sustainability and inform your attendees about all the ways you're supporting the sustainable event trend. Going paperless will also save you some money in your event budget as there will be no need to print out materials, store them, and pay for the labor necessary to manage the prints and hand them out. It's green and budget-friendly: a true sustainability victory!

Go Plastic-Free

Plastic: It's clogging up our landfills and our oceans as we speak, and its

creation carries a massive carbon footprint. To go plastic-free at your event consider:

- **Using non-disposable plates and cutlery.** This one is easy: Your caterer or venue will be glad to provide sturdy, washable dinnerware that creates no plastic waste.
- **Eliminate the use of plastic cups** for water or other beverages and encourage guests to bring their own reusable water bottles or use glass cups.
- **Using plastic name-badge holders?** Collect them after the event for reuse.
- **If your event includes vendors,** ask them to use non-plastic packaging for their products and marketing materials.
- **Go strawless or use steel or glass straws.** (They make great event swag!)
- **Disallowing helium balloons** as event decor.

Projection over print

Set and stage design can be material-intensive, but projection mapping can eliminate the cost of producing one-off designs by transforming almost any surface into a display with video projection. Creating creative and dynamic displays that transform the look of your event without the need for weighty sets and props.

Go outside

Another huge benefit of digital technology is the opportunity to take shows almost anywhere. Projection mapping can be equally effective in the open air and an alfresco gathering can be a novel way of reducing air conditioning and electricity consumption. It may even be possible to stage the event on your company premises, saving on venue costs and travel, whilst creating a real buzz.

Consider Your Transportation Options

- **Planes, trains, automobiles** – they all produce emissions that harm our planet. Luckily, there are ways to minimize your event’s carbon footprint re: transportation. Consider:
- **Encouraging carpooling, including via rideshare programs like UberPool, Lyft Shared, and others.** You may even establish a car-share option for attendees during smaller, multi-day events.
- **Ensure access to public transportation** by choosing a venue close to bus and train lines.

Reduce Waste

This one might seem obvious, but are you aware of all the different means by which your event can reduce waste production? It’s not just about eliminating single-use plastics and non-recyclable products. Take advantage of ways to:

- **Reuse**, like opting for reusable signs, wristbands, nametags, etc., not to mention reusable water bottles (no plastic, please!) and plates/cutlery.

- **Recycle, and not just via the recycling bin.** Nearly every physical component of your event can be replaced with a recycled-materials version, from napkins to swag bags and beyond.
- **Compost,** starting with choosing a venue that has a composting program or can accommodate compost bins.

Choose Fair-Trade

Fair Trade Certified goods are produced in compliance with rigorous fair-trade standards, which drive income sustainability, community and individual well-being, empowerment, and environmental stewardship to protect workers and the planet. Some items that can be sourced Fair Trade for your event include:

- Coffee & tea
- Chocolate
- Flowers
- Produce
- Seafood
- Nuts and seeds, including some snack bars
- Some decor, like candles

Key actions for sustainability for arts institutions

Establish messaging and positioning

Arts institutions are platforms for awareness, discussion, questioning, convening, and education on today's issues and evolutions. Artists and arts institutions can make a difference simply by taking a stand on the issue of climate change, especially when public and visible. The Serpentine Gallery has a set of Environmental Policy statements to make their commitment clear. The Sustainable Development Goals (SDGs) are a common framework to communicate what you are doing to be more sustainable. The Centre Européen de Musique's project aligns with 13 of the 17 SDGs.

Beyond policy, adjusting your collection or repertoire, supporting engaged artists, hosting, or participating in events that promote climate actions, organizing workshops, or communicating with staff are all ways to make a difference. The Serpentine here too has developed a project that invites over sixty leading artists, architects, poets, filmmakers, scientists, thinkers and designers, to devise artist-led campaigns, protocols and initiatives responding to the environmental crisis, called Back to Earth.

Optimize building and logistics operations

It is challenging for arts organizations to adapt their building management and operations to be more environmentally sustainable, often because old buildings are costly to renovate and protected by regulations. But there's plenty of room for improvement in older buildings.

A first step would be to determine your institution's annual carbon footprint. Smaller institutions can use a carbon calculator, while larger ones can use the business side of carbonfund.org. All institutions can invite donors to fund the purchase of carbon offsets for that amount, and use UN-

certified offset programs.

Next, it is useful to arrange an energy audit. This is often free or subsidized by the utility. The resulting priority list of improvements and any links to incentives and grants will help with planning replacements for efficiency or renewal and in making the funding case to donors. You will be able to implement sustainable practices into daily operations, such as tracking recycling, composting and electronic waste; training cafe staff in best compost practices; undergoing heating, ventilation, and air conditioning audits, and implementing energy-saving methods.

Use eco-design of exhibitions, shows, or events

The eco-design of a product aims to reduce its impact on the environment at every step of its lifecycle while retaining its serviceability and complying with all typical constraints of arts organizations (communication, esthetics, economic viability, security standards, etc.).

This mainly involves suggesting avenues of improvement for reducing the overall “ecological footprint” of projects. The lifecycle approach is critical because each component impacts the environment, ranging from the choice of the concept, media, materials, and manufacturing processes as well as end-of-life recovery. The environmental dimension must be incorporated from the start, just like other criteria like cost, quality, technical feasibility, comfort and public expectations, esthetics, and compliance with standards.

For each phase of the lifecycle - design, construction, operation, deinstallation, recovery - there are several solutions to be more sustainable. Here are some examples from the guide published by Universcience on eco-design of exhibitions:

1. Implementing throughout the project a management process which monitors that the eco-design and sustainable development goals of the exhibition are on track.
2. Favoring local artists, suppliers, and collaborators.
3. Thinking “light” in design choices. Use materials sparingly for equivalent quality outcomes.
4. Reducing the consumption of materials and energy by resorting less to new and disposable materials.
5. Knowing about eco-friendly materials, labels, and standards to enable use across the lifecycle of the exhibition.
6. Promoting a pleasant and healthy visit to visitors.
7. Keeping the energy consumption of exhibitions as low as possible.
8. Reducing pollution on installation and deinstallation construction sites of exhibitions and ensuring optimal waste disposal.

Improve impact of the touring model

The touring model, whether it is for touring companies or travelling exhibitions, remains costly for the environment. It is very expensive, time consuming and requires large staff. In addition, the carbon footprint of such activities is extremely high because of the need to transport huge sets, large numbers of people, or very fragile works of arts. According to a study of July’s Bicycle of 100 organizations from the UK, touring greenhouse gas (GHG) emissions in 2010 totaled the following:

1. **Bands:** 85,000 tonnes of CO2
2. **Orchestras:** 8,600 tonnes of CO2
3. **Theatre:** 13,400 tonnes of CO2

The goal here is not necessarily to stop doing tours, but to reduce its impact on the environment. Some examples of concrete actions taken in the performing art sector have emerged: lowering the number of cities we tour in, choosing smaller productions, hiring local crews, and taking a small core crew around the shows, use pre-recorded orchestra in some cases, sharing or reusing costumes, designing seasons with a sharing common set, using projections instead of set.

Among museums, there are a lot of efforts made to rethink the model of travelling exhibitions: reduce the number of cities, favor closer cities, dematerialization rather than relocation of the exhibition set, donation of scenography elements...

Use government support and tools

The UN acknowledges efforts and progress made at the local and sub-national levels and recognizes the important role that such authorities and communities can play in implementing sustainable development, including by engaging citizens and stakeholders, and providing them with relevant information, as appropriate, on the three dimensions of sustainable development.

The government and public bodies' involvement in sustainable development policies is very unequal across countries. Being aware of what's available in your country is essential and looking at other countries' resources can help you uncover new actions to implement.

Partner for solidarity

Finally, it is clear to us that the efforts toward environmental sustainability will be made collaboratively. The involvement of public bodies in sustainable development policies is of course essential but a lot of actions can already be taken by uniting with other artists, arts institutions and organizations, NGOs, and networks. Reaching out broadly and having access to ideas and information on the topic from everywhere is very easy because the climate crisis is the matter of everyone and impacts the whole planet. We are all facing its consequences.

Collaborations can look like production sharing, climate declaration signature, data sharing, or building a shared sustainable storage center.

Module 4: Find Your Collaborators!

Introduction to the topic

People have been collaborating even since before we had a common and developed language. And history has shown us that those who collaborate often succeed, for example John Lennon and Paul McCartney (The Beatles) Steve Jobs and Steve Wozniak (Apple computers) etc.

Collaboration enables us to work together and is an essential component for both problem solving and decision making. A successful collaboration leverages a team's unique perspective, builds trust, empowerment among collaborators and creates new avenues for communication.

Within this Module there is information about different kinds of collaboration, how to set up different kinds of collaboration and further which questions one needs to ask themselves before starting to collaborate with others to achieve the best possible results for them and their creative business.

The aims of this Module are to:

1. **Provide a theoretical understanding of what collaboration is**
 - What is the definition of collaboration?
 - Conditions for good collaboration
 - Common challenges and opportunities linked to collaborations
2. **Provide a deeper understanding of different types of collaboration**
3. **Provide concrete tools to use to build your collaborations**
 - Getting started
 - Forming the collaboration
 - Evolving the collaboration

Subtopic 1. What is collaboration?

Collaboration means people working together, with a common purpose, to create or achieve something. Collaboration can offer many benefits, including increased creativity and innovation, better problem-solving, improved efficiency and productivity, and the ability to leverage diverse perspectives and expertise. It is an essential skill in almost every field and industry.

The creative economy consists mainly of freelancers and small-sized enterprises and scientific evidence suggests that creative sector-actors in particular benefit from establishing strong collaborative ties. However, the nurturing of such ties is not always easy and significant barriers to collaboration exist. Overcoming such barriers depends very much upon the relations between actors.

If two actors have divided perceptions of a third actor or phenomenon, imbalance occurs in the relationship. The tensions that arise can lead to the relationship ending or turning into a state of dislike or hostility.

So, successful collaboration comes down to carefully building collaborative relationships characterized by openness, knowledge sharing and accountability. It's about building trust, relating to each other over time and

in different situations, sharing stories, values, and ideas. From that foundation we can collaborate to co-create, develop, build, scale etc. Successful collaboration requires effective communication, mutual respect, shared vision and goals, and a willingness to compromise and find common ground.

Subtopic 2. Types of collaborations

Collaboration can take many different forms, from working on a project with a colleague to participating in a cross-functional team or partnering with others on a joint venture.

There are **two (2) main types** of collaboration that you can use, depending on what you hope to achieve.

These are:

1. **Open collaboration.** You invite people from inside or outside the business to generate ideas or to solve a problem. Open collaborations work best for big, wide-ranging challenges as they allow anyone to respond. This enables you to access a diverse spectrum of opinion and expertise.
2. **Closed collaboration.** Closed modes work best when you have a specific problem to solve which requires specialist skills or knowledge. As a result, closed collaborative groups tend to be much smaller than open ones.

Other forms of collaboration:

- **Cross-functional collaboration.** This involves working with people who have different job functions (marketing, technology, or customer service, for instance) to achieve a common goal.
- **Cross-cultural collaboration.** Here, you work with people from other countries or cultures to learn more about different markets and encourage innovation.
- **Virtual collaboration.** In the wake of the COVID-19 pandemic, working from home has become the norm for many organizations. Apps like [Skype™](#), [Slack™](#), [Asana™](#), [Miro™](#), and [Google Docs™](#) have made it easier than ever for people to come together and collaborate, even if they work in different offices or countries.
- **Synchronous**, where everyone interacts in real-time, as in online meetings, through instant messaging, or via Skype, and
- **Asynchronous**, where the interaction can be time-shifted, as when uploading documents or annotations to shared workspaces or making contributions to a wiki.

2.1 Collaboration VS Cooperation

Ask yourself a sincere question: Do you want help from others to achieve your *own* goals or are you open to true collaboration; to really produce something *together* and achieve shared goals?

"In simplest terms, cooperation is **about** working with others to achieve your own goals. Collaboration, on the other hand, is about working with others to produce something together and achieve shared goals."

If you're a musician for example - what's the goal? Do you want help spreading your own songs? Do you want to join a group/network/scene of other artists? Do you want to write your songs by yourself and then collaborate with live musicians, tour bookers, record labels/distributors etc.? Or do you want to get into music making where you create songs together? If you're a band, have you talked about these issues?

2.2 Digital tools for communication and collaboration

Digitalization is all around us. To fully contribute to a digital society, it is necessary to adapt the right digital skills and the knowledge on the right digital tools. When doing so you will be able to successfully communicate and collaborate.

Digital technologies have further an important place in innovation, contributing to change, offering flexibility, but also transparency, as well as creating a more modern society. Since the Cultural and Creative Sectors (CCS) are among those innovative ones, the lack of digital skills in the creative industries will result in the lack of sensitivity to changing cultures. Digital tools give new possibilities but are also a challenge. Further speaking, with big amounts of data and the more users online, you as an artist, culture worker can benefit a lot from the exchange of knowledge, initiate collaborate or simply communicate with others through digital tools. Especially collaboration has grown in importance with the increase in remote working and staying connected regardless the location. The situation has also provided increased flexibility and increased use of technology, and distance is no longer a constraint to communication.

When you think about communication, it is both about staying in contact and how we share resources, cooperating and inspiring each other's.

But what digital tools can you use for communication and collaboration?

Still one of the most basic digital tools you should make use of are emails, since nowadays everyone has an email. Our recommendation is that you have a web mail provider and that is **Gmail**, since you will already have access to other Google products that can support your professional activity, e.g., Google Sheets for calculations, Google Photos for storing your pictures, Google Meet for online calls or the well-known YouTube acting as a steppingstone to start speaking to your potential customers. The Google account is also beneficial since you can use it as verification for other web portals.

However, emailing is not a digital tool for immediate response.

For immediate response:

Our recommendation is that you should instead use WhatsApp, Skype, or Messenger; these are all instant messaging solutions.

While you can use those previously mentioned also for video conferencing, some other examples are Click meeting, Zoom or Microsoft Teams.

Useful tools for document sharing are also Dropbox and WeTransfer.

Social intranet tools?

These digital tools include blogs, forums, wikis, and they are intended to

increase collaboration.

Blogs offer more personalized contents in comparison to websites or newspaper articles. Through blogging you can address specific needs, sharing own perspective or localizing your product. It can also be a platform for promoting your work and networking with others.

If you instead post your work on different online Forums, it can support communication and sharing your insight in a shorter text form when compared to a blog post. Forum can also be platforms to start selling craft products or network with other crafters.

Some examples of social intranet tools for culture workers and artists are Etsy Journal, Spotify and Soundcloud.

The choice of the digital tools you will be using also depends on the form of communication/collaboration: See examples below:

Interpersonal communication, to oneself

Use clouds to store files and Google Sheets, Photos, Calendar to keep records of data or manage time.

Interpersonal communication, with peers and close collaborators

Use Google Drive to share documents, holding online meetings via Microsoft Teams, Zoom or Skype and Miro.

Group communication, with 3 or more persons

Use cloud sharing solutions like Dropbox, WeTransfer or Google Drive, and any kind of video conferencing platform.

Public communication, when passing on information to a wider audience

Through social intranet tools - on blogs or forums.

Mass communication, when a larger audience is involved and through various online media

Through advertisements or the Internet.

Remember that you should not just use a digital tool because it is available, and free. Instead analyze what you need and for what purpose. After that you can focus on the activity.

Also keep in mind the requirements, if you need a subscription or Internet access, for example. Not neglected should be the preferences of others, therefore the availability of the tool, and your flexibility to adapt to the channels of communication most of the representatives of the sector are using.

Communication and the Cultural Creative Sectors (CCS) are interconnected. This means that through their objects, the form of their work, design, colors, etc., crafters or artisans are communicating their emotions, feelings, opinions, interpretations of the world around them, and digital tools can support the process, with more (or new) audience finding out about them (and their works).

Create a roadmap on Miro

Miro empowers remote, in-office, and hybrid teams to communicate and collaborate across formats, tools, channels, and time zones – without the constraints of physical location, meeting space, and whiteboards. In Miro you can create a roadmap for the project, activity that you want to finalize. In Miro you can collaborate and work on solutions together with your team. Its user-friendly and visually clear and understandable.

Did you know?

Flickr, YouTube, Wikipedia, and Facebook were the first digital channels for the creation and sharing of user-generated content, and with the assumption in 2005 that Internet use became more social and communal. Internet no longer a new media in 2007 “was disturbed” by the iPhone. In 2021, smartphone vendors sold around 1.43 billion smartphones all over the world and in the fourth quarter of 2021, around 24 percent of all smartphones sold to end users were Apple smartphones.

According to UN sustainable development goals database the numbers of internet users have increased dramatically the last decade.

This is how the internet access looked like in 2021-continent to continent:

- There are 1.3 billion people living in Africa. Internet penetration is 47%.
- There are 4.3 million people living in Asia. Internet penetration is 60%.
- There are 835 million people living in Europe. Internet penetration is 87%.
- 654 million people live in South America. Internet penetration is 71.5%.
- There are 261 million people living in the Middle East. Internet penetration is 71%.
- There are 369 million people living in North America. Internet penetration is 90%.
- 43 million people live in Oceania/Australia. Internet penetration is 68%.

With these indicators the conclusion is clear that using internet sources for collaboration is the most efficient and sustainable way to reach out to new contact and collaboration for you and your company!

Subtopic 3. Building your collaborations

This subtopic provides different tools for building successful collaborations. If you are already part of an established group, maybe an art collective or a band, it's important to first set the structure and organize your work and goals before inviting new members to your collaboration.

3.1 Getting started

Set goals that motivate you

When you set goals for yourself, it is important that they motivate you: this means making sure that they are important to you, and that there is value

in achieving them.

Tip: To make sure that your goals is motivating, write down why it's valuable and important to you. Ask yourself, "If I were to share my goal with others, what would I tell them to convince them it was a worthwhile goal?" You can use this motivating value statement to help you if you start to doubt yourself or lose confidence in your ability to make the goal happen.

SMART Goals

- **Specific**

Your goal must be clear and well defined. Vague or generalized goals are unhelpful because they don't provide sufficient direction.

- **Measurable**

Include specific amounts, dates, and so on, in your goals so you can measure your degree of success.

- **Attainable**

Make sure that it's possible to achieve the goals you set.

- **Relevant**

Goals should be relevant to the direction you want your life and career to take. By keeping goals aligned with this, you'll develop the focus you need to get ahead and do what you want.

- **Time bound**

Your goals must have a deadline. Again, this means that you know when you can celebrate success.

SMART GOALS



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8 Strategies to Find the Perfect Business Partner

1. Find someone you genuinely enjoy, like, and trust.
2. Find someone who shares your values.
3. Find someone with a complementary set of skills and traits.
4. Find someone who gives and takes.
5. Find someone who wants to grow and will support your growth.
6. Find someone willing to engage in proactive conflict management.
7. Find someone who can share your vision.
8. Find someone who is prepared for the end.

Coworking spaces as a type of creative hub

Being part of a hub can help freelancers and small enterprises feel part of a larger picture, without it necessarily meaning that they must be part of an organization. Freelancers and small businesses, who would normally work from home, are able to connect, collaborate and share with other like-minded people. Being part of a community increases freelancers' confidence, experimentation, collaboration, and growth. Together they can pitch for work, access resources and tools, inspire one another and attract investment as a collective of disciplines.

3.2 Forming the collaboration

Formulating the Why, How and What in our collaborations

When we establish, renew, or deepen collaborative relationships with partners of various kinds, it can be a good idea to agree on why we collaborate, how we want to proceed and what the collaboration should be about.

Why?

Starting from *why* does not set limits on exactly what we should do and how we should do it, it's rather about the purpose. Why this particular collaboration? What is the purpose? What are we striving for, together?

How?

Based on the purpose, the question becomes - *how* do we move forward? In which direction and in which areas are we moving? What does the process need to be characterized by to support the collaborative relationship so that it deepens and leads to business?

What?

Finally, it is about *what* we do together in the form of activities and learning that lead to the collaboration developing to the benefit of our ambitions.

Five Steps for Successful Collaboration

Use this five-step approach to make sure your collaborations are successful:

1. Define Your Purpose

First and foremost, you need to have a strong shared purpose. Only when

you know what you're working toward can productive collaboration begin.

So, before you set up a collaborative project, take some time to identify and clarify what you want the group to achieve (set your goals).

2. Choose Open or Closed Collaboration

Your choice will depend on the problem that you need to solve.

- If you want to get ideas for a new product, for instance, you might want to invite responses from people across the business, as well as your customers. If this is the case, open collaboration will likely be the most suitable.

3. Involve the Right People

- Once you've set your goals, you need to identify the people who are best placed to achieve them. This is particularly important when you use closed collaboration.
- Think about people who have relevant expertise, experience, and skills, or who are good at challenging assumptions and can contribute different perspectives.
- Although collaboration is about equal participation, it can be useful to elect someone to organize and lead the project so that it stays on track. Assign roles within the group.

4. Achieve "Buy-In"

- While some people will jump at the chance to collaborate, others may not be so keen. They might see it as an imposition on their time and be worried about the extra work or stress that it could bring.
- So, before you ask someone to collaborate think about how it can benefit him or her. Identifying the wider strategic goal, like fine-tuning a process to increase income, can be persuasive.

5. Encourage Collaborative Behavior

Collaboration can demand a lot from people. It means being open-minded, listening to other people's opinions and putting personal agendas to one side.

Encourage collaboration across your organization. You can do this by:

- Leading by example. People watch how you act. If you aren't afraid to listen to new ideas and offer solutions - even when it makes you vulnerable - you'll encourage others to do the same.
- Building trust. Collaboration can stall when people don't feel able to open up. Combat this by setting up team building activities, and encouraging people to give honest and constructive feedback.

4 ways of building a successful business partnership

1. Set clear expectations

You should have a strong connection with the business you partner with, but hammering out the details of that partnership has to be more technical than emotional.

2. Consider your partner as part of your team

Clear and well-defined roles ensure there will be no overlap in offerings

that could generate competition between you and your partner.

3. Give the partnership room to grow

Remember, you're not just pooling resources; you're also combining your abilities to scale as quickly as possible.

4. Make honesty and transparency your watchwords

Establishing a successful partnership and ensuring it can grow are essential.

Long-term success also requires honesty and transparency from both partners.

Diversity and competencies

Diversity makes a strong team. The less heterogeneous group dynamic the bigger your chances are to succeed. All individuals should be able to contribute with their specific competences, experiences, perspectives, and skills. Therefore, it is important to:

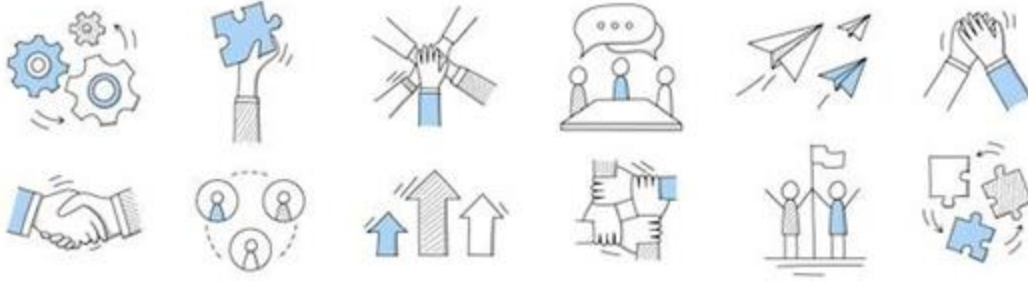
- See and pay attention to everyone.
- Utilize and appreciate the differences between individuals.
- Know and use each individual's collective competence, willingness, and interest.
- The questions that the group needs to answer are: a) *What are our personal motivations?* b) *What competences are present in the group?* c) *How do we make the best use of our differences?*

Below are 8 of the 10 different competences Siv Their, Mermerus professor in adult education and pedagogics at Helsingfors University, defines:

1. **Cognitive competence:** The ability to analyze and solve problems.
2. **Theoretical and practical knowledge.**
3. **Affective competence:** Willingness and persistence, openness to change and risk, stress tolerance and coping with setbacks.
4. **Social competence:** The ability to collaborate and interact with other people, learn oneself and teach others.
5. **Creative competence:** The ability to see what is not visible, to imagine, depict and envision alternatives and possibilities, to create images and visions.
6. **Pedagogical/communicative competence:** The ability to shape, convey, and receive messages, to communicate.
7. **Administrative competence:** The ability to administer, plan, develop, structure, and organize one's own and others' work.
8. **Strategic competence:** The ability to choose and take the right actions. To be able to consider and anticipate the impact of various factors on the operation.

Leadership and role distribution

Identify the roles that you see are necessary for achieving your goals. Distribute the roles and responsibilities among the team members based on your competencies. For example, you may elect one person to organize the collaborative project as a whole, and one person with an extra focus on achieving an open and effective communication within the group.



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Being a good role model

Your actions, attitudes, outlook, and ethics are most likely to influence your partners and collaborations, as well as be mirrored by them.

Six traits of a good role model:

1. **Self-awareness.**
2. **Positivity** (team spirit). Focus on what your partner can do in a certain situation and not what they can't do. Help to build on those successes.
3. **Humility:** Be honest when you're not sure what to do and ask your partners or other questions and learn by them.
4. **Empathy:** Try to understand the emotional needs of the people you collaborate with. This can be developed through mindful and active listening. The more you can identify and connect with your collaborating persons, organizing the more trust you will build, and you will get stronger connections to each other.
5. **Professionalism:** This involves more than just getting the job done, it's deeper within personal qualities such as integrity, honesty and respect for others and their time. The simplest way to demonstrate your professionalism is getting to meetings on time, communicating appropriately and being reliable and conscientious. Take responsibility over your tasks and deliver according to deadlines.
6. **Integrity:** This means doing the right thing for the right reasons, even if it means not taking the easiest option.

Open and effective communication

To achieve open and effective communication within the group, it is important to create a safe and respectful environment where all members feel comfortable expressing their thoughts and opinions. The group can establish guidelines for communication, such as active listening, avoiding interruptions, and asking clarifying questions. It may also be helpful to designate a facilitator or mediator to ensure that everyone has an opportunity to speak and that conflicts are resolved constructively.

The group should discuss and establish norms and rules that are aligned with the group's values and goals. Some possible norms and rules include respecting each other's opinions, being punctual for meetings, and sharing

responsibilities equally. The group should also establish consequences for violating the norms and rules and ensure that they are consistently enforced.

Tips:

Effective communications:

- Explain and give your colleagues time to understand your message.
- Make sure everyone feels seen and heard.
- Set rules when and how you communicate with each other.

Meetings:

- Set a clear agenda for the meeting.
- Let the participants come with ideas and suggestions before setting a deadline.
- Follow up tasks and deadlines.
- Have a clear structure of how we speak to each other.
- Respect each other's time. Don't be late and inform the rest if you cannot participate or are being late.

Dialogue

Dialogue, discussion, and debate are different forms of communication where dialogue is the form that is based on equality, reciprocity, and participation. In other words, the respect for others' right to their own opinions is fundamental in a dialogue. Dialogue requires participants to acknowledge and respect each other's perspectives and boundaries.

According to the researcher William Isaacs, the approach to dialogue can be summarized in the following points:

- Listen to understand.
- Respect others' perspectives and boundaries.
- Hold off on taking a position on what you hear, evaluate and judge.
- Speak candidly without intending to make someone else think or feel the same way as you.
- Focus on what is desirable.
- Show openness to alternative new solutions.
- Never blame well-intentioned, less successful attempts.
- Meet weaknesses with humor and respect.
- We are given the opportunity to find more constructive alternatives.
- Stimulate curiosity to find the right solution.

3.3 Evolving the collaboration

Partnership

A partnership can mean job security, better employee benefits, and higher pay for them. A partnership can mean a load off your shoulders as the business owner, enabling you to grow the business even further.

However, if your partner doesn't share the same values and goals that align with yours it will add more stress and may be detrimental to your business.

To make sure you don't end up in the wrong partnership, look for these eight essential qualities of a business partner from members.

The qualities below are a developed description of the **8 Strategies to Find the Perfect Business Partner that we mentioned earlier on within this module.**

1. Passion

Looking for a business partner who can help take your company to the next level is crucial for the success of any business. Ideally, we look for someone who is just as passionate about the business as we are. This includes finding a partner who has a shared vision for the organization and strives to move the business forward toward the same long-term goals. It's crucially important that you share similar values, entrepreneurial spirit, working styles and compatibility.

2. Openness

A good business partner is direct. Sometimes you'll have good ideas, and sometimes they will be downright terrible. A business partner that is direct can bring honest feedback to any situation and will tell you about how they feel about it.

3. Industry Knowledge

Look for potential business partners that have a firm understanding of the industry. If you've already started your company, you likely don't have time to teach a new partner the basics. Look for people with experience, education, and references and, preferably, a personal brand website.

4. Strong Work Ethic

Having the same work ethic is a key ingredient to finding a successful partnership. Most of the time, people are enthusiastic when it comes to starting a business, but then they realize how much work is involved day-to-day and fade out or slow down. This could frustrate the other partners or start various conflicts. By having the same work ethics, partners will easily agree on priorities on almost everything, which makes running a business smoother. In other words, the partner should be efficient.

5. Stamina

Stamina comes into play when things get tough, which are usually the moments when you need your business partner the most. In these moments, there will always be a pull and push relationship between two business partners. This is healthy and helps to get through tough times. However, if that determination is not balanced, then it's hard for the partnership to survive hard times.

6. Diversified Business Skills

Diversified business skills are critical when selecting a business partner. The partner should have the ability to take on different tasks within their separate skill sets and cover the core competencies of the business.

The core values of your company should be discussed early on and understood, so when rough waters arrive, you'll have the confidence in your partner to adjust the sails and persevere!

7. Previous Successful Experience

The most important thing to look for in a business partner is a complementary skill set, not an identical or similar one to what you already possess. The key to knowing what to look for is having an accurate and impartial understanding of your own strengths and weaknesses. Look for a partner with a proven track record managing similar companies.

8. Dedication to Growth

You really want to align yourself with someone who has a long-term vision in mind. You need someone who is reliable. Someone who is looking five years down the road. For your business venture to be successful long-term, your partner needs to have the same level of dedication as you as well as a growth mind-set.

When finalizing the partnership, these questions should further be asked:

- Is the employee ready to become a partner?
- What are the costs and benefits of making your employee a partner?
- Does the employee understand what new responsibilities will be expected of them as a partner?
- What type of company do you own?

Module 5: Get to Know Your Market!

The aim of this Module is to get an idea of the following:

1. *What is a Market Analysis?*
2. *Who are my competitors?*
3. *How can I expand my audience?*
4. *How do I find a market for my art?*
5. *International or National market?*

Introduction to the topic

What am I selling and why am I selling it?

To get a starting point to get to know your market you first have to know what you are selling. What about it is similar or different to others' work and what are your most important goals with it?

To answer those questions, you will need to trace it back to the source, in this case, back to the artist; yourself. Try to figure out the reasons who made you start creating in the first place, and what is keeping you going.

Regardless of what artform you practice and want to develop further, the works, pieces or songs wouldn't exist without the distinctive creativity and craftsmanship of its creator.

The reasons behind why the actual art piece was actually made in the way it turned out are of course plenty, the drive to create differs from person to person but are often truly personal for every particular artist, yet similar to other artists at first glance.

One very common reason for the drive to create is self-expression. Art in every form can be a very direct tool to express one's thoughts, dreams, emotions, views of the world or values.

Other artists use their art primarily as a means of communication or to comment on social and political issues, addressing likeminded people who share their opinions and norms but also as provocations towards those who disagree.

For many people making art is their most immersive way to relax, entering a space in their head where they let go of the burdens of everyday life and solely focus on creating freely, losing track of time. A state that could be compared to a child caught up in the moment playing with friends in the backyard.

For some artists the feeling of creating something new and unique, something that before it was made didn't exist and never existed, is their number one reason to have the urge to keep on creating.

For others choosing a path as a creative artist could be more concrete and goal oriented, placing commercial success or personal fame as the ultimate goals. Contrary to that other artists downplay the factor of success as their main drive focusing on more abstract reasons like following a notion, an artistic calling, a need within that's forcing the artist to create.

Most artists can probably relate to at least one of the reasons stated above or feel particularly at home with a few of them.

To understand what gets you inspired to create your art and to develop as

an artist is one key to finding your path forward and setting goals that harmonize well with your own level of ambition, giving you guidance in your decision-making as well as helping you to get the ability to see your art from an objective standpoint.

To be able to view your art from the point of view of others is a crucial skill for you to target the most suitable market for your product and ambitions.

To be a cultural entrepreneur, selling your own creations, on your own, is very demanding and to reach your goals you will need knowledge in several areas, which can at times feel very exhausting. Adding to that, the factors of success within the culture sector can seem more unfair and random than in other business sectors. The amount of work put in or the quality of the product don't always correlate to the result or success for the specific project which can feel disheartening, especially when the product you're trying to sell is personal and intimate, the way art usually is.

Even if the cultural markets are different to others, and might involve a bit more luck, they share the same success factors, such as timing, trends and good connections/network with other more concrete sales markets, hence you need to identify what these factors are in your line of business.

Before you start to get to know your market you will need to ask yourself a few questions about your ambitions and goals. What are the main reasons you started making art, what still gets you going and what goals do you have for yourself and your art?

Are your goals mostly of artistic or business-like character? Probably both.

Divide them into short term and long-term goals, including steppingstones to reach them. To keep a healthy feeling of development you should set milestones that are within reach of accomplishment and in line with your ambitions leading towards the goals that you have for your project.

What if you don't achieve the level of success you aimed for, what milestones would still make you feel a sense of fulfillment and give you energy to continue?

This will help you prioritize and channel your energy in the most productive way, as well as will give you answers on how to present your art for the market going forward.

Subtopic 1. What is Market Analysis?



https://www.freepik.com/free-vector/stock-market-analysis_9010576.htm#query=market%20analysis&position=48&from_view=search&track=robertav1_2_sidr

Market analysis is a comprehensive study of a specific market within an industry, including an examination of its various components, such as market size, key success factors, distribution channels, target audience, profitability and growth rate, and market trends. The aim of market analysis is to evaluate and understand market conditions, trends, and competition to make informed business decisions.

Why market research?

Market research will help you identify your target audience and to stay in touch with your current audience. Market research helps you understand who your fans are and what they want. This information can help you create art that resonates with your audience and design marketing strategies that will reach them.

If you have knowledge about who your current audience are and what they like, you'll have a good starting point to grow your fan base from narrowing down to identifying more specific clientele. It could also help you keep the audience you already have since if you lose your audience, you lose everything, especially if you're an emerging artist.

Analyzing your market will give you a better understanding of the current trends and styles within your genre or field of art and eventually help you predict what trends are coming next and potential ways of development.

By continuously analyzing your market in a composed way you will stay up-to-date, and this information will help you create art that is fresh, unique and relevant.

This information gathered will help you make informed business decisions. For example, you can determine the best pricing strategy for your music,

art, or products, help you decide which platforms to use for distribution, and identify both potential collaborations and competition.

