

CURRICULUM

# CULTURAL ENTREPRENEURSHIP

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**TITLE**  
Curriculum “Cultural Entrepreneurship”

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## INTRODUCTION

The curriculum has been elaborated by the partners of the Project „CULTURE: CULTURAL entrepreneurship Education for young immigrants” and builds upon the Handbook on Cultural Entrepreneurship (Otl).

The Curriculum “Cultural Entrepreneurship” aims to become a guide for the implementation of similar training courses on cultural entrepreneurship education for various target groups, like young migrants, refugees, etc., young people in general and youth workers, as well as all stakeholders interested to provide such trainings in future. Consequently, the curriculum proposes a series of activities to choose from depending on the target groups and context and is easily adaptable to different needs. In this way, multiply the impact of CULTURE project and its deliverables.

The Curriculum “Cultural Entrepreneurship” builds upon nine modules divided into sixteen sessions, framed by the non-formal education methodologies and as a transversal axis capitalizing on the cultural background of the participants. The modules and sessions have been elaborated under pedagogical criteria that contemplate interactive, highly participative, peer to peer and dynamic learning. It starts from general understanding of the field of cultural entrepreneurship (Module 1) and go into specificity of core competences needed to start a cultural entrepreneurship project (Module 2). Later on, the participants are guided towards acquiring a higher understanding on how to set up a cultural entrepreneurship venture (Module 3) starting by the reflections on the entrepreneurship idea, learning some methodologies, becoming aware of the added value of the networks and learning to prepare a business plan. The next part focus on deepening the participants’ knowledge on cultural entrepreneurship (Module 4). Later on, a special focus is places on market relations (Module 5), funding (Module 6), learning how to deal with risks (Module 7) and how to deal with financial issues (Module 8). In the final part, the curriculum focuses on the process of registration that any entrepreneur should necessarily do and in the end on the elaboration and presentation of the cultural entrepreneurship project (Module 9). Each session ends with some recommendations for other trainers seeking to replicate the experience, that serves as a valuable resource to implement similar trainings.

An additional added value of the Cultural Entrepreneurship (hereinafter CE) training program, is getting to know the cultural entrepreneurship field through the tools provided and from the interaction with peers, as well as sharing the local cultural entrepreneurship examples.

The very understanding of cultural entrepreneurship includes various evaluation tools and processes, both facilitated by the trainer, self-reflections, and group assessments, aimed to secure the appropriate learning and development of necessary competences to start a cultural entrepreneurship venture in the future.

## TRAINING SESSIONS

DAY 1	
AM	Introduction / Getting to know each other / Teambuilding
PM	MODULE 1. WHAT IS CULTURAL ENTREPRENEURSHIP? <ul style="list-style-type: none"> <li>• Session 1. Cultural Entrepreneurship in Multicultural Societies</li> <li>• Session 2. Culture as a source of innovation for entrepreneurship</li> </ul>
DAY 2	
AM	<ul style="list-style-type: none"> <li>• <b>Session 3. Advantages and disadvantages of CE</b></li> </ul>
PM	MODULE 2: BASIC COMPETENCES NEEDED TO START A CULTURAL ENTERPRISE <ul style="list-style-type: none"> <li>• Session 4. Competencies and soft skills of the cultural entrepreneur</li> </ul>
DAY 3	
AM	MODULE 3: SETTING UP A CULTURAL ENTREPRENEURSHIP PROJECT <ul style="list-style-type: none"> <li>• Session 5. Channelling my 'idea' of CE</li> </ul>
PM	<ul style="list-style-type: none"> <li>• Session 6. Lean Start-up Methodology for Cultural Enterprises</li> </ul>
DAY 4	
AM	<ul style="list-style-type: none"> <li>• Session 7. Networks and alliances. Determining my own brand and CE project</li> </ul>
PM	MODULE 4: HOW TO DEVELOP A CE PROJECT <ul style="list-style-type: none"> <li>• Session 8. Types of business plans: Which one to choose?</li> <li>• Session 9. Evaluation methods. Mission, vision and values</li> </ul>
DAY 5	
AM	MODULE 5: CE AND MARKET RELATIONS. BUSINESS MODEL CANVAS <ul style="list-style-type: none"> <li>• Session 10. Business Model Canvas (Part I)</li> </ul>
PM	<ul style="list-style-type: none"> <li>• Session 11. Business Model Canvas (Part II)</li> </ul>
DAY 6	
AM	MODULE 6: FUNDING OPPORTUNITIES FOR CULTURAL ENTREPRENEURS <ul style="list-style-type: none"> <li>• Session 12. Sources of Financing for CE Projects</li> </ul>
PM	MODULE 7: RISK ASSESSMENT AND RISK MANAGEMENT <ul style="list-style-type: none"> <li>• Session 13. Risk management in CE ventures</li> </ul>
DAY 7	
AM	MODULE 8: FINANCIAL FORECASTS <ul style="list-style-type: none"> <li>• Session 14. Financial forecasts</li> </ul>
PM	MODULE 9. REGISTRATION OF A BUSINESS AND CORPORATE TAXES <ul style="list-style-type: none"> <li>• Session 15. Registration and Obligations of a Cultural Enterprise</li> </ul>
DAY 8	
AM	<ul style="list-style-type: none"> <li>• Session 16: OUR CULTURAL ENTREPRENEURSHIP PROJECTS</li> </ul>
PM	<ul style="list-style-type: none"> <li>• <b>DEOR – Dissemination strategy for participants</b></li> <li>• Final evaluation</li> </ul>
	Youth pass Ceremony

## DESCRIPTION OF THE TRAINING STRUCTURE

### Aim of the training program

To develop trainees' ability to identify, recognize, creatively apply and integrate their cultural knowledge, skills, competences in the development of CE activities and innovations in the field of cultural entrepreneurship within a multicultural context.

Training outcomes	Objectives	Skills/competencies to be acquired/developed
<p>1. Increased trainees' awareness and sensibility towards CE and culture as a source of innovation.</p>	<p>MODULE 1. What is CE?</p> <p><b>Session 1:</b></p> <ul style="list-style-type: none"> <li>➤ Define key concepts.</li> <li>➤ Explain the key components of entrepreneurial activity.</li> <li>➤ Capitalize upon cultural backgrounds.</li> </ul> <p><b>Session 2:</b></p> <ul style="list-style-type: none"> <li>➤ Identify the basic components of entrepreneurial activity.</li> <li>➤ Analyse the ethics of cultural enterprises.</li> <li>➤ Reflect on specific examples of CE.</li> </ul> <p><b>Session 3:</b></p> <ul style="list-style-type: none"> <li>➤ Make participants aware about the benefits of CE.</li> <li>➤ Tackle the challenges of CE and find solutions.</li> </ul>	<p><b>Session 1:</b></p> <ul style="list-style-type: none"> <li>➤ Learning to learn in multicultural teams;</li> <li>➤ Teamwork and cooperation;</li> <li>➤ Cultural awareness;</li> <li>➤ Public speaking.</li> </ul> <p><b>Session 2:</b></p> <ul style="list-style-type: none"> <li>➤ Personal, social and learning to learn competencies;</li> <li>➤ Cultural awareness and expression;</li> <li>➤ Entrepreneurial competence; sense of initiative, critical thinking, problem solving.</li> </ul> <p><b>Session 3:</b></p> <ul style="list-style-type: none"> <li>➤ Knowledge of local/regional/national/European cultures and expressions, including their languages, heritage, traditions and cultural products.</li> <li>➤ Understanding of one's own developing identity and cultural heritage within a world of cultural diversity</li> <li>➤ Open attitude towards, and respect for, diversity of cultural expression</li> <li>➤ Critical thinking and problem solving.</li> </ul>
<p>2. Developed self-awareness on entrepreneurial technical and soft competencies.</p>	<p>MODULE 2. Basic competencies needed to start a cultural Enterprise</p> <p><b>Session 4:</b></p> <ul style="list-style-type: none"> <li>➤ Define the four competencies of entrepreneurial activity.</li> </ul>	<p><b>Session 4:</b></p> <ul style="list-style-type: none"> <li>➤ Entrepreneurship competences and entrepreneurial mind set;</li> <li>➤ Personal, social and learning to learn competencies;</li> <li>➤ Self-reflection on one's own learning process.</li> </ul>

