



Lifelong  
Learning  
Programme

Aspire 2 Create:  
Artistic and Creative Enterprise - the  
competences and Continuing Professional  
Development needs of Advisors

"

**pdasgupta**

# Contents

Acknowledgements and Disclaimer	3
A. Executive summary	4
B. Background and Context	6
1. The project	
2. The analysis	
3. The target group	
C. Overview and Comparative Analysis of the Aspire2create	9
1. Occupational profile of the “Artistic and Creative Enterprise Advisors” delivering advice and support to Artists and Creative Enterprises	
2. Competencies & Continuing Professional Development needs	
3. Success criteria for Artistic and Creative Enterprise Advisors	
4. Conclusion	
Research	
Appendices	17
Report on the Questionnaire - the United Kingdom	16
Report on the Questionnaire - Croatia	24
Report on the Questionnaire - Slovakia	34
Report on the Questionnaire - Estonia	41
Report on the Questionnaire - Italy	48



## Acknowledgements and Disclaimer

This report has been produced by the *Aspire to Create* Leonardo da Vinci project partnership, which consists of:



Further information about the project and the above partners is available at <http://www.aspire2create.eu>

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

© Collage Arts July 2014, on behalf of the aspire2create partners. All rights reserved.



## A. Executive summary

ASPIRE2 CREATE (A2C) addresses the problem of the absence of a training and competency framework for European organizations in the partner countries in one of the EU's growing economic and employment areas - the Creative and Cultural Industries (CCIs). It takes as its starting point the innovative Competency Framework and Toolkit for Trainers in the Non-formal Learning Sector (NFLS) in the CCIs, which was developed through a 2009 Development of Innovation Leonardo project 'EURO-ASPIRE'.

The main aim of A2C is to transfer, adapt and develop this innovation in the partner countries. Its key objectives are to:

(a) transfer the Competency Framework to a new series of countries/regions and with new partners that were not involved previously, in Slovakia, Croatia, Estonia and Italy;

(b) adapt and further develop the Framework and Toolkit to a new area - supporting creative business start-up and enterprise.

The Aspire 2 Create partnership engaged in research, at country level, the following areas:

### **Occupational profile of the “Artistic and Creative Enterprise Advisors” delivering advice and support to Artists and Creative Enterprises**

### **Competencies (skills, knowledge, attitudes) and Continuing Professional Development needs for the role of “Artistic and Creative Enterprise Advisors”**

### **Success criteria for Artistic and Creative Enterprise Advisors**

The Aspire 2 Create research project identifies that all 5 partner countries: Croatia, Estonia, Italy, Slovakia and the United Kingdom have some type of Artistic and Creative Enterprise Advisor activities which take different forms, have different inputs and meet different objectives. The key contexts for the ACEA role are integrated within the specific workforce agencies and delivered by individual workers or freelancers in the day-to-day work. There is support from government for this role but it is not always broad, strategic or responsive to the needs of the CCI sector. There are examples of current developments of grass-roots creative entrepreneurial activities in Estonia and Slovakia. However, public sector cuts have directly affected programmes in the UK and Croatia.

The ACEA role primarily delivers advice on finance and funding, intellectual property and other legal issues, projects, marketing, business and networking to small creative businesses, freelancers, creative social enterprises and publicly funded arts and arts education institutions.



The top 5 key competencies of this job role are having: commercial insight and business planning skills; knowledge and skills in business strategy and operations; current cultural sector knowledge, both national and international; good interpersonal skills and access to local and global cultural sector networks.

There are currently no legal pre-requisites for undertaking this job role in any of the partner countries. In the UK, Estonia and Croatia there are currently some forms of qualification or/and training in this area. In the UK, the Institute of Consulting offers a specific Certified Business Adviser Award, which is aligned to the SFEDI standards (SFEDI is the UK Standards Setting Body for Business Support and Business Enterprise). In Italy, there are a range of Master degrees and training courses for this role; in Croatia, training is available in the humanities, or in production and cultural management; and in Slovakia, training is predominantly in Marketing and Communications for the people who undertake this type of role. In Estonia, some specific training is provided through the Sotsiaalsete Ettevõtete Võrgustik, the Social Enterprise Network). There is little Continuing Professional Development (CPD) for individuals that perform this job role except through formal courses in Italy or Croatia. However, experience gained through working in international and national creative and cultural Industries (CCIs) is very important.

Good practice material for this job role exists from various sources in Croatia, UK and from European projects but none of these are specific to the cultural sector.

Two key critical success factors for the ACEA role include the ability to combine a degree of commercial acumen and business know-how with skills, knowledge and experience of the creative sector and to have access to relevant networks in the Creative and Cultural Industries to benefit clients.

As a result of this research, the Aspire 2 Create project team will be adapting the Euro-Aspire Framework and Tool-kit to recognise and validate the individuals currently undertaking the role of Artistic and Creative Enterprise Advisor in its many forms e.g. Creative Business Advisor, Cultural Entrepreneur, and Cultural Manager.



## B. Background and Context

### 1. The project

ASPIRE2 CREATE (A2C) addresses the problem of the absence of a training and competency framework for European organizations in the partner countries in one of the EU's growing economic and employment areas - the Creative and Cultural Industries (CCIs). It takes as its starting point the innovative Competency Framework and Toolkit for Trainers in the Non-formal Learning Sector (NFLS) in the CCIs, which was developed through a 2009 Development of Innovation Leonardo project 'EURO-ASPIRE'.

The main aim of A2C is to transfer, adapt and develop this innovation in the partner countries. Its key objectives are to:

- (a) transfer the Competency Framework to a new series of countries/regions and with new partners that were not involved previously, in Slovakia, Croatia, Estonia and Italy;
- (b) adapt and further develop the Framework and Toolkit to a new area - supporting creative business start-up and enterprise.

The Euro-Aspire framework was previously developed with a partnership whose emphasis was to foster social inclusion through creative learning. With the new partners in ASPIRE2CREATE, the transfer will start by retaining this dimension, but is adapting the Framework with a new focus on the role of coaches, trainers and business advisers who support the creation of enterprise through creative start-ups and self-employment.

The Aspire2Create partnership brings together different organisations that reflect the diverse contexts in which the trainer/adviser group are deployed – e.g. artists associations, cultural centres, development agencies, business incubators - from Slovakia, Italy, Croatia, Estonia and the UK.

### 2. The analysis

In order to establish a baseline understanding in the partner countries, the Aspire2Create partners undertook a study of a number of factors in relation to “*Artistic and Creative Enterprise Advisors*” (ACEAs). These are defined as roles or occupations which deliver advice and support to Artists and Cultural, Social or Creative Enterprises in the partner countries.

The research study had three objectives:

1. To exchange, analyse and compare among the partners good examples of effective Artistic and Creative Enterprise Advice and Support;
2. To analyse and compare the occupational profile, competence requirements and overall national policy practices concerning the “*Artistic and Creative Enterprise Advisor*” (ACEA) delivering advice and support to Freelance, Employed or Aspiring Professional Artists, Cultural Organisations, Social and Creative Enterprise from



start-ups through to established professional artists and creative businesses in the partner countries;

3. To provide information for the development of the project's subsequent work packages (in transferring the Euro-Aspire Framework and adding to its development).

The specific aims of the research were:

1. Identification of key issues and research/networking with main stakeholders among the national and regional educational institutions and agencies
2. Key characteristics of the VET position in cultural learning in partners' countries
3. Scoping of characteristics of the sector and the commonalities or differences in national contexts.
4. Definition of the main problems to address and any pedagogies or complementary approaches that have been tested.
5. Assessment of differences between countries and the consequences for approaches to adopt and/or adapt (diversification needs).
6. 5. Identifying the differing starting points for partners from validation to certification, (using the Aspire based competences) including how to progress certification practically; what might be the potential issues involved in developing and promoting a comprehensive (EQF linked) accreditation framework for practitioners; and barriers to creating a European Qualification
7. Case studies, examples and projects which have provided business support, coaching and mentoring for creative business start ups, self employed and micro enterprises in the CCIs.

The partnership undertook the programme of research, at country level, in the following areas:

**Occupational profile of the “Artistic and Creative Enterprise Advisors” delivering advice and support to Artists and Creative Enterprises**

**Competencies (skills, knowledge, attitudes) and Continuing Professional Development needs for the role of “Artistic and Creative Enterprise Advisors”**

**Success criteria for Artistic and Creative Enterprise Advisors**

### 3. The target group

The analysis was performed considering the specific target group of **Artistic and Creative Enterprise Advisors**.

This includes all those professionals that:

May or may not be professional or specialist/expert arts practitioners;  
May be freelancers, self-employed or employed full-time or part-time on any type of contract.



May specialise in artistic/cultural, social, educational or industrial contexts or undertake advice and support work in a range of these contexts.  
May provide this work without remuneration.  
May receive remuneration for this work from sources other than the direct beneficiaries of this work e.g. from public funders, charities and other mediators e.g. chambers of commerce, skills sector councils, economic-development units or other public services that aim to develop enterprise, employability etc.  
Are likely to have significant enterprise experience with informal recognition as a professional or specialist artistic and creative enterprise advisor, by the artistic community and/or one or more creative industry sectors, employers or others.  
May have undertaken some training for delivering advice and support to individuals and groups working in artistic, cultural, social and creative enterprise contexts.

We set out in the sections below an overall analysis of what we know about the sector, the types of organisations, professionals and learners it comprises. Based on this emerging picture it highlights Vocational Education and Training (VET) needs and how variances in national contexts can be surmounted in order to properly elaborate the ASPIRE2 CREATE approach in a way that is commonly understood across the partners.





## C. Overview and Comparative Analysis of the Aspire2Create research

### 1. Occupational profile of the “Artistic and Creative Enterprise Advisors” delivering advice and support to Artists and Creative Enterprises

#### (a) The extent of the role of Artistic and Creative Enterprise Advisor (ACEA)

All countries have some type of ACEA activity which take different forms, have different inputs and meet different objectives. A short summary from the country reports highlight the following:

In the **UK**, the role of *Artistic and Creative Enterprise Advisor* (ACEA) is currently well-established, despite harsh cuts to the general business support sector since 2010. After a decade, with dual input from both *traditional business advisors* and *artists/creatives with specific business experience*, the role has become developed and publicly supported. This has been largely driven by the recognition of the growth of the *Creative and Cultural Industries* (CCI) and their high performance as a key industrial economic sector in the UK. The role includes training, advisory, financial and informational support and services are provided to aspiring start-ups, start-ups and trading businesses.

In **Estonia**, the ACEA role exists as a *governmental role*, generally filled by *young arts graduates*, with little knowledge and experience of artistic practice, the cultural workforce and global cultural markets. One key responsibility of the role is the *allocation of funding* and this has not been used as a strategic and long-term development tool for developing cultural markets. It is used to *support and protect current favoured institutions* and to *promote these internationally* in order to *avoid 'brain drain'*. There seems little understanding or experience of entrepreneurship or growing cultural markets and a determination to create a model for the cultural sector that minimises outsider influence. Currently, this role occurs in the capital, Tallinn, and in Tartu and Parnu, as these are the areas in which most cultural work occurs.

In **Italy**, the ACEA role is covered by a group of experts that support the sector advisory and support needs. These experts include *business consultants*; *trainers* in communications, marketing, ICT and new technologies; *project designers* to harness creative skills in national and international projects; *art-dealers* who connect creative to markets; *copyright experts* who deal with rights management issues; and similarly, to the UK, the *artists or creative professionals with specific business experience* that were important in the development of the UK role.