Following your personal goals and milestones explored earlier, together with the NOPRA exercise, what scale of market are you most likely aiming at?

Are you focusing mainly on an alternative audience (fewer, but loyal) or the mainstream (larger, less loyal). This will narrow down the sources for your search of information. Do you share the same type of audience, fans, and market with similar artists? Use their market as a guidance where to look for the following answers:

- Identify your target market by pinpointing who your key audience, fans, supporters, or customers are; who is ideal person to consume your art based on the market research and real data about your existing audience?
- Identify the needs in the community and industry by performing interviews with existing fans/audience and companies working within your field of work.
- Geographical location. Where is your audience located, both physically and digitally?
- Analyze emerging trends by looking at industry reports via a desk research, blogs and magazines that fits your genre and cultural expression the most.

Examples from companies that have made a market analysis in order for us to understand the concept better:

Example #1

Suppose ice cream maker Ben and Jerry's is thinking of launching a new range of flavored ice creams. However, they doubt its popularity. Therefore, the management decides to conduct a market analysis to understand the possible future trends.

The company prepares a list of questions and conduct surveys and field groups. Besides, the management prepares a report on the same. From the findings, they interpret that out of 10,000 respondents, 50% like the first flavor, 30% favor the third flavor, and 20% the rest.

As a result, they can easily interpret the findings and curate their new products in the market. Thus, from most votes, they launch a flavor that is a mixture of cookie dough, chocolate, vanilla, and fudge brownie.

The importance of market analysis in the decision-making process

The example above gives us a clearer picture of the importance of market analysis within company's decision-making process, why?

Understanding Customers: The analysis and survey helped Ben and Jerry's understand target customers' tastes and preferences for better marketing campaigns and future market predictions.

Tracking Competition: A competitive analysis tracks competitors and helps identify weaknesses for strategy development.

Testing Products: It provides demographic and product insights through surveys, polls, etc., to predict product popularity before launch.

Predicting Future: Predicts opportunities and threats for informed decision-making and proactive measures.

Market Analysis VS Market Research VS Industry Analysis

The three terms, market analysis, market research, and industry analysis, are related, though differ in their focus and depth.

Market research focuses on a specific market segment and its customers, while *market analysis* studies the entire market. *Industry analysis* examines the whole industry, including its components and players, and can be conducted globally or within specific region.

Did you know?

Almost 50% of new businesses fail within the first five years of operation therefore it's crucial for startups to develop an understanding of their customer base quickly in order to thrive. A common factor for successful new business ventures is that they strategically begin by gathering accurate information about their industry to identify the best path ahead.

Two types of market research:

There are two types of market research that are used most in the business world today: **primary** and **secondary**. They can be used individually but are often combined to create a broader understanding of your target market.

Primary research

Primary research involves collecting data directly from your target market. Often throughout the use of surveys, interviews, and focus groups. The findings can provide a comprehensive understanding of your customer base's needs and preferences.

Secondary research

Secondary research requires examining existing data collected by third parties. Examples of potential data sources include news media, industry reports, and proprietary data from other companies, academic journals, or public databases. Secondary research enables you to gain insight and understanding about an industry overall.

Below is one example that shows the difference between market research, market analysis and industry analysis:

Basis	Market Analysis	Market Research	Industry Analysis
Meaning	An analytical study of the market and its components, focusing on the whole market within the industry.	In-depth research of the target customers and specific markets.	Analysis or study of the whole industry.
Conducted in	The analysis can be conducted globally or within a specific region.	The research is conducted within a specific area.	The analysis can be conducted either globally or within a region.
Examples	Global, African, or Asian market.	U.S. market, European, Russian, or Indian market.	The food manufacturing industry, automotive, or textile industry.
Associated with	Business Strategy	Marketing Strategy	Competitive strategy

Methods of market research

Quantitative market research: Gathers large numerical datasets that can be used in statistical analysis. These results offer more accurate snapshots of industry trends and market challenges. Quantitative research data are collected through surveys, questionnaires, and polls (like the Ben and Jerry’s example above).

Qualitative research: Qualitative market research strives to identify the reasons behind customers’ habits, needs and overall customer satisfaction. These results can help clarify the “why” behind your target market’s behaviors and feelings. Qualitative research’s findings are collected through focus groups, in-depth interviews, etc.

How to do market research?

Step 1. Define your research purpose

The first step in market research for startups is to determine what questions you hope to answer through this research.

Step 2. Study your target market and competitors closely

It’s important to take time to study existing information about your target market, your competitors, and your target demographic (*for further information see template on how to conduct an analysis of your competitors below in this module*).

Step 3. Choose the right type and method for your needs

For example: If your goal is a broad-scope industry view, secondary research examining existing data may provide you with all the information you need.

Step 4. Recruit appropriate research subjects

The participants, or subjects within your study should be capable of providing insights that are directly relevant and valuable to your market research goals.

Step 5. Conduct your research

Execute your market research plan based on the method you identified, see methods above, qualitative, or quantitative.

Step 6. Analyze your results

Once you've collected and organized all your data, analyze it for relevant trends and patterns. Any qualitative data, such as feedback from focus groups or interviews, can be interpreted quantitatively by noting response ratios amongst the participants. Examine your findings for insights that offer actionable next steps.

Step 7. Create actionable steps, roadmap from your findings

Gather your findings into a roadmap that outlines the actions you need to take. Map out your next steps from the market research results.

Useful tools in your market analysis

Start with analyzing your needs and which purpose the specific market analysis should serve- after that you can focus on the activity and start using the specific online tools. Below are the most used market analysis tools, many of these are free and user-friendly.



Social media:

By creating a profile on social media and connecting to similar artists, you have access to literally billions of people for free if used correctly. Follow likeminded artists, interact with them, and join groups of your

https://www.freepik.com/premium-photo/female-holding-smartphone-with-icons-social-media-screen-home_7704844.htm#query=social%20media&position=39&from_view=keyword

interest to gain relevant followers and gain information.

Examples of some of the most suitable social media platforms for artists along with their main advantages and functions:

- **TikTok** - reaches audience with viral videos.
- **Instagram** - focuses on visuals.
- **Behance** - allows creating portfolios.
- **Pinterest** - semi-social platform with inspiring ideas.
- **Facebook** - the biggest social media platform in the world.
- **YouTube** - the number 1 place for video content.
- **Twitch** - ability to promote via live streaming.
- **Vimeo** - video content sharing mainly for filmmakers.
- **PixelFed** - social media without algorithms.

If you have your social profile set up and a decent number of followers that follows you for your art, you can use their data to find out more about them and monitor what content of yours seems to gain the most attention.

Here are two examples but most platforms have those same functions:

YouTube Analytics

If you are active on YouTube, turn to analytics to find out who your target audience is. The [Analytics feature](#) will show you the demographics of users who watch your videos, including their age, gender, and location.

- *Sign into YouTube Studio.*
- *From the left menu, select Analytics.*
- *You can also view various reports at the video level.*
- *Also, sign into YouTube Studio.*
- *From the left menu, select Content.*
- *Point to your video and select Analytics.*

Spotify's Artist Insights

Learn more about who listens to your music on Spotify. Go to the [Insights](#) page to get the details on listeners' age, gender, location, and how they discovered you.

Search engines and websites:

What artists and content are the most popular at the moment within your field?

You can use tools such as [Buzzsumo](#) to give you a hint by showing which topic has the greatest number of searches at the moment.

Google Analytics

In case you have a website, don't forget to dig up the data. Use analysis tools like [Google Analytics](#) to collect insight about your website visitors, the pages on your website they stick on the most, and similar.

Monitoring your business with online tools

If you are selling products online understanding how your business is performing relative to your expectations and your competitors is the key to achieving consistent improvement. If you want to get simplistic about the success of your business, you can say all business survival comes down to two metrics: profitability and cash flow. Not only do you need to understand the many factors that contribute to those metrics, but you also need to know various other things that reflect the health of the business.

You can do this through various forms, below are some useful tips!

- Automating post-purchase e-mail surveys
Getting feedback from customers is vitally important, yet it's something that many businesses overlook. Some prefer to avoid negative comments altogether, deciding they are not representative of how customers really feel. It pays to be proactive, and one of the most reliably effective ways to gather feedback is through automated, timely email surveys. For instance, you can have a survey email triggered 24 hours after the completion of an order because one sent immediately after may be confused as an order confirmation. You can then send a more detailed survey a week after the product has been delivered. You may also consider using a live chat feature to help visitors. It makes it easy to maintain 24/7 chat representation, scales perfectly under heavy demand

(given adequate processing power) and can markedly reduce phone calls and wait times.

- Pay attention to how your industry is doing in general

What are the trends in general? And how are your competitors doing? If you find that certain competitors are thriving in notable areas while you're struggling, that gives you a strong idea of how to improve. Look at what they're doing and relate it to your efforts. Are they using different tactics or just executing better? While you can't access competitor analytics (meaning you can't compare directly in every regard), you can do things like monitor social media mentions for your main rivals to see how they are doing. You might see that their mentions dip when yours do, meaning the issue is something unrelated to your specific company.

- Conduct a survey

A survey can reveal your target audience's hobbies and more. You can notice a pattern that can help you branch out of your reach. For example, if a big part of your audience is recording collectors or comic book collectors, you can target groups and forums with those topics.

Find out on which platforms your audience is mostly present and you'll find new ways of spreading your sound.

Ask questions like: *a) Where did you find out about me? b) Where do you go to listen to music? c) What kind of other things are you interested in besides music?*

Subtopic 2. Who are your competitors?

First and foremost, in most creative fields, other businesses run by other artists can complete your works instead of competing with your business. You can build a hype together, featuring vocals on each other's songs to add an example from pop/urban music. In that way you can expose yourselves to both your audiences at the same time. The same mindset could be used for other artforms and businesses than music. For more ideas of the subject, you can visit Module 4: Find Your Collaborators! in the present Handbook.

Learn about your competition: Knowing who your competitors are, their strengths, and weaknesses can help you differentiate your art and marketing strategies. You can also identify gaps in the market that you can fill with your unique style.

List your top competitors as well as the following information for each competitor:

- **Comparative Strength** - *What are your company's assets that this competitor does not have?*
- **Comparative Weakness** - *In what areas or attributes do your competitors outperform you?*
- **Counterpoints** - *If a comparative weakness is mentioned in sales negotiations, which counterpoints can be used to address those weaknesses?*

Competitor Name	Comparative Strength(s)	Comparative Weakness(es)	Counterpoint(s)
Competitor A			
Competitor B			
Competitor C			

Now that you have identified your market position, you can find new market opportunities and start working on your communication plan to reach your customers.

Subtopic 3. How can I expand my audience

Identifying the target audience means that you identified the people who could understand and love what you do and most likely would want more of that.

⇒ Look for musicians and artists whose sound/artistic style resembles yours. No, they are not your competitors. They are the road signs for you to reach your target audience.

⇒ Follow people who follow those artists on social media. Growing your social media followers will grow your exposure to a wide audience. It will also give you a noticeable platform to promote your music and get people interested.

Sign up for artist services

Most of the biggest music streaming services have platforms built specifically for artists. So, if you're releasing music, signing up is a no-brainer.

These services will allow you to access an array of features and benefits within the platform, that are exclusively reserved for artists using and releasing music on the platform.

⇒ So for example, signing up to [Spotify for Artists](#)

Be present on social media

Develop an engaging social presence. The power of a good social media marketing strategy is no secret. Developing and maintaining a consistent, interesting, and engaging presence across Instagram, Twitter, TikTok, Facebook and even less obvious platforms like Snapchat, is essential.

Subtopic 4. How do I find a market for my art?

Most artists in any creative field are struggling with making ends meet economically at times. A second job to pay the bills in combination of commission work, work stipends, project funding are often necessary, those are facts that are important to remember.

But with that said, creating several streams of income within your field is

vital to get you closer to your economic goals. In music for example the revenue could come from radio plays and audio streams, songwriting credits, placing music in movies or commercials (sync deals), live performances, physical sales, and merchandise. It is important not to leave any possible revenue stream out, but also to focus on the ones that are the most suitable for you and your art.

One way to sell physical products online is Etsy:

Etsy

[Etsy](#) is a global online marketplace, where people from different culture and art fields come together to make, sell, buy, and collect unique items. Etsy offers you a quick start for your micro-business and after setting up your shop you can start exposing your products Online to new customers.

How to set up an Etsy shop? Here are steps to take:

1. Create an Etsy account

To create a seller account, you must first have a consumer Etsy account. Navigate to “Sign In” in the top right corner, and a dialogue box for credentials will open. After signing in, next to the shopping cart in the top right corner is a gray circle with a silhouette on it. When you click on the circle, a drop-down menu gives you an option to click on “Sell on Etsy.”

2. Add your picture and bio

By adding a brief bio and photo in your Etsy shop, you can show potential customers the artisan behind the shop. This is a place where sellers like to share their inspiration for what they do.

3. Enter your shop preferences

Here, enter your shop preferences; language, shop country, shop currency and whether your shop is your full-time income or not. When finished, click “Save and continue” in the bottom right corner.

4. Name your shop

You can name your shop and it must be unique from other shops. Your name may only have unaccented roman letters and numbers, without spaces. Enter the proposed name you want and click “Check Availability”.

5. Create your listings

Now you will create your listings. Etsy recommends having a minimum of ten different listings for a greater chance of visibility.

Your **listing** should include:

- **Photos:** at least one photo is required, and you can add up to ten photos.
- **Videos:** while not required, a video can set your product apart from your competition.

- **Listing details:** list the title of the product, who made it, when it was made, whether it's a physical or digital product, a detailed description, materials used and tags.
- **Inventory and pricing:** what is the price of your item? Make sure to factor in the cost of materials, labor, shipping cost.
- **Product variations:** does your product have multiple sizes or colors? List them here.
- **Shipping:** You can have Etsy calculate your shipping costs for you based on your origin zip code.

6. *Enter your credit card details*

You need a credit card to pay for your Etsy fees.

7. *Open your shop*

After you've entered your credit card details, the "Open Your Shop" button will turn black, and you can click on it. Congratulations – your shop is open! Now you can share your shop with your friends, family, and followers.

Get playlisted

You can't afford to ignore streaming and playlisting. Playlists across Spotify, Apple Music, Deezer and other platforms reach hundreds of millions of listeners across the globe, racking up billions of streams. Getting your track into a popular playlist can help you rack up thousands of streams. That's not only great awareness but also [Spotify royalty earnings](#) in your pocket.

Subtopic 5. International or National Market?

The target market, for example, for art piece, EPA record, or craft item is the people who could benefit from your company's products or services. One of the best ways to identify your target market is to start with what you're offering. What problems or customer pain points does your product solve? What features and benefits do customers get by using your product? Once you've identified this, you can determine who would benefit the most from your product or service and where that market is, either domestic or international.

Domestic market

The domestic market, also known as the internal market or home market, is where goods and services are bought and sold within the borders of a country. It is a much smaller market than the international, external, foreign, or global markets.

What does a domestic market mean for your business?

- You can sell your products locally
- You understand the local market
- You can network in person
- You can use your national language

- You are limited to the national customers

International market

Many businesses succeed by expanding their markets, production operations, and supply chains internationally. However, it requires strong business leadership, a broader economic knowledge, understanding of markets, and the ability to learn political and cultural trends.

What does an international market mean for your business?

- You can meet a larger audience
- You can network online
- You have to use other languages
- You have to learn about specifics in other markets

Business professionals who have a successful career in international business need various skills and expertise. Some of these important **skills** include:

- Strong communication skills
- Emotional intelligence
- Cultural awareness
- Knowledge of finance and accounting
- Entrepreneurship skills
- Understanding of global economics

1. Post music videos online

The Internet has no boundaries. Own the online space first to establish an international presence. YouTube offers a lucrative platform to reach audiences across the world.

2. Network with artists from around the world

Reach out to artists across the world and build a genuine relationship. Additionally, attend conferences or music festivals to touch base with artists. Networking can bring in several collaboration opportunities.

3. Collaborate with artists from other countries

Collaborations fuel creative exploration and help in growing your audience. One of the best ways for musicians to gain exposure in new markets is to collaborate with others. Get together with like-minded artists and open for each other's shows.

Module 6: Promote Your Art!

Introduction to the topic

Being creative and making art is the fun part for artists, but getting the creations out there can be a bit more challenging. Thanks to the digital age we are living in nowadays, it is easier to reach many people in a short timeframe from almost all areas around the world. Even though that might sound easy and quite doable, it still can be a challenge. Because of the easy access, there is also lots of competition online. Therefore, this module will help artists to not only promote themselves and their art, but it will also aid in standing out from the crowd. Though, it all starts with knowing yourself and creating your brand.

There are many ways to make yourself and your work seen, therefore, we will go through different topics to explain more about strategies, tools or other practical tips that can be used to establish and develop your brand, followed by the promotion of your art.

At the end of this module, you will be able to:

- Know what branding is.
- Know why branding is important in the Arts & Culture Sector.
- Know how to establish your own brand and how to develop your brand strategy.
- Know what promotion is.
- Know the importance of promotion in the Arts & Culture Sector.
- Know what promotional opportunities there are.
- Know how to make use of the promotional opportunities.

We will guide you through branding and promotion by going through the following topics:

Subtopic 1: Branding

- What is branding.
- Branding in Arts & Culture
- Brand Strategy

Subtopic 2: Promotion

- What is promotion.
- Promotion in Arts & Culture.
- Promotional opportunities
 - Create your online portfolio.
 - Social Media
 - Other digital tools
 - Networking
 - Collaboration
 - Art posting websites/art competitions.

Subtopic 1. Branding

You can consider a brand as the idea or image people have in mind when thinking about specific products, services, and activities of a company, both in a practical and emotional way. It is therefore not just the physical features that create a brand, but also the feeling that consumers develop towards the company or its product or services. This combination of physical and emotional cues is triggered when exposed to the name, the logo, the visual identity, or even the message communicated.

Branding your business is important in many ways because the right branding defines your business in its name, slogan, design, and symbols. It is where you as an organization can be distinguished from other companies, products, or services. Therefore, you can say that a good brand will:

- Define your business.
- Clearly deliver a message.
- Promote recognition.
- Confirm the brand's credibility in the marketplace.
- Separate the brand from its competitors.
- Emotionally connect target prospects with a product or a service.
- Motivate the buyer to make a purchase.
- Create user loyalty.

This means that building the brand will determine how the public perceives your business and your products/services, which makes the branding and marketing of your business just as important as the quality and price of your product or service. No matter what industry or sector your business serves.

1.1 What is Branding

Brand is more than a physical mark. It's an emotional mark—more specifically, an emotional experience, strengthened or weakened through every interaction with that business. We define brand as what people think, feel, and say about your business; this differs from marketing, which is what you say about your business.

To understand the concept of branding, first we need to know what products and brands are.

Product definition: “Broadly, a product is anything that can be offered to a market to satisfy a want or need, including physical goods, services, experiences, events, persons, places, properties, organizations, information, and ideas” (Kotler & Keller, 2015).

This means that a product can be anything from a hotel stay, a flight, a language course, to clothes, food, but also a product of the cultural and creative sector (a dance show, a film, a theater play, an exhibition etc.) or a piece of art or craft (a painting, a jewelry, a ceramic sculpture, etc.).

To illustrate the definition of a product and the role it occupies in defining branding, we will use the example of water: water is a free resource that every human being needs to live and survive. Yet it became a product the day humans and companies started to commercialize it, for example by selling mineral water in glass and plastic bottles.

But water always looks the same, isn't it? It is liquid and transparent. So, how can different companies sell the same product but still convince people

to purchase their bottled water instead of the one from the competition?

The answer is: by creating a brand.

Brand definition: “A brand is a name, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers” (American Marketing Association).

You can consider a brand as the idea or image people have in mind when thinking about specific products, services, and activities of a company, both in a practical (e.g., “the shoe is light weight”) and emotional way (e.g., “the shoe makes me feel powerful”). It is therefore not just the physical features that create a brand but also the feelings that consumers develop towards the company or its product. This combination of physical and emotional cues is triggered when exposed to the name, the logo, the visual identity, or even the message communicated.

A product can be easily copied by other players in a market, but a brand will always be unique. For example, Pepsi and Coca-Cola taste very similar, however for some reason, some people feel more connected to Coca-Cola, others to Pepsi.

Let’s illustrate this again with water example. The product sold is water, but to convince people to purchase a particular water, companies developed different water brands, such as Evian, Perrier, Fiji or Volvic. And each one of these brands provides a different meaning to the product water.

In the end, a brand is a person’s feeling about a specific product or company. Each person creates his or her own version of it, and some brands increase or decrease in popularity because of how consumers feel about them.

The definition of branding is: “Branding is endowing products and services with the power of a brand” (Kotler & Keller, 2015).

Branding is the process of giving a meaning to specific organization, company, products, or services by creating and shaping a brand in consumers’ minds. It is a strategy designed by organizations to help people to quickly identify and experience their brand and give them a reason to choose their products over the competition’s, by clarifying what this particular brand is and is not.

The objective is to attract and retain loyal customers and other stakeholders by delivering a product that is always aligned with what the brand promises.

Who does it affect?

- **Consumers:** As discussed above, a brand provides consumers with a decision-making-shortcut when feeling indecisive about the same product from different companies.
- **Employees/shareholders/third parties:** Besides helping consumers to distinguish similar products, successful branding strategies are also adding to a company’s reputation. This asset can affect a range of people, from consumers to employees, investors, shareholders, providers, and distributors. As an example, if you don’t like or don’t

feel connected to a brand, you would probably not want to work for it. However, if you feel like the brand understands you and offers products that inspire you, you will probably desire to work for it and be part of its world.

How can it be done?

Companies tend to use different tools to create and shape a brand. For example, branding can be achieved through:

- **Brand heart:** purpose, values, promise.
- **Brand messaging:** value statement, tone of voice.
- **Visual identity:** the logo design, color palette, typographies.

1.2 Branding in Arts & Culture

Branding in the Arts & Culture industry is not always as easy as it might sound. To create an interesting brand, the industry needs to pay attention to the changing needs. The industry needs to offer something novel while at the same time give the consumers the confidence to cope with its novelty, which is difficult for the industry since the work itself is not always easily understood. Therefore, to create a strong brand in this industry, organizations need to do more than promote their interesting art, they must also be interesting themselves.

This shows that the brand approach is not such a common concept in Arts & Culture as it is in commercialized organizations. Though, some strong and world-famous museums such as MOMA or TATE, or opera house brands like the MET or TEATRO ALLA SCALA, entertainment brands such as CIRQUE DU SOLEIL, or successful artists brands like HIRST, PICASSO, or LADY GAGA have shown and underlined the relevance of the brand concept for the art and cultural sector for quite some time. A unique brand can have a huge impact by giving you, as an artist, a competitive advantage over your rivals and helping you acquire and retain customers. In the creative and cultural sector, where new players (and therefore, new competitors) are springing up every day, an established brand can be an invaluable asset in bringing audience, customers and generating profit out of art.

So how do you go about building a brand in the Arts & Culture Industry? How do you make sure not only your work is interesting, but so is your organization?

Well, we will dive into the branding strategy later. Though, for organizations in the Arts & Culture industry the three following tips might be helpful to hold on to in order to create a strong brand.



Focus on
emotion

1. Focus on emotion

Where before the arts sector encouraged visitors to look and think through the work, they now have to go one step further and inspire visitors to feel and do. This means that institutions have to embrace opportunities to meet visitors halfway to successfully engage visitors. Which can be done by focusing on more human, emotive and accessible identities honoring the people.

Get off the wall



Embrace the art
of self-discovery

2. Get off the wall

People often have associations such as lifeless artifacts or celebration of the ‘muse’ (implying passive, observed inspiration) with museums or art. These associations need to be shifted aside and brands need to be created to bring the conversation beyond the walls. Thus, your organization needs to create a vibe that reflects to every visitor and encourage discussions. You need to become known not merely for shifting perspectives, but also for sparking activity.

3. Embrace the art of self-discovery

Important in the art industry is letting visitors explore the brand and art themselves. Therefore, it is important that they do not feel like visitors, but more at home. You, as an artist/organization/institution, will have to create a safe place as a brand to make sure people will play and explore. There are many opportunities for businesses in the Arts & Culture sector to go further than telling a story. However, the first step to go further should be to ask yourself: ‘What story should we tell?’

1.3 Branding strategy

Designing the story that you want to tell is what the brand strategy is all about. Because to sustain the vision of your art, culture and/or history, it is important that you illuminate your art through an elevated experience. In this process the establishment of a brand identity and strategy is the first step.

A brand strategy is a company’s strategic plan that includes specific goals and helps business owners shape a certain image in customers’ minds. The brand strategy should therefore help you, as a business, understand who you are and ultimately act as the blueprint for helping you communicate your brand.

Knowing who you are, why you exist, what you believe in and what you are trying to achieve are essential to any business. Those factors are the foundation of the roadmap for everything in your brand.

1.3.1 Preparation for establishing brand strategy

However, before building your brand, it is important to gather two key pieces of information. These are:

1. Who is your target audience?

To build your brand, you will have to genuinely connect with people. Therefore, it is important you know exactly who you’re targeting. Who are you trying to sell to? What do they need or want? How can you meet those needs?

Moreover, to communicate effectively, you have to identify the elements that influence your target customers and focus on leveraging them. What do they like? What motivates and attracts them? What do they like about your brand? 69% of consumers say that the most important thing brands can do to improve their experience is “knowing them”.

To find out who your target group is you will have to think of the products or services that you are selling and who they will serve. You can

be as specific as you would like to be in choosing your target audience but remember the more specific you can be, the better you can brand your business and the less competition you have to worry about.

Do research on your existing customers, target audience, competitors, consult available sales and data, and/or create buyer personas. Find all information you think will help you in providing valuable information of consumers, their habits and what suits your product or service the best. When you are doing your research, make notes of:

- The customers that you could most easily sell to.
- The customers that you would like to reach the most.
- How these customers speak and what they talk about.

There are many ways to do this kind of research, for example, you could do your own desk-research. However, you can also choose to talk and discuss with your target audience, or maybe even your existing customers. Chances are, when you involve in actual discussions with your target audience and existing customers, you receive most useful and valuable information and feedback.

When you have done your research, you could make your own target audience personas in our template. You can fill the template and create your persona and the story of your persona (see Annex) This might help you in visualizing your target audience.

2. Who are your competitors?

To build your brand, you will also have to know where you stand compared to your competitors. Therefore, it is important to find out with whom you share the space. Who are competing with for attention? How do they might outshine your brand? How can you stand out?

The same goes here as for finding your target group, do research on who or what is already doing similar things as you would want to, and what different approaches do they take.

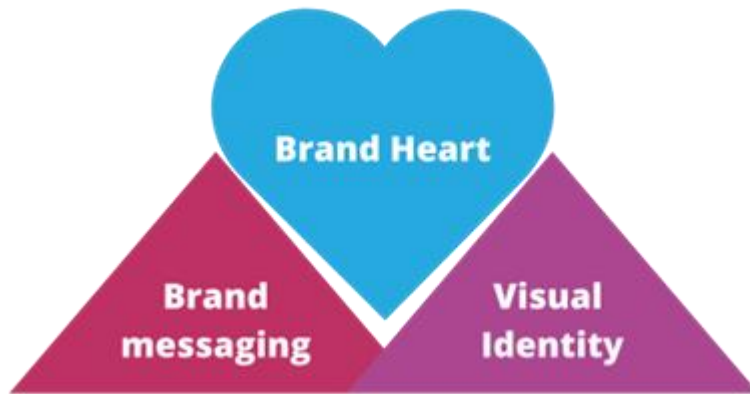
Keep in mind that there are multiple types of competitors, maybe a competitor is someone who makes similar art, but it could also be a competitor regarding the same target audience, or value etc.

Once you have done your research, you can also fill our template of a competitive analysis (see Annex). This might give you an overview of your competitors, what makes them stand out, what their strengths and weaknesses are etc.

As soon as you have a clear understanding of both your target audience as your place among your competitors, you can start establishing your brand.

1.3.2 Establish your Brand Strategy

To establish the Brand Strategy there are 3 key parts that will help you share your story impactfully and effectively. It is important to follow the 3 parts in the order as written, since each of the parts will build upon the prior one. Starting with the Brand Heart, followed by Brand Messaging and finally Visual Identity.



Brand Heart

The brand heart is the first part of building your branding strategy, because this holds the basic set of beliefs that influence everything you do. It is vital to know what these principles are and why they matter and have them aligned to make sure you can create the future you want.

The following 4 questions should be answered to help you clarifying what your brand heart is and finding out who you are, what you do and why it matters:

- **Purpose:** Why does the business/organization exists?
- **Vision:** What future do you want to create and how does that look like?
- **Mission:** What are you here to do and how will you do that?
- **Values:** What principles guide behavior?

Once you have answered these questions, you should have an idea of who you are. This is mainly important for you to build your brand further. However, these 4 elements could also be used in a later stage for your external messaging, which could help potential customers also gaining an immediate idea of your brand.



Brand messaging

Now that you have established who you are, you need to figure out how to express who you are and how to talk about who you are. By figuring these two elements out, you can ensure your brand will communicate effectively, honestly, authentically, and consistently. Which will help you also in designing your visual identity and make that visual identity align with your brand heart. Though, we will dive into that part later.

As said above, this part revolves around two elements: How to express who

you are and how to talk about who you are. Both elements can be divided again into different topics.

How to express who you are

This element will form a foundation of how to communicate who you are at every touchpoint, from your website to your social media. It consists of:

- **Personality**

This is basically your brand's human characteristics and attributes and reflects your brand heart, influenced by your beliefs, and demonstrated in your behavior. To find out what your personality might be, you can do an association game (see Annex).

- **Tone of voice**

This is the way your brand sounds and speaks. The personality of your brand, which you figured out before, also influences the tone of voice of your brand. However, now it is important to articulate it, so you ensure consistency throughout your communication and content. To find out what your tone of voice should be, you can ask yourself some questions:

- When people interact with my/our brand, how do I/we want them to feel?
- What personality characteristics of our brand can be shown in our tone of voice?
- What 3 words describe my/our tone of voice (e.g., optimistic, inviting, and bold)?
- What do my/our customers sound like?
- What does my/our competition sound like?
- What is another brand with a voice I/we live?
- If my/our brand were a celebrity, who would we be?
- How do I/we want to talk about my/our brand?

How to talk about who you are

As the title of this element says, this is about what story you will tell the outside world about you and your brand. It exists of three basic messaging:

- **Articulate your value proposition**

This is where you explain the functional and emotional benefits your product or service provides to your customers. This could be done through a positioning statement, where you state in one or two sentences what you offer, your target audience and your value proposition. You can, for example, fill the following sentence:

We offer [product/service] for [target audience/market] to [value proposition].

The value proposition is the thing that adds extra value to your product or service or is your mission statement. Either way it is the one thing that you are competing on.

- **Create your tagline**

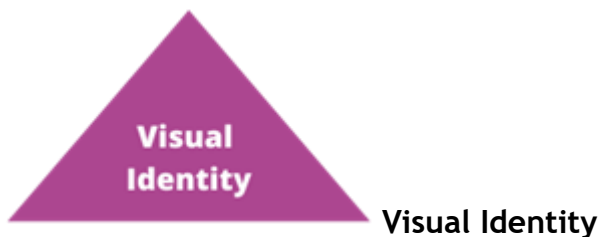
A tagline can also help you in figuring out how to create your brand

messaging. To write a tagline, you can do the relevant activity in the Annex. The activity is written with a time estimation, though when doing this for yourself, use as much time as you need. And once you have come up with one or two examples of taglines, test these with customers or family and friends.

- **Identify your messaging pillars**

These are key stories that you might want to talk about your brand, thus what makes you unique and different. These stories could be about different topics regarding your brand, such as:

- Brand promise
- Brand story
- Origin of founder story
- Elevator pitch
- Unique selling point



This might be the first thing most people think of when thinking of branding, the brand’s visual identity: logo, colours, typography, and other elements that visualise the brand.

These elements are most definitely part of the branding, though as you can see, it is the last part of the process of creating your brand. This is because the foundation of the brand heart and brand messaging need to be laid in order to know how to visualise the brand.

Important things to keep in mind when designing the visual identity of your brand is that it needs to be, first and foremost, purposeful, but also flexible (ability to grow with your brand), comprehensive and intuitive.

The basic things that need to be designed for your visual identity are:

- **Logo**

A good logo is memorable and not too difficult. Research has shown that the most memorable logos are the simplest. It needs to reflect your brand, though it needs to be simple to make an impact. Keep in mind that people visually process and assign meaning to images. Research has shown that people assign different attributes to different shapes, thus it might be worthwhile to research what shapes you should or shouldn’t use.



- **Colours**

Colours of your brand do not only define the look of your business, but

they also convey the feeling that you want to communicate. It affects everything from brand perception to purchasing intent. Therefore, it might also be worthwhile to research on the psychological impact that colours have on customers.

To play around with colours, you can go to the website coolors.co, where you can generate your own colour palette. You can use the words chosen in the association game to find the right colours for you and generate your own colour palette (see Annex).

- **Typography**

This is sort of an extension of the logo and is therefore also very important. However, keep in mind that something that works on packaging for example, works less on your website. Thus, it is vital to consider how your typography aligns to your brand, but also the applications it will be used for.

Moreover, just like the brand colours, the use fonts can also make a difference in how your customers perceive your business. Also here, different fonts can convey different feelings. Where, for example, sans-serif fonts are often perceived as more friendly, serif fonts can perceive rather traditional feelings. It is recommended to use two fonts, one for headings and one for body text. This prevents confusing your visitors/readers/followers.

To play around with typography and figuring out which fonts fit well to each other, you can go to fontpair.co.

1.3.3 Applying your Brand Strategy

Great job! You have established your own brand. Now it is time for the world to see your brand and thus time to apply your brand strategy.

Brand guidelines

Once the brand strategy has been established, you will need to apply the strategy to ensure your story gets told. In order to ensure your story gets told as effectively as possible, it might be helpful to create some brand guidelines. Guidelines could help you in knowing how to use your brand, specifically in the content and communication that you create, but it is also helpful to maintain quality and consistency. To create your brand guidelines, you will need to include direction for both your visual and verbal identity. You can consider including direction on the following topics:

- Verbal guidelines
 - Personality
 - Tone of voice
 - Value proposition
 - Tagline
 - Story
- Visual guidelines
 - Logo
 - Colours
 - Fonts

- Use of imagery

! NOTE !

A brand's strength is often determined by its consistency or lack of consistency. The more consistent you are with your brand, the more familiar your brand will feel to your target audience. Moreover, consistency helps your brand appear more stable and reliable.

Bring the Brand Strategy to life

Now that you have built your brand and created guidelines, you need to share and show it. Draw attention to your brand and make sure it gets noticed by your target group. The look of your brand as the channels you use play crucial roles in drawing attention to your brand. In order to get attention of the right target group as efficiently as possible, you will have to research beforehand where your target audience is easy to reach. What digital tools or social platforms do they mainly use? What are other channels where you can reach your target group?

