



Synthesis report

IO1 Occupational Profile and Competence Standards for the Creative Enterprise Mentor in Cultural and Creative Industries (CCIs)

Developed by Regional Development Agency Senec - Pezinok with cooperation of RINOVA



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A. Executive summary

This document discusses the case of Creative Enterprise Mentor (CEM) as a new emerging role aligned to EQF. The project proposes that creative enterprise skills offer a valid and innovative solution for many young people facing acute challenges in entering the labour market following the consequences of the 2008 economic crash.

This document is based on four months of collection of data primarily via conduction of 36 qualitative interviews in six European countries in the spring of 2019. It gives an overview of the perspectives of a range of creatives who engage in the Cultural and Creative Industries (CCIs), underlining their collective perception.

From the analysis of collected data, it seems that the role of the Creative Enterprise Mentor (CEM) is not clearly defined and generally does not exist as a specific job role in partner's countries. However, the interviewees address the role of a future Creative Enterprise Mentor by highlighting its core competences and responsibilities. These are available in the separate tables including Occupational Profile and Competence Framework. The experts on the topic consider education and experience in the CCIs, empathy, digital skills and business experience as the core.

Importantly, the project fills the gap by strengthening the Occupational Profile and the professional development of Creative Enterprise Mentors and seeks to make an impact in providing innovative solutions to the social, geographical and economic barriers faced by disadvantaged young people at a time of high youth unemployment, through fostering creative enterprise skills.

B. Background and Context

The EC Communication “Rethinking Education: Investing in skills for better socio-economic outcomes” recognises that “European education and training systems continue to fall short in providing the right skills for employability and are not working adequately with business...These skills mismatches are a growing concern for European competitiveness.”

The cultural and creative sector is generally characterized by strong cross-sectoral attributes, significant representation of micro enterprises, self-employed creatives (the highest number of self-employed among all other sectors), relatively low start-up capital, high added value and sustainable productivity. Therefore, it calls for action such as BtG that develop transversal and particularly entrepreneurial skills that contribute to new business creation and young people’s employability.

The Occupational Profile and Competence Standards for the Creative Enterprise Mentor is focused upon those who work outside formal education with young people who face barriers to entering the creative industries linked to geographic and socio-economic disparities and to industry structures and practices.

Regional Development Agency Senec – Pezinok (SK) took responsibility for the creation of the Occupational Profile and Competence Standards for the Creative Enterprise Mentor in CCIs. The role of CEM will identify the key competences including skills, knowledge and attitudes in different areas that are highly important for successful Creative Enterprise Mentor’s role.

1. Introduction

This study responds to the growing importance of the creative economy and the more specific role of the Cultural and Creative industries (CCIs) as a tool to meet current and future challenges in Europe. It provides a better understanding of the functioning and specific needs of CCIs, especially small and medium-sized enterprises (SMEs). The primary focus is the professional development of the newly emerging role of the *Creative Enterprise Mentor* in CCIs.

It is well known that cultural and creative entrepreneurs have specific characteristics: they operate in challenging market conditions, produce goods that are inherently “cultural”, work with people who are often more content-oriented than commercial oriented and usually create very small businesses that are based on existing networks. Therefore, the role of the Creative Enterprise Mentor in CCIs is extremely needed for the creatives, artists and creative entrepreneurs in order to equip them with specific skills and key competences necessary throughout their career and integration in the labor market.

Regional Development Agency Senec - Pezinok (SK) is responsible for the development of the Occupational Profile and Competence Framework of the Creative Enterprise Mentor in CCIs included in this document.

2. Key findings after the research in partner's countries

The research that was conducted between January 2019 and May 2019 came to a conclusion that the role of the Creative Enterprise Mentor (CEM) is not clearly defined and generally does not exist as a specific job role in partners' countries. The greatest barriers that limit creative people in the possibilities of employment and professional development in CCIs are namely the lack of comprehensive system that would support professional development of young artists, lack of formal qualification, education or training to become a mentor or coach.