In **Croatia** the ACEA role does not exist, but can be related to the management counsellors at various sections of the Croatian bureau of employment, but they do not help or advise artists or Creatives to find and their work is not specific to artists but to all citizens. The only role where they appear are in cultural institutions, start-ups and NGOs working in the cultural sector.

In **Slovakia** the ACEA role does not exist. An analysis of the 'Creative and Cultural Industries' (CCI) sector in Slovakia was completed in April 2014. This demonstrates some consideration of CCI as an economic sector in Slovakia, despite it being a relatively new concept. As yet, there is no policy framework and little understanding of entrepreneurial activities and innovation ecologies. State business support is top-down, rigid and unable to respond to the needs of the sector. There are no multi-lateral partnerships to build



relationships and create opportunities by linking universities, research and development organisations and venture capital markets. However, there is potential for the ACEA role within the current community of fresh 'grass-roots' young entrepreneurs and innovators who are creating economically sustainable places with business start-up support services. Creative professionals are giving their part-time support to bridge gaps and initiate creative business pilots, develop new models and case studies for new types of creative ecologies. These initiatives are resulting in economic profit and the creative enhancement of public space.

## **(b) The type of contexts in which *Artistic and Creative Enterprise Advisors* work**

There are key similarities in the contexts for the ACEA role. The key contexts for the ACEA role are integrated within the specific workforce agencies and delivered by individual workers or freelancers in the day-to-day work. There is support from government for this role to be delivered in specific contexts in all partner countries but it is not always broad, strategic or responsive to the needs of the CCI sector. There is evidence of the role in co-working spaces and as part of enterprise and economic development strategies e.g. business incubators, access to expertise through international exchange etc. The cuts in government funding have directly affected these programmes in the UK and Croatia. There are also current developments of grass-roots creative entrepreneurial activities in Estonia and Slovakia. A short summary from the country reports highlight the following:

In the **UK**, ACEAs are employed by *enterprise organisations* and *specialist creative and cultural organisations*. They are engaged as part of *National, Regional (London) and Local* policies and provision and also in some *Higher Education Institutions*. Provision across the UK is piecemeal with differences across localities and regions.

In **Estonia**, ACEAs are part of a micro-system that focuses on developing the *government aided sector* with little support for those outside that micro-system. However, there are *Music and Theatre Advisers* that operate in a more competitive environment which has led to the development of extra entrepreneurial skills. The cultural newspaper, which is government supported has also tended to reflect and further this micro-system and currently, a *group of cultural entrepreneurs* are seeking to challenge this narrow focus and to develop opportunities for arts and creative activities outside this micro-system.

In **Italy**, the CCI sector consists of mostly small and micro businesses. The advisors that fulfil the ACEA role include *experienced artists and creative freelancers, consultants in co-working spaces, economic development workers that support CCI, university professors of cultural economics* and *vocational education and training (VET) experts*. The ACEA role is delivered within contexts that support CCI through *business incubators, international exchanges of talent, projects or programmes to develop creative and cultural factors for local sustainability, social cooperatives for culture and creative business start-up and training*.

In **Croatia**, the lack of government support has resulted in self-organisation. *Experienced cultural workers and recognised freelancers with knowledge and expertise of cultural markets* also deliver the ACEA role. This happens in the larger economic centres and cities, except in the Eastern part of Croatia which is behind in the current economic, cultural and educational trends compared to the rest of the country. The ACEA role is delivered in associations, and lately in *business incubators, by consultants in co-working spaces, through a government programme to encourage people to develop business in culture and through access to foreign experts and experienced colleagues in the regions*. This has resulted in a consistent presence of types of CCI advice in expanding CCI markets.



In **Slovakia**, the contexts for the ACEA role exist on a case-by-case basis, specifically because of the random cultural contacts or the brokering capacity of that particular advisor. These contexts include event management companies and casting professionals. CCI advice is delivered in *start-up incubators, by consultancies, promotion and advertising agencies, art dealers* and through *public servants in cultural departments* and more recently in *creative community organisations*.

### **(c) The kinds of activities that *Artistic and Creative Enterprise Advisors* perform in the above contexts**

There are range of activities and focus among partner countries. The ACEA role, whether individually or collectively executed, covers the following areas in all partner countries:

- a) *Finance and Funding*
- b) *Intellectual Property/ Digital Rights/Legal*
- c) *Mediation through Project Development or/and Dealing*
- d) *Marketing*
- e) *Business structures and processes*
- f) *Projects*
- g) *Networking*

In **Estonia** there is an additional focus on *government liaison activities, documentation, curriculum development and dissemination*. In **Italy** *training* is included and in **UK** advice on *property and taxes* are included. In **Croatia**, the approach to advice is to cover the whole process of *bringing an idea into the market-place* as well as providing *post-production support and infrastructure development* together with *measuring, analysing and publishing data* on this.

### **(d) Specific target groups that are supported by *Artistic and Creative Enterprise Advisors* (e.g. aspiring artists, start-ups, social enterprises etc.)**

There are similarities in specific target groups among partner countries. The ACEA role, individually or collectively executed, is targeted at the following groups in **all partner countries**:

- a) *Small creative businesses* including micro businesses such as design, galleries, new media, publishing and *freelancers* including actors, film-makers, musicians.
- b) Creative social enterprises and publicly funded arts and arts education institutions.

In **Estonia** they also targeted people or organisations running *festivals and events, promoting tourism and support with government, political parties and corporates* as well as an *interdisciplinary innovation platform* for design and product development.

## **2. Competencies & Continuing Professional Development needs**

**(a) The competencies (skills, knowledge and attitudes) do *Artistic and Creative Enterprise Advisors* needed for delivering advice and support to individuals and groups working or aspiring to work in artistic, cultural, social and creative enterprise contexts.**

**All 5 partner countries** include aspects of the following competencies:

- a) Commercial insight and business planning;
- b) Business strategy, operations and administrative skills;



- c) Current cultural sector knowledge in own country and globally including referral, business solutions and career pathways;
- d) Good interpersonal skills, cross-culturally competent and ethical;
- e) Access to cultural sector networks including public institutions;

**3-4 partner countries** include aspects of the following competencies:

- f) Communication, dissemination and presentation skills;
- g) Direct experience of the field;

**2 partner countries** include aspects of the following competencies:

- h) Branding, Marketing, Promotional and Social Media knowledge and skills (Slovakia and Estonia )
- i) Excellent skills in new technologies and computing (Italy and Estonia)
- j) Project Design, Development and Management (Italy and Estonia)
- k) Creativity, creative/lateral thinking skills and be able to work with artists (Italy and Estonia)
- l) To be able to combine concrete organisational skills with creative skills (Italy and Estonia)
- m) Leadership qualities, change management, international advocacy and mentoring skills (Estonia and Croatia)
- n) Research, analytical and synthesis (Estonia and Croatia)
- o) Excellent listening and coaching skills to identify and develop talent (Estonia and Croatia)

Partners couldn't provide much in the way of relevant literature (SL) but there were a two links, one from the UK: <http://www.artquest.org.uk> ; and one from Croatia: Guide for choosing and negotiating the services of management consultants: Association of Management Consultants (UPS-AMC) (CR),

Some partners went into more detail than others when responding to this question and so it is likely that all the above common competencies are shared across the partner countries to some degree.

### **(b) Legal prerequisites (e.g. licence, registration etc.) for doing the job of *Artistic and Creative Enterprise Advisors***

**All 5 partner countries** stated that there were no legal prerequisites for doing this job.

### **(c) Current forms of qualification or professional training that are specifically relevant to *Artistic and Creative Enterprise Advisors***

In the UK, Estonia and Croatia there are currently some forms of qualification or/and training in this area. In the UK, the Institute of Consulting offers a specific Certified Business Adviser Award, which is aligned to the SFEDI standards (SFEDI is the UK Standards Setting Body for Business Support and Business Enterprise). In Italy there are a range of Master degrees and training courses including:

- a) Disciplines of arts, music and show business (DAMS)

<http://corsi.unibo.it/Laurea/dams/Pagine/Scheda.aspx?codice=C0343>;



- b) Innovation and Organization of Culture and the Arts (Bologna University – GIOCA) <http://corsi.unibo.it/gioca/Pages/CourseStructure.aspx?CodCorso=0902&AnnoAccademico=2013&Orientamento=000&Indirizzo=000&Progressivo=0>
- c) Economy and Management for arts, culture and communication (Bocconi University) [http://www.unibocconi.it/wps/wcm/connect/Bocconi/SitoPubblico\\_IT/Albero+di+navigazione/Home/Scuole+e+Programmi/Scuola+Universitaria/Studenti+prospective/Economia+e+management+per+arte,+cultura+e+comunicazione/](http://www.unibocconi.it/wps/wcm/connect/Bocconi/SitoPubblico_IT/Albero+di+navigazione/Home/Scuole+e+Programmi/Scuola+Universitaria/Studenti+prospective/Economia+e+management+per+arte,+cultura+e+comunicazione/)
- d) MAS Cultural Management (SUPSI) <http://www.supsi.ch/fc/formazione-executive/cultural-management.html>
- e) <http://www.fitzcarraldo.it/en/training/2012/index.htm>
- f) [http://crpc.fitzcarraldo.it/.](http://crpc.fitzcarraldo.it/)

In Croatia, people in a general business support role and specific cultural managers may train in different professions, but the experience and non formal education is the most important. Similarly, in Slovakia, they come from a diverse training background but predominantly from Marketing and Communication. In Estonia, some training is provided through the Sotsiaalsete Ettevõtete Võrgustik, the Social Enterprise Network).

#### **(d) Continuing Professional Development (CPD) whilst working in an *Artistic and Creative Enterprise Advisor*-relevant role**

There is little Continuing Professional Development (CPD) for individuals that perform this job role in the UK, Slovakia or Estonia. However, in Italy, the kind of CPD offer relates to specific target groups and is based on formal learning. Similarly, in Croatia CPD is provided through various non-formal and formal courses in the areas of leadership, project management, economics, law etc., which are available at various colleges and different organisations. However, work experience gained by working for international and national organizations is of great importance and the most relevant form of education in the area of culture in Croatia.

#### **(e) Good practice material or information/guidance for *Artistic and Creative Enterprise Advisors***

Two partners are unaware of any good practice material for this job role and three refer to guidance from various sources. The UK partner refers to the Institute of Consulting 'Certified Business Adviser Award', which is aligned to the SFEDI standards (see 3. above). The Italian partner refers to those guidelines connected to projects financed by the European Union e.g. <http://www.eciapplatform.eu/> and [http://www.famefinancing.org/?page\\_id=5.](http://www.famefinancing.org/?page_id=5.) The Croatian partner refers to the Association of Management Consultants (UPS-AMC), which has published the Guide for choosing and negotiating the services of management consultants. None of these are specific to the cultural sector.