Here are some tips to keep in mind when you bring your brand strategy to life:

- **Know your goals and set objectives** - What do you want with the campaign? Draw attention, increase customer engagement, brand awareness, increase your sales, etc.
- **Create content that is aligned to your brand** - Ensure that everything you make, is aligned to personality of your brand. Keep the brand guidelines you made in the back of your mind.
- **Tell your brand story at every touchpoint** - Every chance you get to tell share and show your brand or your brand story, take the opportunity. You never know where it could lead to.
- **Use Call to Action (CTA)** - In order to get an immediate response of your target audience, you should provide them with a Call to Action, such as 'Click now', 'Give us a call', or 'Buy here'.
- **Study the market** - As mentioned before, in order to reach your target group, you should know where to find them. By studying the market, you will understand what locations you need to target and what marketing tools you can use for your campaign.
- **Use content strategies/schedules** - Plan what content you will share. Think of content such as informative blogs, articles or maybe even events. Besides creating an overview of the content you will share, you should also make a schedule of when to share what. This way you will ensure consistency on your social media platforms or website and draw attention to your business and brand again.
- **Learn from past experiences** - Learn from mistakes and innovate new ideas. Or use statistics and data of past experiences, to improve your marketing campaigns.



Evaluate your brand strategy

When you have established and built your brand, you will have to take a step back and review your brand in an objective way. Does the brand hold the value you wanted and needed, does it impact your consumer's buying

choices, is the brand doing what it should do for your company? Shortly said, the brand evaluation needs to look at the brand from an outside perspective and review the objective perception and value. To evaluate this, you can ask yourself the following questions to check whether your brand is strong and valuable enough:

- Does the brand relate to our target audience?
- Will the audience instantly understand what our company is about?
- Will our brand attract the right target group?
- Does the brand share the uniqueness of what we are offering?
- Does the brand reflect the promise we made to our target group?
- Does the brand reflect the values that we want to represent to our customers?

Abovementioned questions can also be used as a guideline throughout the development of your brand. Thus, keep these in the back of your mind while establishing your brand.

6 key components



1. **Consistency:** Companies stick to consistency to align every step with their brand message and strategy. If a business is consistent with its message across different platforms, it gains brand recognition and drives customer loyalty. Every action a company takes must be harmonious and well-planned. Be consistent in your brand voice, tone, colors, and content you communicate.
2. **Purpose:** The most fundamental thing behind your business is your brand purpose. You should know the reasons why you're in this business. Once you find it, you should convey it to your team and customers. Earning money isn't the only target of your company. There should be a greater cause. After identifying a clear purpose, you'll receive higher ROI, have a bigger sales volume, and attract more customers.
3. **Flexibility:** To keep customers interested and remain relevant, companies should be flexible. Brands develop unique and creative marketing campaigns to draw consumers' attention and stay competitive in the market. However, they still need to remember about consistency which sets standards. Flexibility allows adjusting to the needs of the target audience. So, if a brand's old methods don't work with the audience anymore, it's time to change, try new methods to approach customers and make them happy.
4. **Emotion:** Many customers rely on emotions rather than use rational thinking. That's why many companies choose to appeal to sensations. Being a part of like-minded people means a lot for connoisseurs of a

certain product. Since people often strive to build relationships and be closely connected to others, companies need to establish emotional connections with customers. As an option, they can create communities to achieve them. If brands succeed in making consumers feel at home, they will drive loyalty.

5. **Loyalty:** If customers demonstrate dedication, brands should reward them. Customer loyalty is worth the reward since it helps generate positive feedback, comments, and recommendations. Loyal clients can act as brand ambassadors and promote a company. Brands thank these customers by writing personalized emails and providing them with special offers, gifts, and discounts.
6. **Competitive awareness:** Nowadays, the competition within industries is high. Knowing rivals and their methods will be very useful for a business. Brands explore the approaches that succeed and fail. It's necessary to outline future tactics. This way, a company can improve its strategy and bring more value to customers.

Subtopic 2. Promotion

Where establishing your brand and branding ends, promotion of your brand starts. Now that you know who you are, it is time for people get to know you and your art!

Though it might sound simple, and the world in this digital age is at your feet, it is much more than just letting people know you are here to create and sell your art. Chances are, you know this already. Though with the world at your feet and the digital ways of promoting your art, might also cause an overwhelming feeling. Therefore, we have made you some simple tips and tricks that you can use to promote your art as successfully as possible.



2.1 What is promotion

Promotion is about the strategies and techniques that help communicate a product/service and brand to the audience. The goal of promotions is to present your product/service and brand, increase demand and differentiate it. It is therefore also one of the basic elements of marketing.

Promotion definition: Promotions refer to the entire set of activities, which communicate the product, brand, or service to the user. The idea is to make people aware, attract and induce to buy the product, in preference over others.

The main goal of promotion is thus to gain awareness about the brand and attract people to buy your products/services. However, promotion includes several other objectives:

- Development of brand image
- Informing customers
- Showing superiority over competitors
- Turning potential buyers into real customers
- Promoting new products or services

2.2 Promotion in Arts & Culture

Sharing engaging content is essential to every type of business, not matter what industry. Therefore, it is also important for organizations in the Arts and Culture sector to realize the importance of promotion and content marketing to growing a business and increase awareness of the product/service or brand.

Many organizations outside the Arts and Culture sector already use creative ways of developing engaging content. Which means that art and culture have already influenced the business sector. Thus, it would only make sense that art and culture organizations similarly implement certain business strategies to carry out their own objectives, such as promotion. Promotion can ensure a quicker, easier, and more efficient way of sharing your art to the world.

Most artists will agree with the statement that experiencing art is best when it is shared with other people. Which is something that other businesses also value and thus create content for their brand that people will also want to share. People love to broadcast their personal opinions, thus by creating content that reflects their perceptions will give people incentive to share and thus promote your brand.

In addition to create shareable content, it is also important to create content as a mean to follow up with visitors or customers. Acquiring new customers or visitors is one thing, and the first step, though it might be even tougher to gain their ongoing support beyond their first introduction and/or visit. Therefore, it is also important to make promotional content that follows up with the initial encounter and encourage people to be supportive in the long term.

2.3 Promotional Opportunities

2.3.1 Create your online portfolio

One of the best ways to promote both your art and your profile or brand is by creating an online portfolio. This portfolio is the first place that people look to see if they like you as an artist, your work and whether they want to acquire your artwork. Since this is the tool to get your work seen, and thus serves as a first impression, it is important to put some thought into creating this portfolio. Not only do you want to show your best work, but the portfolio should also, in a way, work for you. Moreover, you want to be taken seriously in your work, and a professional portfolio can certainly help providing this. Therefore, it is important an online portfolio is:

- Easy to navigate.
- Good looking.
- Presents your work in the most professional light.

To create an attractive and effective portfolio, we will give a step-by-step instruction with tips and tricks to guide you in making a professional portfolio.



① **Step 1 - Compile your best work;** You are only as good as the artwork presents, at least that is how other people will look at your portfolio. The goal of the portfolio should therefore be to represent your technical ability, your strengths, range, and experience in your field of art. Moreover, as an artist you would want to stand out from the crowd, making it even more important to select the best work. When you need to select your best work, you might be tempted to include many works you are proud of. Both the amount and chosen works, need to be selected thoughtfully. It is recommended to include about 10 till 20 artworks in the portfolio. And rather than the works you are proud of, it sometimes works better to choose pieces where you stepped a bit outside of your comfort zone.

② **Step 2 - Develop an Aesthetic;** When your work often features a certain color palette, it is recommended to incorporate that also in the portfolio. If there is not a certain color palette, you can choose to use colors that fit or strengthen your artwork. Therefore, it is recommended to play around with different aesthetics, so you can find out what you think will represent your work the best. Besides colors, also layout can make a difference in the professionalism and feel of the portfolio. When you use a site builder, it might be easier to pick out a template and work off that. Moreover, the pieces of art need to be placed in a certain order. This also requires time and experimenting, because pieces need to look good next to each other, and it needs to be in balance. Developing an aesthetic is a personal step and requires a lot of experimenting and thus also a lot of time, but it shouldn't be underestimated. Because also the aesthetic of the portfolio is part of the

first impression of your customers.

③ **Step 3 - Incorporate Artist Statement;** Or in other words, your brand! In both your portfolio and the website (if you have one), it is important to incorporate your artist statement or tagline, since this describes your work and what your art means. There is also a possibility to elaborate on the statement, by adding a 'About me' part in the portfolio (or website) somewhere, this will give prospective clients the possibility to get to know you behind the art.

You have already made the tagline during your branding process, which could help in writing your artist statement. If you need more help in writing your artist statement, you could do the exercise in the Annex.

Moreover, as your art has a story, you, yourself have too. Throughout the portfolio you can tell your story. From your perspectives, passions, motivations, experiences, to issues you care about and have had an impact on your art.

④ **Step 4 - Add captions to your work;** As mentioned before, every art piece has a story, about the process or about the meaning of the work. Some artists might feel that their work speaks for themselves, this is not always the case. Therefore, it might be helpful to add captions to the art piece. There is no need in elaborating on each piece directly in the portfolio, it is rather recommended to add a click-through box for each artwork. That way, visitors can click a particular piece of their liking and learn more about it. You can include information such as, the piece's name, size, date of creation, mediums and a small summary of your inspiration or the meaning of the piece.

⑤ **Step 5 - Add contact information;** Besides showing your artworks, it is crucial to make sure prospective customers can reach out to you. Therefore, the contact information needs to be included in both the portfolio as the website. Moreover, when you make use of social media, it is recommended to link those as well to the portfolio and website.

⑥ **Step 6 - Share wherever and whenever;** Once the portfolio is on point and represents you and your work and brand the best way possible, it is time to publish. It is recommended to check it out on either a phone or an incognito tab to see how it looks like a visitor and make any necessary changes. As soon as the portfolio is perfected, everybody needs to see your work. Therefore, you should share your portfolio on your website and social media.

It is crucial to remember that you need to update your portfolio regularly. You will need to show off your newest works whenever possible, and each update also gives a chance to share the entire portfolio again. The more people who see your artwork, the more likely they will fall in love with it.

2.3.2 Social Media

Sharing art on social media is an easy and usual way to promote your artwork. However, social media is also huge with many people using it for promotion. So, the question is, how do you stand out from the rest?

There are a few practical tips for artists to use and make sure your art gets noticed on social media:

1. **Show your process;** Besides the finalized artwork, people also like to see the process of an artist. By posting multiple aspects of the artwork, you will be able to build a closer relationship with your audience. In turn, the audience may feel more invested in that work, by seeing the bones of something turning into art.
It is important to remember that making your art is a journey and that also evolves, and people love to follow your journey and growth.
2. **Show sneak peeks;** People are naturally curious, so another way to attract more people is by strengthening that curiosity. You can share sneak peeks of your latest works, or of how you work or of where you work or showcase your work.
3. **Choose the right platform and time for your audience;** Each social media platform addresses other customer bases. Therefore, to reach your audience, you need to find out where they spend their social networking time. Moreover, it might be worthwhile to experiment with different times to see when your audience browses social media the most.
4. **Engage with your audience;** Social media nowadays have many features that can be used to engage with an audience. You can use 'stories' with polls, countdowns and streaming live. All different types of ways where the audience gets involved in your process. And keep an eye out because new updates are happening all the time.
5. **Keep track of your engagement;** Most social media platforms can show the analytics of the posts. This provides you the opportunity to look at what effect a certain post can have. What kind of posts have higher number of comments, saves, likes, and shares? And what type of engagement works best? The key is finding out what makes the posts or engagement special, and how to use this again in your advantage.
6. **Make your platform reflect your brand;** Again, aesthetics can play an important role in how the audience perceives your brand and your work. Therefore, you can make sure to give your page a cohesive and aesthetically interesting look. There are different apps you can use to make a page look more interesting.
7. **Use tags and hashtags;** Using relevant hashtags can help you promoting your art so new people are able to discover your work. However, it is important to use relevant hashtags since you would

want to attract people for the right reasons. Using random hashtags, that have nothing to do with the art or your brand, the algorithm might pick it up and attract the wrong type of people, which will lead to less engagement and is basically waste of time. You can study other artists or galleries and see what kind of hashtags they have been using. Also, by exploring and looking for different hashtags, you might come across certain hashtags that might be useful.



8. **Collaborate;** If you have a network with other artists, or maybe even influencers, collaborating with them might help in promoting both the artworks as a chance on increasing followers. Moreover, collaboration is a two-way street. You shouldn't be too shy in collaborating with others because both parties can get something out of it.

2.3.3 Other digital tools

Besides social media there are other ways to promote your art via digital tools. There are many other ways in which you can promote yourself and your brand and art business for free and to leverage your expertise. Even though these tools are free, you will need to remember that it does take some time to take the approaches seriously, make use of the approach and make most out of the approach. But also remember, that after a while it might pay off in a very good way.

1. **Start a blog or vlog;** This is a great way to promote your personal brand, to sell your art and to offer customer service. Moreover, it is a perfect tool to connect with potential customers or potential collaborators. A blog or vlog is often the first time where people can discover you and your brand, once they have seen your blog or vlog, people are also more likely to visit your website.
2. **Guest Post on other blogs;** By posting for other blogs, you will not only get more traffic to your own website, but you will also be able to introduce your work and brand to a new audience. Find other artists with blogs and ask if you can write a guest post for them. Chances are they will be happy to take your guest post since it will also increase their value of the blog.
3. **Join and participate on online platforms;** Join your favorite art-related forums and become an active member of this community. This is a great way to prove yourself as an expert and share your knowledge, which could lead to attracting people to your own website/portfolio.

2.3.4 Networking

From social networks to networking, it is not a big leap to take, since using social media is already a form of using your network for promotion. However, networking entails much more than that.

Networking is all about building relationships, meeting new people, and exchanging ideas, information, and experiences. Networking can not only open doors to knowledge, inspiration, and support, it can also create many opportunities. And these opportunities are exactly what an artist is looking for, especially regarding promotion.

With networking it is important to know that it is not just about taking, but also about giving. When you help another artist or share relevant information with another person in your network, chances are they will reciprocate. This does mean that the results of good networking, cannot always be shown immediately. It takes time to build connections and relationships and maintain these connections. You could therefore say, networking is a tool which shows you where to find future business opportunities, rather than immediate results.

Business opportunities that could arise through networking are for example: Getting art career or personal support, finding out how the art world works, discussing art and getting feedback on artwork. Moreover, networking can create lots of promotional opportunities. Think of getting recommended to curators and exhibitions, opportunities to collaborate with other people or initiatives (which could lead to new potential customers), opportunities to meet new potential customers.

Thus, all the reason to invest some time and dedication into networking. Here are some tips on how to network successfully:

- **Prepare your pitch** - You will need to be ready to describe what you are able to give, its value and of course what you are looking for in a clear way. You can find a guide on how to write this pitch in the Annex.
- **Practice makes perfect** - Practice your pitch and whenever an opportunity occurs to network, grab it and practice.
- **Find where to network** - Start reaching out withing your personal network (family members, friends, acquaintances). Then find people outside your direct circle of contacts, think of acquaintances of friends, for example. Moreover, you can use online platforms, such as LinkedIn or Facebook, to search for people outside your own personal network. Or you could attend a networking event in your field of interest.
- **Be open** - remember that **everywhere you go, it could be a potential networking opportunity**. Aim to discover new things and be open to connecting with new people everywhere you go.

2.3.5 Collaboration

Collaboration is an important marketing tool, since collaboration can attract people who aren't familiar with the art world, or the specific art form you are working in. You can collaborate with local initiatives or with other people or artists.

To start off, collaborating with local initiatives is a great tool with a win-win situation. Not only is it a great way to get your work out there in the open, but you also do something good for fellow artists or the local community, and the local community can take advantage of what you have to offer.

Initiatives that you can collaborate with are for example, providing artwork

for charity auctions, participating in community art projects or volunteering to teach at community centers. These are examples of initiatives that are close to your prime activity. However, it is recommended to also think outside the box, because opportunities to collaborate are endless. Think of creating a poster for an event or creating cover art for a band's album.

Collaborating with other people or artists also offers many opportunities. Working with other artists, can help in getting the artwork spread to a wider audience and can increase both potential customers. Moreover, when you know the right people, you can ask to barter your creative work. For example, a photographer and an artist can exchange their expertise in each other's work. A photographer can use the photos of the art for expanding its portfolio, and the artist can receive professional photos of its work.

Either way, it might be clear that collaborating with other initiatives or other people goes hand in hand with networking. Through networking, you can find initiatives and people that are close to your heart and are therefore willing to collaborate with.

[Look at the Module of Collaboration for more information on this topic!](#)

2.3.6 Art posting websites/art competitions

In this digital age there are also many different websites where you can share your artwork, and thus also promote your work. These websites can display your work to a possible new audience. Find the websites that are most suited to your artwork and where you can reach the audience you would want to reach.

Moreover, you can submit your work to art competitions. Entering a competition is a great marketing tool if you manage to win it, since you will earn some extra attention for your art, and you will have an award in your closet that can help building a reputation. However, even entering the competition can already be a great marketing tool, since many competitions will show off the other participants, have their own promotion material in which your art might be shown and maybe other honorable mentions.



Congrats! You now know what steps to take to master the promotion of your art! Remember that it takes time to completely master the different approaches, and to do research on how to ensure you use the tools and approach in the most successful way. However, when you put these methods into practice, you may find your reputation growing and new opportunities rising. Once you start promoting your art the right way, anything can happen, from gallery representation to booming sales. It's time to get out there and share your work with the world!

Module 7: How to Get Your Finances Sorted!

Introduction to the topic

As a passionate artist, you would like to spend every hour of the day doing what you love doing most. However, how are you able to do that? Or in other words, how will you be able to afford doing the work you love most? This is an important question for many artists. Not only is finance a delicate topic to many artists, navigating student debts, living expenses and other costs on multiple and fluctuating income streams is a challenge. Therefore, learning how to plan financially for the future is important, for both beginning and established artists.

In this module, we will start by explaining what financial management is and why it is important. Then we will dive into the basics of a financial plan such as the balance sheet, income statement and cash flow statement. You will also get some insights into how to create financial goals. Within the module itself, you can find several mini exercises that will help you self-reflect on your current financial status and will in the end help you gather the necessary information to create your financial plan.

At the end of this module, you will be able to:

- Know what Financial Management is and the importance of it.
- Know what Financial Planning is and the importance of it.
- Know how to make the financial documents for Financial Planning.
- Know what methods there are to price your artwork.
- Know what financial goals you can set for your business.
- Know more about other financial aspects take you can consider in your business.
- Know some hands-on tips to get your finances sorted with confidence!

We will guide you through the above-mentioned information by going through the following topics:

Subtopic 1: Financial Management

- Why is Financial Management important?

Subtopic 2: Financial Plan

- Why is a Financial Plan important?
- How to create a Financial Plan?
- Income Statement
- Balance Sheet
- Cash Flow Statement
- Cash Flow Forecasts
- Tips & Tricks to manage cash flow

Subtopic 3: Pricing

- Cost plus pricing
- Comparison pricing
- Tips & Tricks on pricing

Subtopic 4: Financial Goals

- Time frame
- How to set Financial Goals

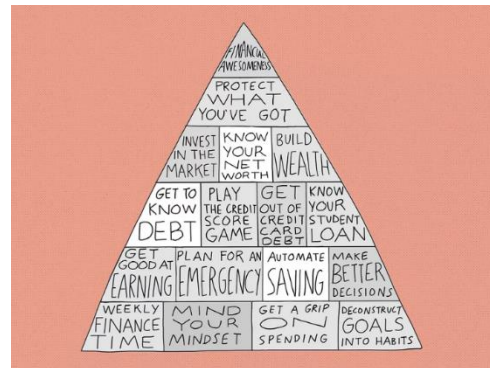
Subtopic 5. Taxes

Subtopic 6: Financial Tips

Subtopic 1. Financial Management

Financial Management in the Arts & Culture industry is all about getting the right financial result by managing your income and expenditure.

Definition of Financial Management: the business function that deals with investing the available financial resources in a way that greater business success and return-on-investment (ROI) is achieved.



This includes planning, organizing, and controlling all transactions in a business. Moreover, the financial management ultimately determines the objectives, formulates policies, lays out procedures, implements programs and allocates budgets related to all financial activities of a business. By ensuring a streamlined financial management, it is possible to also ensure there are funds available at any stage of the business' operations.

This might already sound boring and maybe even difficult to understand. Many creative entrepreneurs are rather driven by their creative passion, chances are, so you are.

Even though you are not primarily motivated by money, it is an essential part of any enterprise, thus also creative ones. Therefore, it is important to have a basic understanding of financial matters.

1.1 Why is Financial Management important?

Financial management is in the first place important because it helps in financial planning and acquisition of funds, aids to effectively utilize and allocate the funds received, supports critical decision-making process through data, improve profitability and increases the overall value of the company.

Though, it is more than that. A good financial management also helps you in having a better understanding of your business, which also means you can manage your business better. Moreover, good financial management will not only help you in having a good overview of where you stand financially now, it will also pay for the future. Good financial management will also help you to forecast your business' income and expenditure, which could be essential to attract investment from other people or organizations.

Therefore, you could say a good financial management system will help you

to:

1. Manage your decisions and thus your business proactively rather than reactively.
2. Get access to your money easier. By planning what is needed, you already have the answer for the people that you will ask for financial support.
3. Show potential investors that you are on top of the game and that you had thought thoroughly your financial needs.
4. Help you take these decisions that will turn the day-to-day management easier, efficient, and more profitable.
5. Have a decision-making tool when it comes to financial issues/considerations.

Subtopic 2. Financial Plan

Key to success is always preparation. Therefore, you could also say that preparation is the name of the game when it comes to long-term business success. To prepare for long-term business success, you will need to prepare a solid financial plan.

But what exactly is a financial plan?

- An outline of the financial status of a business
- It shows the projections of growth
- Can aid in business goal setting
- Can aid in metrics tracking
- Provides proof of profitable ideas
- Shows how sustainable a business idea is
- Concrete
- Flexible - allowing any possible life changes or unforeseen events



In other words, a financial plan is an overview of your current business financials, the financial goals you have and the necessary steps to take in order to achieve those goals.

2.1 Why is a Financial Plan important?

In general, a financial plan informs your short- and long-term financial goals and gives you a starting point for developing a strategy. Moreover, a financial plan creates an overview of your financial situation. This helps you, as an artist and as business owners, in setting realistic expectations regarding the success of your business. The overview of a financial plan also prevents in getting surprised by the current financial state and being prepared to manage either a crisis or incredible growth. Therefore, you could say that by having a financial plan, you simply know your financials inside and out.

Thus, having a financial plan is important no matter what you do. However, there are some extra reasons for artists why having a financial plan could be important. Such as:

- **Inconsistent income** - In general, the income streams of artists are

multiple, varying, and inconsistent. By having a financial plan, you can learn how to manage your income and expenses monthly and reduce the risk of not being able to pay certain bills.

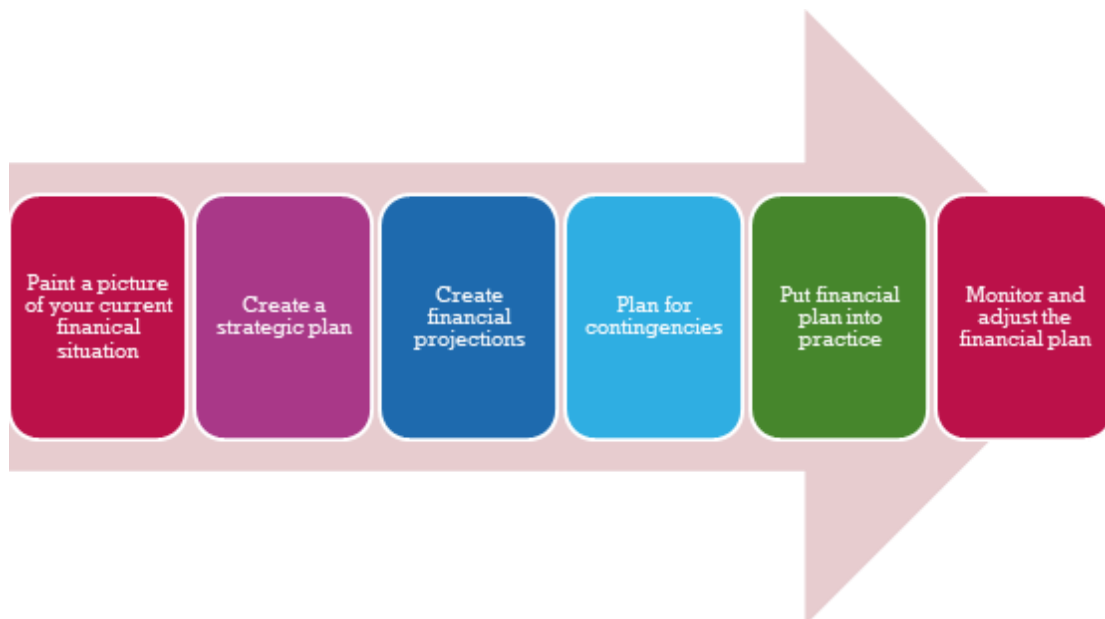
- **Money is necessary to keep doing what you are doing** - By managing finances, you can ensure to continue with your craft without having to take a break or pick up an extra job.
- **Creativity requires stability** - Being distracted and stressed because of the financial situation, may have an impact on your creativity or ability to perform at your best. A financial plan ensures that the finances are in order and stable, which creates a peace of mind.
- **Planning for the worst** - As mentioned, a financial plan should also be flexible. Financial emergencies can happen at any moment and can be very unexpected. By having a financial plan, you can ensure your own safety.
- **Planning for the future** - This is the future in broad sense. Financial planning not only helps in growing a business and making it profitable and sustainable, but it also helps in preparing the artists for retirement.

2.2 How to create a Financial Plan?

This chapter of the module will include a 6 step-by-step guide in how to create the financial plan. However, before starting to create the financial plan, it could be helpful to ask yourself some self-reflection questions, go to Annex 1 for these self-reflection questions.

When you have self-reflected on these questions and have gained clear answers, you will have gained insights on your own business. This will help you in starting to develop a financial plan.

- ① **Pull together any relevant documents that paint a picture of your current financial situation**



Before knowing where you will be heading, it is important to know where you stand. Therefore, the first step is to make an overview of the financial

situation as it is, both personally and professionally. To do so, all documents that provide an accurate understanding of the financial situation need to be gathered. Think of consistent documents, such as rent or mortgage and other fixed expenses. Subsequently, it is recommended to look at the spending history. This will give you an idea of what is normally spent on groceries, entertainment, travel, etc. Lastly, a clear overview and investment is necessary.

Moreover, this is the step where the income statements, balance sheet and cash flow statement need to be made. Especially for established artists, this will give a clear overview of the financial situation of the business now. Even though it is more difficult for beginning artists to create these documents, it is still helpful to create an overview.

In the following chapters, we will elaborate on these documents, especially how to prepare them.

② Create a strategic plan

All the documents that have been prepared will help you in understanding where you stand right now. And knowing where you stand will help in determining what goals you would like to have, and how you are likely to achieve these goals.

When you create a strategic plan, you will need to identify, organize, prioritize, and determine the financial goals.

It is not only important to determine the goals, but also essential to identify the necessary steps that's needs to be taken to achieve those goals. When you have clarified the goals and steps, it is recommended to define the financial impact of the goals and steps. This way, the financial plan can inform decisions for every aspect of the business, and you will know what is important and what is at stake.

③ Create financial projections

This is where you will look at what you anticipate of the expenses and sales forecasts. While looking at the expectations, you need to lay the goals next to it and make projections of the costs that are necessary to achieve the goals. It is also recommended to take different scenarios into consideration. A range of optimistic, pessimistic, and most likely to happen scenarios can be made, that way you can anticipate the impact of each scenario.

④ Plan for contingencies

Even though different scenarios are considered, unexpected things are likely to happen. It is important to have a plan ready for when there is no money coming in or for when the business has taken an unexpected turn. A plan for contingencies can be made by looking at your cashflow statement and assets, consider having cash reserves or a substantial line of credit in case cash is needed fast. It is always difficult to expect the unexpected, but the

more prepared you are, the more expected the situation is.

5 Put your financial plan into practice

Some things to keep in mind when putting the plan in action, is that it might be easier to start off with smaller steps. This will make the steps easier to accomplish, which might be more motivating. Furthermore, a financial plan is not stuck to a certain timeline, unless you've set yourself a deadline of course. This means that a financial plan can stretch for years, making it difficult to see any immediate results. However, you need to try to stick to the steps that you have outlined in your plan, so the milestones will be reached as soon as possible. Lastly, a financial plan is not set in stone. When unexpected things happen, especially ones that impact your finances, you can adjust the financial plan. Remember to make sure that a financial plan always reflects the financial standing.

6 Monitor and adjust the financial plan and compare goals

You will have to make new Income statements, Balance sheets and Cash Flow statements every now and then. You will need to decide for yourself how often to do this, however it is recommended to update them on a regular basis. It is not necessary to update them all at the same time, the income statement and balance sheet can be updated every 6 months for example and the cashflow statement every month. By updating the documents regularly, you will have an overview of how the financial plan is going, if they are on target and whether the plan needs to be modified. When it is necessary to adjust the financial plan, because of unexpected situations, do this accordingly. Moreover, by checking it regularly, you are both able to spot potential problems before they get worse, but also to see how the achievements of the goals are going. This will not only prevent bad things to happen, but it can also motivate the artists to keep going strong. Now that we have painted a picture of that the financial plan is, it is essential to explain what a financial plan entails and especially how is financial plan is supposed to look. To begin with, a financial plan should at least include an Income Statement, a Balance Sheet, and a Cash Flow Statement, which all provide a different view of money and the enterprise. Other documents are optional and depends on the business (think of documents such as personnel plan, break-even analysis, sales forecasts).

2.3 Income Statement

Firstly, it is important to look and understand the relationship between income and expenditure over a particular period and whether income exceeds expenditure or not, resulting in a profit or a loss.

Thus, an income statement is a document that includes information on profit and loss over a specific period (monthly, quarterly, or annually).



Moreover, it includes information on operating expenses for a given period. This document's goal is to calculate the company's net income for the period. The income statement lists the following:

- **Revenue or sales:** This is the first section of the income statement and gives you a summary of gross sales by your business. It is optional to divide the revenue in either operating or non-operating. Operating revenue refers to the revenue gained through activities which are your core business (thus the art you created). Non-operating revenue is gained through activities that are not necessarily your core business (such as revenue gained by a blog or giving workshops).
- **Expenses:** Expenses are the costs that the company must pay in order to generate revenue, thus how much money your business spent during a reporting period. Again, there is the option to make a division between operating and non-operating expenses, same as in revenue (Operating is related to core business, non-operating is related to non-core business activities).
- **Gains:** Gain is a result of a positive event that causes an organization's income to increase. This might sound similar to revenue, though the difference is that a gain is a rare activity, whereas revenue is rather regularly.
- **Losses:** Losses are a result of a negative event that causes your business income to decrease. This is the opposite of a gain, which means that a loss is a rare activity.
- **Net income:** Net income is the amount of money you earn after deducting allowable business expenses. This is thus your business' earnings and differs from the gross profit. It can be calculated through the following formula:

$$\text{Net income} = \left(\begin{array}{c} \text{Revenue} \\ + \\ \text{Gains} \end{array} \right) - \left(\begin{array}{c} \text{Expenses} \\ + \\ \text{Losses} \end{array} \right) = \text{€}$$

Below, you can find a basic example of an income statement. There are more steps and more elements to include in the income statement. When you grow into a bigger business, you might want to include those more elements (Gross profit, Cost of Goods Sold etc.). Though, most important is that you understand your own financial state.

Income Statement	
Revenue	
Sales	€
Revenue from workshops	€
Total revenue	€
Expenses	
Costs	€
Rent	€
Transportation	€
Total expenses	€

Gains	
	€
Losses	
	€
Net Income	€

2.4 Balance Sheet

The balance sheet is a document that help you to see where you stand right now, thus your business’s financial position at a particular moment in time, it provides in a way a ‘snapshot’ of your financial position. It includes both what you own as what you owe. What is own and what is owed in an equation that needs to be balanced. For that equation, there are three aspects to be considered:

- **Assets** - This is something that you own in your business, and that is beneficial to the growth of your business. This includes how much cash, goods, and resources you have available. These assets are listed on the left side of the balance sheet.
- **Liabilities** - This is what your business owes to other parties. This could include things you owe to your suppliers, personnel, landlords, etc. You settle your liabilities by paying them back in cash or providing an equivalent service to the other party. The liabilities are listed on the right side of the balance sheet.
- **Equity** - This is the ownership of assets that may have debts attached to them and is equal to total assets minus total liabilities. This is one of the most common ways to represent the net value of the company, also towards shareholders.

As mentioned above, the assets need to be listed on the left side of the balance sheet, and the liabilities on the right side. When both are listed in the balance sheet, the amount in total assets and total liabilities differ. This means that the equity needs to be added to the balance sheet. Because at the end of this document, the totals of both sides need to be in balance. Thus, when the amount of total assets is higher than the total liabilities, equity needs to be placed in the liabilities side to even the amount of the balance sheet. This means that the equity value is negative. When the amount of total assets is lower than the total liabilities, then the equity needs to be listed in the assets side of the balance sheet to even the balance sheet out. This would mean that the equity value is positive.



The equity value can be positive or negative. When the equity is positive, then your business has enough assets to pay off your liabilities. Though, when it is negative, then liabilities exceed the assets.

Below, you can find an example of how a balance sheet would look like:

Balance Sheet			
Assets		Liabilities	
<i>Current assets</i>		<i>Current liabilities</i>	
Cash	€	Notes payable	€
Temporary investment	€	Interest payable	€
Inventory	€	Tax payable	€
Supply	€	Unearned revenue	€
Total current assets	€	Total current liabilities	€
<i>Long-term investment</i>		<i>Long-term liabilities</i>	
Investment	€	Notes payable	€
Studio	€	Bonds payable	€
Total long-term assets	€	Total long-term liabilities	€
		Equity	€
Total Assets	€	Total Liabilities	€

2.5 Cash Flow Statement

This is a document that shows where the money is coming from and where it is going. It is distinct from the income statement and the balance sheet because it does not include the amount of future incoming and outgoing cash that has been recorded on credit. The Cash Flow tells us exactly when money went into and out of the business bank account and is particularly useful in looking ahead at likely scenarios - the cash flow forecast.

The cash flow statement includes, for existing artists, bank statements that lists deposits and expenditures. Beginning artists can include their start-up costs and finding sources.

The cash flow statement mainly helps in determining your business' performance and making cash forecast to enable short term planning.

It shows the source of cash and helps you monitor incoming and outgoing money. Incoming money comes from operating, investing and financial activities. The outgoing money refers to expenses paid for business activities and investment at a given point in time.

There are three sections in a cash flow statement:

- **Operating activities:** These are activities that either generate revenue or record the money spent on producing a product or service. This includes inventory transactions, interest payments, tax payments, employee wages, payments for rent, and any other forms of cash flow such as investments, debts, and dividends.
- **Investment activities:** This section records the gains and losses caused due to investment in assets such as a studio, or equipment. Therefore, it reflects overall change in the cash position for a company. Sometimes a company may experience negative cash flow due to heavy investment expenditure, but this is not always an indicator of poor performance, because it may be leading to high capital growth.

