



**CUBE**  
Incubator for Creative Sectors

TRANSNATIONAL REPORT  
about the Interviews and Focus Groups, concerning SMEs, Institutions and Entrepreneurial Competencies organised in Cyprus, Germany, Greece, Italy, Poland, and Romania



Associated Partner



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## Table of Content

1.	INTRO .....	4
2.	SUMMARY .....	4
3.	RECOMMENDATIONS FROM THE INTERVIEWS AND FOCUS GROUPS .....	5
3.1.	SMEs and national cultural organizations related to cultural incubators .....	5
3.2.	Adult artists interested in entrepreneurial skills .....	6
4.	ANNEX - THE ARTISTIC INCUBATION MECHANISM .....	9



## 1. INTRO

**The following “Transnational Report” summarises the results from the Interviews and Focus Groups, concerning the opinion of SMEs, Institutions, potential cultural entrepreneurs on the topic “Virtual Cultural Incubator”, and concerning the entrepreneurial competencies validated as important for potential entrepreneurs to start a cultural business.**

The basics for the national online surveys were available in English and in the local languages German, Greek, Italian, Polish and Romanian as well and were realized by Google Surveys.

58 persons representing self-employees, SMEs, and institutions and 88 potential entrepreneurs of the Cultural and Creative Industry (CCI) in the participating countries were involved in the surveys. This way the results of the survey should be evaluated as representative.

Detailed personnel statements of the participants in the interviews and/or focus groups are available in the country specific national surveys. They are not included in this Transnational Report.

This Transnational Report should lay down the basics for the development of the TASK 1.3 - Methodological guide for creative incubators and the IO2 as well.

## 2. SUMMARY

**Incubators provide very often assistance within a specific industry or for a selected type of eligible entities (e. g. technology incubators, academic entrepreneurship, social economy, NGOs). Incubators can be considered as an important part of the system for supporting entrepreneurship and social activity (next to industrial and technological parks, cluster initiatives, media labs, creative hubs, business angel networks, support centres for NGOs, volunteer centres, etc.).**

Cultural incubators can operate as **cultural institutions** and/or specialized **NGOs** or as programmes funded by **governmental initiatives**. Culture incubators use a developed methodology of supporting newly established enterprises, where organizations, self-employees, SMEs, etc. can find legal and accounting assistance, rent an office at preferential prices, and receive funding for the planned activities. Incubators can very often become the beginning of a cooperation cluster, as placing start-ups in **"one place"** fosters cooperation and collaboration.

**Third sector foundations** can also make a significant impact on the financing of culture through, mainly, the establishment or co-sponsoring of major capital projects and the support for artistic creativity and participation.

As a result of interviews with artists and SME's and cultural organizations, it was concluded that **online art incubators will be beneficial** for both individual artists and organizations in many ways. It is seen that the representatives of the CCI sector, who have faced serious problems especially after the Covid-19 pandemic, are warmly attracted to online incubators, both economically and in terms of easy access to capacity building trainings.



In addition to capacity building, the importance of new business, network, funding and many more opportunities for artist entrepreneurs to access these opportunities was stated by the participants. On the other hand, the interviews reflected that the artists see themselves lacking in entrepreneurial skills and are interested in finding ways to enhance their competences. The opportunities presented by an **online incubator were underestimated.**

In this context, it is considered that the **capacity building methodology** should be realized through effective and result-oriented mentoring, workshops, and applied trainings. Artists who want to be peer educators should be encouraged with additional training to be provided in this context, and the training should be expanded to wider masses.

From another point of view, **special capacity building trainings** can be applied to artists operating in different branches. Capacity Building and Training for Artists and Cultural Professionals on Visual Arts, on Performing Arts, on Music etc. The intersection points of capacity building trainings developed for artists dealing with different branches of art should be entrepreneurship training that covers all kinds of businesses related to all different art sectors.

In general participants stated that a **“mentor or agent” driven work relationship** could be helpful, when it comes to entrepreneurship and management.

The general opinion concerning **digital offers** is reflected in the following sentences:

- Networking and promoting artists and their businesses is considered highly important.
- An on-line space or toolkit cannot be the alternative for in person artistic venues and spaces.
- Offers for entrepreneurial training are highly needed.

There is also a huge **demand for a more organized way and tools for searching/ finding and keeping a job.**

### 3. RECOMMENDATIONS FROM THE INTERVIEWS AND FOCUS GROUPS

#### 3.1. SMEs and national cultural organizations related to cultural incubators

This survey chapter asked the opinion of the organizations, self-employees, SMEs, etc. about cultural incubators.

Organizations believe that creating online culture incubators can help overall accessibility to all kinds of diversity in culture and business. This process for them is very important, as they can reach a larger audience this way.

All organizations confirmed that **digitization of activities** in the culture sector is an important element to attract new recipients.



The organizations interviewed also agreed that the process of creating online culture incubators would contribute to networking with organizations outside of the cultural sector, rating the impact as very high.

Art incubators can foster the development of diversity in the sector. Digital programming is necessary in the creative sector. And online Incubators can play an important role in artists becoming entrepreneurs. Networking and promoting artists and their projects are considered immensely important.