### **3. Success criteria for Artistic and Creative Enterprise Advisors**

**2 or more partners** shared the following success criteria for the role:



- a) Ability to combine a degree of commercial acumen and know-how with skills, knowledge and experience of the creative sector;
- b) Have access to relevant networks in the Creative and Cultural Industries to benefit their clients;
- c) Have clarity and purpose along with objectives and support work ;
- d) Experience is very important. Sometimes we need guides opposed to teachers;
- e) Experience and quality results are more relevant than formal qualifications;
- f) Recognition and validation are important, needed and necessary. Validation is something the advisors have to achieve by going through the process of evaluation during work, so that they could receive feedback, and develop their own approach to work;
- g) Monitoring and evaluation is important and necessary for those who need the foundation of support. Data collection can really help aid guide and improve the process

#### 4. Conclusion

The research has identified issues relating to the focus and objectives and execution of the role (by individuals and across teams) and the differences in the VET position (or lack of it) in partners' countries and provided Aspire2 Create partnership with an assessment of differences between countries and the consequences for approaches to adopt and/or adapt (diversification needs).

In countries such as Italy and the UK, the role is very clearly focused on creative business development as well as supporting the cultural sector enterprise. In Croatia it does this as part of an overall employment and enterprise support programme and in Slovakia this work is just developing. In Estonia this role is more tightly focused on the State-supported cultural sector. Individual partner comments were quite diverse and these can be viewed in the individual country reports. These different starting points for partners will require different approaches to the validation and certification process and furthermore, the issues of focus and different objectives of the role in different countries may be problematic in developing and promoting a comprehensive (EQF linked) accreditation framework for these different types of practitioners e.g. Creative Business Advisor, Cultural Manager, Cultural Entrepreneur.

As a result of the above research, the Aspire 2 Create project team will be adapting and testing the Euro-Aspire Framework and Tool-kit to endeavour to recognise and validate individuals who currently undertake or can undertake the role of Artistic and Creative Enterprise Advisor in its many forms in each of the partner countries.



# Appendices



# The United Kingdom

Completed by:

**RINOVA**  
innovate, create & regenerate





# Occupational profile

## Main Questions:

### 1. To what extent does the specific role of “*Artistic and Creative Enterprise Advisor*” exist in your region or your country?

The role of Creative and Enterprise Advisor has become a recognised one in the UK<sup>1</sup>, by and large in the context of publicly-funded programmes for business support (by which we mean training, advisory, financial or information support for pre-start, start-up and trading businesses – usually small businesses). Public funding and public programmes to help individuals start or grow a business have been quite widespread in the UK since the 1970s. Local Enterprise Agencies, Business Link, the Government Small Business Service and local authority initiatives, regeneration initiatives and programmes such as the ERDF have all invested considerably, particularly during the 1990s – 2000s. Furthermore, there is a professional framework for business advisers in the UK, including professional standards, which are maintained and operated by SFEDI.

However, there are two things to note at this point:

Firstly, this situation has been cut back severely since the Coalition government of 2010. The Small Business Service was closed, the national Business Link network was shut down (it is now little more than a website) as were the Regional Development Agencies and very little is left by way of public programmes to support start-ups across England in particular.

However, even where there was a much wider and bigger network of public support for start-up business, very little if any of it was expert or knowledgeable about the specific business needs of artists, creative practitioners, creative social enterprises or creative businesses – at least until very recent times.

On the ‘flip’ side, in terms of the arts funding system, the Arts Council of England was overwhelmingly concerned with grant-giving rather than supporting commercial trading. This also meant that while there were many ‘arts trainers’ or ‘arts planning consultants’, the ACEA was a rarity, since there were few people who were qualified, trained or experienced in both the arts/CCIs and in commercial business advice.

However, that began to change in the late 1990s / early 2000s, and in fact both the founding staff at Rinova and Collage Arts were amongst the very first organisations to develop customised programmes in London aimed specifically at the sector. At first, this required a degree of ‘co-tutoring’, where experienced business advisers were paired with people with an artistic coaching and training background, so that both commercial insight and business planning know-how could be combined with sectoral knowledge and access to sector networks.

Now, 10+ years later, and partly as a result of the growth in the CCIs and in the increasing recognition of the CCIs as a successful economic and industrial sector in its own right, the role of ACEA is much more established.

### 2. In which type of contexts do *Artistic and Creative Enterprise Advisors* work? Please write some examples.

---

<sup>1</sup> Although we refer to the UK throughout, many of the activities covered by this report are the responsibilities of the devolved government and agencies – in Scotland, Northern Ireland and Wales. Therefore when reference is made to the ‘UK’, for the avoidance of doubt it should be borne in mind that this is likely to relate to England unless otherwise specified.

Following on from the above, many of the enterprise organisations that still exist run specific programmes for the CCIs and employ people who could be described as ACEAs, and indeed there are organisations and institutions which have specific functions, including the employment of ACEAs, to support the creative industries.

Some examples include:

- Collage Arts itself operated an extensive creative industries programme across North London between 2002 and 2008, including the £6m Creative London North programme funded by ERDF and the London Development Agency. Since that programme ended, Collage still provides (largely through its own resources) specific support to creative businesses, such as the Visual Arts consultancy it operated (Duncan Sones) for two years, as well as the 'Business Adviser in Residency' (Kingsley James of Rinova) who provided advisory surgeries for two years at the Chocolate Factory. There will be other examples of arts organisations and non formal learning organisations in the creative and cultural industries that provide some form of advice on start-ups to their students, although this has not been mapped or reviewed since it was noted as an area of engagement in the STEP study of 2004 financed by the London Development Agency.
- At a national level, Creative England is involved in a number of financing and other initiatives aimed at supporting 'high end' digital creative business. These tend to operate at the programme rather than practitioner level – for instance <http://www.creativeengland.co.uk/index.php/portfolio/business-support>
- CIDA (Creative Industries Development Agency) is a specialist support organisation for the creative and cultural sector in London. It offers advice, training, fundraising, networking, website & e-bulletin, online directory, resource centre and consultancy [www.cida.co.uk](http://www.cida.co.uk)
- Creative Industry Finance is an Arts Council England initiative offering business development support and access to finance for creative industry enterprises. It is operated by the East London Small Business Centre (an enterprise agency) <http://www.creativeindustryfinance.org.uk>
- Enterprise Enfield (an example of a local enterprise agency) runs a specific programme for start ups and small businesses linked to a creative market <http://enterpriseenfield.org/news/index.php?action=detail&newsid=259> Other local enterprise agencies may employ generalists or specialists to support creative businesses and artists wishing to start a business.

In addition, there are various initiatives around the country, either attached to specific institutions such as the University of the Arts, Dartington College, the Brit School etc, which offer some degree of business advice to students or graduates, or through regional and local programmes and initiatives from local development agencies, ERDF programmes and the like.

So what is available seems piecemeal, with little recognition of the specific needs of those working in the creative sector and in particular sub-sectors within it. Where it is available it also seems locality and sub sector specific.

### 3. Specifically, what kinds of activities do *Artistic and Creative Enterprise Advisors* perform in the above contexts?

- A good description of the type of activity typically covered by a comprehensive ACEA



service would be that offered by Cultural Enterprise Office (Supporting Creative business in Scotland) [http://www.culturalenterpriseoffice.co.uk/website/default.asp?menu=advice&page\\_sel=advice](http://www.culturalenterpriseoffice.co.uk/website/default.asp?menu=advice&page_sel=advice)

- Our free, specialist advice service offers creative businesses and practitioners working within the creative industries, the opportunity to discuss and develop their ideas with an Adviser in a one-to-one session. On initial contact with the service we would generally recommend an advice session with one of our four [Regional Advisers](#) based in Dundee, Edinburgh and Glasgow to explore and discuss your needs.
- After an initial consultation, your needs will be assessed and you may be signposted to our expert pool of [Creative Industry](#) or [Specialist Business](#) Advisers.
- We have [Creative Industry Advisers](#) covering the following sectors: community arts, dance, design, factual TV, fashion & textiles, film, games & apps, literature, music industry, music production & collaboration, performance, product design & photography, screen industries & animation, TV drama and visual arts.
- Our [Specialist Business Advisers](#) cover: digital development, equalities, finance, human resources, legal, marketing, press & publicity, property, retail and VAT.
- Sessions are subject to referral and the availability of our pool of part-time and independent advisers. All sessions are appointment-based and are strictly private and confidential.
- Our pool of Creative Industry Advisers come from the following sectors: community arts, dance, design, factual TV, fashion & textiles, film, games & apps, literature, music industry, music production & collaboration, performance, product design & photography, screen industries & animation, TV drama and visual arts.
- During a session you can expect to:
  1. Access specialist industry knowledge from those working in your sector
  2. Focus on areas of development within your sector

However, this kind of regional/national coordinated 'hub', whilst once aspired to in London (through the former and abortive Creative London programme) is not currently on the horizon.

#### 4. **Are there any specific target groups that are supported by Artistic and Creative Enterprise Advisors? e.g. aspiring artists, start-ups, social enterprises etc.**

Again, to answer this comprehensively it would need a historic view before austerity 'bit' and the Coalition government shut down and reduced much provision.

There are examples of specific programmes aimed at the subsidised arts, as 'creative social enterprises'.

There are many programmes that have been aimed at start up and small creative businesses in London, through ERDF for instance – although many of these programmes are now coming to the end of their funding cycle.



It is the case that ACEAs are both generic advisers for the creative industries, or they are specialists in either specific sub sectors or specific fields such as supporting the business planning of funded artistic organisations or social enterprises.

## A. Competencies (skills, knowledge, attitudes) & Continuing Professional Development

### Main Questions:

**1. What competencies (skills, knowledge and attitudes) do *Artistic and Creative Enterprise Advisors* need for delivering advice and support to individuals and groups working or aspiring to work in artistic, cultural, social and creative enterprise contexts? a) Give your own opinion and b) provide any opinions or examples from published research or other relevant publications in your region or country?**

- a) Both commercial insight and business planning know-how could be combined with sectoral knowledge and access to sector networks.
- b) Founding staff at Rinova have worked extensively in the past with standards to qualify and validate business advisers through the national body set up to do this – whether in commercial and in social enterprise, and there are public standards for this in the UK. There is not to my knowledge any CCI sector specific competencies for business advisers.

Artquest provide some good basic guidance for visual artists on what they need to start businesses on their website, for instance <http://www.artquest.org.uk> Generic skills for supporting individuals starting out as freelance/self-employed workers or starting businesses include providing at least basic knowledge of [marketing](#), [accounting](#), financial and [legal matters](#), [tax issues](#) and [invoicing](#). Learning other practical skills such as negotiation and selling, as well as legal areas such as IPR, [copyright](#), [contract law](#), [artist resale rights](#), e-business regulations, trading standards, British Standards, insurances, licences and health & safety.

**2. Are there any legal prerequisites (e.g. licence, registration etc.) for doing the job of *Artistic and Creative Enterprise Advisors* in your region or country?**

No.

**3. Are there currently any forms of qualification or professional training that are specifically relevant to *Artistic and Creative Enterprise Advisors* in your region or country? If so please explain. If not, please describe the kinds of training or study that workers may have done before working in an *Artistic and Creative Enterprise Advisor* -relevant role.**

The most relevant qualifications in this field are the suite of business adviser awards, both those that are current and those that were archived, in the SFEDI suite. SFEDI is the national standards body for small firms and enterprises. These qualifications are generally NVQ-based and require the production of a portfolio of evidence against a set of standards which is in turn assessed.



The institute of Consulting offers a specific Certified Business Adviser Award, which is aligned to the SFEDI standards.