- **Financial activities:** This records the cash flow between the company and its owners and creditors and include transactions involving debt, equity, and dividends.

A negative cash flow does not necessarily mean that your financial performance is or was bad. Sometimes your incoming profit might be good, but there is just little money in the bank to pay off debts. Thus, don't be scared by a negative cash flow, this is very common for small businesses. Just keep in mind that it is not healthy when it goes on for a long period. Below, you can see an overview of a cash flow statement. Make sure to add the amounts where money came into the business, and minus the amounts that you needed to pay.

Cash Flow Statement	
<i>Operating activities</i>	
Cash receipt (from customers)	€
Cash paid	€
<i>Investing activities</i>	
Sales of equipment	€
Equipment costs	€
<i>Financial activities</i>	
Loan payment	€
Net Cash Flow	€

2.5.1 Cash Flow Forecasts

Besides the regular cash flow statement, you can also decide to make a cash flow forecast. A cashflow forecast is a financial document that shows the expected movement of cash into and out of the business, per period. This means that you provide early warnings of signs of potential cash shortfalls for your own business and thus making decisions to change course.

The cash flow forecast is based on three key concepts:

- **Cash inflows** - comes from sales revenue, payments made by debtors, the sale of fixed assets or the rental income charges on property owned by the business.
- **Cash outflows** - cash that leaves a business such as rent, wages, purchase of stocks, taxes, payments to creditors, advertising, loan and interest repayments and dividends.
- **Net cash flow** - the difference between cash inflows and cash outflows per period. Ideally, it should be positive.

On the next page, you can see an example of how a cash flow forecast would look like.

	Jan	Feb	Mar	Apr	May	Jun	Total
CASH INFLOWS							
Investment	10,000						10,000
Credit sales	2,500	10,000	10,000	10,000	10,000	10,000	52,500
Total inflows	12,500	10,000	10,000	10,000	10,000	10,000	62,500
CASH OUTFLOWS							
Project materials		3,000	3,000	3,000	3,000	3,000	15,000
Sub-contract labour	4,000	4,000	4,000	4,000	4,000	4,000	24,000
Marketing	500	500	500	500	500	500	3,000
Legal and accounting	1,250	0	0	0	0	0	1,250
Equipment	2,500	0	0	2,500	0	0	5,000
Sophie & Jack salaries	1,000	1,000	1,000	1,000	1,000	1,000	6,000
Other costs	500	500	500	500	500	500	3,000
Total outflows	9,750	9,000	9,000	11,500	9,000	9,000	57,250
NET CASH FLOW	2,750	1,000	1,000	-1,500	1,000	1,000	5,250
Opening balance	0	2,750	3,750	4,750	3,250	4,250	
Closing balance	2,750	3,750	4,750	3,250	4,250	5,250	

2.6 Tips & Tricks to manage Cash Flow

- **Determine your breakeven point** - The first milestone in every business is to manage your cash-flow in such a way that you will realize your first profits and balance your whole investment until that time.
- **Focus on positive cashflow** - Once reached the breakeven point, you are ready for your next milestone which is to have a positive cashflow at the end of the next quarter.
- **Never invest all your money** - Like every company, you will have cash shortfalls. The survival of your business itself will depend on how you tackle these shortfalls. The safest solution is to have as many cash reserves as the ones you used for the establishment of the business.
- **Use a cash flow worksheet** - You can find many templates available for free over the internet that will help you manage your cash flow more effectively.
- **Collect receivables ASAP** - Don't have payment terms more than 30 days. You need to make sure that you can collect receivables the fastest.
- **Provide incentives to customers** - Provide incentives to your customers such as discounts to pay your paster and find ways in terms of what you offer to them so for them to avoid credit unless it is necessary.



- **Pay payables the latest** - Get the best deal when it comes to payables. Try to have 60 days between the receiving - paying time so to be able to have the needed amount of money to pay.
- **Prepare your cashflow thoroughly** - The first step to do is to record your cashflow and to it, add cash to be received from various sources. The questions that you need to ask every time you record a cash flow are:
 - How much cash in the form of customer payments, interest earning, service fees, partial collection of bad debts and other sources are we going to get in and when?

The second part of making accurate cash flow projections is detailed knowledge of amounts and dates of upcoming cash outlays. That means not only knowing when each cent will be spent, but on what. According to market experts, “As difficult as it is for a business owner to prepare projections, it’s one of the most important things one can do and rank next to business plans in terms of importance.”

- **Surviving Shortfalls** - As explained earlier every business will face eventually a cash shortfall. It is extremely important to become aware of the problem before it happens. Once you realize that a problem will appear in the next few months, go to the bank, and ask for help. When a banker sees you have a financial planning and know what the problem will be way ahead of time, they will be more positive lending you rather than telling them “I need money today!” When the reason you are caught short is that you failed to plan, a banker is not going to be very interested in helping you out.

Subtopic 3. Pricing

Price refers to the amount paid by a customer to purchase a good or service. Many products fail due to poor pricing decisions. Setting too high a price deters customers, whilst setting too low a price could lead to a lack of stock and hence dissatisfied customers. Price can also affect the corporate image of a business or its products.

Pricing is especially important, but at the same time very difficult for artists, since there seems to be a very fine line between overpricing your work and undervaluing yourself.

If you aren’t sure of how to price your work, you are not alone. Most artists have no idea of how to value a work of art. Moreover, most potential buyers also don’t have a clue of how to value your artwork. So, how do you set a price that not only makes your art attractive to potential buyers, visitors, or collectors, but also allow you to make a profit?

There is not a clear guidance that would work for everyone. However, there are some guidelines that can help you get started.

Two methods that you can use as a guidance are:

- Cost plus pricing
- Comparison pricing



3.1 Cost plus pricing

The cost-plus pricing model looks at all the costs you make associated with

creating your artwork, and use these costs as a baseline to determine how to price your art.

There are different ways of using this model to calculate the price for your artwork. Though there are some elements that need to be clear for you before you want to calculate your price:

1. Add up all your expenses. You can choose to divide this into fixed and variable costs, monthly costs etc.
2. Determine how many works you sell.
3. Choose if you want to include a 'markup percentage', which is a way of dealing with unexpected costs.

According to these elements, you can make an easy formula that you could use.

$$\left(\frac{\text{Number of works sold per certain period of time}}{\text{Total expenses of a certain period of time}} \right) \times \text{Markup percentage} = \text{sale price per work}$$

For example:

The number of works sold each month: 4

Monthly total expenses: €4.000,-

Markup: 30 %

$(4.000/4) \times 30\% = \text{€}1.300$ per artwork.

The same formular can also be used if you rather provide services than products.

In the Annex an exercise can be found where more elements are included. Do the exercise to understand another way of pricing your artwork.

Furthermore, it is important to keep re-evaluating these numbers. Over time, you will get new data, such as new fixed expenses. Therefore, you should adjust on a regular basis, just to make sure you don't get caught short.

It might be noticeable to you, that this method does not consider factors such as your popularity, exhibition history, social media following, experience. Therefore, it is recommended, for emerging artists, to start out with this method of pricing.

3.2 Comparison pricing

This method is based on researching other artists with similar artworks to yours to see how your type of work should be sold in the market.

This is where some of your networking skills could play an important role, since it is all about talking to members of your industry. Talk to fellow artists, art dealers, gallery owners etc. Make sure to pay attention to the prices for pieces similar to yours in size, material and even technique.

The comparison method will thus not only allow you to gather information that is out there, but it will also help you expand your network.

Even though, this might sound simple, just do some research, and decide your price based on that. There are some things you should consider when determining your price:

1. **Geographic Market:** It is important to look at what competitive artwork is selling in the same geographic market as you do. If you sell locally, it is not necessary to look at a fellow artist from another country.
2. **Type & Style of your art:** Oil paintings should be compared to oil paintings, whereas abstract art should be compared to abstract art. Also, size and number of editions for a particular work should be considered when you do your research and when you determine your price.
3. **Match your accomplishments:** This could be an important factor, since you should pay particular attention to fellow artists who have a resume like yours. Think of being in the same industry for the same amount of time, similar age, education, or work experience.

At the end of the day, you all want to get some money for the hard work you produce. You have worked hard to create your work, and you want to reap the rewards of that hard work.

Maybe the higher the price, the greater the appearance of success to your audience, which could lead to more people wanting your works. However, you also don't want to fill up your apartment, garage or studio with artwork that never gets sold. Thus, keep in mind that the price you decide to set is not set in stone. If your work is selling too easy or if your work is not selling, then you are either pricing it incorrectly or you are trying to reach the wrong audience. Don't worry about it and go back to the drawing board, it takes trial & error and practice to arrive at the right price point for your works. In time, you will find the sweet spot to price your work!

3.3 Tips & Tricks on pricing

Here are some last tips to keep into account when you are about to price your artwork:

1. Keep emotions out of it and try to make a thoughtful decision on pricing.
2. Look at your offerings from the customer's point of view and understand how they see value in your work.
3. Set prices according to what the customer gets out of it, not just what you put into it.
4. Try to look at your uniqueness when comparing with your competitors. Sure, you do a lot of the same work, but focus on what you can do that they can't. Maybe try to find an area in the marketplace where you can have a competitive advantage.



Subtopic 4. Financial Goals

Setting goals for your career is important, but it is also vital to develop a financial strategy that aligns with your career aspirations. For example, if

you would want to aim for a performance on stage, you will need to plan how you can fund those performances as part of your long-term strategy. By combining your career goals with a solid financial strategy, you can set yourself up for success and ensure the ability to achieve your dreams without facing unnecessary financial hurdles. Of course, this starts with identifying and selecting your sources of revenue, identifying your existing circumstances, and set some realistic financial goals based on that. The financial goals will then be the drive for your budget, savings plan, retirement strategy, and every other financial decision you make. Keep in mind that you should make goals based on where you stand right now, not where you expect to be in the future. After all, when your cash flow grows, you can modify your strategy.

4.1 Time Frame

When setting a financial goal, you must determine the length of time it is going to take to reach your goal. Your goal can be considered a short-term, medium-term or long-term goal.

- **Short-term** - Set each year, covering a 12-month period, thus goals that take under one year to achieve. Think about taking a vacation, buying new equipment, or paying off a specific debt.
- **Medium-term** - A period spanning from 1.5 years to 3-5 years (depending on the type of business and the people setting up the goals), thus think of goals that cannot be achieved right away but that also shouldn't take too many years to accomplish. Think of goals such as buying a car, finishing a certain degree or certification.
- **Long-term** - Relate to a period over five years and thus goals that require longer commitments and often more money. Think about your retirement, paying off a studio or your own home etc.

4.2 How to set Financial Goals

Whether you decide to do it yourself, or rather rely on professional help, here are some steps you can take to set your financial goals. Also keep the SMART technique, that you learned about before, in the back of your mind.

1. Figure out what matters to you. Consider everything, from the practical and necessary things to ideas that are more distant on the table.
2. Sort out what can be achieved rather quickly, what will take a little more time and what will be a long-term project.
3. Create a realistic budget. Make sure you have a clear overview of what is coming in and what is going out.
4. Determine how much money you need to reach your goal and separate that amount by the month and/or the year.
5. Put the budget and the goals next to each other and see identify how you can reach the financial goals. Think of all the ways of doing this, from saving to cutting expenses, to earning extra money or finding



additional resources.

6. Hopefully, your realistic and water-tight budget will show some leftover money. Whatever that amount is, make sure to have automatically directed in to a separate account designed to address the first couple of things on your list of priorities.
7. Monitor your progress. Make sure to evaluate your budget and your goals on a regular basis. This will not only motivate you when you can hit your benchmarks, but it will also give you a moment to step back and look at the budget and your goals. Are they still realistic or do you need to change something?

This all might sound a little daunting, so keep in mind to start with smaller goals and work towards the bigger ones. Prioritize first and then achieve. After achieving some of the easier goals, you gain confidence in your decision making, which could motivate you in achieving the more difficult targets.

Keep also in mind that you don't have to do this alone. If you need help, ask for help. Finances is a difficult topic for many people, artists or not, so do not hesitate to find help in this.

Subtopic 5. Taxes

Since artists have often multiple income sources and expenses, it might be difficult for you to figure out what you can write off. By knowing ahead what you will have to do and how to do this, it can help make the process easier for you. However, tax regulation can differ in different countries. Make sure to find the right information for your case. You can go to the [European Commission website where you can find all the national tax websites](#), but also make sure to do your own research. If this is not your cup of tea, then it is recommended to find help in this topic.

Disclaimer: Tax laws and regulations differ from country to country. So make sure to check the laws and regulations in your own country or get advice from a professional.

Taxes are an important part of your financial planning. You need to be sure that you understand how much you are going to pay at the end of the fiscal year. Artists are typically categorized as independent contractors. You must submit a yearly return and make quarterly estimated tax payments. Know that you can deduct a variety of expenses. You can write off the cost of your professional development as well as advertising fees, company insurance, supplies, meals, and entertainment. To make sure you can claim such deductions for your annual return, keep your invoices and receipts for purchases organized.

Here are some helpful tips that you can use, even though law regulations might differ in each country, the following tips might make filing for taxes a little easier:

1. **Keep good records and all receipts** - How you keep them, in your own excel sheet, or an automated bookkeeping program, does not

- matter. Don't procrastinate in recording all the information! There is nothing more daunting than a shoebox filled with forgotten receipts.
2. **Set up a separate checking account and credit card for art related matters** - By having your personal account separated from all art related matters makes bookkeeping a lot easier. Moreover, since a lot of bookkeeping things are online these days (online record-keeping services and online bank statements), you can easily download those records in online accounting software, making it even easier to track your expenditures.
 3. **Deposit all income derived from your art into you dedicated checking account** - Think of income such as sales, tuition etc. Itemize these deposits by breaking them down into separate income categories and add a description to help your memory.
 4. **Classes and workshops that you take are considered part of continuing education** - Depending on the tax regulation in your country, this could mean this could also be deducted.
 5. **Find a professional accountant or tax preparer** - If you require help, it might be helpful to find someone who has experience in working with artists, since it is important the professional understand the business of art. As an artist, you have many aspects of your lives intertwined with the pursuit of creating art. Therefore, it takes someone who understand the lifestyle and tax code to filter out, what can and cannot be deducted. Moreover, it is extra helpful for you as an artist to build a long-term relationship with your professional.

Subtopic 6. Financial Tips

This module will end with some last tips and tricks on dealing with financial aspects. Some practical tips that are either good to keep in mind, or could practically be very helpful.

- **Set up a weekly finance time** - If you don not set up a time to prioritize the many financial tasks - such as tracking costs, paying bills, and researching accountants - they can be forgotten. Establish a weekly meeting with yourself to discuss finances as a way to prevent this. Instead of merely doing it as you remember them, set aside anywhere between 20 minutes to an hour to cross things off your list.
- **Separate your personal and professional finances** - If all your money is stored in one account and none of your transactions are identified as personal or business related, it is easy to overlook your finances. Consequently, bank with your company in mind. Create a distinct checking and savings account for your personal and business finances to help you keep track of your money and how it is being spent. When you have a clear understanding of what you're actually spending and generating, creating a budget for your business becomes much simpler.
- **Know when to ask for help or raise your prices** - If you are making



money off of a skill or product, you may also be sourcing, promoting, shipping and bookkeeping. Pay close attention to the challenges you face. What causes you to lose energy, lag, or use up time you'd rather use for something else? It can be beneficial to outsource this task. It could be time to raise your fees and see what happens if your time stats to become more precious.

- **Don't wait to learn about finances until it is an emergency** - Many artists put off dealing with their money until they become an emergency. Whether it is a small emergency like your car breaking down, or a more serious one, like not having enough money to pay your taxes could occur. Ignoring your finances can only lead to stress in any case. While it may not be glamorous, keeping track of your receipts, keeping track of your earnings and outgoing costs, and making retirement plans are essential to your long-term success. Starting your own retirement fund when you are able is crucial for your long-term strategy as an independent artist with a small business. Do monthly financial checks to assess your company's position. This will assist you in making changes and prevent emergencies.
- **Advocate for yourself, i.e., don't forget your artist's fee** - When you do take on commission, or schedule a show with a gallery, don't be afraid to advocate for yourself. Take at least 10 percent artist fee and make sure that's clear in the budget.
- **Apply for grants and award but be smart about it** - Grants and awards may also be used to finance a portion of your business or a unique project or to help you get through periods of slow sales. However, be mindful of the length and complexity of the application process as well as the range of grants that are offered. Don't limit your application to the most well-known difficult grants.



Module 8: How to Fund Yourself!

Introduction to the topic

The Module entitled “How to Fund Yourself!” seeks to prepare and develop a training package of at least 2 hours total duration, for cultural professionals, engaged in creative and cultural organizations of all kinds, as well as emerging artists and individuals who independently practice any kind of art (crafters, visual artists, musicians, producers, actors, etc.). This training package will be two-fold, individually oriented, and will contain theoretical and practical information on how the above-mentioned professionals can properly search and apply for specific funding opportunities offered at EU level. These opportunities will concern EU funding programs and procedures.

The Module will be divided into 2 main parts; the first one will address the funding opportunities for individuals who are engaged in any kind of CCS organization. It will address and explain existing EU cultural oriented programs, with focus on the Erasmus+ Program and the Creative Europe. The calls will be explained, alongside eligibility and award criteria, main principles, scope/thematic areas/priorities, and the trainees will be introduced on how they can visualize their artistic idea into the form of a project proposal.

The second main part will search and provide information for funding opportunities that can benefit artists, as individuals, by applying for Grants or, mainly, Residencies abroad for the sake of their artistic practice. Specifically, this part will introduce the trainees to Residencies and Mobilities, to the existing Residencies opportunities for all artistic practices (music, acting, arts and crafts, etc.) and will explain specific requirements that are usually needed when applying for a residency.

The practical part of the Module will contain two exercises linked to the theory explained above. Precisely, the first exercise will address the formation of an idea to project proposal, so that the trainees who’re engaged in CCS organizations or entities will be able to draft a concept note of a project proposal. The practical part will be a brainstorming session, which in accordance with the theory presented regarding priorities, principles, and criteria, will form a concept note of a project proposal with the main idea, activities to be implemented, etc.

The second exercise will address the theory presented regarding the Residencies and will introduce the trainee artists to the correct way for drafting a Motivation Letter/Residency Personal Statement. After the Personal Statement is explained, the participants will draft their Motivation Letter, which is often needed when applying for a Residency.

The learners involved in the overall procedure won’t be needed to have previous knowledge on EU funds and projects’ preparation or other arts-oriented Grants. All materials will be prepared for Basic Skills Learners. The only requirement will be adequate ability of understanding written and spoken English, as well as basic computer & digital literacy skills.

The learners engaged in organizations who’ll attend the Module and get trained on the funding opportunities for organizations/entities will learn about existing EU funding programs and opportunities, their principles and

main rules, and will be able to set up their own project proposal's concept note and draft then proceed with the drafting of a proposal, by planning their project's activities, addressing their target-groups, foreseeing their impact and conceptualizing their budget, for simple artistic/cultural projects. The learners who, as individual artists, will attend the Module and get trained on the Grants and Residencies opportunities for artists will be qualified with the knowledge of existing Residencies opportunities, their requirements, and will be able to draft their Motivation Letter (Residency Personal Statement) for applying.

Subtopic 1. From Idea to Project Proposal: Funds and possibilities for CCS organizations

1.1 What are the Funds and Resources: funding possibilities for your organization

EU funding opportunities are numerous and diverse. The European Commission has implemented a number of programs to boost jobs, growth and investment through the [financial framework 2022-2030](#).

Non-Governmental Organizations (NGOs) usually receive funding from a number of programs such as the European Social Fund, CREATIVE EUROPE, Europe for Citizens, Horizon 2020, HUMANITARIAN AID and Civil Protection (ECHO) and the Connecting Europe Facility Programme. Small and Medium-Sized Enterprises (SMEs) may be able to secure funding in a number of EU programmes (COSME, Connecting Europe Facility, Horizon 2020, REGIONAL and Agricultural Policy funds, The European Maritime and Fisheries Fund). However, funding opportunities may also be found in other areas. Much depends on the nature of the project submitted, its scope and priorities. Although this guide provides a first overview of EU funding opportunities in different policy areas, applying for EU funds can be a bureaucratic and difficult process, which may require the advice of specialized staff. There are also possibilities to receive funding through a combination of financial sources.

There are different types of funding: grants, financial instruments (loans, guarantees and equity), subsidies, and trust funds prizes.

Grants are direct financial contributions from the European Union budget awarded by way of a donation to third-party beneficiaries (usually non-profit-making organizations) engaged in activities that serve EU policies. This expenditure is mostly subject to centralized management by the European Commission, either directly by its own departments or indirectly through EU agencies, executive agencies, or national agencies.

Grants represent a major part of the European Union's expenditure and fall into two broad categories:

- grants that finance actions intended to help to achieve an objective that forms part of an EU policy.
- operating grants that finance the operating expenditure of a body pursuing an aim of general European interest or an objective that forms part of an EU policy.

Grants are based on the costs actually incurred by the beneficiaries for

carrying out the activities in question, and the results of the action remain the property of the beneficiaries.

[Financial instruments](#) are measures of financial support provided on a complementary basis from the budget in order to address specific policy objectives of the European Union.

Such instruments may take the form of equity or quasi-equity investments, loans or guarantees, or other risk-sharing instruments, and may, where appropriate, be combined with grants. Financial instruments can achieve:

- financial leverage - multiplying scarce budgetary resources by attracting private and public funds to support EU policy objectives.
- policy leverage - incentivizing entrusted entities and financial intermediaries to pursue EU policy objectives through alignment of interest.
- institutional leverage - benefiting from the expertise of the actors involved in the implementation chain.

In addition, these instruments, implemented in partnership with public and private institutions, address market failures in the provision of external financing (for example to small and medium sized enterprises, or SMEs) and avoid any crowding-out of private financing.

Subsidies are a big part of the funding provided by the [European Agriculture Fund for Rural Development](#) (EAFRD), offering, among other things, direct cash payments to farmers so they can bolster their income. Subsidies also aim to reduce economic and social disparity in the EU's poorest regions. Through the EU's [Cohesion Fund](#), subsidies are awarded to help pay for infrastructure projects and protect the environment.

A [prize](#) is a financial contribution given as a reward following a contest. Through prizes, the EU institutions:

- recognize outstanding work and achievements.
- induce investment - inducement prizes are intended to spur investment into a given direction and are mainly used by the Horizon Europe programme.

There are three important things that you need to keep in mind when applying for EU funding:

- (1) **Co-financing**
- (2) **No double financing** and
- (3) **No-profit rule**

Regarding the **co-financing** principle, it is good to remember that the EU will finance about 40-100% of a project, so one always need to make sure how much co-financing is needed. Also, one should keep in mind that the EU grant or part of it may only be paid out some time after the activity has been reported.

No double financing means that one can only use the money to the purpose they have promised to use it in their application. Usually, it is possible to combine the EU grant with other funding programmes and state aid, but the funding should not overlap. It is not possible to apply any other funding for the same purpose. Naturally, one is allowed to have several EU projects running in parallel, but the objectives and the activities need to be different in each one of them.

Lastly, concerning the **no-profit rule**, it is important that one **separates**

their company from their project. The company can, of course, make profit but the project cannot. If the project generates income, one must state and report this income as it may affect the grant. This is because the EU cannot distort the competition by allowing the grants to be used directly for profit making. This is of course different for loans and equity.

Besides these three (3) main principles, EU programmes consist of a numerous of terms, that basic knowledge of them would be beneficial when one's drafting their proposal. Elaboration on each specific term can be found in the Annex ('Terminology').

CCS organizations can be involved in numerous funding opportunities, by applying in calls published under the following existing EU programmes:

1. CREATIVE EUROPE
2. Erasmus+
3. European Solidarity Corps
4. New European Bauhaus (NEB)
5. Horizon Europe

The **Creative Europe** programme 2021-2027 has a budget of € 2.44 billion, compared to €1.47 billion of the previous programme (2014-2020). Creative Europe invests in actions that reinforce cultural diversity and respond to the needs and challenges of the cultural and creative sectors.

The main objectives of the programme are to:

- safeguard, develop and promote European cultural and linguistic diversity and heritage.
- increase the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector.

The novelties of the programme will contribute to the recovery of these sectors, reinforcing their efforts to become more inclusive, more digital, and environmentally more sustainable.

The Creative Europe programme is divided in **3 strands**:

1. **CULTURE strand**: encourages cooperation and exchanges among cultural organizations and artists within Europe and beyond; supports a wide range of cultural and creative sectors including, among others, architecture, cultural heritage, design, literature and publishing, music, performing arts.
2. **MEDIA strand**: supports the European film and audiovisual industries to develop, distribute and promote European works, taking into account today's digital environment. It encourages, cooperation across the value chain of the audiovisual industry and at EU level in order to scale up enterprises and European content globally, it nurtures talents (facilitating knowledge-sharing), supports innovative solutions, and engages with audiences of all ages.
3. **CROSS-SECTORAL strand**: reinforcing collaboration between different cultural and creative sectors (CCS) in order to help them address the common challenges they face and find innovative solutions. Main priorities are the cross-sectoral transnational policy cooperation, the encouragement of innovative approaches to content creation, access, distribution, and promotion, and supports adjustments to the structural and technological changes faced by the news media.

The Creative Europe programme is open to cultural and creative

organizations from EU Member States, as well as non-EU countries. Subject to certain conditions, countries of the European Economic Area, candidate/potential candidate countries and European Neighborhood Policy countries can also participate in the programme.

Erasmus+ is the EU's programme to support education, training, youth, and sport in Europe.

It has an estimated budget of €26.2 billion. This is nearly double the funding compared to its predecessor programme (2014-2020).

The 2021-2027 programme places a strong focus on social inclusion, the green and digital transitions, and promoting young people's participation in democratic life.

It supports priorities and activities set out in the European Education Area, Digital Education Action Plan, and the European Skills Agenda. The programme also:

1. supports the European Pillar of Social Rights
2. implements the EU Youth Strategy 2019-2027
3. develops the European dimension in sport

Erasmus+ offers mobility and cooperation opportunities in: **higher education, vocational education and training, school education (early childhood education and care included), adult education, youth and sport.**

Organizations wanting to participate in Erasmus+ may engage in a number of development and networking activities, including strategic improvement of the professional skills of their staff, organizational capacity building, and creating transnational cooperative partnerships with organizations from other countries in order to produce innovative outputs or exchange best practices.

In addition, organizations facilitate the learning mobility opportunities for **students, education staff, trainees, apprentices, volunteers, youth workers and young people.**

The benefits for involved organizations include an increased capacity to operate at an international level, improved management methods, access to more funding opportunities and projects, increased ability to prepare, manage, and follow-up projects, as well as a more attractive portfolio of opportunities for learners and staff at participating organizations.

The **European Solidarity Corps** (managed by the European Commission) funding is provided in the form of grants to organizations through call for proposals.

Young people wishing to engage in such activities need [to register in the European Solidarity Corps portal](#). The European Solidarity Corps portal offers a place for those young people and organizations, holding a grant, to implement activities and to find each other.

It is implemented on the ground by a variety of bodies:

- [European Education and Culture Executive Agency \(EACEA\)](#)
- [National Agencies](#) in each participating country
- [SALTOS](#)
- [European Solidarity Corps resource centre](#)

The **New European Bauhaus** initiative connects the European Green Deal to our daily lives and living spaces. It calls on all Europeans to imagine and

build together a sustainable and inclusive future that is beautiful for our eyes, minds, and souls.

- It is a bridge between the world of science and technology, art, and culture.
- It is about leveraging our green and digital challenges to transform our lives for the better.
- It is an invitation to address complex societal problems together through co-creation.

By creating bridges between different backgrounds, cutting across disciplines, and building on participation at all levels, the New European Bauhaus inspires a movement to facilitate and steer the transformation of our societies along three inseparable values:

1. **sustainability**, from climate goals to circularity, zero pollution, and biodiversity
2. **aesthetics**, quality of experience and style beyond functionality
3. **inclusion**, from valuing diversity to securing accessibility and affordability.

The New European Bauhaus brings citizens, experts, businesses, and institutions together to reimagine sustainable living in Europe and beyond. In addition to creating a platform for experimentation and connection, the initiative supports positive change also by providing access to EU funding for beautiful, sustainable, and inclusive projects.

Lastly, **Horizon Europe** is the EU's key funding programme for research and innovation with a budget of €95.5 billion.

It tackles climate change, helps to achieve the UN's Sustainable Development Goals and boosts the EU's competitiveness and growth.

The programme facilitates collaboration and strengthens the impact of research and innovation in developing, supporting, and implementing EU policies while tackling global challenges. It supports creating and better dispersing of excellent knowledge and technologies.

It creates jobs, fully engages the EU's talent pool, boosts economic growth, promotes industrial competitiveness, and optimizes investment impact within a strengthened European Research Area. Legal entities from the EU and associated countries can participate.

1.2 Main principles to draft a proposal

With the existing funding opportunities having been explained, this subtopic seeks to dive into details regarding principles of drafting a project proposal, specifically regarding the Erasmus+ and Creative Europe programmes. When preparing a proposal under these programmes, it is necessary to take into account, for example, the eligibility criteria defined under the respective programme's guide. Moreover, this subtopic seeks to provide certain information for an organization's participation, as well as advice and tips for the formation of a partnership, to form and implement a proposal.

To begin with, the following main steps need be followed in order to prepare a proposal:

1. **Find a suitable call:** It isn't enough to just have an idea that can potentially form a project proposal. What is even more necessary is to find an appropriate call for a program, under which the proposal

can be implemented. Suitable calls can be found at the [Funding & Tenders Opportunities Portal](#). The European Commission advertises grant opportunities through **calls for proposals**. The call for proposal includes all the information needed to submit a proposal and therefore it should be read with extreme care. The call text defines for example the scope, targeted objectives and outcomes, eligibility criteria and evaluation criteria.

The idea is to ensure that a project proposal matches perfectly with mentioned requirements of the call. In fact, it would be better if a project proposal matches 110% with the call, because competition for EU funding is high and your project competes against other extremely good project proposals.

Browse the websites offering an overview of available national and European calls for proposals. Go visit the European Commission's official page of EU Funding and Tenders Portal or CORDIS, Business Finland, Spinbase, techfunding.eu, Green Deal office for instance. These platforms usually allow for a keyword search or enable you to select specific themes that are relevant to you.

Once you have identified one or more themes that look interesting at a first glance, skim the text to find confirming or excluding criteria.

2. **Find partners (where applicable):** Most EU-funded projects involve collaboration between organizations from different EU countries or associated countries. A number of search services are available for finding suitable partners. Any company, organization or a non-governmental organization can be a partner, regardless of where they are based, provided they are financially viable and qualified to perform the tasks specified in the project proposal. However, there must be proof of the operational and financial viability to carry out project tasks within the proposal.

Each applicant is free to find their partners, but there are various partner search services that can help you find organizations wanting to participate in proposals or publish your own offers of collaboration. The [Funding & Tenders Opportunities Portal](#) covers programmes implemented under direct management. The [partner search tool](#) helps you find partners for your project among the many participants of past EU projects. You will be able to select an organization based on their profile or their previous participation. You can also find partners when responding to a procurement procedure as a consortium. More information on both is available under [How to participate](#).

Depending on the funding programme concerned, national contact points also provide partner search services, offering detailed partner profiles and active partnership requests.

Information and services to help in finding partners exist on a range of subject, including:

- [Idealist Partner Search](#) - mainly, but not limited to, information and communications technology
- [Enterprise Europe Network Cooperation Opportunities database](#) - includes innovation and technology profiles from international companies and research organizations

- [Online manual](#) - guidance for finding partners
- [Education partners](#) - find partners for EU funding opportunities in education
- [European neighborhood policy](#) - information on funding recipients for Neighborhood policy (see partner searches)
- [Enterprise Europe Network](#) - helps connect you with international partners
- [Organizations under indirect management](#) - find out about working with partner organization under indirect management

3. Register to EU Funding & Tenders Portal: This is necessary in order to obtain the **PIC number (Participant Identification Code)** and the **OID number (Organization ID)**.

Whether someone is a single applicant, consortium leader or a partner in a consortium, they need to register their organization to [EU Funding and Tenders Portal](#). By doing so, they will receive a **Participant Identification Code (PIC)** which they will need in the application process. This is the identification code based on which the organization is identified in the application process. To register an organization, these steps need be followed:

- Go to [EU Funding and Tenders Portal](#)
- Register yourself as a user by clicking the "REGISTER" button in the top right corner.
- Fill out the requested information and follow the instructions.
- Sign in and go to "My organization".
- Go to the bottom of the page and click "Continue registration".
- Fill out the information and follow the instructions.
- Save your PIC code.

Bonus tip: In case you do not know or remember your PIC code, you can find it by searching your organization in the [partner search section](#).

Organization ID (OID) and Participant Identification Code (PIC number) are unique identifiers of organizations/institutions used to participate in Erasmus+ projects. Any organization, institution, or informal group of young people that, either in the role of project applicant or partner, wishes to participate in the decentralized Erasmus+ project proposal (projects submitted to one of the national Erasmus+ agencies, including the Tempus Foundation) must have a registered OID, while to participate in centralized projects (projects submitted to the EACEA Executive Agency in Brussels) must have a registered PIC number.

The OID consists of the letter E and eight digits, while the PIC number contains nine digits.

OID and PIC number are obtained on the platform/portal of the European Commission, after entering basic information about the organization, such as the name, address, registration number, VAT/tax identification number, contact person, etc. The Erasmus+ and European Solidarity Corps platform which is used to register OID number can be accessed via this [link](#), while PIC number can be registered on the Funding and Tender Opportunities portal

available [here](#).

Each organization can update its data on its organization's page on the platform/portal where the OID/PIC number has been registered.

Once registered, the OID/PIC number can be used for all project proposals within the Erasmus+ programme.

Other EU programmes for which the PIC number is used are Horizon 2020, Creative Europe, Europe for Citizens.

Detailed list of all types of Erasmus+ projects, with information on which types of projects are decentralized (submitted to national agencies) and which are centralized (submitted to the EACEA Executive Agency), i.e., for which projects OID/PIC number is used, is available on this [page](#).

The OID and PIC number allow the European Commission and its agencies, as well as the National Agencies for the Erasmus+ programme (including the Tempus Foundation) to monitor data on organizations participating in submitted applications and projects funded through the Erasmus+ programme.

In addition, the project application forms do not require entering basic data for organizations (name, address, city, country, contacts, website), but the system loads it from the platform/portal automatically once the OID/PIC number is entered in the form.