The following results from the interviews/focus groups should be considered under IO2:

### **1. Lack in competences of CCI enterprises**

Ranking from extremely important to important

1. Human resources
2. Economic stability
3. Networking possibilities

### **2. Outcomes expected from Cultural Incubators**

Ranking from extremely important to important

1. Increased cultural production
2. Connecting to other new businesses
3. New jobs
4. New enterprises
5. Community vitality

### **3. Entrepreneurial skills to be covered by Cultural Incubators**

Ranking from extremely important to important

1. Business assistance (business planning, tax assistance, marketing, etc.)
2. Funding
3. Facilities
4. Networking and partnering
5. Knowledge sharing
6. Advanced capacity building of artists/art workers (training, etc.)
7. Legal assistance

### **3.2. Adult artists interested in entrepreneurial skills**

This survey chapter asked the opinion of the artists interested in entrepreneurial competences and skills about cultural incubators.

There is, however, a point which is being considered as a challenge according to the respondents: **how to turn from an artist to a businessman or businesswoman.**



The respondents agreed that an incubator can offer the support to artists in their future activities in culture, as well as individually in life. Although their relation to entrepreneurship and their experience in this field is not big.

Most of them mentioned that they know or heard about various entrepreneurial efforts from other artists, letting understand they would participate in any effort that might include them, giving them a possibility to experience such process for themselves, instead of just repeating the word of mouth from other artists involved in similar programs.

Most of them are very open to receive any educational tools an incubator could offer. They would appreciate workshops and the opportunity to study everything that can be useful to work in the entrepreneurial field.

The following results from the interviews should be considered under IO2:

### **1. Outcomes expected from Cultural Incubators**

Ranking from extremely important to important

4. Artists with sustainable career
5. Increased cultural production
6. New jobs
7. Connecting to other new businesses
8. New enterprises
9. Community vitality

### **2. Lack in competences to cover by Cultural Incubators**

Ranking from extremely important to important

1. Business assistance (business planning, tax assistance, marketing, etc.)
2. Funding
3. Facilities
4. Networking
5. Know-ledge sharing
6. Advanced capacity building of artists/art workers (training, etc.)
7. Legal assistance

### **3. Entrepreneurial skills to be covered by Cultural Incubators**

Ranking by important and extremely important

1. Be aware of the copyright (music, film, pictures, texts, software) and the right to the protection of personal data, especially the right to my own picture
2. Advanced communication and networking skills
3. Marketing skills for the promoting art products
4. Technical skills (planning, legal, accounting)



5. Creating and managing content with collaboration tools (e.g., electronic calendars, project management systems, online proofing, online spreadsheets).
6. Fundraising techniques and skills
7. Using a wide range of communication tools (e-mail, chat, SMS, instant messaging, blogs, micro-blogs, social networks)
8. Interacting through digital technologies
9. Producing complex digital content in different formats (e.g., text, tables, images, video).
10. Critical thinking and decision making
11. Using of Office tools (word processing, spreadsheets, databases, and presentations)
12. Browsing, searching, and filtering data, information

#### **4. Entrepreneurial skills rated not so much important**

1. Leadership skills





#### 4. ANNEX - THE ARTISTIC INCUBATION MECHANISM

ROLE (benefits)	NEEDS	EXPECTATIONS	ORGANIZING	OUTCOMES
<ul style="list-style-type: none"> <li>✓ This would create an active community, a support group through which artists would no longer feel alone and unappreciated</li> <li>✓ They can study a business plan and make their own planning afterwards</li> <li>✓ Enable innovation &amp; creativity</li> <li>✓ Personnel and professional development</li> <li>✓ The increase of local cultural production, which leads to the advanced development of the artistic skills in any art sector</li> <li>✓ The possibility of developing young talents even in times of crisis, such as the one we are facing now - COVID 19</li> <li>✓ Extended access for talented people from several areas of the country</li> </ul>	<ul style="list-style-type: none"> <li>✓ Financing: 73%</li> <li>✓ Advanced development of skills &amp; abilities in the field of art (training etc.): 73%</li> <li>✓ Facilities for carrying out the activity: 83%</li> <li>✓ Business assistance (planning, tax, marketing, etc.): 73%</li> <li>✓ Networking and partnerships: 67%</li> <li>✓ Legal assistance: 68%</li> <li>✓ Knowledge transfer: 72%</li> </ul>	<ul style="list-style-type: none"> <li>✓ Support in marketing (especially for disadvantaged categories) and in creating a brand</li> <li>✓ Promotion for the traditional crafts sector</li> <li>✓ Personnel and professional development (mentoring, coaching, career counselling)</li> <li>✓ Cooperation and exchange of good practices; identifying new ideas and projects</li> <li>✓ Participation in European projects</li> <li>✓ Development of entrepreneurial skills</li> </ul>	<ul style="list-style-type: none"> <li>✓ Identify consultants for each field of activity</li> <li>✓ Own a database with other institutions and artists from abroad (cultural exchange) and extensive networking (European, international);</li> <li>✓ Acquire necessary technology</li> <li>✓ Identify talented people in various artistic fields; motivate and encourage artists (mentorship)</li> <li>✓ Establish a legal office</li> <li>✓ Create a plan (project management): CV model, supply &amp; demand, calendar, business plan, product portfolio, fields covered, promotion and branding, identify cultural associations that have databases with artists</li> </ul>	<ul style="list-style-type: none"> <li>✓ Increasing cultural production</li> <li>✓ New jobs</li> <li>✓ Community dynamism</li> <li>✓ Sources of financing:</li> <li>✓ Advanced development of skills &amp; abilities in the field of art (training etc.)</li> <li>✓ Facilities for carrying out the activity</li> <li>✓ Business assistance (planning, tax, marketing, etc.)</li> <li>✓ Networking and Partnerships</li> <li>✓ Legal assistance</li> <li>✓ Knowledge transfer</li> </ul>