[http://www.icon consulting.org.uk/training\\_and\\_qualifications/certified\\_business\\_adviser](http://www.icon consulting.org.uk/training_and_qualifications/certified_business_adviser)

**4. What kind of Continuing Professional Development (CPD) do these individuals get whilst working in an *Artistic and Creative Enterprise Advisor*-relevant role? Who finances and delivers this CPD?**

I am not aware of anything specific to the sector. Those wishing to become accredited or qualified can either pursue a SFEDI route, or depending on their level of profession there are certain Chartered occupations for giving advice (see previous reference to the Institute of Consulting) – however many of these are very ‘high end’ (accountancy, legal etc)

**5. Are you aware of any good practice material or information/guidance for *Artistic and Creative Enterprise Advisors* in your region or country? If so please describe it and reference it, here.**

The founding staff at Rinova have previously been involved in producing commissioned material to support business advisers (not specific to the creative sector). Some is quoted above, some of it is now archived as many of these programmes have ended and many of the organisations that operated in this field no longer do so, so most of the expertise rests with individual experienced freelancers and their managers.

## B. Success criteria for *Artistic and Creative Enterprise Advisors*

The following questions/indicators were ranked in order of perceived importance:

The beneficiary group of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

The experience profile of the advice and support worker and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important are the transferable skills delivered through the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

The context of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

Access to continuous professional development (CPD) for the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the recognition and validation of the competences gained by the *Artistic and Creative Enterprise Advisor* whilst undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

The financing or funding of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

The selection and quality of the content of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the clarity of purpose and objectives of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the monitoring and evaluation of the advice and support work of the *Artistic and Creative Enterprise Advisor* and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

formal qualifications acquired by the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

The approach of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the duration or/and frequency of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

What else, in your opinion or evident in research or relevant publications in your region or country, affects the overall success of the *Artistic and Creative Enterprise Advisor* undertaking this advice and support work?

**To what extent are any of these factors relevant to your country? Please explain?**

While it is ideal to be able to combine a degree of commercial acumen and know-how with skills, knowledge and experience of the creative sector, ACEAs can have a positive impact on the prospects of start ups and creative businesses if they lack commercial experience but they:

- have access to relevant networks in the CCIs to benefit their clients
- have a working knowledge of business planning skills
- are good coaches and trainers
- have good empowerment skills

# Croatia

Completed by:





## A. Occupational profile

### Main Questions:

5. **To what extent does the specific role of “Artistic and Creative Enterprise Advisor” exist in your region or your country?**

Advisors for cultural and creative endeavors are non-existent in Croatian terminology, but can be related to the management counselors at various sections of Croatian bureau of employment, but they do not help or advise artists or the Creatives to find jobs and help all citizens, not artists. The only role where they appear are cultural institutions, start-ups and NGOs working in the cultural sector.

6. **In which type of contexts do Artistic and Creative Enterprise Advisors work? Please write some examples.**

The dynamics and progress of the creation of civil society in Croatia have to a significant extent been determined by the war that started in parallel with the political and economic transition of Croatia. The lack of understanding of the political elite for issues concerning civil society resulted in the tardy creation of the political preconditions for the creation of civil society during the 1990s, and in the slow creation of a legal framework for the establishment and activities of civil society organisations. Under such conditions, civil society organisations were not able to exert greater influence on the more speedy building of the conditions necessary for the development of civil society. However, even in an atmosphere that can at best be described as unfavourable, if not repressive, civil society in Croatia managed to survive and reach an admirable level of development.

The legal framework that currently regulates the activities of civil society organisations in Croatia has to a large extent been harmonised with the standards of developed democracies, except for the Act on Foundations and Trusts which is soon to be amended. Many civil society organisations have developed in such an atmosphere and have become an important factor in social life. However, the process is far from complete because philanthropy and other civic values that form a basis for the development of civil society still have not reached the level at which these organisations can develop independently of political, social and other societal changes. The institutional and legal framework, as well as the level of organisation of citizens, is still very fragile and its maintenance requires constant care and attention, as well as continuous consideration of possible improvements.

The Act established two forms of association (social organisations and citizens' associations) with different legal and political treatment, and the source of this division was the attitude of the then legal and political system towards ownership. Social organisations represented a form of association whose existence was at the mercy of the government: such organisations used and disposed of the property yielded by the state, and they were financed by the state. The formal association of interest groups, in particular those which had at least a minor presence in the public or acted for public benefit, could not be achieved at that time in any form different from that of a social organisation (for example, hunting associations, holiday

associations, professional associations, chambers and the similar could be registered only as social organisations).

The fragile civil society in Croatia saw the end of 1990s with a central government not inclined towards it and with a legal framework that required serious reconstruction.

The Croatian legal system today recognises several types of civil society organisations, each of which is regulated by special rules determining the manner of its foundation, activities and termination. They are Associations, Foundations, Trade unions and employers' organisations and Religious communities. Associations are the most numerous of civil society organisations in Croatia. Also, associations may act in an informal manner, without registration and legal personality, with the relations between founders being regulated by the application of a notion of partnership within the meaning of the civil obligations system.

Today, many associations in Croatia have become an important factor in social life. The spectrum of issues they deal with is broad, so there are associations whose main activities are the advocacy and initiation of public campaigns on issues of public interest (gender equality, consumer protection, human rights, etc.); there are those that provide certain services (for example in the area of social welfare and health); some that satisfy only the needs of their members (professional associations), and others. Associations like the Centre for Peace, Non-Violence and Human Rights in Osijek (building of a society based on a culture of peace), B.a.B.e. (lobbyist, feminist association), the Associations "Mi" (psychosocial work), SOS Children's Village Croatia (care for children without adequate parental care), GONG (monitoring of elections and education of citizens in this area) and many others have developed in the social life of Croatia and have become an important catalyst for civil society development.

In the nineties in Croatia began to emerge group of organizations that promoted arts and culture which act opposite of the dominant aesthetic and political ideas and today this organizations form independent culture scene. These are mostly associations, art organizations or collaborations of associations that are self-supporting or independent in decisions about methods of financing and do not depend on just one source of income. The organizational structure is usually placed horizontally, and new ways to push the boundaries of action and review and discuss the culture, arts, society, economics and politics. They are open for participation, dynamic and flexible in their work and activities, and are oriented toward local communities, and enthusiasm and often volunteering are their advantages. (Planet magazin, Dea Vidovic)

All the above mentioned are the crucial organization forms for development, communication and work of Artistic and Creative Enterprise Advisors as well as artist working in the field of creative and cultural industries, through who they meet partners, work, and self-organization. Also in Croatia, Associations are using models of Social entrepreneurship for self-financing with or without help of private sector for the needs of society or for the needs of market itself. Models of work which these organization forms are using are similar to those one in startup organization, but the base difference is in their ethics and dynamics of the work regarding market based organization employing artist and creative's in them.

*Artistic and Creative Enterprise Advisors* can mostly be recognized in civilian organizations/associations as managers with a longtime experience of working in certain areas of culture. They can mostly be found in larger economic centers and



metropolis such as Zagreb, Rijeka, Split, while the eastern parts of Croatia (Osijek) is often behind on the current tendencies of development, be they economic, or cultural-educational (which can be explained by the way of the war and the transition).

We can see such organizations in a large number, self-organized associations, platforms in different areas (Clubture, MAMA, HackLab, Ekscena Molekula). The principle of co-working, collaborative work has been established in these type of organizations, above mentioned, and the results of its work is visible. Self-organized market based organizations such as startups or Co-working organizations have been boosted by the local communities because of its popularity and trend at the west. With the surfacing of infrastructure and European funding since 2007, there arose the idea and a need for developing cultural and creative industries in Croatia, especially in the context of the program Creative Europe 2020.

If we are to talk about management counselors as a term connected to *Artistic and Creative Enterprise Advisors* we should not forget the role and significance of people employed at a national, regional and local level of administration (cultural section, educational section, employment section) who through their organization in this instance make up national and local criteria for development of cultural, educational and economical politics.

Problems arise in situations where there is no understanding or familiarity of the problems of the job market, the need for artists' services or products, the size of the market, and the body of knowledge with which artists and creative people have in comparison with the institutions and their representatives, an obsolete and inefficient system of education, and the stale, patterned model of economic flows of employment which does not necessarily work the same way in the area of cultural and creative economics. It all leads to failure and disappointment in the state's tools for changing the employment and education flows in the area of cultural and creative industries, which results in self organization and taking the negative trends in own hands.

Institutions have certainly been the first to be able to begin significant processes in the area of development, sparked by the pressure of the independent need to start and develop politics in that direction. Therefore, the Croatian Ministry of Culture had in 2007 for the first time started a process of financing businesses in culture through the project "Businesses in culture", giving significant amounts of money to help a sector which is expanding, but which was also in deficit because of the non-existent development plans ever since the breakup of Yugoslavia, and the loss of a big share of the market. With the recession in 2008, the funding was cut in half, with the ministry hoping that more money will be coming in from the European Union and various partnerships.

It is also important to mention that the Croatian Ministry of Culture's development strategy for the period of 2015-2017, as well as the strategy for cultural development of the city of Rijeka for 2013-2020 and other cities, do recognize cultural industries as an important segment of developing culture and the cultural market, a fact that was not recognized until recently, especially on the local level. Certainly, the context from which the cultural planning on the local and national level stems is of importance, and it is a context of European integrations and candidacy of Croatian cities for the European capital of culture 2020.

Start-ups and co-working spaces are today the places of exchanging ideas, experience and education, and within their walls we can find new models of organizations of experts in the areas of creative industries. Bringing foreign experts and experienced colleagues from the region as mentors in the process of building



new systems of activity makes them at the moment still a small, but consistent part of an expanding market.

**7. Specifically, what kinds of activities do *Artistic and Creative Enterprise Advisors* perform in the above contexts?**

As has been mentioned before, *Artistic and Creative Enterprise Advisors* in the areas of NGO ensure production for the freelance artists, find partners, connect the scene and educate about the ways of developing audience and connecting with the community/market. They organize auditions for certain cultural happenings, do post-production and infrastructural scene development, which leads to ensuring the artists' fees and their ability to develop.

Employees of the various institutions usually have a more conservative approach to work and extra efforts, which has mainly been determined by the historical role of the institutions which nourish, educate and develop the basic social infrastructure in the area of social, economic and educational directions. In that way individuals help the financial development of artists and organizations, creation of official politics, communication with the interested public, negotiation and administrative work, and conduction and supervision of conduction of laws and projects. However they do not decide about those things independently, but in cooperation with the bodies and councils which are in charge, except in the case of smaller environments (which should all have councils made up from citizens and members of administration).

Start-ups offer education, networking, and support (institutional, as well as citizen) regarding guiding and coordinating projects, placing new ideas on the market, and finding potential investors, thus ensuring workspace. They work through ideas, organize business meetings and various programs connected to target communities, as well as all the processes and procedures for bringing those ideas to realization and economic exploitation.

Regarding the Croatian bureau of employment, employees participate in European and national projects and politics of development, extra education and retraining for the unemployed, social and psychological counseling, pointing out existing job ads, and realizing partnerships in employment projects with independent initiatives. They also develop and support various conditions for growth and development of the unemployed, and enforce the laws that protect the workers by counseling and supervising work processes, guiding, measuring, analyzing and publishing statistical data about processes of work development in Croatia and on local levels.

**8. Are there any specific target groups that are supported by *Artistic and Creative Enterprise Advisors*? e.g. aspiring artists, start-ups, social enterprises etc.**

The mentioned *Artistic and Creative Enterprise Advisors* help development in the area of freelancing, specifically non-institutional, without whose engagement the area of freelancing and small businesses in the area of creative industries could not be possible. They help to educate and enrich education for various institutions' job advertisements, they help with going through the advertisements' paperwork by offering suggestions for further development of ideas, and at the same time develop, enrich and encourage development of individuals and groups. When discussing creative industries, we mainly consider profitable innovations in the area of design, interface games, high-budget techniques that utilize new media, publishing, as well as the area of unemployment and education of unemployed and their reintroduction to the process of working.