Lastly, organizations who want to apply for an Erasmus+ project should upload the following scanned documents (ideally in PDF format, no larger than 6 MB individually) in the Documents section of their space on the relevant platform/portal:

- Legal entity form, available at: https://ec.europa.eu/info/publications/legal-entities_en
- Financial identification form, available at: https://ec.europa.eu/info/publications/financial-identification_en

In addition, it is necessary to upload documents confirming the data provided during the registration of the OID/PIC number, such as the act of the organization establishment/entry into the register, the act showing the tax identification number. It is not necessary to add this documentation in the project submission phase, but it will be necessary in the OID certification/PIC validation phase. Uploaded forms and supporting documents cannot be deleted, but it is possible to add a new modified version, which becomes a reference for the agency.

In this process, the body conducting the OID certification/PIC number validation may request the organization to submit additional documents, and in the case of (centralized) validation, certified translations of certain documents.

4. **Write your application:** With the above steps having been followed, one is able to start drafting their project proposal, in the call's specific **Application Form**, meaning that there are specific templates for each programme and specific project proposal (for example, the application form for Creative Europe projects differs from the application form of the Erasmus+, while there are also other internal differences, between for example the application form of Key Action

- 2 Small-scale partnerships’ proposals of the Erasmus+ programme, and Cooperation partnerships’ proposals) - for example, applications under the Erasmus+ Programme are accessed in the [Erasmus+ and European Solidarity Corps Platform](#).
5. **Convince the evaluators:** When writing a proposal, it is important to follow evaluation manuals, as well as the award criteria (as explained in the respective programme’s guide), so that the proposal is convincing for the evaluators.
 6. **Where to get help:** Specific **Info days** are organized, precisely when new calls are announced, in order to inform the potential applicant for specific procedures and answer queries.

1.2.1 EU Funding & Tenders Portal

The EU Funding & Tenders Portal (‘Portal’) is the central electronic portal for all EU funding and tenders. It is managed by the European Commission and used by itself and other EU services (together ‘EU’) for their grants, prizes, and procurements.

The Portal has two parts: A public section with general information (Funding Opportunities, Reference Documents, etc.) and “My Area”, which is a secured, personalized section (Portal electronic exchange system) used by the participants for managing their proposals and grants/contracts.

For security reasons, access to My Area is based on:

- EU Login account – unique identifier for individuals. All you need to open an EU Login account is your work e-mail address.
- Roles & access rights (Identity and Access Management System – IAM).
- PIC number – unique identifier for organizations. This 9-digit number is received after you register in the Portal Participant Register.

In **My Area** one can:

- get access to non-public information on your proposals, projects/contracts, organizations, etc.
- register in the Participant Register and update your organization/natural person data
- sign contracts, submit reports, cost claims, invoices and receive payments
- communicate with the EU services about your ongoing projects/contracts
- for experts working with the EU services: register, sign contracts, manage tasks, submit cost claims and receive payments
- for external audit firms working with the EU services: register and manage tasks

1.2.2 Eligibility criteria

When preparing a project proposal, after the suitable call has been identified, it is important to consider the eligibility criteria defined.

The types of projects and activities that will be funded are set out in the EU work programme and call document. Eligibility conditions, admissibility requirements, exclusion grounds, operational and financial capacity

requirements and award criteria are also explained in the call document. Precisely, regarding the eligibility criteria each time, these are mainly divided into the following specific categories:

1. **Geographical criteria:** concerning the specific geographical areas (countries) that are eligible under each specific programme.
2. **Type of organization and its establishment:** under each respective programme, specific types of organizations might be eligible to participate, in accordance with the scope of activities and relevance to the programme and call.
3. **Internal Financial and partnership rules:** concerning the partnership's formation and the financial amount that can be requested.
4. **Duration:** concerning the overall duration of the project's implementation, which can be defined by minimum and maximum duration that a project can cover for its implementation and must be defined at application stage.

1.2.3 How to build partnerships

Previously, useful information for efficient partners' search was provided, since, as it was described, projects under the programmes that we're addressing here concern the cooperation among partner organizations.

More specifically, it is necessary to know that a proposal is submitted on behalf of the partnership (here and after 'consortium'), with all applicants being responsible for a) providing and submitting correct information in the proposal, and b) for the overall proposal's submission.

The Applicant organization (here and after 'Coordinator') is responsible for managing the project's implementation, submitting reports and deliverables, and acting as intermediary for all contacts. The other partners (here and after 'beneficiaries'), must implement their part of the project's implementation and contribute to the formal and administrative grant obligations (reporting, etc.).

Another useful element is the fact that a project may involve certain types of 'third parties', including 'associated partners', to help with some of the project's activities, such as subcontractors. These should also be listed in respective parts of the Application. But the main actors of the projects are and should always be the beneficiaries, with subcontractors used for specific parts only (if necessary). Precisely, a) beneficiaries/linked third parties may NOT subcontract tasks to other beneficiaries/linked third parties, b) core tasks of the project may NOT be subcontracted (generally subcontracting of 30% of the total eligible cost or more will be subject to specific justification, unless specified otherwise in the call document), and c) the key coordinator tasks listed in the grant agreement may NOT be subcontracted (or delegated to another beneficiary); they may however be performed by a linked third party of the coordinator. In the interests of equal treatment during the evaluation, you can normally NOT change your consortium set-up after you have submitted your project proposal.

Lastly, when forming the consortium, the following are necessary:

1. The call text should be read carefully, to identify eligibility criteria, contributions, and partner types.
2. The proposal should list the key tasks responsibilities; the things all

- partners should/want to do during the project's implementation.
3. Check networks and consider value chain, by inviting current and potential clients.
 4. Check the maximum grant provided and consider how many partners will it allow to be spread in a proper manner for the project's implementation. Then, estimate max grant attributed per partner/country and communicate it with the partners.

1.3 How to prepare a funding proposal

The last section of the topics, concerning CCS organizations' participation in EU funding programmes, by forming partnerships and submitting project proposals, it is necessary to provide certain information about the formation of an innovative idea to a project proposal, suitable for implementation under specific programmes' calls. This section seeks to explain the necessary steps that need be followed, so that a concept note of a proposal can be successfully visualized, in order to result into a properly drafted proposal.

A **project** is a series of activities aimed at bringing about clearly specified objectives within a defined time-period and with a defined budget. A project should also have:

1. Clearly identified stakeholders, including the primary target group and the final beneficiaries;
2. Clearly defined coordination, management, and financing arrangements; a monitoring and evaluation system (to support performance management); and
3. An appropriate level of financial and economic analysis, which indicates that the project's benefits will exceed its costs.

Development projects can vary significantly in their objectives, scope, and scale. **Smaller projects** might involve modest financial resources and last only a few months, whereas a large project might involve many millions of Euros and last for many years.

Generally, an efficient project proposal should consist of the following:

1. Framing the project problem (i.e., what the partnership seeks to solve with the project).
2. Learning & researching about the problem.
3. Laying the project's logical framework & sketching out ideas for activities (i.e., what could be the solutions).
4. Visualizing the proposal (A to Z).
5. Getting relevant feedback & making revisions.
6. Finalizing the project plan & only then starting to write.

But the question here is: How is the project plan finalized? This is actually how the main idea of the project is formed, resulting into the **concept note** of the proposal, serving as the basis before start writing the actual proposal. The project outline should be no longer than a few pages and should include the following sub-categories: project title, applicant/lead partner, objectives, planned activities, target group, financial planning, and contact address. This outline helps to make a loose idea more precise, serving as a clear format to share with potential partners and a useful layout when seeking advice from helpdesks.

The most important elements of a project proposal are the description of actions to be performed and the expected results of the actions. The outline of actions that are not covered by the programme, too few actions or not enough innovative actions can lead to a rejection of the proposal. Further elements with high importance are the budget and the work plan, both of which should comprehensibly reflect the actions and expected results. It is crucial to understand key terms of project proposals:

1. **Aim of the project:** a statement of quantified requirements so that the project can be regarded as successfully implemented. The aim should include information about the delivered quality in relation to the planned timeframe and the budget plan.
2. **Project actions:** specific measures that are implemented in the course of the project, such as workshops, the publication of a book or the development of a new curriculum for an educational programme. These are the central elements of the proposal.
3. **Expected Results:** results of the project actions. They can be of material (road construction, educational material, organization of a conference) or immaterial nature (management- skills, exchange of experiences, sensitization).
4. **European added value:** this is generally understood as projects of transnational character that create a social, cultural, economic or other advantage for as many regions as possible. For this purpose, the dissemination and communication of project results and best practices play an important role.
5. **Sustainability:** sustainability is a core value of EU funding, which shall ensure that project achievements continue to exist after the end of the project period without additional funding.

Of course, all the above will come after a **problem analysis** is conducted. A project should be the answer & the solution to an existing problem. Such could be, for example, lack of attractive artistic offers for the audience or weak educational opportunities for cultural managers. A well-formulated problem needs to have a **clear context** (in 1 sentence), which may answer the following: when & where the problem arises, for whom is this problem acute, has anyone tried to solve it and, if yes, how?

The problem analysis will then help to define the **project goal, general objectives & results**, with the goals giving a specific solution to the identified problem, the general objectives giving the overview of the desirable situation that'll be achieved throughout the project's implementation, but also afterwards through the impact that needs to be foreseen, and the results being the specific outputs contributing to the project's objectives' realization, throughout the project's activities implementation.

Also, **relevance of the problem** (in 2 sentences) should be shown, which may require answering the following: what will happen if the problem is not solved, if it is not solved, who/what will be harmed, is this problem seen in other contexts and, why does this problem need to be solved?

Of course, the above briefly described process requires attention to the details and information's accuracy. Thus, it needs be based on research, and not on assumptions. But, once complete, it leads to the formation of a project's outline, and one can draft a **concept note** that is basically used in

order to share it with potential partners and receive feedback. The concept note consists of 1 to 2 pages, writing: the project's title, the programme under which it is to be submitted, the duration and the grant to be requested. Then the document provides some information referencing the research conducted for the problem's formation, describing the overall idea behind the project. Afterwards, the document must describe the aims and objectives, the activities that are considered to be implemented, the expected outputs and, last but not least, the overall target-groups that the project seeks to involve or/and benefit, so that potential partners will assess whether they can reach them or not.

Lastly, once the project proposal is to be drafted, the following criteria may ensure its possible success:

1. **Clear plan**, accompanied by a feasible **time frame** (usually provided alongside a so-called GANTT CHART, indicating how the activities are spread out throughout the project's duration), showing what is exactly to be achieved and how it is to be achieved.
2. **Complicated words/phrases** should be avoided; the proposal should be concise and comprehensive, consisting of key words, confirmed information ONLY, balanced text-wise. That is because one writes for the evaluator, not for themselves.
3. **Logical link**, text-wise, as well as in terms of activities and outcomes.
4. The **end goal** should always be kept in mind.
5. **Guidelines** provided in descriptions should be reflected upon, and the proposal should show that the consortium are **experts** in the field of the proposal.

Subtopic 2. A guide to Residencies and Mobilities: Funds and possibilities for artists

2.1 What is a Residency

Artist residencies, also referred to as artist-in-residence programs, are chances offered to artists to work on projects, explore novel concepts, and do so outside of their studios and apart from the distractions of daily life (Leighton, 2020)¹.

Artist residencies are limited-time artistic opportunities. An artist who is granted an artist residency would either relocate their studio to a particular location designated by the residency institution for a predetermined period, work on a predetermined theme with a predetermined group of people, or produce a body of work using the materials, exhibition support, and curatorial guidance provided by the residency institution over a predetermined period of time².

But, in order to dive into details, artist residencies can be further categorized as follows:

- (1) **Location**: residencies opportunities aren't limited - they can be found across the globe. Both urban and rural areas include programs for artists. Artists who need to completely detach and become one with nature in order to create can discover a rural retreat for

- reflection.
- (2) **Funding:** The institution is responsible for paying for the artist residency. Several organizations that offer residencies receive income from patrons, sponsors, or trust funds that enables them to assist artists financially while they are participating in their residencies. Some residencies are financed by the government, while others may be self-funded by the taking part artists. You must carefully read to determine what is covered by the organization and what you are responsible for paying.
 - (3) **Discipline:** the majority of residency programs accept applications from "all mediums," which might include any form of "the arts." This comprises performing artists, musicians, writers, and visual artists (including painters, sculptors, draftsmen, textile artists, and filmmakers). Some residencies, such as those for visual artists, will make it clear that they only accept applications from members of one of these fields. Others may explicitly say they are looking for proposals that address a certain topic.
 - (4) **Duration:** The length of an artist residency might be anything from a single, intense week to several months or even several years. It largely depends on the program. A residency typically lasts between four and six weeks.
 - (5) **Environment:** A common goal of residencies is to foster a creative environment where individuals may interact and work together. Residency programs are a way to connect with other creatives who have similar passions. There are often nine artists living there at any given time. Some residencies are designed for just one person at a time, while others may accommodate more than this. In some residencies, you live and work in separate studios but can occasionally gather for conferences and exhibitions, giving artists the best of both worlds.

It takes a lot of reading to comprehend the artist residency application process. There is a lot of work involved in the application procedure before one finds out if they were given the chance or not. The majority of residencies need one to compile a ton of paperwork as part of their application, which can be time-consuming and administratively demanding.

Research should be done before applying to artistic residency programs. An organization that organizes residencies will issue an open call. Everything a person needs to know about the artist residence program should be in this document. If a call is not thoroughly read, one may not grasp what is necessary to apply, which could lead to the application being rejected.

Most open requests include particular specifications, such as compiling all program components into a single PDF file.

The theme will be described in the open call. Artists are frequently asked to prepare a proposal outlining how they will develop this theme using their medium, ideas, and research.

These proposals frequently also have quite precise requirements, so before writing, one must be sure what the residency institution expects from them in terms of this choice as well as the word count restriction.

However, even though the requirements are -most of the times- dependent to the respective institution holding the residency and to their call, the following section will provide some of the most common requirements identified in residencies calls and will elaborate, specifically, on the development of the Motivation Letter (or Residency Personal Statement), which is usually common in open calls, because it provides both information about the applicant artist, but also their motivation to attend the respective residency - something that should be created with attention, in order to make it persuasive for the evaluators.

2.2 Requirements to apply for a Residency

The Residencies that are constantly announced by programmes and networks are numerous. Furthermore, as mentioned above, the requirements for applying to certain Residencies' calls may vary, depending on the call. Therefore, when submitting for a Residency call the specific requirements should be considered.

However, there are **certain information that are considered common in these kinds of submissions, especially for artists.** This may refer to personal and contact information of the artist, as well as professional background/experience in art.

Below, there are listed certain documents and information that may be needed when applying for a Residency, as well as **tips that are considered useful** to be included:

- (1) **Personal information:** Name/Surname, Address/Country of residence, Phone number, E-mail address (important for reasons concerning both administrative procedures and communication).
- (2) **Website:** in case that the artists does not have a website where they publish their work, they may be asked to provide some work samples for the evaluators to have a perspective of the artist's practice's and experience.
- (3) **CV:** A CV is considered, of course, crucial, for the applicant to provide a general overview of their artistic and professional background, areas of interest, and other interests that may be considered crucial for their selection. A CV should contain information about the artist that may be found interesting to be selected; this information includes relevant successes, as well as participation in actions relevant to the area of interest. This information should be specific, concise, and should show that the applicant is interested in participating in the Residency **FOR A REASON** - the CV isn't a place for the applicants to brag about their accomplishments, but to inform about their background and their skills.
- (4) **Motivation Letter or Residency Personal Statement:** personal statements typically must be submitted from the beginning of the application process for a residency program. Because they require a lot of self-reflection, they also serve as an excellent review for residency interview questions like the "tell me about yourself" residency interview question.

2.2.1 Motivation Letter or Residency Personal Statements

Most residency programs demand letters or personal statements from candidates. While some programs will provide precise guidelines for what they want the applicant to discuss, others will not. One should look at the selection factors when researching residency programs for which they intend to apply. It's a good idea to review these before beginning to work on the statement because each school will have its own rubric that they use to evaluate applicants (Shinaman, 2023).

When drafting the residency personal statement, there are many elements that need be considered in order to measure its efficiency and provide information that will contribute to the statement's success. But, first, one should take in mind that the statement usually has a specific structure, which is to be explained below.

The personal statement will, typically, have a structure consisting of three (3) to five (5) paragraphs, in which the introduction, main body and conclusions are divided. The statement constitutes a formal document; hence it must adhere the proper structure.

The statement's introduction should capture the attention. It is the part of the statement where the author is also allowed to be creative. But that refers to the beginning of it. The remaining of the statement's introduction concerns the artist's expertise and background experience that initiated the motivation to apply for the respective residency program. The introduction should connect the personal and professional background of the artists with their suitability for the program.

In the statement's body, the artist should elaborate on a few significant experiences that helped them becoming a professional in the field of the residency program. The intention should be to use these experiences to address each person's unique interests, objectives, and qualities that make them a good match for the program.

Lastly, the personal statement must incorporate its respective conclusion. The concluding section is used to bring everything together and demonstrate enthusiasm for both the program and the artist's potential future in the arts. The artist can go over a few important points again to emphasize them and connect them to the benefits they anticipate from the upcoming training experience. The letter should demonstrate zeal, tenacity, and consistency throughout, and the closing should tie up any loose ends. Some applicants will use this section of the letter to outline a specific objective they have for their residency, like collaborating with a particular professor or outlining research plans.

Regarding the **elements** that make a personal statement successful, these can be numerous and cover many areas of the statement. Here are some main elements that contribute to the drafting of a successful personal statement:

- (1) **Emphasis on why the applicant wants to enter the respective Residency program:** One should emphasize any formative experiences they had in their residency personal statement. The text must demonstrate dedication and fully explain why the candidate thinks they are the most qualified to enroll in the residency program.
- (2) **Clear intentions:** The statement becomes personal and stands out by clearly stating one's intentions and using the name of the program. It

demonstrates that the applicant is methodical and that their objectives and areas of interest line up with those of the program. When writing, one should use direct, precise words. The candidate should state their goals and maintain a clear narrative in the approximately 800 words that make up the statement.

- (3) **Positive tone throughout the statement:** A statement should always be written in an overall positive tone and language. To demonstrate prior experience, it is acceptable; for instance, to mention institutions the applicant has previously entered and attended. That does demonstrate care for the application's details. However, the applicant should maintain a favorable tone toward the institutions listed when discussing their transition to other schools or institutions.
- (4) **Previously learned lessons should apply to the program's specialty:** The statement should depend on analogy, to relate prior experiences and lessons learned to the specialty the residency program addresses. Additionally, it must show how the applicant's interest in the program is related. It must demonstrate the applicant's suitability for the Residency, highlight significant facets of both their personality and experience, and outline hopes for how they seek to advance the field by participating in the residency program.
- (5) **Unique writing style:** You must differentiate yourself from the competition to be accepted to the program of your choosing. Give your writing a unique tone and permit your personality to come through. It's acceptable to play around with the language and substance of a first draft; yet make sure to adhere to all formatting guidelines and required components, while doing your best to emphasize the "personal" in personal statement. The statement's decorum should always be taken into consideration, by being at the same time combined with the applicant's personal style and character. Adhere to the format, be concise, and show regard for the program directors.

Lastly, here follow some **indicative questions** that may be found useful when one brainstorms ideas for their personal statement:

- (1) What qualifies you for this field of study?
- (2) What life events led you to this field of study?
- (3) What about this residency program appeals to you?
- (4) Have you ever worked in the city where the program you're applying to is located?
- (5) What goals will you be able to accomplish thanks to your residency training?
- (6) What personal attributes do you have that will help you add to the program?
- (7) What proof do you have that you have those qualities?
- (8) Do you have any studies or publications that complement the work the institution is doing in this area?
- (9) Do you have any gaps that you'd like to cover, and that the residency program will enable you to do so?
- (10) What should the program director know about you that isn't apparent from your application papers, in your opinion?

2.3 Residencies and Mobilities: possibilities for artists

The last section seeks to list some of the most profound international networks and funding institutions that announce residency programs and open calls for artists of all kinds in order to apply and attend artists residencies.

[Youth exchanges as part of the Erasmus+ Programme](#)

Youth exchanges allow groups of young people from different countries to meet, live together and work on shared projects for short periods. Youth exchanges take place outside the school environment.

On a youth exchange, you can expect to participate in activities such as workshops, exercises, debates, role-plays, outdoor activities and more. Youth exchanges last between 5 and 21 days. This excludes travelling time. Youth exchanges are open to people between the ages of 13 and 30. To be a group leader in a youth exchange, you must be at least 18 years old. Youth exchanges are managed by youth organizations, informal groups of young people or other organizations.

To participate in a youth exchange, **you cannot apply directly for a grant as an individual. Applications must be made by an organization or a group of young people who in turn select who will participate in the exchange.**

If you need help in finding a suitable participating organization or have any questions, the Erasmus+ National Agency in your country will assist you.

[i-Portunus](#)

It is a scheme funded by the European Commission that supports the mobility of artists, creators, and cultural professionals, implemented by consortia of cultural organizations. It funds short-term mobilities for individuals to go abroad or for hosts to attract international talent.

i-Portunus' main objective is to connect international artists, creators, and cultural professionals and to support international collaborations among all countries participating in the Creative Europe Programme. It's the "Erasmus" of the culture world.

Artists, creators, and cultural professionals working in any cultural sector other than audio-visual are eligible to apply, provided that they reside in one of the countries that are participating in the Creative Europe programme. Hosts such as organisations, NGOs, institutions, museums, etc. (private or public), working in any cultural sectors except the audio-visual, are eligible to apply, provided that they are established in one of the countries that are participating in the Creative Europe programme.

Two types of grants provided:

- (1) **Individual Mobility Action:** It offers financial support to individuals who travel between 7 and 60 days or groups of up to 5 persons who travel between 7 and 21 days. It is open for all artists and cultural professionals who are legal residents of the Creative Europe countries and at least 18 years old. What counts is not one's nationality, but their country of legal residence. The action covers the sectors of architecture, cultural heritage, design and fashion design, literary translation, music, performing arts and visual arts. One can apply with a proposal to carry out a project with a partner of their choice

in a Creative Europe country which is not their country of residence. The project should pursue one of the following **goals**: a) to **explore** Europe's rich cultural heritage to inform, direct or inspire creativity, b) to **co-create** or **co-develop** art with artists or cultural professionals from other countries, c) to participate in **non-formal learning** and, d) to **develop** or **deepen** their international professional relationships. The partner can be a fellow artist, an organization, or a venue in the country of destination. An invitation letter, meeting confirmation, co-production agreement or similar document is accepted as proof for the partnership. Application can be done either as an individual or as a group of up to 5 persons (with respective duration, as stated above). The daily allowance is a standard amount of €75 per day and per grantee. It can be used for accommodation, food, local transport, or renting equipment.

(2) **Residency Action**: The residency action is aimed at organizations and established individual artists who regularly organize residencies and are interested in hosting artists and cultural professionals. The purpose of the grant is to welcome international artists and cultural professionals at your premises to implement a residency project. The participating artists and cultural professionals must be legal residents in a Creative Europe country that is different from the host's country. The residency action targets legal entities (e.g., non-for-profit, private, public bodies, foundations, etc.) that are active in the sectors of: a) architecture, b) cultural heritage, c) design and fashion design, d) literary translation, e) music, f) performing arts, g) visual arts. You can apply for funding for a residency project with a proposal that includes its objectives, expected impact and duration. The residency project should pursue one or two of the following **objectives**:

- **Explore**: Conduction of research, investigation, work for a specific theme or new concept.
- **Create**: Engagement in collective creative processes to produce a new piece of artistic/cultural work.
- **Learn**: Enhancement of participants' skills through non-formal learning or collaboration with specialists.
- **Connect**: Development of networks, for further professional development.
- **Transform**: Societal change in line with the New European Bauhaus (NEB) values and principles.

One can welcome between 1 and 5 international artists and cultural professionals who must all participate in the residency project on the same dates and for the same duration. The residency can last between 22 and 300 days. The **duration** one must choose from when applying are the following: a) **short-term** residency project: 22-60 days, b) **medium-term**: 61-120 days and, c) **long-term** 121-300 days.

[Roberto Cimetta Fund](#)

The Roberto Cimetta Fund is an international non-profit making organization created in 1999 to respond rapidly and directly to artists and cultural

managers who wish to travel in order to develop contemporary artistic cooperation projects in the Euro-Mediterranean region, and in particular throughout the Arab world.

Today it has provided mobility grants to almost 1500 artists and cultural operators and stands out as a key player and mediator on the questions of artistic mobility and cultural development in the Euro-Med zone.

The organization offers multiple of programs and opportunities including: a) support and training related to mobility, to support artists and cultural professionals in their mobility projects, by guiding them in the process of funding search, b) cooperation & networking and many others.

Moreover, by accessing the organization's website one can browse scholarships and opportunities. There the organization announces open calls for applicants, providing also specific requirements needed, etc.

[On the Move](#)

One the Move can serve as a very useful source of opportunities for artists. On the Move was created as a website by IETM - International network for contemporary performing arts in 2002, became an independent association (Belgium asbl) in 2005, and was then structured as a network in 2009.

Today, On the Move's network counts some 45 organizations - from national funders to other networks and info points, to centers for creation. Joined by a small number of individual members, they share a commitment to promoting cultural mobility in all its forms while striving for a fairer sector. The network meets once a year for its annual meeting but collaborates on projects and activities all year round.

The network has a handful of working groups which focus on specific topics. Currently these are the Mobility Information Points group, the Enforced Mobility group, and the Mobility Funders group. They also publish thematic reports and publications, undertake research, and design mentoring programmes for artists and organizations. All their work is underpinned by a commitment to engaging with the context, environmental impacts, and ethics of mobility.

On the Move provides information on cultural mobility that is clear, up-to-date, and always free to use. Drawing on the expertise of their network and partners, they source open calls for their website, maintain a collection of 60 funding guides, and point to external guidance on specialist topics like visa and tax law.

Their open call listings span all art forms and disciplines and focus on cross-border projects which cover at least some of the costs of travel. Their funding guides, produced in collaboration with other organizations, detail regular schemes on a national or transnational basis. Their Resources section brings together a body of reports, policy documents, guides and other publications collected over more than a decade.

[The Bogliasco Foundation](#)

The Bogliasco Foundation supports the Arts and Humanities by providing residential Fellowships at its study center in Italy's most vibrant, historic crossroads, where gifted artists and scholars of all cultures come together to connect, create, and disseminate significant new work.

Located in the fishing village of Bogliasco near Genoa, in a region of extraordinary beauty whose landscape has stimulated creative expression for centuries, the Bogliasco Foundation offers one-month residencies to individuals who can demonstrate notable achievement in the Arts and Humanities: those disciplines that seek to understand our place in the world, shaping and defining what it means to be human.

By browsing their website, one can follow the [Apply](#) section, to apply for Bogliasco Fellowships. Bogliasco Fellowships are awarded to gifted individuals working in all the disciplines of the Arts and Humanities without regard to nationality, age, race, religion, or gender. To be eligible for the award of a Fellowship, applicants should demonstrate significant achievement in their disciplines, commensurate with their age and experience (**note**: not awarded to students currently in a degree-granting program).

The Foundation gives preference to those whose applications suggest that they would be comfortable working in an intimate, international, multilingual community of scholars and artists. The Foundation might also offer Special Fellowship awards, many of which include travel stipends to recipients.

The Foundation only accepts applications submitted through the online application system, and in accordance with the alongside provided requirements. Once registered, the applicant may login as needed to work on their application.

[Res Artis](#)

Worldwide Network of Arts Residencies is a 28-year-old network of arts residency operators from around the globe. The network comprises more than 550 vetted members in over 75 countries.

They operate from their international office in Australia. They are the worldwide professional body for the field, ensuring sustainability and growth by providing capacity building tools for their members through face-to-face meetings and digital platforms.

They aim to support and connect residencies, engage, and advocate the importance of residencies in today's society, and provide recommendations towards cultural mobility research and policy.

In their website they announce upcoming events, residencies programs and open calls, where the potential applicants can browse on a numerous of opportunities, by also noting their preferences (e.g., in terms of country of the program, duration, application deadlines, etc.).

[European Cultural Foundation](#)

The foundation office in Amsterdam brings together 15 different nationalities, working as a dedicated team on realizing the Foundation's mission and vision. They promote a European sentiment through developing and supporting cultural initiatives that let them share, experience, and imagine Europe.

ECF's strategy for 2020-2025

It lays down the foundation for the foundation's focus and work for the next five years. Their activities will focus on three areas:

- (1) **Share Europe:** contributes to a European public space as a cultural sphere. It provides online and physical spaces where Europeans across national borders share ideas, experiences, artistic expression, or news of European relevance.
- (2) **Experience Europe:** creates a European sense of belonging through cultural and educational exchange of people and practices. It provides tools for European exchanges between citizens and between cultural professionals beyond borders and sectors.
- (3) **Imagine Europe:** supports initiatives that tell the stories of Europe, its heritage and its future, in the most compelling way using all forms of cultural expression.

In their website they announce new opportunities and granted projects for artists to apply.

[WORTH Partnership Project II](#)

WORTH Partnership Project II is funded by the COSME Programme of the European Union. It creates and supports transnational collaborations between designers, creative people, manufacturing enterprises (SMEs), crafters/makers and technology firms looking to develop design-driven and innovative products.

WORTH Partnership Project II is the second edition of the programme, which ran from 2017 to 2021. In its first edition, 152 transnational partnerships were selected between 2017-2020, involving 349 partners from 34 EU-COSME countries.

The selected projects will benefit from an incubator programme valued at €60,000 consisting of: a) media kit, including international media relation activity, advertising and social media marketing, b) €10.000 to €20.000 funding, c) participation in two international events related to design to showcase the products developed, d) tailor-made mentoring programme, e) training, f) cross-sector collaboration and participation in networking events, g) professional links, h) visibility of their professional profile on the WORTH gallery. Open calls from the project are announced on the provided website.

Module 9: Find the Entrepreneur in You!

Introduction to the topic

Pronouncing the word artist still conjures up the image of a solitary genius as a sacred aura still attaches to the word. “He’s an artist,” we’ll say in tones of reverence about an actor or musician or director. Yet the notion of the artist as a solitary genius is decades out of date. A new paradigm is emerging and has been since about the turn of the millennium, one that’s in the process of reshaping what artists are: how they work, train, trade, collaborate, think of themselves, and are thought of—even what art is—just as the solitary-genius model did two centuries ago.

The idea of the artist as a solitary and illuminated genius stem from the late 18th and early 19th centuries, the period associated with Romanticism: the age of Rousseau, Goethe, Blake, and Beethoven, the age that taught itself to value not only individualism and originality but also rebellion and youth. Now it was desirable and even glamorous to break the rules and overthrow tradition—to reject society and blaze your own path. As traditional belief became discredited, at least among the educated class, the arts emerged as the basis of a new creed, the place where people turned to put themselves in touch with higher truths. Art rose to its zenith of spiritual prestige, and the artist rose along with it. “The priest departs,” said Whitman, “the divine literatus comes.” “Art for art’s sake,” the aestheticist slogan, dates from the early 19th century. So does Gesamtkunstwerk, the dream or ideal, so precious to Wagner, of the “total work of art.” By the modernist moment, a century later, the age of Picasso, Joyce, and Stravinsky, the artist stood at the pinnacle of status, too, a cultural aristocrat with whom the old aristocrats—or at any rate the most advanced among them—wanted nothing more than to associate.

Nonetheless art, like all religions as they age, became institutionalized. We founded museums, opera houses, ballet companies, all in unprecedented numbers: the so-called culture boom. Arts councils, funding bodies, educational programs, residencies, magazines, awards—an entire bureaucratic apparatus. As art was institutionalized, so, inevitably, was the artist. The genius became the professional. Now you didn’t go off to Paris and hole up in a garret to produce your masterpiece, your *Les Demoiselles d’Avignon* or *Ulysses*, and wait for the world to catch up with you. Like a doctor or lawyer, you went to graduate school and then tried to find a position. That often meant a job, typically at a college or university—writers in English departments, painters in art schools—but it sometimes simply meant an affiliation, as with an orchestra or theater troupe. The training became professional, and so was the work it produced. Expertise, not inspiration or tradition, became the currency of aesthetic authority. The artist-as-genius could sometimes pretend that his work was tossed off in a sacred frenzy, but no self-respecting artist-as-professional could afford to do likewise. They had to be seen to be working, and working hard and it helped if they could explain to laypeople—deans, donors, journalists what it was that they were doing.

The artist’s progress, in the postwar model, was also professional. You didn’t burst from obscurity to celebrity with a single astonishing work. You

slowly climbed the ranks. You accumulated credentials. You amassed a résumé. You sat on the boards and committees, collected your prizes and fellowships. It was safer than the solitary-genius thing, but it was also a lot less exciting, and it is no surprise that artists were much less apt to be regarded now as sages or priests, much more likely to be seen as just another set of knowledge workers. Spiritual aristocracy was sacrificed for solid socioeconomic upper-middle-class-ness. In blunter terms, they're all about the way that you get paid. Professionalism represents a compromise formation, midway between the sacred and the secular. A profession is not a vocation, in the older sense of a "calling," but it also isn't just a job; something of the priestly clings to it. Against the values of the market, the artist, like other professionals, maintained a countervailing set of standards and ideals—beauty, rigor, truth—inherited from the previous paradigm. Institutions served to mediate the difference, to cushion artists, ideologically, economically, and psychologically, from the full force of the marketplace.

Nowadays, the professional model remains the predominant one. But we have entered, unmistakably, a new transition, and it is marked by the final triumph of the market and its values, the removal of the last vestiges of protection and mediation. In the arts, as throughout the middle class, the professional is giving way to the entrepreneur, the self-employed, the entrepreneurial self. And this emerging culture of creative entrepreneurship finds the perfect ally in the Web, which facilitates the self in all the phases of work from the promotion to the interaction, to the sale and delivery to the final user. Works of art, more centrally and nakedly than ever before, are becoming commodities, consumer goods. Now it's not an audience you think of addressing; it's a customer base. Prizes belong to the age of professionals. All we'll need to measure merit soon is the best-seller list. We can conclude that all artists are entrepreneurs, but they don't necessarily know it.

Objectives and Learning Results

The "Find the Entrepreneurs in you" module aims to both convey the idea of what it takes to become an entrepreneur and the basic business tools he/she needs to do so. Through this module, participants will learn:

- To relate to the values, principles, and mechanisms of entrepreneurship.
- To understand and analyze possible business opportunities by using practical tools to encourage realistic plannings.
- To learn to assess the strengths and weaknesses of entrepreneurial ideas and the threats and opportunities of their context of action.

The Module is divided into 3 subtopics with specific learning objectives as it follows:

- 1) "**Entrepreneurial Mindset**" introduces participants to the essential entrepreneurial terms, skills, and themes. This unit aims to make artists relate to the principles and mechanisms of entrepreneurship, driving them to reflect on the skills they already possess and those they would need to acquire to become entrepreneurs. It also aims to convey business specific terminology (in written and verbal form) to

- allow artists to effectively communicate in the field.
- 2) **“Project Design”** moves from the personal sphere to the business idea offering to participants the theoretical elements and practical tools to design a project. How does a project differ from an idea? What is its life cycle and what are the elements needed to make one? In this unit participants will first structure and then assess their own personal ideas, questioning the reasons beyond it, its scope and means of implementation. Then they will learn the importance of the context and the impact, in terms of opportunities and threats, it can have on the design and implementation of the project itself.
 - 3) **“Business Making”** provides the practical tools to put a business into place, guiding participants into a concrete exercise of asking the right questions. Navigating through the different existing Business Model Canvas, participants will be presented the Creative Project Canvas, a tool inspired by the Business Model Canvas and created by Materahub to support artists in developing their business idea. The Creative Project Canvas focuses on the impact created for the beneficiaries rather than the creation of profits.