	<ul style="list-style-type: none"> <li>➤ Categorize the soft skills to be developed by an entrepreneur.</li> <li>➤ Establish differences between the components and skills related to cultural entrepreneurship and other types of entrepreneurs.</li> <li>➤ Identify one's skills as a cultural entrepreneur.</li> </ul>	
3. Gained trainees' knowledge and basic skills for setting up a CE project.	<p>MODULE 3. Setting up a CE Project</p> <p><b>Session 5:</b></p> <ul style="list-style-type: none"> <li>➤ Describe the five steps to channel the entrepreneurial idea into practice.</li> <li>➤ Define market research.</li> <li>➤ Distinguish the steps in market research.</li> <li>➤ Apply to possible CE ideas.</li> </ul> <p><b>Session 6:</b></p> <ul style="list-style-type: none"> <li>➤ Define the Lean Start-up methodology.</li> <li>➤ Distinguish the fundamental principles of the Lean Start-up methodology.</li> <li>➤ Review and make adjustments to the development of a CE project.</li> </ul> <p><b>Session 7:</b></p> <ul style="list-style-type: none"> <li>➤ Identify networks and alliances and create synergies to increase the success of CE projects.</li> <li>➤ Learn the phases of the branding process.</li> <li>➤ Learn the steps to create a brand.</li> <li>➤ Apply branding strategies to the cultural products and services created.</li> </ul> <p><b>Session 8:</b></p> <ul style="list-style-type: none"> <li>➤ Define the business plan and types.</li> <li>➤ Distinguish the different sections of a business plan.</li> <li>➤ Analyse business plans.</li> </ul>	<p><b>Session 5:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial mindset;</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul> <p><b>Session 6:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit;</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul> <p><b>Session 7:</b></p> <ul style="list-style-type: none"> <li>➤ Cultural awareness and expression; openness to working in cross-cultural teams;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Sense of initiative and entrepreneurial mindset;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul> <p><b>Session 8:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial mindset;</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul>
4. Developed skills to set up a CE project.	<p>MODULE 4. How to develop a CE Project</p> <p><b>Session 9:</b></p>	<p><b>Session 9:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit. Teamwork and collaboration;</li> </ul>

	<ul style="list-style-type: none"> <li>➤ Describe the sequence of the three methods used in the measurement and evaluation of a company: PEST/PESTEL analysis, SWOT matrix and Ishikawa diagram.</li> <li>➤ Elaborate the mission, vision and values for cultural projects.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul>
5. Developed abilities to apply tools for the analysis and development of a cultural enterprise idea.	<p>MODULE 5. CE and market relations.</p> <p><b>Session 10:</b></p> <ul style="list-style-type: none"> <li>➤ Define Business Model Canvas.</li> <li>➤ Describe the sequence that an entrepreneurial model should follow according to the Business Model Canvas.</li> <li>➤ Analyse and outline some examples of CE following the patterns of the Business Model Canvas.</li> <li>➤ Apply the Business Model Canvas to CE projects.</li> </ul> <p><b>Session 11:</b></p> <ul style="list-style-type: none"> <li>➤ Analyse the progress of CE projects and readjust them following the patterns of the Business Model Canvas.</li> </ul>	<p><b>Session 10:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit. Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul> <p><b>Session 11:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit. Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Mathematics, science, technology and engineering (STEM) proficiency;</li> <li>➤ Digital competence;</li> <li>➤ Literacy competence.</li> </ul>
6. Gained knowledge on different financing options for a cultural enterprise.	<p>MODULE 6. Funding for cultural entrepreneurs</p> <p><b>Session 12:</b></p> <ul style="list-style-type: none"> <li>➤ Recognize the importance of ethics applied to cultural projects.</li> <li>➤ To learn about sources of financing and select the most viable for CE projects.</li> </ul>	<p><b>Session 12:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit.</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul>
7. Gained abilities to apply basic risk assessment and management principles.	<p>MODULE 7. Risk assessment and risk management</p> <p><b>Session 13:</b></p> <ul style="list-style-type: none"> <li>➤ Identify the causes that can have a negative impact on the start-up and development of a CE.</li> <li>➤ Analyse strategies to turn risks into strength and contribute to the growth.</li> <li>➤ Learn conflicts solving procedures.</li> </ul>	<p><b>Session 13:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit.</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Digital competence.</li> </ul>

<p>8. Developed abilities to apply financial forecasting tools for the development of a cultural enterprise.</p>	<p>MODULE 8. Financial forecasts  <b>Session 14:</b></p> <ul style="list-style-type: none"> <li>➤ Explain fundamental aspects of a financial forecasting and projection.</li> <li>➤ Learn how to manage the CE projects in crisis situations.</li> </ul>	<p><b>Session 14:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit. Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Mathematics, science, technology and engineering (STEM) proficiency;</li> <li>➤ Digital competence.</li> </ul>
<p>9. Gained knowledge on different business registrations and taxes.</p>	<p>MODULE 9. Registration of a business and corporate taxes  <b>Session 15:</b></p> <ul style="list-style-type: none"> <li>➤ Learn different tax obligations of a cultural enterprise in different countries or contexts.</li> <li>➤ Understand the main tax obligations of a cultural enterprise according to the context.</li> <li>➤ Choosing the right legal form for a CE.</li> </ul> <p><b>Session 16:</b></p> <ul style="list-style-type: none"> <li>➤ To prepare a CE project.</li> <li>➤ To learn the different parts and phases of a CE project.</li> <li>➤ Evaluate and adjust the structure and content of the CE projects.</li> </ul>	<p><b>Session 15:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit.</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Mathematics, science, technology and engineering (STEM) proficiency;</li> <li>➤ Digital competence.</li> </ul> <p><b>Session 16:</b></p> <ul style="list-style-type: none"> <li>➤ Sense of initiative and entrepreneurial spirit.</li> <li>➤ Teamwork and collaboration;</li> <li>➤ Personal, social competence and cultural expression;</li> <li>➤ Self-reflection on one's own learning process;</li> <li>➤ Mathematics, science, technology and engineering (STEM) proficiency;</li> <li>➤ Digital competence.</li> </ul>

## Links among training program outcomes, modules' outcomes, training and assessment methods

Training outcomes	Training module outcomes	Training methods	Assessment methods
1. Increased trainees' awareness and sensibility towards CE and culture as a source of innovation.	MODULE 1. What is CE? The trainee will be able to understand notions of CE and its integrative and innovative characteristics in the context of multicultural societies.	Brainstorming; Providing/interpreting information, illustration), using visual material; case studies; Explanation during lectures; Use of problem-based examples and questions, practical exercises; Formulating, explaining and analysis; moderation of discussion; Discussion on practical exercises; Completion of written cases and analysis of examples; Group discussion of the tasks; Problem solving; Self – evaluation.	Trainer evaluation / Self-reflections / Group evaluation
3. Developed self-awareness on entrepreneurial technical and soft competencies.	MODULE 2. Basic competencies needed to start a cultural enterprise The trainee will be able to identify, assess and set development paths of entrepreneurial competencies.		
4. Gained trainees' knowledge and basic skills for setting up a CE project.	MODULE 3. Setting up a CE Project The trainee will be able to define CE idea, apply principles for choosing the “right” cultural products and services and to apply Lean Start-up methodology.		
5. Developed skills to set up a CE project	MODULE 4. How to develop a CE Project The trainee will be able apply strategic analysis tools for the development of the Business idea.		
6. Developed abilities to apply tools for the analysis and development of a cultural enterprise idea.	MODULE 5. CE and market relations. The trainee will be able to apply Business Model Canvas for the development of the business idea.		
7. Gained knowledge on different financing options for a cultural enterprise.	MODULE 6. Funding for cultural entrepreneurs The trainee will be able to navigate through various financing opportunities and define the best possibilities for a concrete business idea.		
8. Gained abilities to apply basic risk assessment and management principles.	MODULE 7. Risk assessment and risk management The trainee will be able to able to embrace the ethical component of a cultural enterprise and to apply principles of risk assessment and management.		
9. Developed abilities to apply financial forecasting tools for the development of a cultural enterprise.	MODULE 8. Financial forecasts The trainee will be able to apply financial analysis forecasting tools for the projection of potential financial results of a CE project.		
10. Gained knowledge on different business registrations and taxes.	MODULE 9. Registration of a business and corporate taxes The trainee will know common steps of business registration and main applicable corporate taxes.		