## B. Competencies (skills, knowledge, attitudes) & Continuing Professional Development needs

### Main Questions:

**1. What competencies (skills, knowledge and attitudes) do *Artistic and Creative Enterprise Advisors* need for delivering advice and support to individuals and groups working or aspiring to work in artistic, cultural, social and creative enterprise contexts? a) Give your own opinion and b) provide any opinions or examples from published research or other relevant publications in your region or country?**

a) Relative to the area of activity, some of the abilities, i.e. skills and knowledge necessary for ACEA's quality work are numerous. Knowledge related to the activity sector and one's familiarity with the sector is of great importance, as is the work experience in a given sector for which the advisor takes the role. Familiarity with the global and local problems and context are of equal importance, in order to provide the supported people/organizations a wider picture of future/current activity, and to ease the transfer of experience and ACEA's guidance towards the supported party. Understanding of the wider socio-economic and political context is necessary for an informed dialogue, in order to make the process successful and long term. All advisors have to be aware of their own responsibility and position, and even their own interests. Furthermore, advisors need to possess empathy towards the young people/organizations in order to understand what they support, and which ideas they will put forward. Capacities are likewise of big importance, as are the ACEA's resources, supported people/organizations and understanding of those people/organizations in order to distinguish their application and further development.

“For those who wish to work in cultural management, besides the ability to consider the global context within which they wish to work, they have to be able to determine within which segment of the current state do they see themselves, which role they wish for themselves, how will their actions and decisions reflect on the current state, and what are the consequences of such decisions and actions. They need to take responsibility and be aware of the existing and potential resources, their longevity (reusable or one-time), and potential partnerships. Competition does not mean to eliminate others or existing parties, but to assess how to enter such context and be better, or what to offer potential partners to improve the situation, context, sector, etc., and in such way to succeed as a leader.

They need to be ready to occasionally support, and occasionally to push and lead. “

b) Management consultants know how to capitalize their client's advantages and realize the opportunities while managing disadvantages and minimizing threats, all with good chances of finding an appropriate solution. Management consultants possess skills needed for research, analysis, communication, and change management. They are capable of identifying problems, finding relevant data, synthesize information, draft advice for improvement, break resistance towards change, transfer management techniques and help clients to learn from experience. They know how to win a client over to engage as much as possible in the advisory task.” (Association of Management Consultants (UPS-AMC), Guide for choosing and negotiating the services of management consultants)

**6. Are there any legal prerequisites (e.g. licence, registration etc.) for doing the job of *Artistic and Creative Enterprise Advisors* in your region or country?**



In Croatia there is no formal education, nor a VET program for the occupation of ACEA, while there is formal education in the area of specific sectors within the creative and cultural industries. Therefore, experts within that area of activity can work as advisors. The most common examples of successful advisors in the area of cultural management are people without any education in that area. The certificate is not as important as experience, knowledge and results.

- 7. Are there currently any forms of qualification or professional training that are specifically relevant to *Artistic and Creative Enterprise Advisors* in your region or country? If so please explain. If not, please describe the kinds of training or study that workers may have done before working in an *Artistic and Creative Enterprise Advisor* -relevant role.**

The term ACEA does not exist in Croatia as such. In case of advisors in the area of cultural and creative industries, their qualifications are referred to vocational training or formal education in the area of activity, while advisors in cultural institutions usually have a formal education as a sociologist, psychologist, or professor of Croatian language. Or in case of cultural managers, advisors usually have formal knowledge in the area of humanities, or production and cultural management. The certificate or a diploma is not a necessary qualification to work in those areas, while experience and skills mentioned in answer no.1.

- 8. What kind of Continuing Professional Development (CPD) do these individuals get whilst working in an *Artistic and Creative Enterprise Advisor*-relevant role? Who finances and delivers this CPD?**

Most often their development is possible through various courses in the areas of leadership, economics, law etc., which are available at various colleges. Work experience that can be gained by working for international and national organizations is of great importance. That form of professional development is the most relevant form of education in the area of culture.

- 9. Are you aware of any good practice material or information/guidance for *Artistic and Creative Enterprise Advisors* in your region or country? If so please describe it and reference it, here.**

As we have already noted, the term ACEA does not exist in Croatia and consequently, neither do the materials (guides) for doing such a job. Association of Management Consultants (UPS-AMC) has published the Guide for choosing and negotiating the services of management consultants, but it is not specific to the cultural sector. The guide mentions topics such as: how to use the roles of management consultants, what is management counseling, why use management consultant services, when and how to choose a management consultant, negotiating a contract with a consultant, what can a client do to ensure success, and steps in choosing and using the services.

### C. Success criteria for *Artistic and Creative Enterprise Advisors*

#### Main questions:



**How important is the context of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

Context, i.e. familiarity with the context, is of great importance so that the advisors would be in a position to give quality guidance to the people/organizations. Also important is both the advisor's and the supported party's familiarity with the problem, as well as the awareness of the responsibility. Information received by the advisors must be specific and well defined so that they would have a clear picture of the activity. Active participation in the development of the plan must be mutual, and the goal completely clear. The advisor is the person who leads the supported party through strategy development and resource analysis, and determines the whole plan.

**How important is the beneficiary group of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

The user group bears responsibility for its program/idea, and has to be ready for complete cooperation and active realization of every step defined in the development phase by the advisor. The group, through their engagement, have to contribute to the realization of goals and be aware of the limits of their and the advisor's abilities.

**How important is the clarity of purpose and objectives of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

It is one of the most important items, the guideline of quality relations and partnership between the supported party and the advisor. In order for the advisor to understand their goals, the supported parties have to understand them clearly themselves. This is necessary to define everything essential for reaching said goal. The supported party needs to be honest and clear.

**How important is the approach of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

Although they can guide the supported party in all the mentioned ways, the advisors can only guide, and not work for others. The supported party has to be aware of their own capacities, limits, and goal.

**How important is the experience profile of the advice and support worker and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

Experience is important because it is the only thing relevant to understand the areas of art and culture, since this is an area which is determined by quality

alongside quantity, making it more difficult to determine without the knowledge of materials and the specifics of certain areas.

**How important is the selection and quality of the content of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

The quality of content is important, but depends greatly on the advisor's skills and the content requested from the supported party. If the supported party is not clear on what they need, the advisor should only provide guidelines and help articulate possible solutions.

**How important are the transferable skills delivered through the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

Knowledge transfer is important, but it depends whether it has direct or indirect connections with education. If it is only a case of giving advice and support, knowledge transfer is secondary to the achievement of the common goal.

**How important is the duration or/and frequency of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

The length and frequency of counseling depends on the needs of the counseled. It is important that both the advisor and the counseled party are clear in communication so that the time spent working is used efficiently.

**How important is the financing or funding of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

Financing the advisor is a job which depends on his/her experience and knowledge which has its price same as any job.

**How important are formal qualifications acquired by the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

Experience and quality results are more relevant than formal qualifications. Certainly, the importance of formal/informal experience and education depends on various ACEA profiles.

**How important is the recognition and validation of the competences gained by the *Artistic and Creative Enterprise Advisor* whilst undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**



Validation is something the advisors have to achieve by going through the process of evaluation during work, so that they could receive feedback, and develop their own approach to work.

**How important is access to continuous professional development (CPD) for the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

It is implied that the person working as an advisor will keep self-educating and perfecting their skills in their respective area, and that they will keep track of the socio-economic and political context.

**How important is the monitoring and evaluation of the advice and support work of the *Artistic and Creative Enterprise Advisor* and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?**

The advisor should be accompanied by a group with which the advisor works, if he/she is working in such an environment. If working alone, as an individual advisor he/she should be accompanied through the local and international community by a partner working in the same way.

**What else, in your opinion or evident in research or relevant publications in your region or country, affects the overall success of the *Artistic and Creative Enterprise Advisor* undertaking this advice and support work?**

**To what extent are any of these factors relevant to your country? Please explain?**

Each of these factors is relevant for the advised party and should be relevant to every advisor, but it is unknown in which capacity do they really function. With regards to the wide range of activity of the ACEA, these factors should be relevant for everyone, depending on the area of activity.

# Slovakia

Completed by:



# Occupational profile

## Main Questions:

**To what extent does the specific role of “Artistic and Creative Enterprise Advisor” exist in your region or your country?**

The CCIs in general is a rather new concept to the Slovak context. In the public sector, cultural industry was not a commonly used term that takes account of the economic added value to sectors falling within the area of culture. **In Slovak social conditions, the view of the economic valuation of culture and cultural activities was not perceived as „good“ or wanted.** In the past, creative and cultural skills have been separated and nurtured in state-funded institutions, and these are still the prevalent source of training and advise in the sector. Even entrepreneurship as such is still one of the concepts to be more developed in the Slovak society.

On the state level, a support in form of provision of the business support infrastructure, with the help of the PHARE and EU funds, several so-called business incubators to serve as start-up support and point of advisory have been established all over the country. However, these initiatives failed completely or often host very traditional businesses with no added or innovative value. The top-down approach of the origin of most of those initiatives has resulted in a situation, in which the management and the conditions determined by public funds spending rules have often been too rigid to really react to the needs of the sector. However, over the past few years we can see a fresh bottom-up movement of young entrepreneurs and innovators attempting to establish self-sustainable places with business start-up support services. There is still a long way to go before establishing vivid multilateral partnerships between universities, research and development institutions, and business and venture capital.

**There is still very little structured understanding of the needs of creative businesses and no policy frameworks have been established for their development so far.** An initiative of the Ministry of Culture to draft an analysis of the present conditions of creative industries in Slovakia has been announced only in 2013 and delivered in April 2014 - it is the first of a kind.

The idea of creative industry as such is **still new even to the Slovak business environment.** This as a topic, in comparison with Europe, is at its very beginning. When it comes to the creative sector, for a long time there has been very little understanding of cultural and creative industries on both sides of the society – the entrepreneurial community and economic experts on the one hand and creative community on the other. It is only an issue of last decade that the economic aspect of creative activities has been explored and taken into consideration. It is also connected to an increasing understanding of innovative ecologies, where the creative professionals play an important role.

In recent years there is a sign of healthy grassroots culture which is able to produce successful pilots and initiate public debate. **Fully bottom-up initiatives** with the general idea to support and develop the Slovak cultural space are realized. Most of them are run by groups of creative professionals without direct public support and the services provided are only part of their activities or a result of these. This situation is caused by a long-term absence of policies, frameworks and infrastructure **for modern cultural and creative life** where **individuals and private initiatives often substitute the inadequately fulfilled public role.** Existing initiatives often bridge gaps between the creative and the business communities, creating new models of partnerships, developing pilot support programmes and building casestudies for new types of creative ecologies, which can generate both economic profit and development, and creative enhancement of the public space.



**In which type of contexts do *Artistic and Creative Enterprise Advisors* work?  
Please write some examples.**

In broader context, a creative advisor is acting as a mediator for services, work of job performed by the artists. By this we mean that there are **case-to-case solutions**. The professional profile of the creative advisor is not very specific and people acting as assistants for artists are not profiled or equipped with specific skills. Those **advisors are usually people who have random contacts with the culture industry or any other businesses**, who are in need of the services and/or product of the artists.