Subtopic 1. Entrepreneurial Mindset

Learning objective:

- Relate to the values, principles, and mechanisms of entrepreneurship.
- Acquire business specific terminology (in written and verbal form) in order to effectively communicate in the field.

Artists throughout history have always implicitly deployed a diverse array of non-artistic competences to surmount the challenges that inevitably arise over the course of their careers. They have therefore been, to a lesser or greater degree, entrepreneurially competent - or they have had people with the necessary entrepreneurial competence in their entourage. Yet there remain significant obstacles for student composers today to learn about this perspective, including the structural bias of educational policy towards privileging musical training over non-musical skills development, or educator’s personal resistance to teaching skills that they are barely trained in themselves that had traditionally been dismissed. Successful artists “make things happen” in a way that creates social and economic value for themselves and others in a responsive and dynamic relation to society. They can take the lead and create their own opportunities for their and others’ benefit. This simple description could refer to any entrepreneur, but in the case of composers it relates specifically to the way in which they compose music as a paid service for others and make money from exploiting the compositions they produce. Artists can earn money from art in many ways - and the more they are aware of this, the more likely they are to maximize the money they can earn from their work. By approaching their career with an entrepreneurial mindset, and armed with skills in digital marketing and branding, composers of the future will be better equipped to create

successful careers on their own terms.

Terminology

The following definitions of essential terms and roles regarding the entrepreneurial domain serve as references. They also intend to invite artists, facilitators, and participants to reflect upon, discuss and question the terminology adopted by the partners of the Cultural Footprint project.

Creation

Entrepreneurship is a big-vision act of creativity. One (or a team) is creating opportunities for self and others, jobs, economic stimulus, products, culture, and services—such as art. Like artists, all kinds of entrepreneurs principally create value for others.

Value

Value in the arts can be intrinsic or extrinsic and is often both. Example of extrinsic value: “That Picasso painting is worth \$10,000,000.” This refers to the monetary value of the painting. “That Picasso painting stirs my soul.” This is an intrinsic value, a feeling, an experience, an impression that is subjective and has nothing to do with monetary worth. Extrinsic value can lead artists towards income generation and, potentially, sustainable careers in the arts. The intrinsic value created is the art itself—which, hopefully, creates an experience and evokes a response for those experiencing it.

Profit

For varied reasons, some artists associate profit with “selling out.” However, arts entrepreneurs are not selling out—they are selling art. In my own experience, I find the unemployed are typically those who speak about selling out. Those paying their rent through their artistry, usually don’t speak in such terms. More artists need to be taught that profit is not a dirty word, but critical for sustainability. With resources, like cash in hand, one can take additional and, at times, more significant risks, enabling artists to scale, to grow their business, and continually deepen their work. Profit can also be viewed as communication of value on the part of audiences, who vote with their credit cards. Profit is the one necessary element to having a viable and sustainable business.

Risk

The word “risk” should not be omitted from the definition of entrepreneurship, as entrepreneurship is a risk-based endeavor, just as a career in the arts is. One does not know if their efforts will be fruitful, if an audience will appreciate what was created if the creators will attract donors or investors if a show will profit or have a long run. There are no guarantees.

Entrepreneurial Training

Arts Entrepreneurship training offers no guarantees. However, it does increase the likelihood of artists’ success. Many of our students go to school, in part, to increase their odds of working professionally. However, the current standard in arts education is largely one of “all arts technique and

no real business skills,” which contributes to the starving artist stereotype. To help artists overcome this stereotype, it is critical that they are offered the “missing puzzle piece” of arts education found in so many schools around the country.

The European Competence Framework



In 2018, the publication of the EntreComp, a comprehensive reference framework, defined entrepreneurship as a key competence for all citizens as the ability “to act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social” (FEE-YE, 2011). In an always more complex world, where the scarcity of public resources and fear for global challenges sometimes seems to imprison self-determination,

entrepreneurship can be understood as “the ability to make something happen”, or specifically, the ability to create social and economic benefits for oneself and others in a responsive and dynamic relation to society. Promoting an entrepreneurial mindset within the arts professionals is necessary to overcome the sector’s core obstacles such as lack of sustainable income and lack of funding, but also issues of systemic prejudice related to being a professional working with the arts. Equipping artists with entrepreneurial competencies could help them to overcome obstacles such as lack of sustainable income and lack of funding, but also issues of systemic prejudice, rural remoteness, or the impediments of Covid-19. It can also help to counter negative, inhibiting attitudes such as the ‘myth of genius’, the ‘evil of commercialism’. EntreComp identifies 15 competences in three key areas - Ideas and Opportunities, Resources and Into Action- that describe what it means to be entrepreneurial. The competences are broken down further into threads that describe what the particular competence really means in practical terms. The learning outcomes are mapped across 8 different levels of progression, from beginner to expert.

Competence per area “Ideas and Opportunities”:

1.1 Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value	<ul style="list-style-type: none"> • Identify and seize opportunities to create value by exploring the social, cultural and economic landscape • Identify needs and challenges that need to be met
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		<ul style="list-style-type: none"> • Establish new connections and bring together • scattered elements of the landscape to create opportunities to create value
1.2 Creativity	Develop creative and purposeful ideas	<ul style="list-style-type: none"> • Develop several ideas and opportunities to create value, including better solutions to existing and new challenges • Explore and experiment with innovative approaches • Combine knowledge and resources to achieve valuable effects
1.3. Vision	Work towards your vision of the future	<ul style="list-style-type: none"> • Imagine the future • Develop a vision to turn ideas into action • Visualize future scenarios to help guide effort and action
1.4 Valuing ideas	Make the most of ideas and opportunities	<ul style="list-style-type: none"> • Judge what value is in social, cultural and economic terms • Recognise the potential an idea has for creating value and identify suitable ways of making the most out of it
1.5 Ethical and sustainable thinking	Assess the consequences and impact of ideas, opportunities and actions	<ul style="list-style-type: none"> • Assess the consequences of ideas that bring value and the effect of entrepreneurial action on the target community, the market, society and the environment • Reflect on how sustainable long-term social, cultural and economic goals are, and the course of action chosen • Act responsibly

Competence per area “Resources”

2.1 Self-awareness and self-efficacy	Believe in yourself and keep developing	<ul style="list-style-type: none"> • Reflect on your needs, aspirations and wants in the short, medium and long term • Identify and assess your individual and group strengths and weaknesses • Believe in your ability to influence the course of events, despite uncertainty, setbacks and temporary failures
2.2 Motivation and perseverance	Stay focused and don't give up	<ul style="list-style-type: none"> • Be determined to turn ideas into action and satisfy your need to achieve • Be prepared to be patient and keep trying to achieve your long-term individual or group aims • Be resilient under pressure,

		adversity, and temporary failure
2.3 Mobilizing resources	Gather and manage the resources you need	<ul style="list-style-type: none"> • Get and manage the material, non-material and digital resources needed to turn ideas into action • Make the most of limited resources • Get and manage the competences needed at any • Stage, including technical, legal, tax and digital competences
2.4 Financial and economic literacy	Develop financial and economic know how	<ul style="list-style-type: none"> • Estimate the cost of turning an idea into a value-creating activity • Plan, put in place and evaluate financial decisions over time • Manage financing to make sure my value-creating activity can last over the long term
2.5 Mobilising others	Inspire, enthuse and get others on board	<ul style="list-style-type: none"> • Inspire and enthuse relevant stakeholders • Get the support needed to achieve valuable outcomes • Demonstrate effective communication, persuasion, • Negotiation and leadership

Competence per area “Into action”

3.1 Taking the initiative	Go for it	<ul style="list-style-type: none"> • Initiate processes that create value • Take up challenges • Act and work independently to achieve goals, stick to intentions and carry out planned tasks
3.2 Planning and management	Prioritize, organize and follow-up	<ul style="list-style-type: none"> • Set long, medium and short-term goals • Define priorities and action plans • Adapt to unforeseen changes
3.3 Coping with uncertainty, ambiguity and risk	Make decisions dealing with uncertainty, ambiguity and risk	<ul style="list-style-type: none"> • Make decisions when the result of that decision is uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes • Within the value-creating process, include structured ways of testing ideas and prototypes

		<p>from the early stages, to reduce risks of failing</p> <ul style="list-style-type: none"> • Handle fast-moving situations promptly and flexibly
3.4 Working with others	Team up, collaborate and network	<ul style="list-style-type: none"> • Work together and cooperate with others to develop ideas and turn them into action • Network • Solve conflicts and face up to competition positively when necessary
3.5. Learning through experience	Learn by doing	<ul style="list-style-type: none"> • Use any initiative for value creation as a learning opportunity • Learn with others, including peers and mentors • Reflect and learn from both success and failure (your own and other people's)

Subtopic 2. Project Design

A project is a set of tasks that must be completed in order to arrive at a particular goal or outcome. The word "project" thus originally meant "before an action". Depending on the size and scope of the project, these tasks may be simple or elaborate, but all projects can be broken down into objectives and what needs to be done to achieve them. The word **project** comes from the Latin word **projectum** from the Latin verb *proicere*, "before an action," which in turn comes from **pro-**, which denotes precedence, something that comes before something else in time and **iacere**, "to do".

Every project is unique as it emerges from the not replicable match of certain internal and external factors. Context can be viewed as both a constraint and an opportunity. Finally, a project must be progressively elaborated. This means that the project progresses in steps and continues by increments. This also means that the definition of the project is refined at each step and ultimately the purpose of the progress is enunciated. This means that a project is first defined initially and then as the project progresses, the definition is revisited and more clarity is added to the scope of the project as well as the underlying assumptions about the project.

Project Lifecycle

The project life cycle refers to the five phases all projects must progress through, from start to finish. [The five phases of a project lifecycle](#) serve as the most basic outline that gives a project definition. These five phases are initiation, planning, execution, monitoring, and closure.

Project Scope

[Project scope](#) is a key aspect of the project planning stage. In many ways, it is the starting point. Determining project scope requires the project

manager and their team to set goals and objectives, detail deliverables, create tasks, establish important dates and more. Project scope defines desired outcomes and all specific factors which will affect reaching them.

Stakeholder

A [stakeholder](#) refers to anyone and everyone involved in a project. A stakeholder can be involved at every stage of the project, or just in a certain way. [Stakeholder analysis](#) helps categorize how investors, team members, vendors, contractors, and more can affect your project.

Deliverable

A [deliverable](#) refers to the specific outcome(s) a project creates. Deliverables can be “tangible” or “intangible,” meaning they can be a physical product or something conceptual. Typically, deliverables are the need that inspired the project in the first place. If someone contracts a builder to design and construct an office space, the office is a tangible deliverable.

Milestone

[Milestones](#) are predetermined achievements that help track project progress. Think of milestones as checkpoints. These checkpoints are decided on before a project begins, so the project manager and team know when they are on track to achieve deliverables. Without milestones, it’s difficult to know if the project is on the road to success or needs to reroute.

Resources

A resource is anything necessary to complete a project. In a construction project, materials are an essential resource. That said, other resources – like time, labor, and equipment – are just as important. A project manager must be able to identify all the project resources in order to [create a resource plan](#) and manage the resources accordingly. When resources are left unaccounted for, it is easy to mismanage them.

Dependencies

[Project dependencies](#) refer to how resources must be shared and allocated within a project. Many projects will use the same physical materials for different purposes and across different stages. Understanding this dependency is the only way to ensure there is enough of resource to go around. Similarly, all projects are broken down into tasks. When one task cannot begin before another is completed, these tasks share a dependency.

2.1 The 5 W’s Method

The 5 W’s is a simple and effective method that helps to analyze a context in a given situation. It helps to ask the right questions to understand a specific problem and answer it more efficiently. 5W’s is an acronym that stands for Who, What, Where, When, Why.



Why

1. Why are you doing this project?
2. Why do you think it is necessary?

What

1. What does the project consist of?
2. What will be the outcome and impact of the

project?

How

1. How is the project carried out or implemented?
2. How will you manage to make it happen?

Who

1. Who is involved in the project?
2. Who is the project for?

When

1. When it starts and when does it finish?
2. When is it going to happen?

Where

1. Where are you going to reach your public?
2. Where are you based?

2.2 Strengths and Weaknesses

SWOT (strengths, weaknesses, opportunities, and threats) analysis is a framework used to assess internal and external factors, as well as current and future potential. A SWOT analysis is designed to facilitate a realistic, fact-based, data-driven look at the strengths and weaknesses of an organization, initiatives, or within its industry. The primary objective of a SWOT analysis is to help develop a full **awareness** of all the factors involved in making a business decision. The primary objective of a SWOT analysis is to help you to develop a full awareness of all the factors involved in making a business decision.

Internal Factors: Strengths (S) and weaknesses (W) refer to internal factors, which are the resources and experience readily available to you.

External Factors: influence and affect every company, organization and individual. Whether these factors are connected directly or indirectly to an opportunity (O) or threat (T), it is important to note and document each one.



Subtopic 3. Business Making

The Business Model Canvas is the most famous and widely used framework for defining and structuring the business model of a company or start-up. Its function is to collect within a single document how the company creates, distributes, and collects value. It was devised, together with the Lean Model Canvas, by Alexander Osterwalder in his book 'Creating Business Models'. The aim was to give entrepreneurs an alternative but effective method of representing a Business Model, i.e., the strategy with which they plan to generate profit. The Business Model Canvas' fame is due to the visual and highly communicative language with which it can and must be compiled.



The Creative Project Canvas is inspired by the Business Model Canvas and created by Materahub within the project Break in the Desk to support artists developing their Business idea. The Creative Project Canvas helps artists and creatives to plan SUSTAINABLE projects, where sustainability not necessarily refers to long-term economic profits but to solid foundations you need to establish for your professional human projects.

The Creative Project Canvas focuses on the impact they create for beneficiaries rather than creating profits. In comparison to the Business

Model Canvas, it takes the following aspects into account:

- The component “Segments” is divided into “beneficiary” and “customer”. This supports the aspect that beneficiaries often do not pay anything but are crucial for the business model.
- The Value Proposition consists of the elements “Social Value Proposition”, “Customer Value Proposition” and “Impact Measures”, which define how you control your social impact.
- The type of intervention describes the type of product that will deliver the value.
- Besides partners, the canvas includes the key stakeholders that are / should be involved in your program.
- The component “Surplus” describes where you plan to invest your profits.

Value Proposition: the products and services that create value for specific customer segments - what keeps customers returning to your project.

Key Activities: The most important things that need to be done to make the project work.

Key Resources: the most important assets and resources (physical, intellectual, human, financial) required to make a project work.

Partners: the network of suppliers and partners that make the enterprise work.

Segments: the different groups of people or organizations the projects aim to reach and serve.

Channels: how an enterprise communicates with and reaches its customer segments to deliver a value proposition.

Structure Costs: all the costs incurred to operate an enterprise.

Revenue: the cash an enterprise generates from each customer segment (subtracting costs from revenues to create earnings).

Module 10: Visualize Your Business!

Introduction to the topic

Business and art are often considered as two separate worlds, two spheres that cannot ‘meet’ and operate together. Moreover, artists are often perceived as ‘free spirits’, but with a negative connotation, insinuating that an artist would not be able to run their own artistic business in order to promote their artworks, and actually contribute to the main challenge that artists have been and are still facing: that is their actual **fair remuneration**. Of course, arts and business differ in many ways, for example in terms of advertisement, artists-buyer relationship, and most importantly, in terms of the artist’s authenticity and, especially, the actual maintenance of it in the ever-increasing trend of uniform today.

However, arts and businesses can work together, without the latter taking from the above-mentioned authenticity, but perhaps by even helping to maintain the artist’s authenticity and offering innovative approaches and business models towards their fair remuneration and efficient promotion (when, of course, remuneration is wanted).

All the above considered, the present Module 10: Visualize Your Business seeks to support young artists and cultural workers/professionals in the process of visualizing their own artistic/cultural business/enterprise.

The main objective of this Module is to provide young artists and cultural professionals with the basic knowledge to effectively visualize and plan the establishment of an artistic business/organization/enterprise. The objective will be achieved by the introduction to the **Business Model Canvas** and, especially, how the traditional Business Model Canvas can be adjusted to artists’ needs and the steps towards the direction of running an artistic business, which in many terms differ from other Business Models.

The Module will take through the origins and the development of the traditional Business Model Canvas, by also explaining and differentiating the Business Model, the Business Plan, and the Business Model Canvas. The module will also elaborate on the key elements that create the Business Model Canvas, in order to provide the whole picture of the tool. Besides, the module seeks to provide information about the importance of a Business Model Canvas both for the visualization and establishment of a regular business/enterprise, but also its importance on the Cultural and Creative Sector, for the successful visualization of a cultural enterprise.

Lastly, the practical part of the Module will aim at testing the theoretical information provided. Precisely, the module will provide a different, adjusted to artistic needs, Business Model Canvas template, for learners to be able to develop their own Artistic Business Model Canvas, hence visualize their business.

The learners do not need previous knowledge background on the topic, since the Module will be introductory to main entrepreneurial topics, resulting to the explanation of the Business Model Canvas. It is necessary though for the learners to have adequate knowledge on written and spoken English, while also on basic computer and digital literacy skills. It is also beneficial for the learners to be artists and cultural professionals, practicing any form of art, to be actively engaged to the whole process of the training package, in

terms of visualizing an artistic business and developing the Artistic Business Model Canvas.

After attending this Module, learners will have obtained basic entrepreneurial knowledge and skills. They will have learned how to differentiate the Business Model from the Business Plan, they will have learned what is the Business Model Canvas and, how it is adjusted to the needs of artists and cultural professionals, tuned into the Artistic Business Model Canvas. Therefore, they will be able to complete and develop their own Artistic Business Model Canvas.

Subtopic 1. Introduction: What is the Business Model, the Business Plan, and the Business Model Canvas?

1.1 Business Model

The **Business Model** refers to the foundation of a business. It constitutes the main idea of a business, together with the description of how it is working. The business plan, in order to provide an explanatory overview of a business, lists the **goods** or the **services** the business produces/provides, as well as its **chosen target clientele**.

Both new and already established businesses need strong business models. Concerning the newly established businesses, their business model is an important part of their establishment, because it aids them in their development process in luring capital, hiring talents, and inspiring management and personnel. Already established companies should continuously update and alter their business models - that is for them to stay abreast of emerging trends, as well as problems.

As there are different types of companies/businesses, there are also different types of business models, in order to be adapted, each time, to the respective business' needs and provisions. Traditional business methods include, for example, franchising, direct sales, subscription advertising-based models. Besides, there are also hybrid-based business models.

There are, however, certain four (4) types of Business Models, that are the following (Elearnmarkets, 2022):

- (1) **Business 2 Business Model:** Concerns the type in which companies engage in transactions or conduct business with one another.
- (2) **Business 2 Consumer Model:** This model applies to businesses whose products or services are intended to be sold or provided directly to consumers who are the ultimate users of them.
- (3) **Subscription Based Business Model:** For instance, all application-based and software-based enterprises utilize subscription-based business models. They offer their product as one-time purchases, receiving monthly or annual revenues in exchange.
- (4) **On Demand Business Model:** Preparation of the business model and establishment of the business so that all queries can be answered with a single click.

Lastly, in terms of newly established entrepreneurs, it is important to address specific elements when creating their business models (Kopp, 2023):

- (1) **Audience Identification:** Most business model plans will either begin by defining the problem or by determining the intended market and audience. A solid business model will comprehend the customer base the entrepreneur is attempting to reach, allowing them to craft their offering, messaging, and strategy to appeal to that group.
- (2) **Problem Definition:** In addition to the target audience, the entrepreneur also needs to be aware of the problem they are trying to address. For instance, a hardware store offers items for house repairs. In a restaurant, the community is fed. If there isn't a problem or a need for the business's services or goods, it might find it difficult to get off the ground.
- (3) **Understanding of the business' offerings:** The business owner should think about what they can provide while keeping the audience and problem in mind. How well does their expertise fit the products they are interested in selling? The product is modified at this level of the business model to match what the market wants and what the company can offer.
- (4) **Needs documentation:** The business model should consider the challenges the firm will face after the product has also been defined. This covers both operational issues and problems related to products. To determine whether they are prepared to start in the future, one should make sure to document each of these requirements.
- (5) **Key partners identification:** Most businesses will rely on external collaborators to propel their success. A wedding planner may, for instance, cultivate relationships with venues, caterers, florists, and tailors to enhance their offering. Therefore, the entrepreneur must consider which associates are required for the business to operate efficiently and succeed on the market.
- (6) **Monetization solutions:** This is the section where the company contemplates profit-making strategies. A business model is incomplete until it specifies how the company will generate revenue. This includes selecting one or more of the business model strategies. The entrepreneur may have had this type in mind, but after assessing their clients' needs, a different type may make more sense.
- (7) **Model testing:** When the entire plan is in position, the entrepreneur must conduct pilot studies or soft launches. It is essential, for instance, to inquire how individuals feel about paying the business's prices for its services. Additionally, discounts should be offered to new consumers in exchange for reviews and feedback. Obviously, the business model can be modified at any time, but an entrepreneur should always consider market feedback when doing so.

1.2 Business Plan

The **Business Plan**, on the other hand, refers to the specific strategies -and the description of them- involved to build a business, while it should match with the business model. The business plan is the documented strategy for a business, highlighting its goals, and what is exactly needed to achieve them. A well detailed Business Plan should incorporate and elaborate on the following:

- (1) **Business description and purpose:** The first part of the plan; it describes what the business will be, while its purpose should match the value proposition of the business model -it'll later be explained under the Business Model Canvas' creation. This part is mainly the overall explanation of the business idea and what it intends to produce/provide.
- (2) **Market research/analysis:** This part, following the description of the business, is important because it shows both the knowledge of the entrepreneur regarding their product/service, as well as their knowledge over the market they intend to enter and the reason behind it. In this part, the plan should provide a detailed market analysis, showing relevance of their product/service to the market.
- (3) **Competitors analysis:** It isn't just enough to provide an analysis of the market an entrepreneur wishes to enter with their company. As a matter of fact, the business described might -and will- meet competition in the -perhaps- oversubscribed market they wish to enter. Therefore, the Business Plan should provide a detailed analysis of the potential competitors, as well as an analysis of all the reasons their business is more innovative compared to the competitors; meaning that this part should provide all the ways in which the business described shall outweigh the competition in the targeted market.
- (4) **SWOT analysis:** SWOT stands for "Strengths-Weaknesses-Opportunities-Threats". This analysis is a useful way for both individuals to perform a self-assessment, but also for business to assess their strengths and weaknesses, as well as their potential opportunities and strengths that may be faced during all phases of the business' running (production, promotion, communication, management, etc.). This analysis provides a holistic overview of what are the strengths on which the business is to be based on, the opportunities that may benefit it, while it also prepares the business for future threats and weaknesses-gaps filling, by multiple ways (e.g., finding respective partners and colleagues, participating in relevant networks, etc.), in order to overcome them and foresee the best possible operation.
- (5) **Financial plan (or projection):** The last part of a well-detailed business plan should make a projection of the first 2 years of operation (as far as it concerns a newly established enterprise) or the next 2 following years (as far as it concerns an already existing business). The financial plan is of high importance, since it both lists the already existing funds for the business' establishment/operation, while it also may list financial weaknesses, and contribute to the effective search of funds and cooperations, to assure the efficient financial operation of the business.

A business plan is a vital strategic instrument for entrepreneurs. A solid business plan not only assists entrepreneurs in focusing on the specific steps required to make their business ideas successful, but also assists them in achieving both short-term and long-term goals (Longo, 2019).

Four reasons to write a Business Plan, according to Rich Longo (2019):

- (1) **To acquire capital for a business:** Before giving money, potential investors and lenders require a business plan. A simple explanation of a business' concept is insufficient. Instead, one should ensure that they have a comprehensive business and financial plan that demonstrates the likelihood of long-term success and the amount of capital they will need.
- (2) **To make wise choices:** A business plan assists entrepreneurs in defining and focusing their business ideas and strategies. One focuses not only on financial matters, but also on management concerns, human resource planning, technology, and the creation of consumer value.
- (3) **To assist in identifying any possible vulnerabilities:** A business plan assists in identifying potential pitfalls in an idea. One can also share the plan with others who can provide feedback and suggestions. The plan might be shared with experts and professionals who are able to provide valuable guidance.
- (4) **To communicate ideas with relevant parties:** A business plan is an instrument for securing investment capital from financial institutions and lenders. It can also be used to persuade individuals to join one's company, obtain credit from suppliers, and attract prospective consumers. Developing a business plan requires considerable consideration. One must contemplate their goals and use them as a point of departure. At its core, a business plan should outline where the business is now, where one wants to take it, and how they will get there. A solid business plan cannot guarantee success, but it can significantly reduce the likelihood of failure. Moreover, without a business plan, even if one is not seeking investment, their entrepreneurial endeavors will fail rapidly.

1.3 Business Model Canvas

The **Business Model Canvas** is the **most well-known and trusted start-up tool** for assisting entrepreneurs in turning a business idea into a detailed strategy and workable business plan.

The Business Model Canvas offers business owners a comprehensive overview of every facet of their business' operation, including the value proposition, the client segmentation, operations, financials, and many others.

On a single piece of paper, nine boxes are laid out representing different parts of the business - this is all the Business Model Canvas consists of. Its simplicity is what plays an important role to its efficacy. The use of this tool compels owners to remain focused and precise when visualizing their business, as they map out all their business' aspects in accordance with what is foreseen by the nine boxes/blocks.

The Business Model Canvas, serving as a strategic management solution for the development of new business models or cataloging already existing ones, was first introduced by Alexander Osterwalder.

Alexander Osterwalder first developed the nine 'building blocks' of the business model design template, that would progressively constitute the Business Model Canvas, in 2005. He developed it based on his PhD work on 'Business Model Ontology'.

The nine boxes/blocks introduced by Osterwalder are the following: a) customer segments, b) value proposition, c) channels, d) customer relationships, e) revenue streams, f) key resources, g) key activities, h) key partnerships, i) cost structure, and they need to be answered to efficiently develop an overview of a Business Model, that could potentially be elaborated on as a Business Plan.

The business model canvas is a flexible instrument that can be applied in a variety of contexts. The business model canvas is utilized most frequently when:

- (1) **Establishing a business:** The business model canvas can assist the development of a business idea and determination on whether it should be pursued, or the strategy should be altered.
- (2) **Attempting to enhance an existing business:** If one is dissatisfied with the performance of their business, the business model canvas can assist in identifying problem areas.
- (3) **Introducing a brand-new product or service:** The business model canvas can assist in determining how a new product or service will work into an existing business and what changes must be made to ensure its success.

Subtopic 2. Key elements and creation of the Business Model Canvas

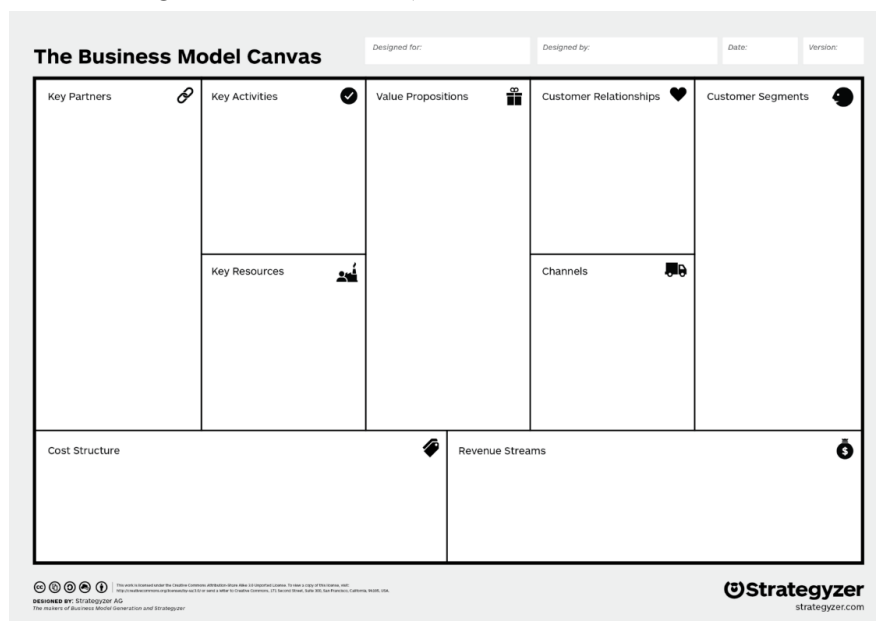
As stated above, the key elements that constitute the Business Model Canvas are the nine 'building blocks' that concern: a) customer segments, b) value proposition, c) channels, d) customer relationships, e) revenue streams, f) key resources, g) key activities, h) key partnerships, and i) cost structure.

For one to effectively perceive their business idea, by developing their Business Model Canvas, explanation of each term is considered crucial:

- (1) **Customer segments:** For a business to develop an efficient business model, it is important to identify, first, what are the customers it seeks to serve. Different sets of customers can be segregated based on their unique needs and characteristics - that it is useful in terms of the business being able to successfully implement its corporate strategy and satisfy the identified needs of the customers. For instance, some segregations are the mass market, niche market, segmented, etc.
- (2) **Value proposition:** It concerns the goods and services the company shall provide to satisfy the needs of its clients. According to Osterwalder (2004), the value proposition is what sets a business apart from its rivals; hence, it also connects with the competitors' analysis conducted under the Business Plan. Newness, performance, personalization, design, brand/status, affordability, cost reduction, risk reduction, accessibility, usability, are some examples of significant characteristics that need to be considered for a business' value proposition to deliver value.
- (3) **Channels:** They refer to the ways the business will make use of to effectively communicate its value proposition to stakeholders and

targeted customers. A business might use a variety of different - traditional or not- channels. But, most importantly, these channels should also consider quick, efficient, and economical manner for the business' communication.

- (4) **Customer relationships:** With the different customer segments having been identified, a business should determine what kind of relationships it'll build with its customers, to succeed and survive. The following three (3) phases are considered crucial regarding the customer relationships: a) how new customers are to be acquired, b) how the business will ensure that customers will continue using/buying its services/products and, c) how the business will increase its revenue from the existing customers.
- (5) **Revenue streams:** These are the ways in which a business derives profits from various customer segments, e.g., asset sale, usage fee, subscription fee, renting, licensing, etc.
- (6) **Key resources:** These are the necessary resources to create value for the customer. They're considered assets to a company, needed to sustain, and support the business. The resources can be categorized as follows: a) human, b) financial, c) physical, d) intellectual.
- (7) **Key activities:** The main and primary tasks involved in carrying out the company's operations to deliver its value proposition.
- (8) **Key partnerships:** Businesses may typically develop partnerships with buyers and/or suppliers for the efficient delivery of its processes, as well as ensure lower business risks. Joint ventures and strategic alliances might also be considered for complementary commercial collaborations.
- (9) **Cost structure:** Referring to the most significant financial ramifications. Businesses' cost structures may be *cost-driven* (focusing on minimizing all costs and having no frills: e.g., low-cost airlines) or *value-driven* (focusing on creating value for products and services: e.g., Rolex watches).



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Subtopic 3. Business Model Canvas' importance for a business

According to Bruce Gitlin, SCORE mentor and business development expert, the Business Model Canvas can assist business owners in addressing particular risks and being aware of rivals, costs, consumer segments, or market niche. Bruce Gitlin explains that “the Business Model Canvas compels users to address crucial areas and aids in visualizing what is vital” and that “a team (of employees and/or advisors) can utilize it to comprehend relationships and come to agreements”.



Besides, the Business Model Canvas can play an important role to the business' **innovation**. Innovation is only achieved when all aspects of a firm move in unison - otherwise, without a precise business strategy and a clear picture of how the activities should be coordinated, challenges

arise.

“Business innovation is how a business pioneers a process, product, or service in an industry, typically improving upon or completely redesigning the service or product. This can include creating new, more useful, or feature-rich products or services, discovering a new material or process or creating better systems for business organization and function.” (Indeed Editorial Team, 2022).

Therefore, innovation is initiated by a business' need to further outweigh its competitors, hence earn more revenue (by, e.g., gaining more advertisement), expand in the customers base and new market areas, as well as enjoy praise and credits for innovations and developments.

If it is to be innovative, a firm needs a well-organized strategy, directing towards a workable future business model. The Business Model Canvas constitutes the basic step for the development of such a strategy. It creates a clear picture of where the business is, where it aspires to go and how it'll get there. Innovation is moved from the "in-theory" stage to the planning stage thanks to the Business Model Canvas.

There are **5 key benefits** the Business Model Canvas carries along:

- (1) **Focus:** The tool offers a competitive edge to visualize and start a business through both product innovation and properly constructed business design. It is important for the business to have a focused structure, to be specified in terms of goods and customers. The tool supports this focused process of business visualization.
- (2) **Conciseness:** The Business Model Canvas can contribute to the concise development of the startup path of the business. The Business Model Canvas provides the initial definition of the business, and is just as precise as needed to be further elaborated on and communicated with partners, investors, etc.
- (3) **Customer needs are targeted:** The Business Model Canvas forces one to consider some ideas beyond the product itself. With this tool an entrepreneur can visualize their business in terms of it entering a

specific market, the required resources, the categories of customers they can serve, etc.

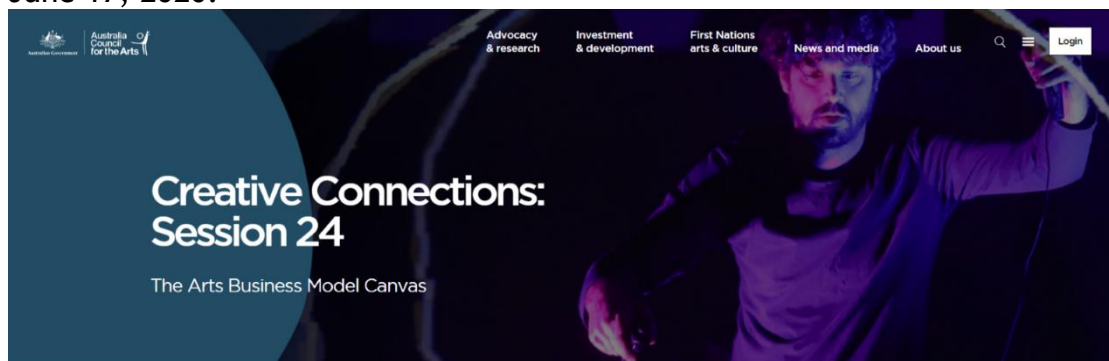
- (4) **Reduced risks of failure:** Marketing strategies, positioning statements, sales strategies can all benefit from the closer look the Canvas brings over the relationship between value proposition, customer segmentation, income streams. In this way, the Canvas, and the way it foresees many aspects of a business, contributes to the reduction of future risks.
- (5) **Scientific framework:** Lastly, the Business Model Canvas is an already scientifically developed and tested methodology, which further adds to the credibility and efficacy of it.