There are slight differences since some of the countries claim to have sort of counselor, job advisor, business advice professional or general business mentor however none of them claim to have specifically Creative Enterprise Mentor job position created yet. What all partner countries agree with, is the specific competences including knowledge, skills and attitudes the future Creative Enterprise Mentor should cover while performing the role.

In the following sections, brief findings from each country will be provided.

2.1. Key findings after the research in partner's countries

SLOVAKIA

The role of Creative Enterprise Mentor has not been recognized yet by the Slovak educational and professional systems or by any national occupational standard classifications. The data we gathered from the interviews manifest that Creative Enterprise Mentor (CEM) should be a person who will cover business and creative skills at once. The Creative Enterprise Mentor should be able to act as intermediary between business entities and creative industry.

People who were interviewed share more less the same opinion on the role of mentors and their responsibilities and competences within CCIs. They consider empathy, hard skills (meaning they gained experience in all kinds of fields of creative industry), active listening, giving and receiving feedback, good communication skills, patience and team building as the most important features that are highly useful for developing mentors in creative industry.

Skills, knowledge and background are the most important according to majority of our interviewees. It was several times emphasized that background in business can be always useful. It does not necessarily mean to have full degree in business but to have hand on experience in business as well as in creative industry. The interviewees also mentioned that it is also important not to remain theoretical but always bring successful examples that help to ignite people's imagination and motivation.

In order to support enterprise, our interviewees think it is necessary for the creatives to understand the business language and having the basic administration skills including designing a project and handling the paper work themselves. Moreover, it is creatives who need to know how to present themselves and to be able to raise awareness about the services they provide. These activities should all go in line with the informal manner as creatives are people who prefer non-formal way of working.

Despite all the above, we also found that cultural managers happen to be the most convenient people that our type of project could be addressed to. Entrepreneurial skills and thinking is missing in the area of creative industry in Slovakia. However, these people have creative education background and moreover they do have disposal of business skills as well. We can say, in them there is integrated both production and business approach because that is their profession.

SPAIN

As well as in Slovakia, the training, course or education to be a mentor is quite unknown in Spain. Although there is a national mentor register called AMCES which is an acronym of Spanish Mentoring and Consultancy Association, it has about one thousand of registered mentors and the area of mentoring is business and social economy.

The role of the Creative Enterprise Mentor is essential within the development of the Creative and Cultural Industries in Spain because by the interviewees the role is considered to be the one who is meant to go along with the startup company in all its development. The perception of mentor as a guide is therefore quite important for people interviewed in Spain.

On one hand, Creative Enterprise Mentors must be able to establish, follow-up and maintain business contacts within the industry. On the other hand, they should seek constructive feedback from relevant people about their performance and evaluate feedback so as to identify development needs.

Moreover, an effective mentor should reunite the following characteristics to perform in an effective way: active listening, ability to empathize with entrepreneur, having a feedback attitude and knowing how to use the suitable language in each moment and base itself on its own experience.

In relation to the employment issue, mentors can find lots of employment opportunities in Spain. Nowadays, there is an Enterprise Acceleration Bubble, therefore mentors could find work in any acceleration enterprise giving talks, conferences.

POLAND

In Poland, there is a system of general vocational counseling, for which two ministries are currently responsible: Ministry of Education (counseling for children and teenagers) and Ministry of Family, Labor and Social Policy (counseling for adults, mainly through public employment services). However, the names vocational counselor or employment agent are associated more with the counseling system carried out by public services and rather inadequate for the profile of someone employed in the creative sector, whose scope of duties has been delineated in the research (see chapter 3 and 4).

According to the Polish interviewees, artists are paradoxically equipped with features desirable in business such as creativity, developed imagination, and unconventional thinking. People with artistic personality usually have the ability to deep reflection and learning based on previous experiences. They know how to draw conclusions and evaluate consequences. The problem is the application of these features in business practice. The Creative Enterprise Mentor should therefore have besides a good knowledge of local job market, profound knowledge connected with HR and recruitment procedures, labor law, as well as such skills as effective negotiations, interviewing, communication skills, time management skills etc.