Artists in Slovakia generally lack financial sources and enough opportunities for presenting their services and products. There are very few artists who cooperate with any advisor in raising funds or promoting their services and/or products.

Most artists work with event management companies or casting firms in case of performing arts. There are few artists who cooperate with advisers on funding and financing. Artists usually do not have their own promotion platform or website. Artists are not interconnected through artistic bodies or unions.

In this respect, there is no standard role for an “Artistic and Creative Enterprise Advisor”. We have identified several actors that are performing relevant roles in the Slovak context, and could be related to ACEA's role:

- 
- **startup incubators**– supporting mostly IT creative businesses, as web designers and game-creators (<http://www.thespot.sk/>, [www.connect-network.sk](http://www.connect-network.sk))
- **consultancies** - a fundraiser advisor providing mainly consulting on identification of funds for financing artists production or services
- **promotion agencies**– a person or a firm arranging performance of musical groups or bands, usually classical music
- **advertising agencies** are in contact with designers, actors and musical bands for the purpose of development of advertising products
- **specific professional-targeted agencies** – private professional-specific services for example aimed at illustrators or musicians ([www.owlillustration.com](http://www.owlillustration.com), [www.beatban.com](http://www.beatban.com)).
- **traditional mediators of the fine art** (academic fine art) production – acting as brokers for the promotion of the culture products, mediating the commercialisation of the product and advise on contracts and copy rights. But they provide no advise on regular promotion, advise on fundraising, communication with potential investors and supporters, working on non-formal base, arranging promotional events and representation of the artists
- **individual casting assistants** – communicating with production companies, pre-selection of play screens in compatibility with the profile of the artists, individual word-of-mouth promotion rather than commercial marketing, website building, tailors and etc., are on the artists
- **event management companies** - traditional event management companies assign a person in the company who keeps a register of artists who are approached in case of any needs for the purpose of use of their culture services (<http://www.eventportal.sk>)
- **public servants** – „cultural departments“ of municipalities/local administration – work with local communities and promote local creative initiatives on smaller scale, work with local interest groups and organisations of citizens, local schools.
- **creative community organisations** – only very very recently some of the creative subcultures started to cluster in community organisations and creative professionals create some kind of peer-to-peer support. This works especially in the design community, e.g. [www.kontaktuj.sk](http://www.kontaktuj.sk).

**Specifically, what kinds of activities do *Artistic and Creative Enterprise Advisors* perform in the above contexts?**

Usually activities performed by the creative advisors are following:

- financial advise
- fundraising advise
- networking
- mediation
- contracting
- copy rights advise

**Are there any specific target groups that are supported by *Artistic and Creative Enterprise Advisors*? e.g. aspiring artists, start-ups, social enterprises etc.**

Most often artistic professions supported:

- music bands
- film actors
- filmmakers
- game creators

Insufficient support to:

- fine arts
- sculpturers
- writers
- script writers
- singers
- performance arts

**Competencies (skills, knowledge, attitudes) & Continuing Professional Development needs**

**Main Questions:**

**What competencies (skills, knowledge and attitudes) do *Artistic and Creative Enterprise Advisors* need for delivering advice and support to individuals and groups working or aspiring to work in artistic, cultural, social and creative enterprise contexts?**

**a) Give your own opinion**

Bottom-up approach, ad-hoc solutions and (inter)personal skills are the most prevalent. High randomness in this developing role can be perceived. Many times the “accelerators” are people (with very different education background) who used to live abroad, return home with



a creative idea/practice they've seen somewhere and they would like to start it in Slovakia, as well.

Usually people functioning in similar advisory roles have skills on

- Marketing
- Fundraising and finances
- Business
- Communication
- Presentation skills
- Image making (personal brands)
- Promotional activities

**b) provide any opinions or examples from published research or other relevant publications in your region or country?**

There is no relevant literature on this topic (or we are not aware of any).

**Are there any legal prerequisites (e.g. licence, registration etc.) for doing the job of *Artistic and Creative Enterprise Advisors* in your region or country?**

No, there are no legal prerequisites.

**Are there currently any forms of qualification or professional training that are specifically relevant to *Artistic and Creative Enterprise Advisors* in your region or country? If so please explain. If not, please describe the kinds of training or study that workers may have done before working in an *Artistic and Creative Enterprise Advisor*-relevant role.**

Not at all.

Usually people functioning in similar advisory roles have professional qualification on

- **Marketing**
- **Communication**
- Languages
- Humanities in general
- Business, economics
- Law
- Finances, accounting

**What kind of Continuing Professional Development (CPD) do these individuals get whilst working in an *Artistic and Creative Enterprise Advisor*-relevant role? Who finances and delivers this CPD?**

There is no such thing.

CPD in general doesn't have a tradition yet. Formal education system is prevalent.



**Are you aware of any good practice material or information/guidance for *Artistic and Creative Enterprise Advisors* in your region or country? If so please describe it and reference it, here.**

NO.

### *Success criteria for Artistic and Creative Enterprise Advisors*

#### **Main questions:**

Most important is to support the artists in identification of proper clients and markets. All of the criteria mentioned below are important, as they are seen strongly interrelated.

How important is the context of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the beneficiary group of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the clarity of purpose and objectives of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the approach of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the experience profile of the advice and support worker and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the selection and quality of the content of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important are the transferable skills delivered through the advice and support work and what specific criteria, relating to this, affect the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the duration or/and frequency of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?



How important is the financing or funding of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important are formal qualifications acquired by the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affect the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the recognition and validation of the competences gained by the *Artistic and Creative Enterprise Advisor* whilst undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is access to continuous professional development (CPD) for the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affect the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the monitoring and evaluation of the advice and support work of the *Artistic and Creative Enterprise Advisor* and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?



# Estonia

Completed by:

Hac Academy

## OCCUPATIONAL PROFILES

### 1. The role of Creative or Artistic Advisor

After four years of research and meeting various people in the cultural business, I can only say from a perspective of knowing the European Market and the American, the position of this person in Estonia usually carries the following traits:

Young

Graduated from the art university and enters the job in cultural field

Is not an Artist

Usually works for the government or comes from a government job

Very little experience in the cultural workforce or practice

Very minimal contacts or alliances outside the country

No fundraising knowledge

Little knowledge of current cultural markets and models

Not entrepreneurs

That said, this must be understood in context to their post occupation of Russia. The population is 1.25 million and most of the cultural arts is centred in Tallinn only with fewer operations in cities such as Tartu and Parnu.

Artists and organizations when asked state that the Artistic Advisor when is claimed by the Ministry of Culture in the political sense or their assistant. Since they are in charge of allocating funding, the funding channels and who is to be funded is not generated by a complete knowledge of cultural long term entrepreneur understandings but rather by connections and inside trading so to speak. The funding is given year to year with no long term investments into the cultural long term goals. As a result little by way of corporate and philanthropic involvement except in the fields of music and theatre are had.

Recently they hired someone under the budget of the Ministry to promote Estonian Arts in Europe and in America. This person, also has little experience and few contacts in the industry. Their ideas are to sell Estonian art and promote the sales outside of Estonia. They have no strategic plan or a concrete schedule plan for creative growth long term. I have met them a number of times and have been able to ascertain that they seem more interested in Brain drain, then growing their cultural market inside their own environment. This is purely by lack of experience, abilities and the fact that many of them have never had a job in the cultural arts and just decided to hop on the train very sporadically with out much knowledge. That said, they are attempting to make changes and I do advise them in certain areas, however they lack the ability to take any outsider influence. Because it's a small population, few run the ship and guard it seriously as jobs are very important with a growing weakening economy. They don't see nor understand how the market can grow simply because they have never witnessed one or worked in one. Most of these people are young and lack global strategies.

Aside from that some Curators or Head of Museums could consider themselves in this category. But again, with little knowledge of the sector or how it really operates it seems hard to consider them advisors in the context of the greater European Market.



I suppose in my opinion the only person who in Estonia who may have some concept of this is an organization called EAS. They mainly support and fund Social Entrepreneurs. 2-3 Years ago I did meet with the head of the organization explaining the need to fund more arts related projects and cultural concepts...which I think they have embraced to a certain extent. For example they funded an art gallery to represent artists I don't think it was a great decision, since the society doesn't reap any reward and again this contributes to the art gallery making money and the artists being exported. The people who run the gallery are one girl who is inexperienced and a banker. Their goal is to make money. So to a certain extent it's good to have this, but the model is not contributing to aiding the issues needed inside the country and to grow the labor force and industry within the country.

2. According to Estonians Artistic Advisors work in Museums; the art school at the University and all government run agencies that are funded under culture and arts. The system is a self feeding system - those that go to art school most likely end up working for a government run or city supported arts agency –such as the Ministry of Culture, Museums, Art Teachers etc... the micro system feeds itself and very little exist outside this system since they all wait for funding yearly to continue these jobs and motions. If you are an outsider it's very difficult to succeed.

I do however feel there is a tremendous amount of Advisors in the area of Music and Theatre. The two areas funded by the Ministry and somewhat competitive. The competitive nature seems to breed the extra entrepreneur skills and since music is much supported and an Estonian success which they are known for... it's met easier with funds and support as well.

Estonians would also consider Creative Advisors in some of the Film Commissions, the Theatre, and the Ballet etc. Government run institutions. Very few people are regarded outside that system.

I have identified those that run music festivals or major events as being a Cultural Enterprise Advisor but I don't see them as having the relevant ability to pass on solid skill set to others since they are not hired by their experience and relevant resume, but rather through friend and affiliations, government affiliates etc. This must be understood in context to the fact that Estonia is a young country, low population and a very early art and creative start in comprehending what cultural arts can do for a society and its labor.

There is a Cultural Newspaper run and financed by the Government promoting only their funded initiatives. Recently it has been a debate over the fact that the paper should not be controlled by the government and be allowed to be edited free from government restriction as it was limiting the exposure of others outside doing artistic practice or showing support for any arts practice outside the system. This was called the SIRP Saga. According to data available it discussed Sirp to be published by some media company, which, on basis of a contract to be entered with state or the foundation would take responsibility for publishing and content of the culture newspaper. Allegedly, media businessmen were not interested stating they would not be involved in ever funding government run culture.

The concept states that an Estonian culture paper needs to serve cultural interests of Estonia more widely – rather just the interests of those already culturally involved in the nation and government. At the same



time, however, culture cannot become a ghetto, pushed into its own corner. Under this editorship, Sirp would become a paper purposefully aimed at leaving the citizens with a normal impression of the state and not the artist or the real cultural activity of its country.

As a result a new publication and artistic group started that begun to debate and to try to break the government stronghold and desiring more freedom of art expression. This publication and small society is called ZA/UM. I see it as the first real active element to move things ahead. In essence there are some Cultural Advisors situated there that could be considered since they are viewing the outsider parts that are the growing entrepreneurship.

3. Activities of these Artistic Advisors or Creative Advisors are as follows: Organization, coordination, government meetings, simple grant writing, meetings, social media and website upkeep, travel, site visits, government events, photo sessions, signing on artists to projects, scheduling, emailing, budgets, planning, hiring, interviews, event planning and some PR, parties, documentation, some simple curriculums and talks.

Very few strategic long-term plans and no comprehensive budgets or planning since funding is only allocated yearly by the Min of Culture.