Subtopic 4. Business Model Canvas' importance for the CCS

This section takes a direction towards the justification of the importance of Business Model Canvas for the Cultural and Creative sectors. As previously mentioned, artistic sectors and business sectors are usually perceived as two separate spheres, with artists being perceived as incapable to effectively establish and run an artistic business or organization.

However, and in accordance with this Module's objectives, the Business Model Canvas, when specifically altered for the sake of an artist's needs and interests, can effectively contribute to the CCS by offering artists and cultural professionals a clear overview of their business idea.

This section follows the information and adjustments that have been introduced by design and innovation leader Tarra van Amerongen, in the **Creative Connections: Session 24**, on the topic of "The Arts Business Model Canvas", which was organized by Australia Council for the Arts, on June 17, 2020.



To begin with, as previously mentioned, artists organizations and businesses differ, in terms, for example, of not being that commercially driven, and serving as an extension of the artist.

According to Mrs. Tarra van Amerongen (2020), reimagining the business model canvas specifically for the visual arts was the focus of Michelle Carter's master's thesis at the Queensland University of Technology, and it was produced in 2018. And she contrasted the original business model canvas with the commercial operations of seven various visual artists. Michelle Carter, after identifying many gaps while researching ways of introducing the Business Model Canvas to the CCS, created a new one as the 'Creative Business Model Canvas'.

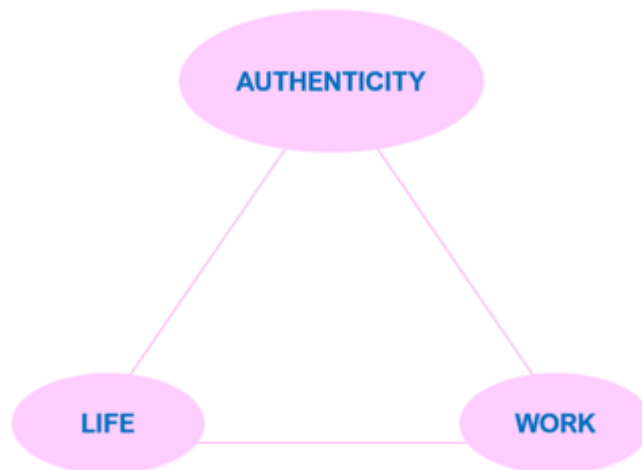
This alternative version of the Canvas serves as a useful tool for artists and cultural professionals, with all modifications made to the original tool, to best address and satisfy the needs of a creative organization's establishment. These modifications result into an 11 'building blocks' tool this time, because the value proposition of the original tool is modified and divided into three (3) pieces: a) *the artist's identity*, b) *the artist's product*, and c) *the artist's services*.



Therefore, the value propositions in this tool are transformed to **Artistic Value Proposition**, meaning the artist's identity.

According to Mrs. Tarra van Amerongen, the **artist's identity** can be identified by answering the following questions:

- who are you as an artist,*
- what is your work about, and*
- where is the motivation and inspiration drawn from, why do you make the art you make?*



Accordingly, the artist's identity now reflects on a so-called 'triangle', that puts life, work, and authenticity together in order to provide the artistic identity of one's practice and the reasons behind it and, therefore, visualize a creative

business effectively.

Another modification refers to the fact that the tool is now addressing **artist's products** and **artist's services**. In this way, the products and services defined contribute to the innovative visualization of the business.

The following questions might be answered:

- what products do you make for sale (describing genre, style, subject in matter) and,*
- what services do you provide to others?*

Lastly, some other modifications concern the -traditionally- Customer Relationship and Customer Segments, that in turn become Communication and Audience. That is because it can help an artist or cultural worker to make their business canvas in terms more relevant to their profession,

meaning in terms of defining their audience (since artists address audiences) and their communication with their audience.

Questions for the **communication** part:

- a) *how do you communicate with your audience,*
- b) *how does your audience learn about your art, and*
- c) *how do you reach new audiences?*

Questions for the **audience** part:

- a) *who are those who follow your artistic journey and like your work,*
- b) *who actually buy your artwork, and*
- c) *who pay for the services you provide as an artist?*

The **Audience** section concerns not only those paying for an artist's artwork or their services, but also those who actually follow an artist's journey and contribute to the visibility of their artistic practice.

Lastly, even though the **channels** section remains the same, it is however addressed in different ways in this case, compared to a regular enterprise. And, besides, it is crucial to note that the channels should not be mistaken with the communication section; channels, here, mean the ways in which the artists products/services are being delivered to the audience.

Hence, the following questions:

- a) *where do you sell your art,*
- b) *how do you make sure your audience finds out about you and your art, and*
- c) *how do you take care of the sales and deliveries of your work to the audience?*

4.1 Examples in music and publishing industries

A very useful example of how the Business Model Canvas can be adjusted to artistic needs, is the way it can be used for musicians, even though it wasn't initially developed for musicians and their bands and musical projects.

Specifically, when a musical project is visualized as a business with the aid of the Business Model Canvas, organization and planning are enhanced because it allows for the identification of various areas.

The analysis can aid in the identification of segments that may require development, while also revealing the interconnections between all segments.

It is essential for a musician or producer to understand how to generate growth while operating independently. Even the task of monitoring a musician's or band's social media can be aided by this tool.

But most importantly, knowledge of this topic aids artists in the process of taking control of their art and independently planning their artistic business.

Regarding musicians and their bands, it is essential to first recognize that they are essentially microbusinesses that operate independently and are a part of the larger music industry.

To consider one's band or musical practices as a business, one must be

aware of both their income and expenses. Royalty payments from collecting societies and physical sales percentages offered by any record label to which a musician or band has signed may generate income. Additionally, streaming platforms such as YouTube and Spotify may generate revenue.

In terms of expenses, the costs associated with the mastering of an upcoming record could serve as an example, particularly if the production of the record is self-funded. In addition, other expenses, such as the cost of maintaining production apparatus, should be considered.

By creating a Business Model Canvas, a musician can visualize all aspects of their musical productions, operations, and practices; they can gain a concise overview of their practices and even visualize them as a potential business venture, by ensuring that they maximize their strengths and minimize their weaknesses.

Another helpful example of how the Business can be used for artistic business endeavors, constitute the many different business models that can be used by writers in order to visualize the business aspect of their literary work.

If making a livelihood from one's writing is part of one's personal definition of writing success, there are numerous ways to create a successful career as an author.

To achieve this, one must view their writing as a business. Their books are their products, and their readers are their clients; however, books do not sell themselves. There are numerous methods to make a living as a writer if one is willing to adopt an entrepreneurial spirit.

Although trade authors benefit from the guidance of their agents and the experience of their publishers, many are still responsible for promoting their books.

How one markets their work and builds their readership will hinge greatly on the type of work they produce. Though every author's experience will be unique, most authors create their careers based on one of four business models that correspond to their writing niche and interests.

Precisely, as mentioned above, the author's products include the books they write as well as any related products and/or services they provide, while the streams can be of multiple sources, such as printing, e-books, audiobooks, as well as foreign language and media rights, teaching and services, workshops, and patronage; the expenses, of course consider, above all, the production expenses, marketing, etc. (Kieffer, 2020).

According to Kieffer (2020), there are several common business models for authors that can be utilized to generate income from writing practices:

High-volume publishing

This is the first and only author business model with only book sales-based revenue streams.

With high-volume publishing, authors focus on generating income through book sales by publishing regularly, commonly multiple times per year, in highly commercial markets.

The most commercially successful works of fiction adhere to strict genre conventions. These publications are commonly known as "genre fiction," "commercial fiction," and "pulp fiction." However, these categories should be well-established and flourishing. Examples include paranormal romance,

international thrillers, and sword-and-sorcery fantasy. After establishing their backlists, authors who choose high-volume publishing are often able to support themselves solely through book sales; however, ongoing marketing techniques are often essential to their continued success.

Publishing and teaching

In addition to book sales, teaching is a popular method for nonfiction authors to build a successful writing career. Typically, an author establishes themselves as an authority on a subject and publishes books on the subject while supplementing their income through speaking, consulting, and/or the sale of pertinent products such as digital workbooks, video courses, and online workshops.

There are numerous other teaching models that can serve as a foundation for a creative enterprise. Some nonfiction authors use book sales as a supplement to their income from speaking engagements or consulting rather than the other way around.

Publishing and patronage

Many less popular authors, particularly those who write literary or upscale fiction, rely on patronage to augment their income from publishing. Patronage can take the form of grants and fellowships, residencies, or direct consumer support through websites.

In recent years, the reward money won from literary awards has also served as a form of patronage for some authors.

Supported publishing

Publishing while maintaining a day job until one's backlist and author platform are strong enough to support themselves is one of the most reliable ways to develop a writing career.

This business model is distinct from high-volume publishing. Even though the writer's sole concentration is again on book sales, they do not need to publish frequently in order to build their career. They can, over the course of many years, develop a solid backlist and use savvy marketing strategies to establish a stable writing career that will one day be profitable enough to allow them to quit their day job.

This method is frequently preferred by fiction writers who do not wish to pursue high-volume publication and who do not write in sectors that allow for teaching or traditional patronage.

Some authors can escape their corporate day jobs by developing creative businesses in addition to their writing careers or by pursuing freelance writing, all the while building their backlists. This is also a type of supported publishing, as this revenue is wholly distinct from book publishing and requires its own business model.

In conclusion, this alternative version of the Business Model Canvas, is obvious that can easily apply to any kind of artistic business' endeavor, by any artist, or cultural worker. In this context, one can visualize their artistic enterprise or organization, by creating their own Art Business Model Canvas. This procedure can open the doors to the **generation of new ideas**, and

especially the discovery of **new opportunities** for one's artistic practices and endeavors, which most importantly can contribute to the **problems** artists have been facing for centuries: their **fair remuneration** and **excellence** of their professional careers. As a matter of fact, this procedure can lead to the artists' taking their professional development into their own hands and excelling in their field without having to rely on others in order to get support, etc.

Below the Artistic Business Model Canvas, created by the partners from OECON for the sake of this module development, always in accordance with the creation of Michelle Carter:

This 'Visualize Your Art Business' Business Model Canvas template was created for the support of the Erasmus+ project's 'CULTURAL FOOTPRINT' (Youth Creativity): activities for promotion and support of non-traditional business models and techniques in the creative and cultural sector with reference number: 2021-2-SE02-KA220-YOU-000045113) Training Curriculum on how to develop and support innovative business ideas in CCSs and creativity thinking for young people.

This Business Model Canvas was created as part of the project's **Module 10: Visualize Your Business** by the partners from OECON Group, and was developed in accordance with the official 'Creative Business Model Canvas' template, which was first introduced by Michelle Carter, with only a few changes made by the partners from OECON Group.

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflect the views only of the authors, and the Commission cannot be held responsible for any use which maybe made of the information contained therein.

VISUALIZE YOUR ART BUSINESS!

Write down your idea for the visualization of your own artistic business, identify your products, services, activities, and audience, and add them, and use the flow size that fits best in the market.

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ANNEXES

Module 1: Be a Happy Artist! Exercises

Learning Activity 1a

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Improve your wellbeing by dancing!
Group size	Individual or small group
Time needed	20min
Equipment needed	Device to play music from
Purpose/Learning objectives	To boost artist's wellbeing.
Keywords	wellbeing, dancing, art therapy, fun, relaxing and uplifting experience
DESCRIPTION	<p>Creative arts can play a role in promoting positive mental health and well-being. The art used as therapy brings improvements in wellbeing, self-esteem, and self-confidence. It provided a safe space for reflection on mental health issues as well. The relationship between the arts and mental health is well established in the field of art therapy, which applies arts-based techniques (like painting, dancing, and others)</p> <p>In this exercise you will use dancing as art technic to boost your wellbeing. Dancing for Well-Being is gentle and safe, it's great for company and friendship, it's relaxing and uplifting, but most important of all it's FUN!</p> <p>Let's dance!</p> <p>How to do it:</p> <ul style="list-style-type: none"> • You can dance STANDING or even SITTING. • You can move at the level to suit your abilities and limitations. • You don't need a partner. • You don't need a good memory to remember any steps of figures. <p>Step by step:</p> <ul style="list-style-type: none"> • Play one slow and beautiful song (for example Who can say where the road goes by Enya), let the music moves your body, be gentle to your body and to your soul. Close your eyes, relax. Do not look at the mirror, do not judge yourself. • Play another song, this time fast and funny song (for

	<p>example I Feel Good by James Brown). Dance like a madman, do funny things with your body, smile, and jump. Do not look at the mirror, do not judge yourself.</p> <p>Reflect on the exercise.</p>
Ideas for follow-up	<p>This exercise can be done also in a group.</p> <p>Try to do this activity each day for at least few minutes.</p>
Sources	<p>Who can say where the road goes by Enya https://www.youtube.com/watch?v=7wfYIMyS_dl</p> <p>I Feel Good by James Brown https://www.youtube.com/watch?v=Lrv-Morm-c0</p>

Learning Activity 1b

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Improve your wellbeing by automatic drawing!
Group size	Individual or small group
Time needed	20min
Materials needed	<ul style="list-style-type: none"> • Few pieces of paper (best is reuse already printed papers) • Colour pencils, markers, etc.
Purpose/Learning objectives	To boost artist's wellbeing.
Keywords	Wellbeing, automatic drawing, art therapy, surrealists, no self-censorship, subconscious
DESCRIPTION	<p>In this exercise you will use the automatic drawing as an art technic to boost your wellbeing.</p> <p>Automatic drawing was developed by the surrealists, as a means of expressing the subconscious. In automatic drawing, the hand is allowed to move 'randomly' across the paper.</p> <p>Make an automatic drawing!</p> <p>How to do it:</p> <p>On a blank piece of paper, draw continuously for several minutes without thinking about what you are going to draw. Let your hands flow freely over the paper without self-censorship. Surrealist artists did this to let the subconscious take over. Hopefully by freeing yourself from planning and censorship, you true psyche can be revealed.</p> <p>Step by step:</p> <ul style="list-style-type: none"> • Sit comfortably with your pencil and paper in hand. • Close your eyes and breathe deeply.

	<ul style="list-style-type: none"> • Draw one continuous line moving the pencil without conscious thought. • I drew until my pencil fell of the edge of the sketchpad. <p>Reflect on the exercise and the results.</p>
Ideas for follow-up	<p>Do this activity three times in a row. Draw for longer time with each. Repeat the exercise and experiment - alternate between pressing hard and not pressing hard on the paper, to vary the strength of the expression of the line.</p> <p>Experiment automatic drawing with background music on.</p>
Sources	<p>Surrealist automatism https://en.wikipedia.org/wiki/Surrealist_automatism</p>

Learning Activity 1c

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Improve your wellbeing by automatic writing
Group size	Individual
Time needed	20min
Materials needed	<ul style="list-style-type: none"> • Piece of paper (best is reuse already printed papers) • pencils, pen, etc.
Purpose/Learning objectives	To improve artist's wellbeing.
Keywords	Wellbeing, automatic writing, art therapy, surrealists, no self-censorship, subconscious
DESCRIPTION	<p>Automatic writing is a form of writing in which messages seem to come out of nowhere through your hand and onto paper. This is a simple but effective way of getting spiritual and learning about yourself. It allows you to ask questions and get answers from your unconsciousness. When we unlock our unconscious mind we can discover our true beliefs, needs, wants, and fears. Knowing these helps us to grow.</p> <p>In this exercise you will use the automatic writing as an art technic to boost your wellbeing.</p> <p>Automatic writing procedure step by step:</p> <ul style="list-style-type: none"> • Find a quiet spot without distractions. • Sit at a table or desk where you'll be comfortable, with paper and pen (or pencil). • Take a few moments to clear your mind. • Touch the pen or pencil to the paper. • Try not to consciously write anything. • While keeping your mind as clear as possible, let your hand write whatever comes across.

	<ul style="list-style-type: none"> • Avoid looking at the paper; you might even keep your eyes closed. • Give it time to happen (nothing might happen for quite a while). • When it seems to be done, if and when automatic writing does occur, look over what your hand has produced carefully. The writing may appear to be nonsense or just scribbling but try to decipher it as best as possible. • In addition to letters and numbers, look for pictures or symbols in the writing as well. • Keep trying. Nothing might happen your first few attempts. • If you start to achieve success, you can try asking questions to see if you can receive responses. <p>Tips:</p> <ul style="list-style-type: none"> • There is no guarantee that automatic writing will work for you, but don't give up if it doesn't work the first few times. Give it a chance. • Be aware of psychological dangers. Some messages that come across might be disturbing. If you're at all not able to handle this possibility, don't attempt automatic writing. <p>Reflect on the exercise and the results.</p>
Ideas for follow-up	<p>Try other techniques.</p> <p>What about using the modern writing tools of today to automatic write? Could you use a keyboard on your computer or even text on your mobile device to channel messages from beyond? Might be worth a try.</p> <p>Listening to calming music or guided meditations are also a great way to boost your wellbeing.</p>
Sources	<p>Automatic writing</p> <p>https://en.wikipedia.org/wiki/Automatic_writing</p>

Learning Activity 2

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Improve your self-confidence
Group size	Individual
Time needed	30min
Materials needed	<ul style="list-style-type: none"> • Piece of paper (best is reuse already printed papers) • Colour pencils, markers, etc. • A clip frame (optional)
Purpose/Learning objectives	To boost artist's self-confidence.
Keywords	self-confidence
DESCRIPTION	Support self-confidence by creating artistic "I am proud of myself" list.

	<p>Step 1. Make a list of all the things you're proud of in your life. Try to write 5 things. If it goes well, write 10 of them. If you still have more, keep on writing until you fill up the whole paper.</p> <p>Step 2. Unleash your creativity and make a piece of art out of your "I am proud of myself" list. Use the technique of collage to add pictures and colours to the list (example).</p> <p>Step 3. Frame your list and hang it on the wall so you can see it every day (even when you are having a bad day...). This step is optional.</p> <p>At the end reflect on the results of the exercise.</p>
Ideas for follow-up	<p>We often find it easier to recognize other people's positive qualities and accomplishments than our own. It's good to practice seeing our own strengths, even simple ones like finishing a tough assignment or cooking a good meal. If we need inspiration, we can also ask the people we're closest to us what they appreciate about us.</p>
Sources	

Learning Activity 3

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Practice positive talk & positive self-talk
Group size	Individual or in a small group
Time needed	1 to 30min
Materials needed	Piece of paper and pen (optional)
Purpose/Learning objectives	To boost artist's emotional wellbeing
Keywords	emotional wellbeing
DESCRIPTION	<p>To boost artist's emotional wellbeing by practicing positive talk & positive self-talk</p> <p>Step 1. Make compliments. Make a compliment to someone. You can practise this when meeting or talking to people.</p> <p>Step 2. Make a compliment to yourself – say it aloud (orally). Try appreciating simple things – your health, your skills and little talents. Don't connect compliments only to visual appearance.</p>

	<p>Step 3. Say positive things. You can practise this when meeting or talking to people. Or when talking to your inner self.</p> <p>Step 4. Give yourself a challenge – write down 50 positive sayings in 5 minutes!</p> <p>At the end reflect on the results of the exercise.</p>
Ideas for follow-up	<p>It is easier making compliment to other people than to us. We are often strict and critical when talking or thinking about ourselves. We are not valuing our own skills and abilities, and the things that we have in life. Many people are even practicing negative self-talk, which is leading them to emotional problems and unhappiness.</p>
Sources	

Learning Activity 4

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Improve your resilience by setting goals
Group size	Individual or small group
Time needed	40min
Materials needed	<ul style="list-style-type: none"> • Few pieces of paper (best is reuse already printed papers) • Pen/pencil • Colour pencils, markers, etc.
Purpose/Learning objectives	To boost artist's resilience
Keywords	resilience, setting goals, smart goals
DESCRIPTION	<p>Through setting goals, we build resilience, prioritise what is important, clearly establish what we would like to achieve and identify the benefits we expect to experience. Resilience is developed through experience. Goal setting is a skill – you can learn it. Goal setting can begin at any age. Young people can set and achieve small, incremental goals that build confidence, capability, and resilience.</p> <p>In this exercise you will learn how to set your artistic goals step by step.</p> <p>Sit down, relax, take it easy... and set your goals as an artist. Do it step by step using the list below.</p> <p>step1: Define what you want and what you like.</p> <p>Split the paper by a simple line into two halves. Write on the left side of the paper:</p> <p><i>What do you want? Focus on what you WANT to do, not what you think you SHOULD do.</i></p>

	<p>Write on the right side of the paper: <i>What do you enjoy? Write down five things you enjoy doing.</i></p> <p>Can those things help you to achieve your goals from the left side of the paper?</p> <p>Use the colours and make some connections/liaisons between the left and the right side of the paper.</p> <p>Present your paper to the group, listen to their comments and advice. Make possible corrections to your paper. This part of the exercise is optional.</p> <p>step 2: Define your goal and make them smart.</p> <p>To make sure your goals are clear and reachable, each one should be:</p> <ul style="list-style-type: none"> • Specific (simple, sensible, significant). • Measurable (meaningful, motivating). • Achievable (agreed, attainable). • Relevant (reasonable, realistic, and resourced, results-based). • Time bound (time-based, time limited, time/cost limited, timely, time-sensitive). <p>Having in mind the findings from your first paper, start a second one. Start defining your goal. Start small. Small goals are easier to achieve, so you'll feel good more often.</p> <p>Make your goals specific, achievable and with an endpoint. For example: "learn a new art technique this year", instead of "become a better artist". Break it up and set a time frame. Set mini goals to help you stay motivated. Set dates for achieving each mini goal.</p> <p>End up with 3 "smart" mini goals with a concrete time frame. For example: instead of deciding to "earn money with my art", break the goal down to "make a concrete action (take part in a festival, sign a contract with a gallery, apply for a grant, etc.) which will help me to increase my income in the following six months".</p> <p>Present your paper to the group, listen to their comments and advice. Make possible corrections to your paper. This part of the exercise is optional.</p> <p>At the end reflect on the results of the exercise.</p>
<p>Ideas for follow-up</p>	<p>This activity can be done individually or in a group. Presenting to the group is optional, but recommended, because feedback from others could be helpful and refreshing.</p> <p>For setting your goals, you can use also the technic of brainstorming and discussions in a group.</p> <p>Anything that requires ongoing practice counts as a goal. It might help to replace the word 'goal' with 'hobby'. Here are some ideas of simple, fun goals that might trigger your brain's dopamine/reward system and</p>

	help to rewire for resilience. <ul style="list-style-type: none"> • Cooking • Rock climbing • Dancing • Yoga • Painting • Drawing • Pottery • Cartooning • Writing • Volunteering • Gardening
Sources	

Learning Activity 5

MODULE Title and number	Module #1 Be a Happy Artist!
Theme/Focus	Create a PRP (Personal Resilience Plan)!
Group size	Individual or small group
Time needed	20min
Materials needed	<ul style="list-style-type: none"> • Few pieces of paper (best is reuse already printed papers) • Pen/pencil
Purpose/Learning objectives	To boost artist's resilience
Keywords	resilience, setting goals, smart goals, Personal Resilience Plan
DESCRIPTION	<p>Write down the steps, and at the end of the process your PRP (Personal Resilience Plan) will be ready. Have in mind that resilience skills could be: self-confidence, optimism, flexibility and ability, responsibility, patience, communication and teamwork, problem-solving, self-awareness, etc.</p> <p>step1: Identify the resilience skills and strategy you currently use. What works well?</p> <p>Step 2. Identify 1 new resilience skills you would like to develop.</p> <p>Step 3. Set some small and realistic goals which can help you achieve the skill you identified.</p> <p>Step 4. Identify potential obstacles in developing this skill. What can go wrong?</p> <p>Step 5. Reflect on the results of the exercise. Share experience with</p>

	others, discuss.
Ideas for follow-up	Check out our further exercises on improving wellbeing, self-confidence, and resilience. For the reflection part you may use our Story cards. Make this exercise digitally with a group of participants. Share your PRP with others (in the chat/picture/video).
Sources	

Module 2: Get to Know Your Strengths! Exercises

Learning Activity 1

MODULE Title and number	Get to know your strengths! Unit 1 Open your Wardrobe!
Theme/Focus	<ul style="list-style-type: none"> • Self-awareness • This exercise help the student to know himself better.
Group size	small groups of 3-5
Time needed	30 min
Purpose/Learning objectives	Understand your context of action how you can adapt, change or use it
Keywords	Self-awareness
DESCRIPTION	<p>The facilitator can use the "wardrobe exercise" template or ask his students to built their own wardrobe by folding a sheet of paper. The facilitator asks the students to form small groups of 3-5 share their answers on this topic.</p> <p>Questions asked : <u>On the front left</u> : What do people think of you if they see you in the street, without talking to you? Inside on the left : What would you tell someone if they ask you who you are ? (only five things) <u>On the back up</u> : What do you hope people feel about you when they get to know you ? <u>On the back Down</u> : what are the values that define you as an artist ?</p> <p><u>On the front left</u> : What do people think of you if they see you in the street, without talking to you? Inside on the left : What would you tell someone if they ask you who you are ? (only five things) <u>On the back up</u> : What do you hope people feel about you when they get to know you ? <u>On the back Down</u> : what are the values that define you as an artist ?</p> <p>The students writes on their own wardrope the result of their introspection and share their answers to the group</p>
Ideas for follow-up	You are already communicating whithout knowing it (you already have an image, even if you didn't built it) - A brand is based on identity, you must know how you are. What defines you ? what do you want to say about yourself ? - If you don't comunicate yourself you just let the others

	built you identity ... - You must identify what defines you and what is the vision of the word you want to transmit to your audience. - What are your values, your messages HandBook Wardrope template room with space to form groups
Sources	Possible references

Learning Activity 2

MODULE Title and number	Get to know your strengths! unit 2 The Personal SWOT Analysis
Theme/Focus	self-introspection- Analysis of strengths, Weaknesses, Opportunities and Threats
Group size	10
Time needed	30 min
Purpose/Learning objectives	Discover your own personal strengths and weaknesses.
Keywords	self-introspection- Analysis of strengths, Weaknesses, Opportunities and Threats
DESCRIPTION	<p>THE SWOT ANALYSIS exercise n° 2</p> <p>The information is presented in an easy-to-read grid, SWOT analyses are quick and simple assessments. Moreover, once everything is organised, it is easier to make periodic evaluations. To best fill your swot take these points of reference and their explanations as examples:</p> <p>Strengths: everything you already do well, strengths are internal factors, so you can build on them and use them to your advantage.</p> <p>Weaknesses: these are areas where you know you can improve, weaknesses are also internal factors, so you can often address and overcome them.</p> <p>Opportunities: these are opportunities that you can use right now. They could be new opportunities available to you, possibilities for growth and change. Opportunities are external factors because they are beyond your control.</p> <p>Threats: are anything that could have a negative impact on you. Like opportunities, threats are also an external factor, therefore often out of your control.</p>
Ideas for follow-up	It's useful to use a template online or to use a paper sheet
Sources	https://www.businessnewsdaily.com/4245-swot-analysis.html

Learning Activity 3

MODULE Title and number	Get to know your strengths! Unit 3 - the six hat
Theme/Focus	Experiment
Group size	7/10
Time needed	35 min
Purpose/Learning objectives	Define your own value system for personal and professional improvement
Keywords	Approach a problem from six different perspectives/ experiment
DESCRIPTION	<p>The six thinking hats exercise n° 5</p> <p>This technique gives the opportunity to approach a problem from six different perspectives. The exercise aims to take the group beyond instinctive judgment and into a range of perspectives without having to argue them or make hasty decisions about what is "right" or "wrong." Once you have tried all six hats, you will have a broader and more complete view of the problem and how to deal with it.</p> <p>Here is what each of the six thinking hats represents: Blue hat: "the conductor's hat." Green hat: "the creative hat" Red hat: "the hat of the heart." Yellow hat: "the hat of the optimist." Black hat: " the judge's hat." White hat: " the Factual Hat."</p> <p>Change your hat, change your ideas!</p>
Ideas for follow-up	It's useful to use a template online or to use a paper sheet
Sources	Possible references

Module 3: Be Sustainable! Exercises

Learning Activity 1

MODULE and number	Module #3 Be Sustainable!
Theme/Focus	Let's play Story Cards!
Group size	group
Time needed	20min
Equipment needed	<p>Cultural Footprint Story Cards</p> <p>CULTURAL FOOTPRINT <i>playing cards</i></p> 
Purpose/Learning objectives	To boost artist's awareness of sustainability issues.
Keywords	sustainability, cards, imagination, sustainable art
DESCRIPTION	<p>Story cards</p> <p>Story cards are storytelling, imagination boosting, text-free cards with unique illustrations by Sevdalina Kovářová Kostadinova developed by NGO Zaedno in 2023. Those cards can be used for educational purposes as well as for reflection after a learning activity. Everyone can interpret the dreamy images on the cards in his own way. The game can be played with a mixed age and skill group with little to no difficulty. The number of participants and the time are not limited. The cards can be played digitally on www.zaedno.org/hry/hry-zabavne/story-cards.</p> <p>How to play the cards?</p> <p>1. A topic is suggested before the beginning of the game. Any topic is suitable. Players can agree on topic they need to discuss, to learn about, to share about. For example,</p>

	<p>topic could be Sustainability/How do I understand this term? Or the topic could be some "crazy one" like How do I imagine the life on Earth after 100 years having in mind the context of Sustainability. Or the topic could be Post-Lesson Reflection: What do students think they learned?</p> <p>2. Players are invited to view the 64-card deck. Each player selects 1 card from the deck that matches best the topic suggested and interprets the images of the card chosen in connection of the topic. More advanced players can play with more cards and tell a story based on the cards or inspired by the cards.</p> <p>3. Each player presents individually his/her interpretation of the cards in front of the rest of the players/the group.</p>
Ideas for follow-up	You can use the card for reflection/to answer any questions like: What are my feelings about this training? What do learners think they learned?, etc.
Sources	www.behance.com/sevdas www.zaedno.org/hry/hry-zabavne/story-cards

Learning Activity 2

MODULE and number	Title Module #3 Be Sustainable!
Theme/Focus	Implement one of the Sustainable Development Goals into your art.
Group size	Individual/small group
Time needed	20min
Equipment needed	<ul style="list-style-type: none"> • Piece of paper (best is reuse already printed papers), pencils or pen, colour pencils, digital device to write on – optional • the diagram listing the 17 Sustainable Development Goals by the United Nations



SUSTAINABLE DEVELOPMENT GOALS



Purpose/Learning objectives	To boost artist's awareness of sustainability issues.
Keywords	sustainability, Sustainable Development Goals, writhing
DESCRIPTION	<p>Step 1. Look carefully at the diagram listing the 17 Sustainable Development Goals by the United Nations.</p> <p>Step 2. Think of an idea how you can implement one of the goals into your art or art practicing or while organising cultural or artistic events.</p> <p>Step 3. Try to describe the idea in words (concept note) or make a sketch of it.</p> <p>Step 4. Present your idea to the group and listen to their feedback. (optional)</p> <p>Reflect on the exercise.</p>
Ideas for follow-up	<p>If you enjoyed the exercise, try to implement more goals into your art or art practicing.</p> <p>Lear more about the Sustainable Development Goals here https://sdgs.un.org/goals</p>
Sources	https://sdgs.un.org/goals

Learning Activity 3

MODULE Title and number	Module #3 Be Sustainable!
Theme/Focus	Challenge
Group size	Individually/small group
Time needed	20min
Equipment needed	Piece of paper and pen (optional)
Purpose/Learning objectives	To boost artist's awareness of sustainability issues.
Keywords	sustainability, Sustainability in Business, ecological issues
DESCRIPTION	<p>Give yourself a challenge:</p> <p>Step 1. Write down 10 sustainable/ecological practices to implement in everyday life – measure your time, try to be as fast as possible. Think about your effect on the environment. Can you do it in 3 minutes? Measure and write down the time.</p> <p>Step 2. Write down 10 sustainable/ecological practices to implement in your art process or art organization/company – measure your time, try to be as fast as possible. Think about the effect your business has on the environment and about the effect your business has on society. Can you do it in 5 minutes? Measure and write down the time.</p> <p>Step 3. Reflect on the exercise. Share your lists from step 1. and step 2. with the group or with a friend.</p> <p>Step 4. (optional) Compare your times from step 1. and 2. with the rest of the group. Who is the winner?</p>
Ideas for follow-up	<p>Take more time to reflect on your list from step 2. Are you able to implement some of the points in your art business or art practice? Is it realistic to be done and in what timeframe? Is it financially effective? What benefits can be expected?</p> <p>In case you are doing this exercise individually, you can challenge your self to do step 1 in only 3 min. and step 2. in only 5 min.</p> <p>This exercise can be done in digital environment with a group of participants. Share your results with others in the chat or via picture/video.</p>
Sources	

Learning Activity 4

MODULE Title and number	Module #3 Be Sustainable!
Theme/Focus	Imagine that you are a super hero!
Group size	Individual/small group
Time needed	40min
Equipment needed	<ul style="list-style-type: none"> • Piece of paper (best is reuse already printed papers), pencils or pen, colors, digital device to write on - optional
Purpose/Learning objectives	To boost artist's awareness of sustainability issues.
Keywords	event, sustainability, artistic or cultural event, research, discussion
DESCRIPTION	<p>Imagine that you are a super hero who is organizing an artistic or cultural event – an exhibition or an exhibition opening, a concert, a workshop, a festival, a conference, a theatre or dance performance, a book presentation, etc. Choose an event which is suiting your professional profile (if you are a musician, choose to organise a concert, not an exhibition). Because you are a superhero you can do anything you can think of, anything that one can imagine or dream of! There are no limitations for you. BUT as every hero you have a mission – to preserve the Earth unpolluted and beautiful for the next generations. Your cultural event must be sustainable!</p> <p>Step 1. Make a research on the topic how to organise sustainable cultural event.</p> <p>Step 2. Design your event as interesting and wonderful as you wish! Make a list of concrete steps which will help you make your event more sustainable. If you like drawing, add some images or colours to your vision on the paper.</p> <p>Step 3. Present your amazing plan full of new, cool and crazy ideas and creativity to the group or to a friend or a colleague. Brainstorm – is your plan adaptable to real life?</p> <p>Reflect on the exercise.</p>
Ideas for follow-up	If you are organising an artistic or cultural event in real life, keep in mind the findings which you have made during this exercise.
Sources	

Learning Activity 5

MODULE Title and number	Module #3 Be Sustainable!
Theme/Focus	Be creative! Make a piece of sustainable art to support your art brand
Group size	Individual

Time needed	60min
Equipment needed	nature
Purpose/Learning objectives	To boost artist's awareness of sustainability issues.
Keywords	nature, branding, sustainability, land art, promotion
DESCRIPTION	<p>This exercise is optional and can be done when the learner has the opportunity to do it. Never the less we recommend doing it.</p> <p>It's vital for artists to think more sustainably in order to look after our planet. Sustainable trend is a great way to attract more customers to align with our art and cultural brands.</p> <p>In this exercise you will make a piece of sustainable art to support your brand.</p> <p>Step 1. Go outside – Go for a walk in the nature. On the way look for natural materials you can use for your land art. Do not harm living plants or other beings when collecting the materials. Look for a nice place in the nature, where you can situate your piece of art. Best is if we do not move the natural materials to unnatural surroundings.</p> <p>Step 2. Go create – Ones you have the materials and the place, it is time for the creation of the land art. The topic of this art piece will be your own brand. For example, you can “write” your name or the name of your company with natural material – stones, pebbles, tree leaves, flowers, old sticks, sand, etc.</p> <p>Step 3. Go promote – Ones you are happy with your land art take photos and videos of it and share them through your social cannel. When sharing them, tell your story – why do you want your brand to be more sustainable, what is your message to your public/audience.</p> <p>Reflect on the exercise.</p>
Ideas for follow-up	This exercise can be done also in a group.
Sources	

Learning Activity 6

MODULE number	Title and	Module #3 Be Sustainable!
Theme/Focus		Tell your sustainable story!
Group size		Individual/small group
Time needed		20min
Equipment needed		<ul style="list-style-type: none"> • Piece of paper (best is reuse already printed papers), pencils or pen, digital device to write on - optional

Purpose/Learning objectives	To boost artist's awareness of sustainability issues.
Keywords	nature, sustainability, storytelling, promotion, writhing, social cannels
DESCRIPTION	<p>Do you use sustainable practices in your art? Are you a nature lover? Do you get inspired by nature? Are you a fan of nature friendly environment and events? Do you want to be a sustainable artist (or maybe you are already one)? Or maybe you are a visionary dreaming to make the art more inclusive – affordable to anyone? Do you use green travel while doing your professional trips as an artist? Or maybe all those topics are new to you, but you like the idea and you are planning to implement sustainability in your art?</p> <p>Tell your sustainable art story then.</p> <p>Step 1. Think how you are connected to the topics of sustainability.</p> <p>Step 2. Make up a nice short story out of it (up to half page). Do not forget to tell why do you want your art to be more sustainable, what is your message to your public/audience. Write your story down or tell it to the group.</p> <p>Step 3. Go promote – Ones you are happy with your story share it through your social cannels. This point is optional.</p> <p>Reflect on the exercise.</p>
Ideas for follow-up	If you like writhing, blogging or storytelling you can try to write little "sustainable stories" to your art pieces/events when publishing them on the social medias. For example: "While making this concert I am traveling only by trains, because I do care about the nature and the future of the next generations."
Sources	

Module 4: Find Your Collaborators! Exercises

SUBTOPIC 1: What is collaboration?