### Evaluation criteria of the training achievement

1. The trainee is aware of cultural entrepreneurship field and distinguishes culture as a source of innovation in at least half of the specified assessment criteria.
2. The trainee demonstrates the ability to identify and integrate the learnings on cultural entrepreneurship according to at least half of the specified assessment criteria.
3. The trainee demonstrates the ability to select and apply methods and tools to develop cultural entrepreneurship projects in at least half of the specified assessment criteria.
4. The trainee works collaboratively with, communicates with, and accepts responsibility for achieving personal and team results in at least half of the specified assessment criteria.

### Distribution of workload for participants (training sessions and individual work hours)

Training forms	Hours
Training Sessions	48 hours
Group Work	16 hours
Individual work	16 hours
<b>Total:</b>	<b>80 hours</b>

### Structure of cumulative score and value of its constituent parts

Trainer evaluations / Self-reflections / Group evaluations – 100 %

It is recommended that before the training some introduction and getting to know each other activities are implemented, that would facilitate the future group work and group dynamic, such as:

### **Presentation of the project and training agenda (30 minutes)**

A group dynamic is proposed with the objective of presenting to the participants the CULTURE project and the training agenda. The trainer and the project coordinator present the project and the training agenda to the participants.

Based on the profile of the participants, if they have no experience in Erasmus+ projects, facilitators can do a short presentation of Erasmus+ description and possibilities, focused on non-formal sector.

### **Presentation of the participants (60 minutes)**

“Me in Europe: initial presentation” Tool, to facilitate the initial presentation of the participants, supporting the group to focus on names, Country of origin and some further information on the other involved participants.

Description: Prepare a large map of Europe on which the participating Countries to the training course have a greater emphasis (for example by painting them each one in a different colour while the other Counties are just white).

Each participant gets a post-it and a pen and the group is asked to write their name on it and make a drawing on it, if they would like, with something representative of themselves. Then, one by one, they should go closer to the map and say their name, where are they from and something else about themselves (what do they do in their life, how old are they etc.) and they should stick their post-it on the Country where they come from” SALTO Tools.

### **Getting to know each other (60 minutes)**

A group dynamic is proposed with the objective of bringing the participants closer to each other and sharing elements that define cultural diversity and the contributions from the differences.

#### **1. Human bingo**

Preparation: Make copies of the question sheet below, one per person and Pencils - one per person

Instructions: The aim is to talk to as many different people as possible, to find out something different about each one and to write a different name in each box.

Find someone in the group to ask ‘are you someone who...?’

Try to get a different name in each box:

- has recently painted or decorated their home
- likes cooking
- has travelled to another European country
- lives together with other members of their family
- reads a book regularly
- likes to travel
- likes football
- keeps animals
- can play a musical instrument
- has parents or grandparents who were born in another country
- can speak more than 3 languages
- has travelled outside Europe

You can add more issues or just leave some boxes empty for participants to put new things and find on their own about the other participants.

The first who have names in all boxes (one person cannot be more than 2 times on the paper), will scream BINGO! Then talk about the diversity of skills and interests in the group, and what cultural influences they can detect.

Source: Education Pack “all different - all equal”, Directorate of Youth and Sport, Council of Europe, 2nd edition.

#### **2. Draw Your Neighbor**

First: The participants take a sheet of paper and a pen and write their name on top.

Second: Explain the task: Each one draws a portrait of the person next to them but in a different way.

Third: Everybody starts walking and when the trainer says Stop! Each one makes a pair with the closest person.

Fourth: With your pair, exchange your papers and start to draw one element of the portrait (shape of the head, nose, eyes, hair, etc.). After each element they take back their paper and start to walk again until you hear stop and find a new partner. Each element of the portrait will be drawn by different person. To be more challenging and personalized, the elements of the portraits, will be drawn as follow: eyes will be what that person likes to see, ears will be what the person like to hear, nose what that person like to smell, mouth what that person like to eat, hair will represent the thoughts of the person, etc. At the end, participants will present their portraits and the others are trying to describe the other person.

### **Introduction to Youthpass certificate and self-reflection process (30 minutes)**

It starts with a short presentation of the Youthpass certificate. The participants are learning about the 8 key competences and are invited to design a Journal of Competences. In this journal, each day, the participants will write the competences they gain/develop during the day. Dedicate each day about 30 minutes at the end of the day, to the participants for the self-evaluation process; they will write which competences they gained/developed during the day. If necessary, the trainers will help participants in this process and at the end of the training, this journal will facilitate the process of completing their competences in the Youthpass certificate.

## **MODULE 1. WHAT IS CULTURAL ENTREPRENEURSHIP?**

This module approaches the concept of cultural entrepreneurship from the multicultural point of view. The culture is seen as the basis and foundation of cultural entrepreneurship projects, as well as the source of inspiration and richness that underlies what is properly understood as cultural entrepreneurship.

### **Session 1. Cultural Entrepreneurship in Multicultural Societies**

**Session duration:** 90 minutes

#### **Session Flow**

##### **I. Culture and cultural entrepreneurship**

Taking up the significant contributions of the previous sequence, the facilitator presents a panoramic view of entrepreneurship from the perspective of cultural richness.

##### **II. Entrepreneurship experiences:**

The facilitator introduces the video:

Get inspired with cultural entrepreneurship (module 1 Handbook).

Then, invite participants to jointly review the contents based on the following reflection questions:

🌈 What is cultural entrepreneurship for you?

The participants prepare their definitions then present them. Later a common definition it is elaborated by the whole group.

The session closes with a debriefing and a synthesis by the facilitator.

#### **Suggested materials for this session:**

A4 paper, coloured stickers, pens.

#### **Preparatory documents and recommended readings:**

Handbook chapters 1.1-1.2.

For the next session it is recommended to read 1.3 of the CE Handbook.

## Recommendations for other facilitators seeking to replicate the experience:

- ✓ Regarding the formation of the groups, it is recommended that the number be up to five. In addition, in these first sessions it is suggested to form the groups randomly, following the criteria of integration of all participants.
- ✓ In the dynamics of the sessions, it is desirable that the team of facilitators also participate.

## Session 2. Culture as a source of innovation

**Session duration:** 90 minutes

### Session Flow

#### I. Brainstorming

Before presenting the theme of this session, the trainer facilitates a brief brainstorming about the participants' perceptions and feelings about the previous session.

#### II. The three keys activity

In randomly formed groups, participants will work on the core components of any venture. It corresponds to chapter 1.3 of the Handbook. Taking into account the core components, the participants will be asked to create a cultural product or service using four materials from a box previously prepared by the facilitator.

#### III. Product presentation

Each group will present their product in line with:

Keys	Description of the product or service
Creativity	Name Why it is new
Functionality	Features What it is used for Who it is intended for
Productivity	What economic benefits will be obtained

After the presentation of all the groups, the facilitator concludes with some reflection questions:

How did we feel during the exercise?

What role did the other participants play in the design of the cultural product or service?

#### IV. Entrepreneurship and culture

The facilitator presents the link between entrepreneurship and culture and invites the participants to identify examples in their countries.

#### V. An example of cultural entrepreneurship

The facilitator presents the video corresponding to the first module of the Handbook:

Get inspired with cultural entrepreneurship.

*The Cultural Entrepreneur - Taking a Risk and Getting it Right: Joanna Taft at TEDx Indianapolis.*

#### VI. Innovation and creativity. Conclusions

After viewing the video, the facilitator invites participants to reflect together on innovation and creativity in specific cultural enterprises. The following questions are proposed:

- ✚ Can we identify the three components of entrepreneurial activity in the case presented?
- ✚ What other aspects can we highlight, in line with cultural entrepreneurship?
- ✚ In what sense can we say that uncertainty are positive factors? Did we feel this way in the game of the first part of today's session?

**Materials:** A box containing materials: paper, wooden sticks, small or large stones, bottle caps, etc.

### Preparatory documents and recommended readings

The materials for this session correspond to chapter 1.3 and 1.4 of the Handbook.

### **Recommendations for other trainers seeking to replicate the experience**

Regarding the dynamics of the three keys, in this phase of the course, the objective is to foster the imagination and put into practice the skills of creation and interaction, for which destabilization and uncertainty are important. In this sense, the cultural product or cultural service is not as important as the process.