It is worth mentioning that the employers in the culture and creative sectors in Poland are primarily public cultural institutions: some of them operate on a national scale, but most are municipal or communal cultural centers, community centers etc. Some institutions run by private investors have appeared recently and the non-governmental sector is slowly becoming an important employer (unfortunately, the number of cultural organizations in Poland is decreasing and there is a tendency to expand their offer with various services unrelated to culture, which is mainly the result of increasing difficulties in obtaining funds for independent cultural activities). Artists and creative workers can find employment also in entities providing broadly understood artistic and cultural education (schools, art academies,

extracurricular youth education centers, etc.) and, to a lesser extent, in different departments of local government institutions (e.g. cultural departments, as urban artists etc.)

The skills necessary to achieve professional and financial success in the cultural and creative sectors pertain to three main areas. The first area embraces issues related to general economic activity, particularly knowledge and skills concerning the market and business environment. These includes many aspects regarding law (intellectual property, copyright law, civil law contracts, enforcement of claims, etc.), marketing (methods and channels to promote creative activities, social media, etc.), accounting (forms of business, insurance and taxes, cooperation with accounting office, tax reliefs, etc.), and management (business plan, effective team and resource management, financing of operations e.g. from the European funds, preferential loans, etc.). The second area comprises skills related to the specificity of the cultural and creative sector, for instance, audience development or crowdsourcing (methods of communication and engagement of viewers). The third area includes communication skills such as service design and storytelling.

ITALY

Just like other countries already mentioned, in the Italian legislative system the professional figure of the mentor is not recognized and there is no specific professional consultant for cultural and creative enterprises. This is probably because the recognition of the sector is new for Italian legislation and also all the connected services are not yet formally recognized. However, university courses or master programs have been recently dedicated to the topic.

Based on the Italian findings, a mentor must have been an entrepreneur in the sectors of Cultural and Creative Industries (also freelance) and both have carried out creative or artistic activities but also the business activity.

Creative Enterprise Mentors are seen by Italian interviewees as intermediaries, they need to know quite well the language of creatives and artists as well as the language of entrepreneurs. What has been also stressed during the interviews, is the ability to work in a team as many young artists and creatives have always worked alone, have never had experience working in a team and have never found themselves in the position of having to manage a customer or manage the finance of an organization.

There is a common understanding that the role of mentors and facilitators is needed for the Italian Creative Economy being too weak when it comes to go on the market, not really sustainable and too dependent on public funding, in need of access to European and international markets and networks. Mentoring services are therefore requested more and more by the sector and they have been offered slowly by private and public organizations.

According to Italian interviewees the creative sector is looking for the following:

- **Entrepreneurial skills** (depending on the more or less startup profile of the organization as a video-game producer will be more attractive for an investor while a theatre company will think more at its own sustainability and the capacity to invest little funds on new artistic projects without depending on public money)
- **Digital skills** (how to apply new technologies to arts and culture but also how to use new technology for audience engagement)
- **Internationalization skills** (how to sell to foreign markets, how to enter into internationalization networks, how to activate funds for European cooperation)
- **Cross-fertilization skills** (how to apply creativity in other sectors, how to foster innovation through creativity)

The main reference for entrepreneurial skills is the **EC EntreComp**. In a lot of projects the mentors are involved in, the EntreComp has been used to set the competences that young professionals will require (see section 2.2).

GREECE

In Greece, there is no formal occupational profile for mentor in the CCIs. However, all Greek interviewees play the role of a mentor without any certification or certain qualifications provided in a qualification framework. As well as lacking occupational profile for mentor in CCIs there is no specific education for mentors in CCIs. However, mentors usually attend non-formal training courses focused on mentoring in general rather than mentoring in the CCIs.