Practical exercise "The opposite method":

What can we do to make a collaboration as bad as possible? When you have a list of things on how to create the worst collaborative relationship, translate these statements into positive, constructive ones.

3.1: Getting started

Exercise: Get closer to your goal/future collaborations:

- First: Write down your goal, the workplace or person, contract you want to receive. Brainstorm down everything, and think big.
- Secondly: Write down the contacts you have that can take you there.
- Third: Which steps do you need to take to go there. And which key persons are within your network.

Start connecting with them and start from there. Set your SMART GOALS, action plan.

3.2 Forming the collaboration

Practical exercise. Highlight the competences you have and which ones you want to have in a future team.

Below are 8 the 10 different competencies Siv Their, Mermerus professor in adult education and pedagogics at Helsingfors University, defines:

1. **Cognitive competence:** The ability to analyse and solve problems.
2. **Theoretical and practical knowledge.**
3. **Affective competence:** Willingness and persistence, openness to change and risk, stress tolerance and coping with setbacks.
4. **Social competence:** The ability to collaborate and interact with other people, learn oneself and teach others.
5. **Creative competence:** The ability to see what is not visible, to imagine, depict and envision alternatives and possibilities, to create images and visions.
6. **Pedagogical/communicative competence:** The ability to shape, convey, and receive messages, to communicate.
7. **Administrative competence:** The ability to administer, plan, develop, structure, and organise one's own and others' work.
8. **Strategic competence:** The ability to choose and take the right actions. To be able to consider and anticipate the impact of various factors on the operation.

Reflect on the following questions:

- What are you personally willing to contribute to make the collaboration more effective?
- What is this collaboration about, expressed in no more than ten words?
- How do you encourage each other in the team?
- If you had to choose, what is more important in this collaboration - that it becomes more creative or more structured and organized?

3.3 Evolving the collaboration

Practical exercise, write a letter to yourself:

Reflect on the 8 bullet points and look again at your SMART goals, are you ready for collaboration? And has any of the information you wrote in the beginning changed now at the end of the module?

Write a letter to yourself - no one else will read it. Read it again within 2-3 months.

Suggestions for what the letters can be about:

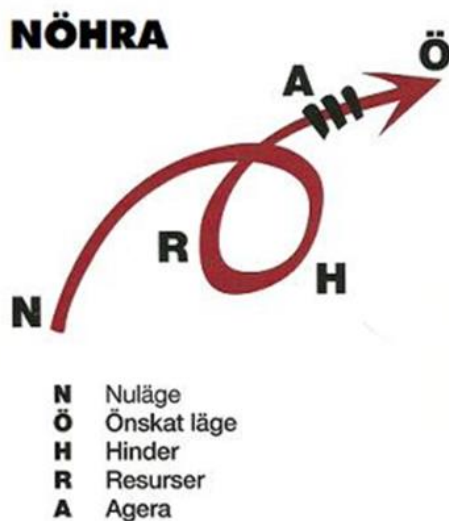
- Three insights or lessons learned within this module
- In 2-3 months, I will be doing... I have started working on...
- What touched me the most was...
- As a result of this module and course I will...
- When the letters appear a few months later, the participants are

reminded of the activity they have been part of.

Module 5: Get to Know Your Market! Exercises

SUBTOPIC 1: What is Market Analysis?

Practical exercise: NOPRA (Now, Objective, Problems, Resources, Activity)



källa: coach2coach, www.coach2coach.se

"The NOPRA (Now, Objective, Problems, Resources, Activity) model is originally a sorting model used in coaching. It also works excellently as a model for working with improvements and development."

By implementing and analyzing all the steps, 1-6 you will start to visualize and recognize the road you need to take in order for you to go from your current

situation towards your goals and vision.

Use a laptop or pen and paper to write down each step and sub questions.

Describe the process and the different areas according to NOPRA.

Describe your 'Current situation' at the top of a flip chart.

1. **NOW:** Current situation, write down the questions and reflect by yourself.
 - What is the state of your art at the moment?
 - What does your current situation look like?
 - How are you affected by your current situation?
 - What could be better?
 - What is good about the current situation?
 - Is there anything that worries you?
 - What is the problem, more specifically?
 - How do you know that it is a problem?
 - What have you tried so far to change your situation?
2. **OBJECTIVE:** Desired situation, write down the questions and reflect by yourself.
 - What do you want to achieve?
 - Where and when do you want to achieve it?
 - How do you know that you have achieved the result you intended? What do you see, hear, and feel then?
 - When you achieve your result, what will it lead to?
 - How does your result affect others?

- Do you need to redefine your long-term goals? If so, how?

Obstacles:

- What is hindering you?
- How are others obstructing you?
- Do you recognize this obstacle from any other part of your life?
- Is it objectively possible to reach your desired situation?

3. RESOURCES: Write down the questions and reflect on your own.

- What do you need to achieve your goal?
- What are you already doing that helps you reach your desired situation?
- What resources do you already have: time, skills, etc.? What other resources do you need?
- What do you expect from each other/others?
- On a scale of 1-10, how motivated are you to do what is required to reach the goal?

4. ACTIONS: Take Action, write down the questions and reflect by yourself.

- What do you need to do next?
- What steps have you already taken to reach the goal?
- What do you need to start/continue/stop doing to reach your desired situation?
- What is the first thing you need to do to reach your goal? How? When?
- What do you expect others to do to help you reach your goals? How do you ensure they know what you expect?

Time: appr. 60 minutes.

Materials: Flipchart or whiteboard & good thick pens.

Preparations: None.

Source: <https://www.resultatbolaget.se/post/n%C3%B6hra-grym-metod-f%C3%B6r-att-ta-n%C3%A4sta-spr%C3%A5ng>

SUBTOPIC 2: Who are your competitors?

Practical exercise: Who are your competitors?

When planning your business, it is important to think about your strategies for marketing and communication. A good start is to look at your position on the market today compared to your competitors.

- 1) *Start by identifying your Target Market by naming who your key customers are: Who is your ideal customer based on market research and real data about your existing customers?*

List your top competitors as well as the following information for each competitor!

- 2) *Then look at your geographical market by identifying the physical location of your target market. You can*

also define your position on the market compared to other entrepreneurs in your field by doing a competitor analysis. Ask yourself: What do I offer that no other artist, company, product, or service does, or does as well as me?

Module 6: Promote Your Art! Exercises

Learning Activity 1

Target audience personas

	Persona 1	Persona 2
Name		
Age (if applicable)		
Gender (if applicable)		
Job title (if applicable)		
Channels (where will you connect with them?)		
Goals (what do they want?)		
Pain points (what are possible barriers to what they want?)		
Added value (what message or value do you want to convey?)		

Learning Activity 2 Competitive Analysis

	Competitor 1	Competitor 2
Competitor		
Purpose, mission, vision and values		
Brand look and feel		
Value proposition		
Tagline		
Core products/services		
Tone of voice		
Marketing channels		
Sales channels (if applicable)		
Strengths		
Weaknesses		
Similarities		
Differences		

Learning Activity 3 Association Game

If your brand was a person, choose 3-5 words that would describe him or her.

Simple	Artistic	Strong
Beautiful	Bold	Childish
Funny	Serious	Goofy
Responsible	Professional	Angry
Dry	Corporate	Hipster
Wealthy	Sophisticated	Bohemian
Extravagant	Silly	Modest
Fun	Patriotic	Fashionable
Affordable	Rebellious	Activist
Charitable	Caring	Handy
Outdoorsy	Young	Effective
Reliable	Witty	Peaceful
Smart	Confident	Weird
Fast	Chill	Blunt
Manly	Experienced	Vigilant
Trendy	Flamboyant	Secure
Quirky	Honest	Rugged
Active	Bookworm	Sexy
Eloquent	Resourceful	Over-the-top
Expert	Efficient	Party Animal
Energetic	Creative	Discrete
Daring	Zen	Exclusive

Look at your own brand is by imaging it as a person. What words would you use to describe this person? What would they be like?

Learning Activity 4 Create a tagline

- 1) Each participant has to write a short paragraph that explains who you are and what you do (5 minutes).
- 2) The next five minutes, each participant needs to condense the paragraph into 1 or 2 line(s). Keep in mind that:
 - Likeability matters
 - Inject emotion
 - Less is not necessarily more
- 3) Next five minutes, each participant needs to tighten and polish the line even more. If you have multiple options, make then 3 examples.

- 4) Share your tagline with the group.

Learning Activity 5

Generate your color palette

- 1) Use the words that you've chosen in the activity 'Association Game', and go to [colors.co](https://www.colors.co) and start the generator.
- 2) Find your colors based on the words you had chosen in the association game (10 minutes time to do so).
- 3) Share your color palette with the group.

Learning Activity 6

Create your artist statement

The artist statement should briefly describe your work and what your work means. It shouldn't be longer than 1 page and can be shorter as one hundred words.

It can be used for multiple promotional activities, such as art portfolios, press mentions, applications or submissions.

Two (2) things to keep in mind when creating the artist statement:

1. Describe your work and what your work means.
2. Incorporate your personality and your tone of voice.

Then, make use of the following steps to create your artist statement.

- a) Make a mind map about your work. What comes to mind about your work? How does it connect? What repeats? What collides together? What stands out? What is the most unique?
- b) Interview yourself or have someone else interview you and make sure to record it. This might help avoiding the use of complicated language and jargon. Moreover, it could provide a conversational tone to your writing. When you listen back to the recording, transcribe some few good sentences, and use them in your artist statement.

Example questions:

- Who are your influences?
 - Explain your work to a child.
 - How do you make your work?
 - How do your materials inform your concept?
 - How is your work unique?
- c) Outline the necessary information from the mind map and interview. The artist statement needs specific information; thus, it can be helpful to make an initial list of essential information that works as a skeleton for your statement.
 - d) Write in the 'active' voice. A handy app as a first editing strategy to keep in active voice is Hemingway Editor. This online app screens writing for passive tense, adverbs, and run-on sentences.
 - e) Create different versions for different opportunities. As mentioned before, the artist statement can be used for several promotional purposes. Therefore, it is also important to write different versions that suit the purpose the best.

Do's and Don'ts:

Do	Don't
Get to the point	Use jargon
Include precise references	Generalize
Use active voice	Use passive or inconsistent voices
Use many editors	Include unnecessary but pretentious references
Be specific	Include biographical information
Be clear	Romanticize
Match your writing to your work	Use statements starting with 'I hope', 'I will', or 'I am trying to', instead say what you do with confidence.
Change your statement based on the opportunity	
Draw the reader into your world	

Learning Activity 7

Prepare your networking pitch

The networking pitch needs to include several important elements. Follow these steps and you will include all elements and you can write your own networking pitch.

- 1) **Introduce yourself** - There is a lot of flexibility in the introduction. It should include the relevant information about you and your brand, such as something unique, your field of art, your artworks etc. But you can also mention possible connections or other relevant information that is needed for the networking event you are present.
- 2) **Identify your goal/purpose** - It may help the person you are speaking to point you in the right direction for further assistance. If your goals aren't clear, they won't be able to effectively assist you.
- 3) **Describe your relevant experience** - Give 1-2 solid examples of your experience that relate to the person you are talking to or to the event you are visiting. Don't repeat anything you mentioned in your introduction.
- 4) **Wrap it up** - Pull everything together in a brief but interesting concluding sentence. This will reaffirm what you want and how they can help.
- 5) **Engage with a question** - Be curious. People enjoy sharing their own interests. Ask questions, such as: What do you do? How did you get involved in this field? What do you like or not like about it? What advice would you give someone entering this field?
- 6) **Follow up** - While still in conversation, explore possible opportunities for continuing the conversation, for example: Perhaps we could meet and discuss this further? For following up, is there a particular person I should contact? Can I connect with you on LinkedIn? May I have your business card? Can I give/send you my portfolio?

Module 7: How to Get Your Finances Sorted!

Learning Activity 1

MODULE and number	7. How to get your finances sorted
Theme/Focus	Financial Plan – Self-reflection questions
Group size	No necessary group size
Time needed	+/- 10 minutes
Purpose/Learning objectives	By asking questions to yourself, you will get an idea of where you stand and what you want financially with your business.
Keywords	Financial Plan, Self-reflection, Financial position, Financial goals
DESCRIPTION	Step 1. Answer the questions on the next page for yourself. Step 2. Share the answer you would want to share with the group. Do you have a better idea of what your needs and goals are?
Ideas for follow-up	The self-reflection answers can be used to further develop the financial plan or financial goals. Keep your needs and goals always in the back of your mind!
Sources	The 6 financial practices every artist needs. (n.d.). Retrieved from: https://www.artworkarchive.com/blog/the-6-financial-practices-every-artist-needs

What are my own personal financial needs?

What are my business' financial needs (i.e., materials, space, shows)?

How many ways can I earn money from my art business? Please specify.

Are there possibilities of barter/trading my artwork for other services (such as photography, marketing, etc.)? If yes, how?

What do you want to accomplish with your business?

Learning Activity 2

MODULE Title and number	7. How to get your finances sorted
Theme/Focus	Pricing of your artwork
Group size	No necessary group size
Time needed	+/- 20 minutes
Purpose/Learning objectives	This is an example of how you can price your own artwork, that can be used as an inspiration of your own pricing.
Keywords	Pricing artwork, Finances.
DESCRIPTION	<p>Step 1. Read the exercise (see next page).</p> <p>Step 2. Use the analyse template to analyse Anna's situation and find out what you think her price should be. This can be done either individually or in a smaller group.</p> <p>Step 3. Share with the group what the price is that you found out.</p> <p>Step 4. Take a look at how the maker of the assignment got to the price.</p>
Ideas for follow-up	This assignment can be used for inspiration on how to price your own artwork, and ensure an understanding of how this can be done.
Sources	Parrish, D. (n.d.). <i>How to calculate prices in the creative industries</i> . Retrieved from: https://www.davidparrish.com/financial-management-creative-industries/

Exercise - Pricing Anna's Artwork

Anna is a designer-maker.
She makes and sells 100 items per year.

The raw materials for each item cost £50

She works 40 weeks a year, allowing for holidays and other time off for family commitments etc.

She works 50 hours per week, on average.

Over the year, half her working time is in designing and making; the other half is doing all the other necessary business tasks, such as marketing, book-keeping and accounts, networking, administration etc.

Anna needs to earn at least £15 per hour.

Anna's business has fixed costs (overheads), which she needs to pay each year, irrespective of the amount of business she does. These items include rent, phones, internet, website maintenance, insurance, professional fees, subscriptions for magazines, transport, and other costs.

She also includes depreciation on her equipment each year, even though this is not an obvious business expense (because she doesn't ever write a cheque for 'depreciation').

All these overheads, including depreciation, total £5,000 per year.

Anna needs your help to calculate the minimum price she can sell her items for, if she is to ensure she does earn at least £15 per hour.



Let's analyze her business, step by step:

Total number of hours worked per year =
Number of hours worked on designing and making =
'Designing-making hours' worked per item =

Labor cost in each item =

Direct costs of each item (raw materials plus labor) =

We also need to take into account the overheads of the business and each item sold needs to make a 'contribution to overheads' to support the indirect costs of the business.

Indirect costs (or fixed costs) of the business (excluding labor) =
Indirect labor costs (time Anna needs to be paid for, even when she is not designing and making) =
Total indirect costs, including labor =



The 'contribution to fixed costs' which must be paid by each item sold, to cover these business expenses =

*The total cost of each item, including all overheads =
(This is the price Anna needs to sell each item for in order to break even and pay all her costs, including her own labor)*

Answer according to David Parrish:

Total number of hours worked per year = 2,000
Number of hours worked on designing and making = 1,000
'Designing-making hours' worked per item = 10

Labor cost in each item = £150 (ten hours x £15 per hour)

Direct costs of each item (raw materials plus labor) = £200 (£50 + £150)

We also need to take into account the overheads of the business and each item sold needs to make a 'contribution to overheads' to support the indirect costs of the business.

Indirect costs (or fixed costs) of the business (excluding labor) = £5,000
Indirect labor costs (time Anna needs to be paid for, even when she is not designing and making) = £15,000 (£15 x 1,000 hours)

Total indirect costs (fixed costs), including labor = £20,000

The 'contribution to fixed costs' which must be paid by each item sold.
to cover these business expenses = £200 (£20,000 / 100 items)

The total cost of each item, including all overheads = £400 (£200 + £200)
*(This is the price Anna needs to sell each item for, in order to break even
and pay all her costs, including her own
labor)*



Learning Activity 3

MODULE Title and number	7. How to get your finances sorted
Theme/Focus	Financial Goal Setting
Group size	No necessary group size
Time needed	+/- 20 minutes
Purpose/Learning objectives	This template can be used to set your own financial goals, where short-term, medium-term and long-term goals are separated.
Keywords	Financial goals, Identifying and analysing, Finances
DESCRIPTION	<p>Step 1. Start brainstorming about everything that matters to you that you want to achieve.</p> <p>Step 2. Sort out in how fast you think you can achieve the goal. Will it take you 1 year, or rather 2 years or maybe longer? When you decided in what time frame you want to achieve the goal, put it in the template.</p> <p>Step 3. Consider what amount of money would be necessary to achieve the goal. Put this amount in the template.</p> <p>Step 4. Write down what you savings target for that goal will be.</p> <p>Step 5 (optional to do at home). Put the financial goals next to your budget and see how realistic your goals are.</p> <p>Step 6. Share your goals with the group. Are there goals you are missing,</p>

	are your goals realistic, what do you think of the other goals?
Ideas for follow-up	Use the template to make your own realistic goals and start working towards them. Remember to start off small. Prioritize first and then achieve!
Sources	Gyst article: Finances for artists. Getting Your Sh*t Together. (n.d.). Retrieved from: https://www.gyst-ink.com/finances

Template for Financial Goal Setting

	Goals for 1 year	Amount of money needed	Savings target
1.			
2.			
3.			
4.			
	Goals for 2 years	Amount of money needed	Savings target
1.			
2.			
3.			
4.			
	Goals for 5 years	Amount of money needed	Savings target
1.			
2.			
3.			
4.			
	Goals for 10 years	Amount of money needed	Savings target
1.			
2.			
3.			
4.			

Module 8: How to Fund Yourself! Exercises

Learning Activity 1

MODULE number	Title and	Module 8: How to Fund Yourself!
Theme/Focus		Start preparing your application for funding: Concept Note drafting Brainstorming of artistic ideas to be turned into project proposals, by drafting their concept notes
Group size		Depending on participants' interest priorly declared, the activity can be implemented in groups of 5 people or even less
Time needed		30 mins to 1 hour
Purpose/Learning objectives		The activity aims to test the knowledge gained by the participants from the theoretical part, specifically regarding existing EU funding opportunities for organizations and framing a project proposal, that can lead to a project's concept note
Keywords		EU funding programmes, Concept Note, Project Proposal, CCS organizations, participation in EU funding projects
DESCRIPTION		The activity " Start preparing your application for funding: Concept Note drafting " aims at testing the knowledge received by the learners regarding the EU funding possibilities and opportunities for organization of CCS. The activity may have duration of 30 mins to 1 hour and can be implemented to groups consisted of no more than 5 people, in order to be efficiently implemented. The learners, with the support from trainers will first brainstorm innovative ideas that may be transformed into project proposal for EU funding programmes. In accordance with the idea, the suitable programme under which the proposal could potentially be submitted will be identified. Then, the learners will discuss their relevant knowledge on the problem that motivates the idea of the project, and will brainstorm the general framework of the problem, that would actually be part of the research information of the concept note. Lastly, the learners will brainstorm and discuss the aims and objectives of their project -in accordance with their brief problem analysis-, the possible activities that are to be implemented and expected outcomes, resulting into identifying the target groups, and having their draft version of a concept note complete.
Ideas for follow-up		This activity concerns the specific topics of organizations' participation in EU funding opportunities, by framing a concept note of a possible project proposal. However, even though this specific activity, due to Cultural Footprint's scope, will target CCS professionals, this activity may be further expanded and used for many other types of organizations and fields, that may be relevant to specific funding opportunities (e.g., fields relevant to environmental sustainability, digital transformation and all relevant organizations), so that further learning opportunities for other organizations are provided, regarding the participation in EU funding programmes.

Sources	EU portals and websites, mainly for the identification of suitable calls for the formation of the project idea. Otherwise, the activity will be based on brainstorming and exchange of points of view, based on the previously taught theory on EU fundings, in order to frame a problem and develop the concept note of

Learning Activity 2

MODULE Title and number	Module 8: How to Fund Yourself!
Theme/Focus	Write your Residency Personal Statement for your Residency's Application
Group size	Depending on the specialties of the learners, from 1 to even 5 groups consisting of 10 to 4 participants.
Time needed	1 hour
Purpose/Learning objectives	The activity aims at testing the knowledge received after the introduction of learners to the residency programs, and precisely the requirements and the development of the personal statement for one's application for a residency program. The learners will discuss, in accordance with their specialties, the drafting of their personal statements, with the aim to develop different personal statements samples.
Keywords	Residency, program, mobility, personal statement
DESCRIPTION	The learners may be divided into 5 groups of 4 learners, or even more groups with fewer individuals, because the purpose of this activity isn't only to test the knowledge received from the theoretical part, but also to put it into practice. Specifically, the learners are going to develop their own draft version of a personal statement. After being divided, the learners will be requested to brainstorm, in accordance with their artistic specialty and previous professional, formal and in-formal experiences, discuss and result into the drafting of their personal statement's first version. This will come also in accordance with the theory priorly provided, regarding the required elements.
Ideas for follow-up	The activity will foster the upskilling of learners in terms of developing and writing their own personal statement, which will be beneficial for their potential application for residency programs, many of which will also be presented during the module's theoretical part. Therefore, the activity itself will serve as a 'workshop' for the participants to both test the knowledge received and get experienced in writing personal statements for applications. It can also serve for follow-up relevant activities implemented by relevant organizations, for young, emerging artists, who have no previous experience in writing personal

	statements.
Sources	

Module 9: Find the Entrepreneur in You! Exercises

Learning Activity 1

MODULE Title and number	Module 1_Find the Entrepreneur in you!
Theme/Focus	Link the Concepts
Group size	10 +
Time needed	20 mins
Purpose/Learning objectives	Participants will learn the importance of understanding specific terminology when discussing projects and expressing your ideas correctly when talking about your project
Keywords	
DESCRIPTION	<p><u>Call:</u>Facilitator uses a text or video describing someone's project and asks to complete the exercise (2 columns, one with business terminology and one with words from the text/video). Some concepts may be difficult to interpret and a debate may arise over the conclusions of each student.</p> <p><u>Response:</u> Students link the concepts in both columns.</p> <p><u>Recapitulation:</u> Students will become familiar with specific business, entrepreneurship and project concepts.</p>
Ideas for follow-up	
Sources	

Learning Activity 2

MODULE Title and number	Module 1_Find the Entrepreneur in you!
Theme/Focus	Assess your Entrepreneurial Skills

Group size	10+
Time needed	25mins
Purpose/Learning objectives	Participants will learn to evaluate their entrepreneurial mindset and recognise, possibly, they already possess some of them.
Keywords	Entrecomp
DESCRIPTION	Download the European Entrecomp Framework, first think about the type of skills that are considered entrepreneurial and then assess which one you already possess and on what you should focus your training.
Ideas for follow-up	
Sources	https://ec.europa.eu/social/main.jsp?catId=1317&langId=en

Learning Activity 3

MODULE Title and number	Module 1_Find the Entrepreneur in you!
Theme/Focus	The 5 Ws and 1 H
Group size	10+
Time needed	35
Purpose/Learning objectives	Participants will learn: <ul style="list-style-type: none"> · The importance of analysing the context of your projects · The importance of asking the right questions to analyse each specific issue · The importance of familiarising yourself with specific terminology
Keywords	5W's
DESCRIPTION	The 5W's is a simple and effective method that helps to analyze a context in a given situation. It helps to ask the right questions to understand a specific problem and answer it more efficiently. Analyse the context of your projects by defining

	<p>your 5w based on the 5w questions as a guide.</p> <p><u>Call</u>: The facilitator invites students to analyse the content and context of their projects by defining their 5w and an h based on the following questions as a guide:</p> <p><u>Response</u>: Students write their answers to narrow down the context of their project – starting to think about its context. Importance of generating a debate among the students and that they look for new questions to add to the proposals</p> <p><u>Recapitulation</u>: In addition to familiarising themselves with new terminology, this exercise will help them to better understand the Canvas model.</p>
Ideas for follow-up	
Sources	

Learning Activity 4

MODULE Title and number	Module 1_Find the Entrepreneur in you!
Theme/Focus	The Swot
Group size	10+
Time needed	20 mins
Purpose/Learning objectives	<p>Participants will learn:</p> <ul style="list-style-type: none"> • The importance of being clear the strengths, weaknesses, opportunities and threats of your projects. • The importance of developing a full awareness of all the factors involved in making a business decisions • The importance of recognizing the external and internal factors surrounding their projects
Keywords	SWOT
DESCRIPTION	<p>Participants will learn to recognize the external and internal factors that come to light through analysis. Be able to find the link with activity 1 and the external and internal factors in both activities.</p> <p><u>Call</u>: The facilitator provides learners with a Swot template, after explaining its use and way of compilation, invites them to list three items in each section.</p> <p><u>Response</u>: Students draw up their list and consider</p>

	<p>what are the internal and external factors surrounding their project. They should list three items in each section <u>Recapitulation</u>: Students will be able to reflect on the strengths, weaknesses, opportunities and threats of their projects.</p>
Ideas for follow-up	
Sources	

Learning Activity 5

MODULE Title and number	Module 1_Find the Entrepreneur in you!
Theme/Focus	Creative Project Canvas
Group size	exercise to be done individually
Time needed	50 mins
Purpose/Learning objectives	<p>The participants will learn:</p> <ul style="list-style-type: none"> · The importance of knowing the canvas model in the world of entrepreneurship · The importance of knowing the peculiarities and needs involved in carrying out a project. · The importance of correctly internalising your ideas in order to sell or share your projects. · The importance of knowing that there are different variants of the canvas and the importance of adapting your needs to a specific option. · The importance of working in a group and cooperatively
Keywords	Business Model Canvas
DESCRIPTION	<p>The Creative Project Canvas is inspired by the Business Model Canvas and created by Materahub to support artists developing their Business idea. The Creative Project Canvas focuses on the impact they create for beneficiaries rather than creating profits. <u>Call</u>: The facilitator explains what is a model canvas and the various options, each concept on the canvas and shows the correct questions for the students to fill in. <u>Response</u>: Students fill in the template with their own project elements Students must learn to recognize which Canvas option is best for them (the original more business oriented, the social, the creative) and adapt their needs to that option. It is also very useful to do the exercise in a group, choosing the project of one of</p>

	the students. It is a good way to integrate an external point of view to the projects and that the answers are not so subjective. <u>Recapitulation:</u> Students pitch their project or business ideas (5 min each) and other participants asks question or reflect on the pitch structure (5 mins each)
Ideas for follow-up	
Sources	

Module 10: Visualize Your Business! Exercises

Learning Activity 1

MODULE and number	Title <u>Module 10: Visualize Your Business!</u>
Theme/Focus	<u>Q&A Session</u> , after projecting videos relevant to the topics, to discuss with the learners about any queries and help them conceptualize the knowledge received
Group size	Groups of any number
Time needed	30 min.
Purpose/Learning objectives	This activity aims to observe specifically the level of knowledge received after the theoretical introduction to the topics of business model, business model canvas, business plan, creative business model canvas, etc. Under this activity some videos that summarize the information will be projected, and then the learners will have a 30-minute Q&A opportunity with the trainers, to report any queries and be supported for conceptualizing the topics. This is a necessary and preparatory activity for Learning Activity no 2 since it will summarize the overall information and clarify everything.
Keywords	Videos, Q&A session, queries, clarifications
DESCRIPTION	The learners during and after the theoretical introduction to the topics will be projected with videos that summarize the overall information provided about business model, business model canvas, business plan and creative business model canvas. After the theoretical introduction, there will a be a 30-minute Q&A session, so that the participants will be able to address and deeply discuss possible queries. In this way the learners will consolidate the overall information received and conceptualize it.
Ideas for follow-up	The materials provided in this section, such as the videos, will be a good proposal for further training activities and will also serve as material both for trainers and learners to consolidate the theoretical part of the business' visualization with the tool of a business model canvas.

Sources	1. Video from Strategyzer: https://youtu.be/QoAOzMTLP5s?t=66 2. The Arts Business Model Canvas: https://www.youtube.com/watch?v=ZHlxT-mY77A

Learning Activity 2

MODULE and number	Module 10: Visualize Your Business!
Theme/Focus	<u>Go for it: Create your own Business Model Canvas for artists step-by-step:</u> Creation of artist's Business Model Canvas to visualize their own artistic businesses
Group size	The ideal group size is 4 groups of 5 or 5 groups of 4 to create their business model canvas step-by-step
Time needed	1 hour
Purpose/Learning objectives	The activity will test in practice the theoretical part of the module, i.e., the information regarding the development of the Business Model Canvas, especially for artists. The learners will be engaged in a process of creating -with the support from trainers- their artistic business model canvas step-by-step.
Keywords	Visualization, artistic business model canvas, step-by-step, creative business, CCS
DESCRIPTION	The learners will be distributed with a template which contains the 11 'building blocks' that constitute the artistic business model canvas, developed by the partners from OECON in accordance with Michelle Carter's Creative Business Model Canvas. The learners will first discuss with trainers and determine their business idea, i.e., the artistic/creative enterprise they'd like to visualize (gallery, publishing business, photography business, music production business, etc.). Then with the support of trainers the learners will step-by-step answer all questions referring to each one specific 'building block' of the Business Model Canvas.
Ideas for follow-up	The activity can be used in any training activity in the future for emerging artists and cultural professionals in order to get introduced to some main principles of entrepreneurial thinking, by developing their Artistic Business Model Canvas. The template used will serve as a useful tool for further opportunities of training and for emerging artists generally to visualize businesses for CCS.
Sources	The template that'll be used for Artistic Business Model Canvas development:

This 'Visualize Your Art Business' Business Model Canvas template was created for the support of the Erasmus+ project's 'CULTURAL FOOTPRINT' (Youth Creativity: activities for promotion and support of non-traditional business models and techniques in the creative and cultural sector with reference number: 2021-2-SE02-KA220-YOU-00004913) Training Curriculum on how to develop and support innovative business ideas in CCs and creativity thinking for young people.

This Business Model Canvas was created as part of the project's **Module 10: Visualize Your Business!** by the partners from **OECON Group**, and was developed in accordance with the official 'Creative Business Model Canvas' template, which was first introduced by Michelle Carter, with only a few changes made by the partners from OECON Group.

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● VISUALIZE YOUR ART BUSINESS!

Write down your idea for the visualization of your own artistic business, identify your products, services, activities, and audience, and see how your idea can fit to place in the market.

Key Partners
Who can help you launch your business? Who can provide you with the needed resources to help you succeed?

Key Activities
What actions must you take to make your business happen?

Artists' Identity
What do you stand for as an artist? What are your values? What are your beliefs? What are your goals? What are your dreams? What are your passions? What are your fears? What are your hopes? What are your dreams? What are your fears? What are your hopes?

Communication
How do you communicate with your audience? What are your channels? What are your messages? What are your goals? What are your dreams? What are your fears? What are your hopes?

Audience
Who are your target audience? What are their needs? What are their wants? What are their fears? What are their hopes? What are their dreams? What are their fears? What are their hopes?

Key resources
What do you need to make your business happen? What are your skills? What are your talents? What are your strengths? What are your weaknesses? What are your opportunities? What are your threats? What are your dreams? What are your fears? What are your hopes?

Artistic Products
What are your products? What are your services? What are your activities? What are your goals? What are your dreams? What are your fears? What are your hopes?

Artistic Services
What are your services? What are your activities? What are your goals? What are your dreams? What are your fears? What are your hopes?

Channels
How do you reach your audience? What are your channels? What are your messages? What are your goals? What are your dreams? What are your fears? What are your hopes?

Cost structure
What are your costs? What are your expenses? What are your investments? What are your goals? What are your dreams? What are your fears? What are your hopes?

Revenue streams
How do you generate revenue? What are your income sources? What are your goals? What are your dreams? What are your fears? What are your hopes?

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YOUTH TRAINING HANDBOOK

Youth Creativity: activities for promotion and support of non-traditional business models and techniques in the creative and cultural sector- CULTURAL FOOTPRINT (2021-2-SE02-KA220-YOU-000049113)



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