## **Session 3. Advantages and disadvantages of CE**

**Session duration:** 180 minutes

### **Session Flow**

#### **I. Energizer**

Arrange the chairs in a circle. Ask the participants to sit down and one person to stand up in the middle without chair. The participant in the middle says something like: “I bring a letter for those who wear glasses (other examples: have taken a shower that morning, who wear trousers, wearing a watch, or whatever according to their imagination). All those wearing glasses must change their chairs, while the person in the middle uses this opportunity to get a chair for himself/herself to sit on. Whoever is left in the middle repeats the game with another letter.

Stop the game after 5 or 10 minutes or when everyone has had a turn.

Source: Educational pack all equal, all different, Second edition 2004, Council of Europe.

#### **II. Brainstorming – advantages of CE**

Participants should answer to the question, which are the advantages of CE? Each participant will write the answer(s) on a post in one-two words. When all participants are done, all share their answer(s) within the group. The trainer will give them space to discuss and guide the discussion to the next step of the session. At the end, all the post its will be stucked on a flipchart.

#### **III. Trainers will present **four main advantages** and provide for each concrete example:**

- Preservation and Promotion of Cultural Heritage.

The preservation and promotion of cultural heritage are essential goals of cultural entrepreneurship. The continuation and development of a person’s or a society’s cultural uniqueness are secured by incorporating cultural traditions into business practices. For example, a business that sells traditional products created by regional craftsmen benefits from the preservation of the knowledge and cultural heritage of those workers.

- Driving Economic Growth and Development

By using a specific and frequently underserved market, cultural entrepreneurship may provide economic opportunities. This benefits the community by producing employment and income. For example, in nations where visitors travel to experience local culture and customs, the cultural tourism sector may create a sizable economic contribution. Finally, all these things drive economic growth and development.

- Contributing to Cultural Diversity and Richness.

By encouraging and conserving different cultural traditions, cultural entrepreneurship may enhance culture’s overall cultural diversity and richness. This results in a culture that is more tolerant. It is vital for creating strong and resilient communities. For example, a restaurant that serves traditional dishes from several cultures might create a welcoming environment. Then individuals from different roots can interact.

- Supporting Cultural Diplomacy.

Cultural entrepreneurship may also be utilized as an instrument for intercultural understanding and cooperation in cultural diplomacy. This can result in a more peaceful and harmonious world by bridging the gap between different cultures. For sample, a music festival with entertainers from several nations may unite people and inspire intercultural communication.

Source: Entrepreneurship Blog. <https://www.entrepreneursdata.com>

#### **IV. Group work**

Trainers will split the group in teams of 4-5 participants. Each team gets a model of CE. Each team should read very carefully the model and will have 4 main tasks:

1. To identify the advantages
2. To identify the disadvantages
3. To improve the CE model in order to increase the advantages and decrease the disadvantages.
4. To make a poster presentation of their work.

#### **V. Plenary presentation**

Participants present their group work using flip charts or virtual media.

#### **VI. Conclusions**

The trainers end the session by highlighting why CE is important for local/regional/national development and for promotion of the cultural diversity.

#### **Materials:**

Multimedia tools for virtual presentations (computer, phones, tablets, projector) or flipchart paper and coloured markers for classic presentations.

#### **Recommendations for other trainers seeking to replicate the experience**

Depending on the participants and participating countries the models can be identified in advance by them and brought to the project. Also, can be real model ideas of the participants' CE current and future projects.

## **MODULE 2: BASIC COMPETENCES NEEDED TO START A CULTURAL ENTERPRISE**

This module addresses four important competencies of entrepreneurial activity. In this line, the social skills of an entrepreneur and those that determine the profile of an entrepreneur in the field of culture are explained.

### **Session 4. Competencies and soft skills of the cultural entrepreneur**

**Session duration:** 180 minutes

#### **Session Flow**

##### **I. Energizer**

In order for participants to get to know each other better, the facilitator begins the session with a dynamic.

##### *The inquisitive ball*

Participants sit in a circle. To the rhythm of a song, a ball is passed around until the facilitator presses stop. Whoever has the ball says his or her name and mentions some hobbies reserved for his or her free time. If one of the participants gets the ball twice, the others have the option to ask any question.

##### **II. Group work**

Start talking about the last activity of the session 2. The questions raised about the video will be reviewed. Using the same resource, which can be watched again, the introductory questions to the topic of the present session are raised.

In groups, participants should answer the following questions:

What would be the competencies of an entrepreneur?

What skills should a person develop to be considered a cultural entrepreneur as opposed to another type of entrepreneur? Can we establish some differences?

##### **III. Plenary presentation.**

Participants present their conclusions using flip charts or virtual media.

##### **IV. Competencies and skills of cultural entrepreneurs**

Taking into account the contributions presented by the groups, the trainer explains the concepts related to the competencies and skills of entrepreneur, emphasizing the characteristics that correspond to the field of cultural entrepreneurship.

#### **V. Self-evaluation**

The objective of the self-assessment is to identify weaknesses and strengths as a potential cultural entrepreneur. For this purpose, will be used:

*Entrepreneurial potential self-evaluation test.*

*Ways to improve entrepreneurial competencies.*

#### **VI. Conclusions**

The facilitator ends the session by highlighting the important aspects of the test, and what it means as an indicator in the process towards the achievement of competencies for cultural entrepreneurs.

#### **Materials:**

Computers and cell phones.

Flipchart paper and coloured markers (optional)

#### **Preparatory documents and recommended readings**

The materials for this session correspond to chapter 2.1 to 2.3 of the Handbook.

Resolution of the Handbook review and discussion questions is recommended as a conclusion to this module.

#### **Recommendations for other trainers seeking to replicate the experience**

Any self-assessment involves identifying weaknesses and strengths; in this sense, it should be emphasized as a useful tool whose indicators allow us to better orient ourselves in the learning process.

### **MODULE 3: SETTING UP A CULTURAL ENTREPRENEURSHIP PROJECT**

This module, is divided into four sessions, aims at laying the foundations for the creation and management of cultural enterprises. As part of the creative process towards the choice of cultural products and services, special attention is given to the use of the Lean Start-Up methodology, as well as the use of networks. This module is the first step in the process of developing CE projects.

#### **Session 5. Channelling my 'idea' of CE**

**Session duration:** 180 minutes

#### **Session Flow**

##### **I. Energizer**

To prepare the teamwork and good communication, the game of *peep peep* is suggested. The participants should close their eyes, and the facilitator will say to one of them secretly: "You are mommy/daddy chicken". Then he/she will give the order for the others to start mingling; each one will look for the hand of another and ask: "Peep peep"? If he/she receives the same question, he/she will let go of the hand and continue searching until he/she finds the mommy's or daddy's hand (the one will always be silent). The chain will be formed. If someone finds a few joined hands, he or she can join the group. Soon you will hear less "peep-peep" until everyone finds the mother's place. Finally, the facilitator will tell them to open their eyes. Adapted from: Ramón Ferreño (Al-lès, 2006).

##### **II. Synthesis and review**

The facilitator and the participants review and comment on the results of the self-evaluation test, adjusting any pending issues. The facilitator will solve any doubts before introducing the topic.

##### **III. Cultural entrepreneurship, where to start**

We start with the previous readings, by the participants, of the Handbook recommended content for this session. The facilitator presents in interaction with the participants the concept of niche and the five steps to follow to channel any entrepreneurial idea.

- ✓ Specificity
- ✓ Business image
- ✓ Study the competition
- ✓ Commitment to customer needs
- ✓ Effective marketing or communication

#### **IV. Market research**

The facilitator briefly introduces the concept of market research, presenting an outline of the steps to create the right cultural product or service.

#### **V. Identify a niche for our idea.**

Participants will form groups and creatively identify an idea for a cultural product or service; through the steps studied, they will test the possibility of putting it into practice, also using elements of market research.

#### **VI. Plenary presentations.**

Each group will present its conclusions through diagrams, graphs or images. The others, together with the facilitator, can ask questions or make suggestions. At the end, the facilitator will make a brief summary.

#### **Materials:**

Computers and cell phones.

Coloured paper, flipchart paper and coloured markers, masking tape (optional)

#### **Preparatory documents and recommended readings.**

The chapter 3.1 and 3.2 of the Handbook.

#### **Recommendations for other trainers seeking to replicate the experience.**

Since this session presents two types of classifications, it can be developed through the figure of a tree in whose trunk is written the word *Idea*, the branches would correspond to the steps to follow, and the leaves would be key words that identify each step. The niche would be the environment where the tree is productive.