Creative enterprises require skills in information and communication technologies (ICT) and entrepreneurial skills to a significant extent. Most of the managers consider the creativity of their employees and of themselves as sufficient, but in reality their creativity is limited by their ability to

translate their creativity into real outputs. The fundamental problem is the lack of knowledge in terms of selling their products, identification of market needs and analysis of the competition. Without these skills, the creatives are much less competitive, especially compared to foreign companies active in their field.

Another issue related to business skills is very limited export. Only one of the interviewees is able to do or expand their business abroad. Majority consider this problem as very hard and risky step, so their businesses are limited to their region or Greece only.

The following characteristics of the future Creative Enterprise Mentor were identified by the Greek interviewees.

The findings are stated as follows:

- a. The interviewees all agree that a mentor needs to have a **profound knowledge** of their art form. A mentor needs to be well-informed in many different levels.
- b. Aside from the theoretical context of a mentor's knowledge, **sufficient experience** on the subject is an imperative. This competence entails the practical aspect of the creative enterprises, including the usefulness to the labor market.
- c. A mentor must understand the importance of **lifelong learning**. His/Her knowledge and skills must be constantly "updated", otherwise, he/she will be outdated in many levels, such as their practice, promotion of their work etc. In addition, this feature is bidirectional, as the mentor has to teach his/her mentees to enrich their knowledge and experience. According to this survey, lifelong learning has two subcategories identified: learning through **travelling abroad** and learning through experience exchange and **collaborations**. These two approaches add up to the continuous process of learning, travelling abroad will open up new horizons, hence, receptive to new and different stimuli, which will help them to the formation of their professional profile. Mentees need to be educated that they need to form collaborations and their significance. On the one hand, they need to cooperate, because being a professional in this field involves many aspects that they may lack the skills to manage (e.g. public relations etc.). On the other hand, an artist can benefit from the collaboration with fellow-artists by exchanging knowledge and practices; they will also learn how to be part of a team and function effectively within it.
- d. He/She has to have the **ability to convey knowledge**, both theoretical and practical, to his/her mentees. Practically, most of the interviewees would describe this skill as fundamental, by giving examples of people who failed as mentors, despite their profound and multidimensional knowledge.

- e. A relationship/cooperation of **mutual trust and respect** should be established between the mentor and the mentee(s). These two factors were selected to be placed together as they form a relationship, some sort of reciprocal bond, where they both can learn, and be open to each other. At this point, it is worth mentioning that throughout the mentoring process the learning experience is mutual, both parties get to learn and exchange knowledge.
- f. The mentors must act as missing links between the labor market and the artists. Mentors should be able to **identify the needs of the labor market** and train the mentees accordingly. At this point, an interviewee's argument will be loosely cited: *"Enterprise means to respond to the demands of the labor market; provision towards a certain demand that exists."* The interviewee continued: *"You should be aware of the labor market's needs."* However, the same interviewee pointed out that this interface goes both ways, the mentor must find the way with which he/she will **"generate" needs to the labor market**, in order to create a connection with the future professional artists. Namely, another duty of a mentor is "to bring out the society's need to turn towards art".
- g. Finally, another element that has been noted throughout the research was **willingness to share their expertise**. A mentor must realize that it is his/her duty to "pave the road" for those who follow. The above entails that he/she needs to realize that *"artists enter the art world as servants..."*, as an interviewee stated. Hence, we conclude that a certain level of maturity is needed, in order to realize that knowledge (both theoretical and practical experience) should be shared to the next generation; after all, most of the interviewees had mentors who "shaped" them as artists.

THE UNITED KINGDOM (ENGLAND)

This summary will only provide comprehensive insight on the business support in England. The majority of the people participating in the interviews in the UK do not hold any qualifications and they appear to have grown into the role by initially doing it informally through their work within the industry.

Research in the UK undertaken by Coventry University Business School has identified 80 programmes of specialist business support, targeted at the CCIs. This fact makes findings from the UK different and unique from the findings in other partner's countries. Explicitly because of the UK seems to have the biggest support from the government and moreover has the biggest amount of available data on the topic in comparison with other countries participating in this project.