4. The target groups that support these roles are : Music, Theatre, Festivals, Events, Tourism, Museums, the Ballet, Government and Political Parties, some Corporate entities, but very little. Maybe a few companies. The corporate philanthropic support has been minimal and so has fundraising events. Very few start ups since this is mainly aimed in the technology sectors where most investments and angel funding goes to.

Here are some samples of some of the Creative Practices and organizations:

The Estonian Academy of Arts (Estonian: Eesti Kunstiakadeemia, EKA) is the only public university in Estonia providing higher education in art, design, architecture, media, art history and conservation-restoration. It is based in Tallinn. Heavily funded by the Ministry and the government agencies.

[Kultuurikatla Aed](#) - [Foundation Tallinn Creative Hub \(Kultuurikatel\)](#), this is a political group which was funded by the Tallinn Mayors political Party the Center Party. Its an organization not very well admired by the artistic community because of some recent budgetary issues. The current executive director has no former background in the arts but comes from politics. Her job and the building was secured due to keeping her in the Center political party. Recently there has been some scandal around funds going missing.

<http://www.ekkm.ee/>

There have been 18 exhibitions, among them two külalishäitust - Pärnu City Gallery, and the second one in Tartu Art House. 2010th year of the end of activity in the house legaliseerus in 2010., And the 2011th year in business, and they did exhibitions on a regular late-April to early October, and performed a total of eight EKKM exhibition.

Funded by the government and building owned by the above. Again government controlled.

[EKA Fotograafia](#)- Universtiy program A program for photography under the University leadership.



MEKTORY is initiated by the Tallinn University of Technology - Innovation and Business Center. [tu.ee/innovatsioon](http://tu.ee/innovatsioon)

MEKTORY is an interdisciplinary innovation platform— a joint platform between universities where students supervised by the teaching staff come together to put their knowledge into practice in order to create prototypes and launch start-ups.

There are 3 MeKTory's:

- MeKTory of Design and Product Development
- MeKTory of Mobile Services and Media
- MeKTory of Business Models

### **Cultural Management Masters Programme in Tallinn at University.**

Tallinn University Institute is a innovative Communication Institute with a mission to: Develop an academic research base and its expertise in the field of professional communication training on human-centered communication, both (1) person to person, (2) between people and organizations, as (3) public communication happening in society level; to promote and popularize as specific as a general communication competence through academic research, both in Estonia and internationally. Institute of Communication based on their competence and research profile of the definition of the International Communication Association (ICA) principles and classification of sub-sectors.

Company Overview

Independent Institute is in the University structure, headed by the Council.

<http://www.eas.ee/en>

This is a fund that funds business practices and advancement of entrepreneurial ideas and projects. It is divided into funding tourism and growth of tourism, investing in Estonia and business , Trade with Estonia and Creative Estonia which promotes creative practices outside Estonia, for example a touring music group or ballet. The idea is to expose talents outside into the international stream. So they would essentially participate at funding the pavilion at the architectural Biennale in Venice.

## **COMPETENCIES**

### 1. Competencies Skills:

In my opinion here is a list of the things Artistic and Creative Advisors need for delivering support to individuals, or cultural contexts:

- experience working in the filed of practice either as an artist, advisor, teacher or leader for several years.
- advise on academic requirement if needed
- have excellent computer skills
- stay current on information practice and cultural evolutions in your own country and outside since the global community inspires and promotes your own.
- knowledge in budgets, proposals, business plans, strategic plans, grant writing, programs, initiatives and non government organizations.
- know how to develop, review and implement a plan and help and advise others to do the same.
- have leadership qualities and be organized and patient.
- have a good understanding of technology and social media and markets and PR. Know how to use the media and to traverse through various different people in business, government and organizations. Including artists and corporates.
- ability to work alone or with a group
- ability to communicate and speak with many different types of constituents



- disseminate information on procedures, policies and regulations in funding or any other applications
- be able to assist with career planning
- help offer solutions to complex problems and show processes of solving that problem
- maintain frequent communications with people in the creative practice and organizations to be able to better recommend or assist
- coordinate communications and networks
- have dialogues with funders, academic institutions, corporate and governmental agencies, organizations and people/companies.
- maintain data, records and research and keep archive of historical contexts and growths.
- be an advocate and mentor, serve as a liaison and foster international global relationships with other advisors, offices and organizations in a multitude of fields and practice as well.
- be able to refer people to others more advanced than you to other mentors
- know how to set out goals and objectives and how to reach them and how to communicate to your team or others how to reach them.
- stay current on cultural affairs of your city and country along with others.
- have the ability to grow and build by learning and adopting. Serve as a resource and aid to others and by listening to others as well.
- demonstrate equality and respect for all
- be able to develop materials and presentations and decks and plans to support individual or group sessions.
- have the ability to lecture, speak and public speak and teach, aid and lead and do assessments.
- be able to identify others skills set, learn easily, counsel, advise, help, be a great listener, flexibility, creative, attention to detail, organized and good attitude.
- help others develop their practice and give constructive criticism
- management skills and commitment and a good philosophy
- could possess a degree but not necessarily necessary depending on experience.

Competencies In Estonia via publications or research:

Maria to provide

**2. Legal pre-requisites:**

There is no license or registration needed in Estonia. But they fall heavily on Masters Degrees and diplomas as part of the application since not many people have 7 years of practice or training experience in the field.

**3.Forms of Qualification or Training:**

There is a thing called “Sotsiaalsete Ettevõtete Võrgustik“ which means Social Enterprise Network. It includes advisors for creative industries.

As far as I understand there are no qualifications, people who have started creative industry advisor role have gotten there only through experience and their own network. Some say the motivations came from seeing the need and lack of advising in creative industries.

**4.** I have looked through all listings, and there are literally no jobs offered on creative government jobs, nothing on museums, art or culture. Culture sections offers mainly jobs for dancers.

**5.** We have not been able to find any practice materials or guidance for Advisors.



## Success Criteria

1. I think there must be context and advice in order to understand and support the success of an advisor. The gathering of research of this practice coming from experience is what will grow and make people better at the ability to detect how to make an advisor better.
2. The advice and support work may have some relevancy but the practice of doing the advising and watching and witnessing others advise is very useful. Therefore film, recorded content could play an integral role in aiding the proliferation of the practice and mentorship.
3. The clarity and purpose along with objectives and support work in one circumstance relate from a perspective of advising and teaching. However, in terms of mentorship and aiding the future of this practice, I feel it still needs more clarity and a list of goals or hurdles one needs to have since country to country the relevance of these advisors will be different.
4. Approach is VERY important. In my opinion one of the most important since it sets the stage for all secondary steps.
5. I think experience is very important. However in different fields of practice the experience is also very different. A teacher may not comprehend the practice of a social entrepreneur and may not understand how that SE's lessons can be in some cases more relevant than the educational aspects of a lesson. Sometimes we need guides opposed to teachers.
6. The selection and quality of the content is very important in my opinion. I think this is what is the foundation of the success.
7. Transferable skills are a hard one. Some people are better poised at doing things. Leading for example, teaching, inspiring. Its much more difficult to have all the traits so we must be open to understanding that some areas may be stronger than others and can relate to avenues of the advisor and their practice.
8. I think duration and frequency is an interesting one. I think it depends on what the person has been exposed to and who they have built experience under. I know people who worked for 3 years in a creative industry and garnished more abilities then someone in 10 years. So I think this is tricky and pertain to a specific field. Some people can be in a creative industry for 20 years but perhaps didn't garnish much success on the platform. Others can work for 4 years, and went through varying degrees of success thereby learning other parts of the puzzle. Its lucrative.
9. – 15.

Financing and Funding is pretty important. As it really is vital in todays operations. I don't believe formal qualifications are always necessary.  
Recognition and validation are important. Needed and necessary.

Access is vital and very important in order to be evolved and competent with new methods.

Monitoring and evaluation is important to me, necessary for those who need the foundation of support and data collection can really help aid guide and improve the process.

Media, content, video, education, dialogue social and cultural events, exchanges, conferences and business development create exchanges for information to have outreach and exchange.



I think they can be made relevant. I think they need to be put in practice and some professionalism needs to be taken to the field. Thus far these so called advisors are self made but don't necessarily have the ability to mentor, teach or advise since their experience is minimal.





# Italy

Completed by:



industrie culturali e creative



# Occupational profile

## Main Questions:

### **To what extent does the specific role of “Artistic and Creative Enterprise Advisor” exist in your region or your country?**

In Italy (and in Basilicata), we do not recognize a specific professional figure of “Artistic and Creative Enterprise Advisor” or better we can not find a single professional dealing with all CCIs specific needs to be object of consulting and advice.

We recognize a group of experts, with different backgrounds and competences, supporting “Artistic and Creative Enterprises”, focusing on single needs and on the specificity of a sector which has not been completely and duly studied and recognized by Italian labour/fiscal/economic laws and regulations.

Among these professional figures, we could highlight:

1) Business consultants: professional focusing on business planning, administrative and fiscal tasks. It is not a new category but it is a conversion of professionals now interested in the rising sector of Creative and Cultural Industries, adapting their competencies and services to the specificity of the sector.

2) Trainers: artists and creative enterprises are in need of entrepreneurial competences to make their creative and artistic action sustainable, viable or profitable. This training need has been, slowly, recognized in Italy, by the target group, and it is giving space for new training services provided by experts and trainers. Training needs for the sector are wide and cover also other areas such as communication, marketing, ICT and new technologies, etc.

3) Project designers: a professional figure providing support on project design and implementation. A professional in charge of creating a project framework for artists and creative in order to exploit their artistic skills in complex initiatives (very often at EU level and on cultural programs) and in cooperation with other artists and creative organizations from other countries.

4) Art dealers: professionals able to “sell” artistic products on the market, filling a gap artists and creative companies perceive as serious on their everyday activity development. Key figure able to connect the market with the creative scene. It is not

5) Copyright experts: the topic of intellectual property and copyright is a new and very important topic. Even more if we consider the specific Italian situation and the management done on the subject by SIAE (a specific body of the Italian government). Artists and creative industries need a strong advice on how to deal with this area, how to protect their work, how to deal with contents and products from other stakeholders.

6) Last but not least, artists usually are very keen on asking for advice to other artists they recognize as inspiration or models in their creative activity. We can not consider them as real advisors but there is an economy around this kind of consulting and creative organizations trust more this approach rather than dealing with “business” consultants.

### **In which type of contexts do Artistic and Creative Enterprise Advisors work? Please write some examples.**

As it will be explained in point 4, the creative and cultural sector is mainly made of small organizations (associations, social cooperatives, etc.) or “one-man” companies. This has a strong influence on the “spaces” and contexts where advisors can manage their activity.