## **Session 6. Lean Start-up Methodology for Cultural Enterprises**

**Duration:** 180 minutes

#### **Session Flow:**

##### **I. Recap.**

The conclusions of the last part of the previous session are taken up again; the facilitator gathers the participants' impressions regarding the work presented and makes a synthesis.

##### **II. Entrepreneurial Mindset Cards**

The facilitator introduces the dynamics whose objective is to dive into one's own capacities that must be activated in the face of the challenges of everyday life. Placed in the field of cultural entrepreneurship, it will allow to better understand the challenges to be faced.

With the 24 printed cards (download from: <https://venturelab.org/mindset-cards/>), start the game by following one of the three ways suggested on the website:

##### Mindset Card Games

There are 24 mindset cards in a deck. (Some suggested ways to play may require more than one deck when using printed cards).

- Game: Each player has 1 card (printed or through the card generator). Players take turns to read the mindset definition and answer the question on the card.

##### **III. Lean Start-up Methodology.**

The facilitator introduces the Lean Start-up methodology and the five fundamental principles:

- ✓ Entrepreneurs are everywhere;
- ✓ An entrepreneur is a manager;
- ✓ Validated learning;
- ✓ Build-measure-learn;
- ✓ Innovation accounting.

#### IV. Entrepreneurship Mindset Cards and the five Lean Start-up principles.

Participants must relate the skills presented in the cards to the five fundamental principles of the Lean Startup methodology. To end this sequence, the facilitator makes a synthesis. If the work has been done in groups, the most successful model has to be chosen among all of them.

#### V. Choosing the right cultural product or service.

In groups, participants work on the draft venture idea from the last part of the previous session.

##### Guiding questions:

- ✚ In which field of cultural entrepreneurship can we place our project? (See table presented by Suwala, 2015).
- ✚ How can Lean Start-up methodology and entrepreneurial competencies help us to shape our project?
- ✚ What specific strategies of the Lean Start-up methodology would we try for our project?

#### VI. Sharing and synthesis

The facilitator invites some participants to share their conclusions. At the end, he/she will ask these questions for feedback in the next session.

##### **Materials:**

Computers

Flipchart paper and coloured markers, masking tape (optional)

Entrepreneurship Mindset Cards (printed)

##### **Preparatory documents and recommended readings**

Chapter 3.3 and 3.4 of the Handbook. <https://venturelab.org/mindset-cards/>

(*Entrepreneurial Mindset Cards (and Random Card Picker!*), 2021)

#### **Recommendations for other trainers seeking to replicate the experience.**

With respect to the cooperative learning methodology, it is advisable to balance the exercises in groups. Under this criterion, the facilitators can vary the ways of carrying out certain activities. In the last part of this session, if time is insufficient, the facilitator can collect the conclusions to discuss them in the next session and return them with feedback.

### **Session 7. Networks and alliances. Determining my own brand and CE project.**

**Session duration:** 180 minutes

#### **Session Flow**

##### **I. Energizer**

To create a positive atmosphere and for better group dynamic, we suggest the Soundtrack - Improve Game with the:

##### The extended solo play

We chose 1 actor (volunteer) and 1 random soundtrack. As soon as the actor is on the stage, the soundtrack is being put and played. The task of the actor is to start playing any scene/story using only pantomime (without any words), trying to feel the music and to be in the rhythm, mood and idea of it. In the process, anybody from the audience being inspired with the play or with the music may also join the scene, so in the end we can possibly have the whole picture/story (that's why we call it "the extended solo play" - starting with 1 actor and solo play, but in the process, anybody may join the play, so it gets what we call the extended solo play).

Source: <https://www.salto-youth.net/tools/toolbox/tool/soundtrack-improv-game.3120/>

##### **II. Review and introduction.**

The facilitator summarizes the previous session, commenting with the participants on the work done by the groups. The new topic on the fundamental assumptions of CE is introduced.

### **III. Connecting and establishing alliances.**

Using the image of the tree used in session 5, the facilitator will ask where we could place culture in relation to the tree. Images of soil and roots refer us to interconnectedness and the importance of establishing networks for the efficient development of cultural projects. Participants are asked the following questions:

- ✓ What aspects of a culture reveal a richness worthy of sharing with other cultures through entrepreneurship?
- ✓ How does the potential of your cultures appear as an opportunity in your cultural projects?

### **IV. Establishing our own brand.**

The facilitator presents the three phases of the process involved in creating a brand for CE projects: correct strategies, effective communication tools and dissemination. He/she also explains the ten steps to follow to create a brand.

### **V. Our cultural project. Application exercise.**

Participants gather in small groups. If we have already chosen the right cultural product/service, how would we implement self-branding? For this:

- ✓ Apply branding strategies to your draft CE projects.

### **VI. Conclusions.**

One group voluntarily presents its work. The facilitator closes the session and collects the progress made by the groups.

#### **Materials:**

Computers

Bond sheets and pens

#### **Preparatory documents and recommended readings.**

Chapter 3.5 to 3.6 of the Handbook.

Discovering cultural potential and learning in a network: (*SALTO-YOUTH - Toolbox - Soundtrack (Improv Game)*, n. d.)

### **Recommendations for other trainers seeking to replicate the experience**

As part of the ongoing evaluation, based on the objectives and the development of competencies, it is important that the work or progress of possible projects be supervised by the team of facilitators, and that feedback be given in dialogue with the participants.

## **Session 8. Types of business plans. Which one to choose?**

**Session duration: 180 minutes**

### **Session Flow**

#### **I. Energizer**

To get focused and foster an atmosphere of trust and integration, one of the two activities is suggested:

##### **1. Outdoor activity: The fast thematic ball:**

Number of participants in the game/in each group:

More than five people in each team, the participants should be divided into two teams.

Participants will start from the two different lines and the goal is to cross the opposite line. They cannot run with the ball; they just can throw the ball and make at least three steps and after that the participant who will have the ball has to pass it to a different teammate. There is a referee and when the referee says "stop" all the players must stop and the team which has the ball has to answer and say different words related to the topic that referee announces (e.g., "drinks" all the players start saying: coke, water, Fanta, sprite). There must be a specific order already decided among participants in which they will answer. They have three seconds for answer if not they lose the

participants. Both teams must go to their lines and the opposite team restart the game. The game will finish when a team reaches 5 points.

Source: <https://www.salto-youth.net/tools/toolbox/tool/handbook-for-outdoor-games.2753/>

## **II. Review and feedback.**

The facilitator discusses the group work with the participants. He/she highlights important aspects preparing the ground for the theme of this session.

## **III. Business Plan. Definition and types.**

In this part, the facilitator explains what a Business Plan is and the types:

- ✓ Start plan
- ✓ Feasibility plan
- ✓ Growth plan
- ✓ He/she then discusses with the participants the criteria to follow in order to choose the right one for their cultural projects.

## **IV. Building our Business Plan.**

First, the facilitator explains the sections that comprise a Business Plan. Afterwards, the participants will form their respective groups. Taking into account what has been studied so far, 'idea', cultural product and own brand, raise the following questions:

- ✓ What business plan could we choose? What model could be suitable for the development of a CE project?
- ✓ Are we ready to elaborate our own Business Plan? How could we distribute the ideas we have worked on so far in a Business Plan?
- ✓ Which parts of the Business Plan model would remain pending in our drafts? Why?

## **V. Conclusions.**

The facilitator asks a group to present their work and makes a summary highlighting the importance of choosing the right Business Plan.

### **Materials**

Computers

For the dynamics, depending on which one has been chosen: Paper to make the cards, posters, a ball, coloured markers.

### **Preparatory documents and recommended readings**

Chapter 3.7 of the Handbook.

Others: (*SALTO-YOUTH - Toolbox - Handbook for outdoor games*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/handbook-for-outdoor-games.2753/>

## **Recommendations for other trainers seeking to replicate the experience**

It is recommended that the facilitating team continue to supervise and provide feedback on the draft projects that the groups are working on. This will be important for the review of the contents learned before starting the next module. Depending on the circumstances, it may even be feasible to work with only one business plan if it is believed that this will ensure a better understanding of the contents.

## **MODULE 4: HOW TO DEVELOP A CE PROJECT**

This module presents some measurement and evaluation methodologies that can be applied in the process of developing cultural enterprises. In line with the design of CE projects, it explains the steps to determine the philosophy that should govern a cultural enterprise: mission, vision and values.

### **Session 9: Evaluation methods. Mission, vision and values**

**Session duration:** 180 minutes

**Session Flow**

## **I. Energizer.**

The following are suggested: Ten Second Objects. Divide everyone into small groups (4-6). Call out the name of an object and all the groups have to make the shape of that object out of their own bodies, joining together in different ways while you count down slowly from ten to zero. Usually, every group will find a different way of forming the object. Examples could be: a car, a breakfast, a clock, a washing machine, a fire.

Source: (*SALTO-YOUTH - Toolbox - Empowering Minorities through Theatre Toolbox*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/empowering-minorities-through-theatre-toolbox.2489/>

## **II. Review. Commenting on progress.**

The facilitator discusses with the participants the work done in the previous session. Clarifies doubts about the questions formulated at the end of the previous module.

## **III. Methods to evaluate and measure companies.**

The facilitator presents the three methods most commonly used in the business world to study the causes of certain socio-cultural problems:

- ✓ PEST Analysis
- ✓ SWOT matrix
- ✓ Ishikawa Diagram

He/she concludes this part by stressing the importance of establishing the guiding principles of a cultural enterprise through the points: mission, vision and values.

## **IV. Applying the methods to CE.**

In groups, participants will work on examples of how the methods presented can be applied to their CE projects. One method could be distributed per group.

## **V. Plenary presentation.**

Each group presents the results. The space is opened to dialogue and contributions from the participants.

## **VI. Conclusions and recommendations.**

Synthesis by the facilitator. Participants will have the task to establish their CE projects: mission, vision and values. This will be shared in the first part of the following session.

### **Materials**

Computers or flip charts and coloured markers.

### **Preparatory documents and recommended readings.**

Chapter 4 of the Handbook.

Others: (*SALTO-YOUTH - Toolbox - Empowering Minorities through Theatre Toolbox*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/empowering-minorities-through-theatre-toolbox.2489/>

### **Recommendations for other trainers seeking to replicate the experience**

In this part, participants are given the task of writing the vision, mission and values, that can be difficult. In order not to saturate the session too much, it is recommended some energizers outside and use of virtual tools to design this task. It is recommended to send to the facilitator their work before the next session so that he/she can review it and provide feedback.

## **MODULE 5: CE AND MARKET RELATIONS. BUSINESS MODEL CANVAS**

In this module, the Business Model Canvas is presented to equip the participants with some key tools to implement their CE projects, from two basic areas that should be conceived as sources of permanent feedback: the cultural enterprise and the consumer.

### **Session 10. Business Model Canvas.**

**Session duration:** 180 minutes

## Session Flow

### I. Energizer.

To encourage the participants and make them aware of the importance of good communication, the following dynamic can be applied:

#### Decomposed drawing

Two or three rows of participants are made with a minimum of 5 people in each row. They will sit on the floor, one behind the other. The facilitator shows a sheet of paper with a drawing to the last person in the line, and this person must transmit that drawing to his team, without speaking, drawing with his finger on the back of the teammate in front of him/her. The next person will do the same, up to the first person in the line. This one must draw what he thinks the teammate behind him has drawn on his back. Finally, they must compare the two drawings. The results will be commented, underlining the capacity of concentration, reception and transmission of a message with purely body language.

Adapted from: <https://www.youtube.com/watch?v=bA9-0AhzaY8>

### II. Feedback.

The facilitator comments with the participants on the progress of their work; before returning it, he/she suggests and answers questions.

### III. Business Model Canvas.

The facilitator explains the procedures of the Business Model Canvas and how to apply it to CE.

### IV. Identifying examples according to the Business Model Canvas.

Taking into account the examples of cultural enterprises given in Module 5, participants are asked:

- ✓ What are the advantages of the Business Model Canvas for the development of a CE business model?
- ✓ What features or characteristics of the Canvas Model can we identify in the proposed examples of CE enterprises?
- ✓ Additional comments or observations.

### V. Presentation of results.

Each group presents their outlines.

The facilitator closes the session with a synthesis.

## Materials

Computers

Flipchart paper, bond paper and coloured marker pens

## Preparatory documents and recommended readings

Chapter 5 of the Handbook.

Others: Decomposed drawing: <https://www.youtube.com/watch?v=bA9-0AhzaY8>

## Recommendations for other trainers looking to replicate the experience

For the purposes of content distribution and to facilitate the work of learning by doing, the following session constitutes the practical extension of this one.

## Session 11. Business Model Canvas. (2nd part)

**Session duration:** 180 minutes

## Session Flow

### I. Energizers

In order to focus the following game is proposed: *The ball of wool*.

Form a circle sitting on the floor. The facilitator gives the ball with a rope to one participant, he/she should say a word and throw the ball to another participant. The one who receives should say a word that is related to the word said by the previous participant. And so on until everyone is connected through the yarn. The next step is to unravel. The one who now has the ball of yarn

must return it to the previous one by saying: I said .... Because X said...". This sequence will continue until the thread is completely unravelled.

Adapted from: <https://www.youtube.com/watch?v=dKkMhYDr6hE>

## **II. Review and revision of contents**

The trainer summarizes the contents of the previous session. In dialogue with the participants, he/she returns to the points that were not clear.

## **III. Elaborating canvas.**

Participants form their respective groups and design a business model for CE using the Business Model Canvas. They will use as a reference the example proposed by Osterwalder and Pigneur (2010) and the templates proposed at the end of the module.

## **IV. Exhibition of canvas.**

The groups present their cultural projects and receive input and suggestions from the participants and the facilitator; the facilitator will conclude the discussion with a general synthesis.

### **Materials**

Computers

Flipchart paper and coloured markers

Ball of wool or wick

### **Preparatory documents and recommended readings**

Chapter 5 of the Handbook.

Dynamics. Ball of wool: <https://www.youtube.com/watch?v=dKkMhYDr6hE>

### **Recommendations for other trainers seeking to replicate the experience**

For this session it is suggested that participants, in addition to writing on a computer, work on their proposals on flip charts; in this way the templates with their project ideas can be displayed in a concrete space and appreciated by their peers. Participants will be able to make suggestions in the mailbox of each piece. It will be useful at the beginning of the next session.

## **MODULE 6: FUNDING FOR CULTURAL ENTREPRENEURS**

This module provides information about funding opportunities for CE projects, taking into account the considerations of business ethics.

### **Session 12. Sources of financing for CE projects**

**Session duration:** 180 minutes

#### **Flow Session**

##### **I. Energizer**

To open the session, the facilitator can perform the following dynamic. It strengthens the communication and cooperation. It is possible to adapt it to the timeframe by reducing the number of tasks to be performed.

#### Group-building: Mission Impossible

It is the game in which all the participants are one group, and they play not against each other, but against passing time. The participants receive the list of 8 tasks, they have 20 minutes to fulfill the tasks (and provide proofs). For each task they might gain one point. If the group (as a whole) gains 10 points, they win. The facilitator does not intervene in the process of the division of the task. The division of tasks, order, decision-making process, etc. must evolve spontaneously within the group. It enables the possibility of observing and debriefing the group dynamic.

Some options:

#### *Sport tasks*

Create a shape of a star on the floor, from your bodies (lie down on the floor) and take a photo of it.

#### *Creative tasks*

Prepare 2-minutes dance choreography (minimum 3 people dancing at the same time the same choreography).

Adapted from: (*SALTO-YOUTH - Toolbox - Empowering Minorities through Theatre Toolbox*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/empowering-minorities-through-theatre-toolbox.2489/>

## II. Review of the previous session.

The facilitator discusses with the participants about the presentation of their work and the suggestions made in their mailboxes. The facilitator shares his/her observations and clarifies any doubts they may have.

## III. Ethical considerations on cultural enterprises.

The facilitator explains the importance of ethics in CE. He/she asks questions considering criteria that participants should take into account in the development of CE projects:

- ✓ What aspects of our CE project could have a negative impact in relation to an ethic of environmental care and non-discrimination?

## IV. Identifying funding

The facilitator presents some sources of financing for CE; the commonalities and differences according to the cultural context or between countries.

## V. Looking for financing

Participants meet in their respective groups to deepen and review the contents. The following review and discussion questions are proposed:

- ✓ What are the main possible sources of financing for a CE? How do they differ from country to country?
- ✓ What source of funding would best meet the needs of our CE idea?

## VI. Sharing

The facilitator invites participants to share their reflections. He/she will close with a final comment.