The group of professionals previously described can be:

- Freelancer
- Consultant of co-working spaces, business incubators, centres for culture and creativity
- Artists and creative that reached fame and are considered as experts on the specific artistic sector
- Professional working for public authorities in charge of economic development, through structured programs to support the development of creative and cultural industries
- University professor managing courses on cultural economy or related subjects
- VET experts

Examples of spaces and contexts where advisors for Artists and Creative Enterprise:

- Matera inCHUBator for Creative and Cultural Industries  
[http://www.sviluppobasilicata.it/index.php?option=com\\_content&view=article&id=664](http://www.sviluppobasilicata.it/index.php?option=com_content&view=article&id=664)  
Materahub is supporting Sviluppo Basilicata working in the incubator with the role of advisor and connector for the creative enterprises hosted in it. The specific task is to bring these companies and their production from local level to European.
- Spazio Grisù <http://spaziogrisu.org/>  
A regenerated space for creative industries in Ferrara whose mission is to “bring back to Ferrara some of the excellent talents that have progressively left it to go living and working abroad but also to host successful international talents in order to set up a resourceful exchange with them”
- Doppio zero <http://www.doppiozero.com/>  
A cultural association promoting culture and creativity as factors for local sustainable development. They support artists and creative industries particularly on marketing, communication and funding through contests and prizes.
- Fondazione UNIPOLIS <http://www.fondazioneunipolis.org/>  
Foundation of UNIPOL group. They are supporting social cooperatives in the field of culture through instruments like Culturability <http://culturability.org/>. The ideas winning this contest have the chance to structure in social cooperatives and receive support and advice (administrative and financial) to start up their activity.
- Roma Provincia Creativa <http://www.romaprovinciacreativa.it/>  
The program managed by the Province of Rome to support and stimulate cultural and creative economy. A set of consulting activities are foreseen and managed by advisors hired by the Province.
- Bollenti Spiriti <http://bollentispiriti.regione.puglia.it/>  
The program of Apulia Region to support young people, start-ups, regeneration of urban spaces for cultural and creative activities.
- Emilia Romagna StartUp Creative  
<http://www.emiliaromagnastartup.it/creative/impresa-culturale-e-creativa-icc>
- Fondazione Fitzcarraldo <http://www.fitzcarraldo.it/en/index.html>  
The foundation has a wide training offer for CCIs, public authorities willing to support the sector, other VET actors.

## **Specifically, what kinds of activities do *Artistic and Creative Enterprise Advisors* perform in the above contexts?**

Given the aforementioned categories, their specific activities could be summarised in:

- 1) Business consultant: this category is offering specific support on the management of the different form the artistic or creative organization is taking particularly from the point of view of administrative, fiscal, labour point of view.

Before 2012, all labour, social security and fiscal issues of the sector were managed by a specific governmental body called ENPALS. Today the sector and its professionals have been reallocated under the general body called INPS. Consultants working on this area are very limited in number and are coming from general consulting services field.

- 2) Trainer: entrepreneurship education, business skills, business planning but also marketing, proper use of social media to promote creative campaigns, these are just some of the areas covered by trainers advising artistic and creative enterprises.
- 3) Project designer: artists and creative are very well connected in international communities and networks but they are missing the capacity to build upon their artistic productions and these connections, in order to create cooperation products, international residencies, co-production and events. They are usually looking for a support from consultant expert in designing and managing projects funded by local, national or European donors/funders.
- 4) Arts dealers: this group of advisors is helping artists and creative industries in getting their work on the market, working on the selling strategy, pricing, channels and networks where to promote the activity. It is an advice very close to marketing but it needs a specific knowledge of the cultural context the artist or the creative professional is performing.
- 5) Copyrighter: usually advisors for this service are lawyers or expert of new regulations for intellectual property rights. They are asked to support artists to protect their products/projects or to check in advance if an idea has already been marked. This is a brand new area of consulting and a lots of legal experts focused on it as field of interest.
- 6) Artists: by questioning artists we discovered that they consider very useful to receive advice from other artists from their same field but whose experience could be longer or recognized by the wider artistic community.

## **Are there any specific target groups that are supported by *Artistic and Creative Enterprise Advisors*? e.g. aspiring artists, start-ups, social enterprises etc.**

By looking at the Italian artistic and creative enterprise scene, the dimension is typically that of micro enterprise (maximum 5 employees) and of free-lancers (particularly if we focus on artists). This dimension is relevant to understand how an advisor should shape the service offer and how he/she should structure the organization of the work. It is a sector with growing numbers but counting just on the capacity and competences of a limited number of professionals.

The target group is very often organized in associations (the most common model of engagement for cultural sector in Italy), cooperatives (the economic element is starting to be considered but in the framework of social economy principles), companies (creative industries).



During the last years, the growth of Creative and Cultural Industries has been considered as one aspect of the wider “start-up phenomenon”. This partial recognition has not given the possibility to the sector to call for the right interest and to spread all its potentials.



## Competencies (skills, knowledge, attitudes) & Continuing Professional Development needs

### Main Questions:

**1. What competencies (skills, knowledge and attitudes) do *Artistic and Creative Enterprise Advisors* need for delivering advice and support to individuals and groups working or aspiring to work in artistic, cultural, social and creative enterprise contexts? a) Give your own opinion and b) provide any opinions or examples from published research or other relevant publications in your region or country?**

In order to support artists and creative people, consultant and advisor needs to have not just specific skills and knowledge in the field they are providing their services (business consulting, business planning, marketing, communication, new technologies, networking, project design, etc.), but also other skills and particularly attitude that could make them able to discuss, understand, interact and support the target group.

To list some of them:

- Lateral thinking
- Creative thinking
- Direct or indirect experience on the field
- a particular sense of creativity
- the capacity to create a direct channel with target groups
- a sense of beauty, extreme and innovation that could make the able to understand needs and orientation of the artistic and creative production.

Artists and creative people are not common clients, their field of activity is very particular, they are usually very “jealous” of their work and products but they are also very open to innovation, visionary and genial. Some of them are very poor when it comes to economic and management skills, being “kidnapped” by the creative process, with limited time for other tasks and administrative issues.

This picture is key to understand what kind of profile the advisor should have: he/she should be able to deal with the creative side from one hand but being able to take all the activities on a very concrete way from the other.

**Are there any legal prerequisites (e.g. licence, registration etc.) for doing the job of *Artistic and Creative Enterprise Advisors* in your region or country?**

As we can not recognize a specific professional figure of advisor for the given target group, there are no specific legal requirements for the job. As all other consultant or advisor (mainly freelancer), the professional needs to register is activity receiving a VAT number to the local agency of the Ministry of Treasure and Finance, opening a social security position with the registration at professional order (or at INPS if the profession has not an official order).

So far no group action has been undertaken, by those working on the field, in order to be recognized as a “profession”.



On the other hand, “creative professionals” started a campaign to increase awareness of colleagues and clients on the dignity of creative jobs, very often underpaid (unpaid) or underestimated.

<http://www.rainews.it/dl/rainews/articoli/La-guerra-dei-lavoratori-creativi-campagna-sensibilizzazione-coglione-no-e64151cd-c729-4590-844c-9fa56a6664e6.html>

Informal groups have been created but they stay online and are not really able to represent the sector. Usually, through blogs, these groups provide and share information on how to “survive” in the current Italian economic situation being an artists or a creative enterprise.

<http://www.lavoricreativi.com/pub/index.php>

<http://blog.adci.it/adci/a-tutti-i-creativi-stanchi-di-lamentarsi/#more-1200>

**Are there currently any forms of qualification or professional training that are specifically relevant to *Artistic and Creative Enterprise Advisors* in your region or country? If so please explain. If not, please describe the kinds of training or study that workers may have done before working in an *Artistic and Creative Enterprise Advisor* -relevant role.**

Given all the information provided in previous points, there is no specific qualification for the professional figure of Artistic and Creative Enterprise Advisor in Italy.

However, we can highlight the training offer that could make those professionals interested in supporting artists and creative enterprises able to perform their job. Master and courses are flourishing as the topic is getting more and more popular and as its economic value is recognized.

Some examples of university courses:

- Disciplines of arts, music and show business (DAMS)

<http://corsi.unibo.it/Laurea/dams/Pagine/Scheda.aspx?codice=C0343>

Some examples of master degrees:

- Innovation and Organization of Culture and the Arts (Bologna University – GIOCA)

[http://corsi.unibo.it/gioca/Pages/CourseStructure.aspx?](http://corsi.unibo.it/gioca/Pages/CourseStructure.aspx?CodCorso=0902&AnnoAccademico=2013&Orientamento=000&Indirizzo=000&Programma=0)

[CodCorso=0902&AnnoAccademico=2013&Orientamento=000&Indirizzo=000&Programma=0](http://corsi.unibo.it/gioca/Pages/CourseStructure.aspx?CodCorso=0902&AnnoAccademico=2013&Orientamento=000&Indirizzo=000&Programma=0)

- Economy and Management for arts, culture and communication (Bocconi University)

[http://www.unibocconi.it/wps/wcm/connect/Bocconi/SitoPubblico\\_IT/Albero+di+navigazione/Home/Scuole+e+Programmi/Scuola+Universitaria/Studenti+prospective/Economia+e+management+per+arte,+cultura+e+comunicazione/](http://www.unibocconi.it/wps/wcm/connect/Bocconi/SitoPubblico_IT/Albero+di+navigazione/Home/Scuole+e+Programmi/Scuola+Universitaria/Studenti+prospective/Economia+e+management+per+arte,+cultura+e+comunicazione/)

- MAS Cultural Management (SUPSI)

<http://www.supsi.ch/fc/formazione-executive/cultural-management.html>

Some examples of training courses:

- <http://www.fitzcarraldo.it/en/training/2012/index.htm>

- <http://crpc.fitzcarraldo.it/>

**What kind of Continuing Professional Development (CPD) do these individuals get whilst working in an *Artistic and Creative Enterprise Advisor*-relevant role? Who finances and delivers this CPD?**



Consultant and advisor can improve their knowledge, to better understand the target group of artists and creative enterprise and their real needs, by following training course and activities becoming more and more part of the offer of academic institutions and VET organizations.

The creative sector is highly innovative and subject to constantly changing trends. As already described, in Italy, those working to support artists and creative enterprise are not people from the sector (apart from artists advising artists) therefore the process of CPD is key to stay updated, to fill gaps, to improve those skills and attitudes that could make easier the dialogue and understanding of the creative and cultural sector. So far the training offer is limited.

The kind of CPD offer available is different according to the specificity of the target groups interested to the advice and consulting service.

Unfortunately, the offer for CPD is based on formal learning thus completely not taking into account that the creative process is something non formal by definition.

**Are you aware of any good practice material or information/guidance for *Artistic and Creative Enterprise Advisors* in your region or country? If so please describe it and reference it, here.**

The best experiences developed on the topic of guidance for artistic and creative enterprise advisors are those connected to projects financed by the European Union.

Given the lack of specific Italian experience, the European cooperation gave us the chance to start knowing more and transferring good practices from other EU countries already working on the field with specific and tailored programs.

<http://www.eciaplatform.eu/>

[http://www.famefinancing.org/?page\\_id=5](http://www.famefinancing.org/?page_id=5)

### *Success criteria for Artistic and Creative Enterprise Advisors*

#### Main questions:

How important is the beneficiary group of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the selection and quality of the content of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the clarity of purpose and objectives of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the experience profile of the advice and support worker and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?





How important is the approach of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the context of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important are the transferable skills delivered through the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the duration or/and frequency of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the financing or funding of the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the recognition and validation of the competences gained by the *Artistic and Creative Enterprise Advisor* whilst undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important are formal qualifications acquired by the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is access to continuous professional development (CPD) for the *Artistic and Creative Enterprise Advisor* undertaking the advice and support work and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

How important is the monitoring and evaluation of the advice and support work of the *Artistic and Creative Enterprise Advisor* and what specific criteria, relating to this, affects the overall success of the *Artistic and Creative Enterprise Advisor*?

What else, in your opinion or evident in research or relevant publications in your region or country, affects the overall success of the *Artistic and Creative Enterprise Advisor* undertaking this advice and support work?

To what extent are any of these factors relevant to your country? Please explain?