## Materials needed for this session

Computers

For the first part: paper to create posters with listed tasks. Depending on the tasks chosen, materials should be provided: paper, pens, markers, cameras, etc.

## Preparatory documents and recommended readings

Chapter 6 of the Handbook.

Others: (*SALTO-YOUTH - Toolbox - Empowering Minorities through Theatre Toolbox*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/empowering-minorities-through-theatre-toolbox.2489/>

## Recommendations for other trainers seeking to replicate the experience

Having reached this part of the course, it should be taken into account that the participants are building their CE projects that may somehow find viability in a more or less near future. It is recommended to organize a document with the sequence of what has been worked on, including what has been reflected in this session, both on the ethical considerations and on the sources of financing.

## MODULE 7: RISK ASSESSMENT AND RISK MANAGEMENT

This module explains the risks associated with the company's development. Risks can, however, be harnessed for the consolidation and success of a company as a result of external circumstances or inappropriate decisions. Risk strategies also include conflicts with the customers.

## Session 13. Risk management in cultural ventures

**Session duration:** 180 minutes

## **Flow Session**

### **I. Energizer**

In preparation for the topic of risks and disputes, the session can begin with the dynamics of the broken phone.

Participants form a semicircle, the facilitator will deliver a complex story in writing, containing rare words. The facilitator's creativity is called upon to contextualize the story in a way that can strengthen the theme of the session. The facilitator gives the first participant the written story, and the first participant, after reading it, will tell it in the ear of the person next to him/her, and this person will tell it to the next one, and so on until the end. Once here, the last participant will tell the story he/she received. Then, the first participant will read the story loud. The idea is to compare the two stories and talk about failed communication.

Adapted from: <https://www.youtube.com/watch?v=0i-gTR18c-s>

### **II. Review of previous contents**

The facilitator returns to some important ideas from the previous session to clarify and resolve some doubts expressed by the participants.

### **III. Risk factors of CE.**

The facilitator introduces the topic, then the participants answer the following questions:

- ✓ What causes can generate risks in the business activity?
- ✓ Can we distinguish some risks inherent to CE?
- ✓ What are the three steps to be considered in the analysis of a risk or threat?
- ✓ What actions comprise each step in the monitoring and strategic design of risk factors?

### **IV. Risk management in CE.**

In dialogue with the participants, the facilitator reinforces the contents addressed in the previous phase.

### **V. Conflict situations.**

A photo with a conflict is shown to the participants. Questions for reflection:

- ✓ What impressions does the image give us?
- ✓ Have we ever found ourselves in similar situations, on one side or the other?
- ✓ Can we share a similar experience?

### **VI. Customer Dispute Resolution Strategies.**

The facilitator exposes the risk factor in customer disputes, and what would be smart policies, both in the return and refund process and in the prevention of so-called friendly fraud.

### **VII. Review questions.**

Some questions are proposed for the participants to discuss in their respective groups outside the classroom. This will be the starting point for the next session.

- ✓ Where do the main risks of CE come from?
- ✓ Which ones can have the greatest negative impact?

## **Materials**

Bond paper and pen.

## **Preparatory documents and recommended readings**

Chapter 7 of the Handbook.

Communication and message: <https://www.youtube.com/watch?v=0i-gTR18c-s>

Others:

Conflict resolution: <https://psicologiaymente.com/social/dinamicas-resolucion-conflictos>

## **Recommendations for other trainers looking to replicate the experience**

In the first part of this session, for motivation, two dynamic options are presented, one with the possibility of doing it outside the classroom, in an open space.

## **MODULE 8: FINANCIAL FORECASTS**

This module explains concepts related to the economic projection of a CE, and some methods of analysis to project and manage in a successful way.

## Session 14. Financial forecasts

**Session duration:** 180 minutes

### Session Flow

#### I. Energizer

To emphasize the importance of attention to communication as the basis for effective coordination and cooperation in a group, the following dynamic is recommended:

##### Three-headed monster

Form groups of three people, embracing will be "the three-headed monster". The facilitator leads the dynamic. Each monster is a specialist in something and must answer the interviewer's questions about his/her specialty. To do this, each head can add a single word to the sentence that must be constructed by the three heads together to answer the question. The idea is to improvise.

The number of questions for each monster will depend on the time available for this part, and the number of groups.

It is suggested that each monster carry a sign with the name of its specialty.

Adapted from: <https://www.youtube.com/watch?v=dg96cl7stlk>

#### II. Review and feedback.

The questions raised in the last part of the previous session are reviewed. In dialogue with the participants, the facilitator clarifies important aspects related to risks in cultural enterprises and the best way to manage disputes with clients.

#### III. Profitability of a company. Forecasting and projecting.

The facilitator presents the contents on the profitability of a company in concrete situations. He/she explains the procedures equivalent to the break-even point, the profit and loss forecast, and the cash flow projection.

#### IV. Replicating the model to our CE projects.

In their respective groups, participants apply the methods they have learned to determine the cost strategy of the cultural enterprise they have been working on throughout the sessions.

Points to work on:

- ✓ We calculate the break-even point of our CE idea.
- ✓ How could we optimize costs so that the break-even point is lower?
- ✓ We prepared a cash flow statement for our cultural project and forecast its development for the next three years.

#### V. Sharing of progress.

The groups present what they have worked on in the previous sequence. If not all the points have been developed, the third point could be left for the next session. The facilitator will make a final comment highlighting the most important points made by the participants.

### Materials

Computers

Paper, coloured markers

### Preparatory documents and recommended readings

Chapter 8 of the Handbook.

Others:

Gestalt Consultant. Group dynamics: <https://www.youtube.com/@ConsultoraGestalt>

Cash Flow Statement Indirect Method: <https://www.youtube.com/watch?v=YSdkZI1tXUQ>

### Recommendations for other trainers seeking to replicate the experience

Regarding the group activity suggested in this session, due to the importance of the simulation of the calculations for cultural enterprises, and to facilitate the understanding of all participants, it is

desirable that all groups can present and that both the participants and the facilitator provide suggestions. Therefore, if time is short, it is suggested to continue with the presentations in the following session.

## MODULE 9. REGISTRATION OF A BUSINESS AND CORPORATE TAXES

This module analyses the various cultural contexts for registering a business, as well as corporate taxation. Within this framework, emphasis is placed on the possible CE and their legal form according to the context.

### Session 15. Registration and obligations of a cultural enterprise

**Session duration:** 180 minutes

#### Session Flow

##### I. Energizer.

The following dynamic may be useful to reinforce the idea of dynamic communication and the need to adapt to change in order for a diverse group to function.

##### Translating non-verbal to verbal language

Communication in 3 steps: from verbal to non-verbal to music.

2 volunteers go to the 'stage'.

The trainer chooses a topic to speak about.

First person talks about the topic in non-verbal language.

Second person interprets this in his/her own way and translate this sentence by sentence to the audience in English.

Next 2 volunteers: repeat the process, by using a different way of interpretation each time. (e.g. Translating to mother tongue, to body, to sounds, to singing).

##### Reflection questions after the activity:

- ✓ What was more challenging: to translate or to express?
- ✓ How were the body language, intonation and dynamics (volume/tempo) involved?

Adaptation (*SALTO-YOUTH - Toolbox - Body&soul - Tools for youthworkers*, n. d.)

[SALTO-YOUTH - Toolbox - Body&Soul - Tools for youthworkers](#)

##### II. Review of content and/or presentation of work.

Review of the contents of session 14. The groups present the pending points of the work done in the last phase of the session. For feedback, and depending on time, the facilitator may present the proposed video at the end of session 14:

Cash Flow Statement Indirect Method: <https://www.youtube.com/watch?v=YSdkZIItXUQ>

##### III. Options for registering a cultural enterprise.

The facilitators explain the procedures for registering a business in different countries.

##### IV. Tax obligations of a cultural enterprise.

The facilitator highlights important ideas from point III and continues with an explanation of the tax obligations of a cultural enterprise according to the country or socio-cultural context.

##### V. Which legal form is the best.

Participants work in groups. Issues to be discussed:

- ✓ According to the contents of this module, in which country do you think it is easier to start a CE business? What reasons would you highlight?
- ✓ What legal form would be most appropriate for our CE project within a specific environment?

##### VI. Reflections and synthesis.

The facilitator discusses the issues raised with the participants. The facilitator concludes with a synthesis and recommendations for the final session of the course.

#### Materials

Computer,

Paper, pens.

### **Preparatory documents and recommended readings**

Chapter 9 of the Handbook.

Others:

(*SALTO-YOUTH - Toolbox - Body&soul - Tools for youthworkers*, n. d.)

[SALTO-YOUTH - Toolbox - Body&Soul - Tools for youthworkers](https://www.salto-youth.net/tools/toolbox/tool/body-soul-tools-for-youthworkers)

### **Recommendations for other trainers seeking to replicate the experience**

For the last session of the course, it is necessary to ask participants to bring with them a presentation of what would be their CE project, elaborated with the theoretical tools acquired during the course. This can be done using whatever resources they deem convenient, flip charts, ppt, videos, etc.

## **Session 16: OUR CE PROJECT**

**Session duration:** 180 minutes

### **Session Flow**

#### **I. Energizer**

At the end of the course, this dynamic could be useful. It could be followed by a reflection on what this course has meant: a story built by the whole group of participants and the facilitating team.

*Yes and... Music circle*

Communication in 3 steps: from verbal to non-verbal to music. Rolling energy.

Stand in a circle.

One person starts a story 'Do you remember when we...'

Neighbors say, 'yes and...' and adds a second line in the story.

We build up the story together, while keeping the energy flowing. The group stops when the story comes to an end, or a participant says "yes, but" or "yes, and" but starts another story line. The trainer asks the participants why they stopped the circle.

**Source:** (*SALTO-YOUTH - Toolbox - Body&soul - Tools for youthworkers*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/body-soul-tools-for-youthworkers.2175/>

#### **II. Preparation of presentations.**

During this time, participants fine-tune the details of their presentation. The facilitator will accompany the process.

#### **III. Exhibition of CE projects.**

The groups present their work. Participants intervene with questions and comments. The facilitator highlights the achievements of each presentation and suggests necessary improvements.

#### **IV. Final conclusions.**

Facilitator's final comments on the cultural projects presented.

### **Materials**

Computer

Materials required by the participants for the final presentation.

### **Preparatory documents and recommended readings**

**Source:** (*SALTO-YOUTH - Toolbox - Body&soul - Tools for youthworkers*, n. d.)

<https://www.salto-youth.net/tools/toolbox/tool/body-soul-tools-for-youthworkers.2175/>

### **Recommendations for other trainers looking to replicate the experience**

Facilitators are recommended to monitor from the beginning of the course the work that the groups are doing in view of the final presentation in this session. They will make the appropriate adjustments according to what is being developed in the course. We should bear in mind that more than a mere exercise to complete the course, the material achieved could see the light in concrete CE undertakings. The course will then have achieved its main objective.

## **DEOR – dissemination strategy by participants (90 minute)**

Dissemination and Exploitation of Results (DEOR) is defined as the process of presenting planned information about project results and achievements. Dissemination is about making the main results/outputs of a project visible to main actors such as end users, relevant target audience and decision-makers. Disseminating the project to different target groups will contribute to the institution/organization carrying out the project to increase the institutional capacity, inspire other institutions/organizations and foster cooperation projects to be prepared in the future.

This process should be planned and organized at the very beginning of the project. The “Dissemination strategy by participants”, which is an output of this plan, should include why, how, when and to whom the results will be disseminated after the training is completed, and this strategy should be under the responsibility of all participants.

Trainers will design and present a model of dissemination strategy to be developed by participants, by answering to the following questions (20 minutes).

A quality dissemination plan should be able to answer the following questions:

- Which are the project results? (Booklet, media content, manual, apps, campaign, etc.)
- What types of dissemination activities are planned? (Meetings with local community, online meetings, social media posts, local activities, media publication, presentations, etc.)
- Who is the target audience of dissemination activities? (Pupils, students, NGOs, authorities, community, youth sector, policy makers, etc.)
- What are the most suitable communication tools for the target audience? (Meetings, posts on media/social media, presentations, etc.)
- When? (Sooner the better, so in 2 – 4 weeks after the training)
- Which resources are need it? (Human, financial, logistics)

The group will be split in national teams and each team will elaborate the strategy (30 minutes) based on their experience and resources. When the task is completed, each team will present their strategy to the group. Depending on the number of the teams, about 4 to 6 minutes will be necessary for each team to present and for questions (40 minutes).

Another phase that is expected to accompany dissemination is "exploitation of results". The European Commission has prepared databases called Erasmus+ Project Results Platform and ESC Projects in order to contribute to the dissemination and exploitation of project results. These platforms make it possible to find the summaries of all projects that have received grants within the scope of Erasmus+ and ESC, project results and contact information of the project owner institutions. In these platforms, the summaries of the projects and their activities are included, contact information and results of the partners are shared; good project practices are also chosen. It is aimed to highlight good practices by making general promotions of projects for which funds are allocated within the scope of Erasmus+ and ESC.

### **Final evaluation (90 minute)**

Evaluation is a very important part of the training because will measure the impact and results of the training, will help to develop and improve quality in future activities and will give participants an example of evaluation in action. Evaluations can be distinguished between personal, interpersonal and group methods. We suggest using in your evaluation process at least one of each method (30 minutes each).

**Personal methods of evaluation.** Personal methods are activities in which participants will evaluate by their own judgements and draw their own conclusions concerning the progress of the activity, the learning process, the outcomes, their personal feelings and involvement, etc.

- Surveys and Questionnaires

It is a method for collecting qualitative and quantitative data. The easiest way is to design one by Google Forms and to share the link using a QR code to participants. They will scan the QR code with their phones and will have access immediate to the form.

- Letter to yourself

The “letter to yourself” is one of the simplest and most commonly used personal evaluation methods. It is also one of the most efficient. The “letter to yourself” can achieve some very interesting and in depth results about the impact of a programme. As it is a personal method, it can also assist the participant to become aware of certain progress made as a result of his/her participation, which s/he would not realise otherwise.

**Interpersonal methods.** In this case, the evaluation is done in a pair or small group. The value and purpose of those methods is to share, to confront opinions and to learn. This takes place because participants have the opportunity to evaluate from more than one point of view.

- Interview

Involve to parts: interviewer (trainer, coordinator, staff member) and respondent(s) (participant(s)). The interviewer has a questionnaire and reads out each question to the respondent. The majority of the questions will be open-ended, for example: “How did you feel during the simulation exercise?, What did you like the most? What did you miss?, etc.” Even though the answer of each respondent will be different, the question remains the same. what is important is that the interviewer acts in a neutral manner and tries not to direct or influence the responses of the person being interviewed. The participant should feel comfortable with and have trust in the interviewer.

- Focus Groups

Focus groups are one of the most efficient qualitative and interpersonal evaluation methods. Their small size and relaxed atmosphere allow for deep and frank evaluation. A focus group is made up of a group of young people and a facilitator or moderator. In a focus group, interaction between the participants, leads them to think out loud and form opinions during and as a result of the process.

**Group interactive methods** of evaluation can be used to check what the feelings or views of the group are at the final stage of the training. Group evaluation methods have an additional dimension. Since the group in non-formal education is source of learning, group evaluation methods can specifically deal with group dimensions of the learning process including for example, group life, the atmosphere in the group, the co-operation among participants.

- Visual group evaluation methods

Visual group evaluation methods give a clear overview about how other participants value a certain part of the activity. They do so, not so much by using words, but by taking advantage of the potential that non-verbal communication can offer. Many people feel much more comfortable when they can express themselves without using words, especially if the activity is taking place in a foreign language. Many such methods exist as: the River, Pizza, Puppets in the tree, Thermometer, etc.

- Last round

The last round in an activity offers participants the possibility to express the things that they consider as the most important elements or those issues “which have not yet been mentioned” before the end and before everyone leaves. This is sometimes an emotional moment before the training really ends.

Source: Council of Europe and European Commission, T-Kit 10 Educational Evaluation in Youth Work

<https://pjp-eu.coe.int/en/web/youth-partnership/t-kit-10-educational-evaluation-in-youth-work>

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## Videos

- Gestalt Consultant. Group dynamics: <https://www.youtube.com/@ConsultoraGestalt>
- Cashflow Statement Indirect Method: <https://www.youtube.com/watch?v=YSdkZ11tXUQ>
- The three-headed monster: <https://www.youtube.com/watch?v=dg96cl7stlk>
- The ball of wool: <https://www.youtube.com/watch?v=dKkMhYDr6hE>
- The decomposed drawing: <https://www.youtube.com/watch?v=bA9-0AhzaY8>



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