Evidence compiled by the Department of Culture Media and Sport of “what works” in providing business support for the CCIs, can inform the role of the Creative Enterprise Mentor. The majority of the interviewees felt that the role of mentor is important for the development of the cultural and creative industry as well as other industries.

In terms of Occupations reference, occupations in the UK are classified according to Standard Occupational Classification (SOC) Codes. The SOC Codes were last updated in 2010 and do not adequately reflect the fast-changing structure of the economy as a result of digitalization. Many roles in the CCI sector are not reflected in the SOC codes and there are no SOC codes for advisers or mentors specifically in the field of the Creative and Cultural Industries.

At the current time in the UK, there are accredited qualifications and a professional structure for generalist careers and business advice professionals. However, these job roles do not refer particularly to cultural and creative industries. The Creative Enterprise Mentor role is therefore necessary in order to meet the entrepreneurial needs of young creatives and start up creative businesses.

Based on the findings, as well as the Creative Enterprise Mentors in other countries, the mentors in the UK have to be very supportive, understanding their audience and be self-confident. There was also emphasis on the importance of having an ability to build relationship, with strong people and communication skills, including patience, the ability to motivate, listening skills etc.

What is also worth mentioning is the current UK context in terms of the impact of Brexit. The Creative and Cultural Industries rely heavily upon free international movement of artists and creative producers and transnational cultural and knowledge exchange. Surveys have indicated that over 90% of Creative Industries employers would prefer Britain to remain in the European Union.

2.2. EC EntreComp Framework

This subchapter presents the EntreComp Framework model and the key characteristics of the learning outcomes that have been based on it. Data derived from this research clearly demonstrate that responsibilities and competences of the future mentor map against these identified descriptors in the EntreComp framework. The EntreComp framework **describes the entrepreneurial competences** that the **Enterprise Mentor will foster in a mentee**. However many of these competences are required by the mentor, who would be expected to have understanding and experience of entrepreneurship.

According to the interviews especially in **Italy and Greece**, the main activities and responsibilities based on the **EntreComp Framework** could be summarized as follows:

Competences	Hints	Descriptors
Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value	• Identify and seize opportunities to create value by exploring the cultural landscape • Identify needs and challenges that need to be met • Establish new connections and bring together scattered elements of the landscape to create opportunities to create value
Creativity	Develop creative ideas	• Develop several ideas and opportunities to create value, including better solutions to existing and new challenges • Explore and experiment with innovative approaches • Combine knowledge and resources to achieve valuable effects
Vision	Work towards your vision of the future	• Imagine the future • Develop a vision to turn ideas into action • Visualize future scenarios to help guide effort and action

Valuing ideas	Make the most of ideas and opportunities	• Judge what value is in social, cultural and economic terms • Recognize the potential an idea has for creating value and identify suitable ways of making the most out of it
Ethical and sustainable thinking	Assess the consequences and impact of ideas, opportunities and actions	• Assess the consequences of ideas that bring value and the effect of entrepreneurial action on the target community, the market, society and the environment • Reflect on how sustainable long-term cultural goals are, and the course of action chosen • Act responsibly
Coping with uncertainty, ambiguity and risk	Make decisions dealing with uncertainty, ambiguity and risk	• Make decisions when the result of that decision is uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes • Within the value-creating process, include structured ways of testing ideas and prototypes from the early stages, to reduce risks of failing • Handle fast-moving situations promptly and flexibly
Self-awareness and self-efficacy	Keep developing	• Reflect on your needs, aspirations and wants in the short, medium and long term • Identify and assess your mentees strengths and weaknesses
Financial and economic literacy	Develop financial and economic know how	• Estimate the cost of turning an idea into a value creating activity • Plan, put in place and evaluate financial decisions over time • Manage financing to make sure my value-creating activity can last over the long term
Motivation	Stay focused and don't give up	• Be determined to turn creative ideas into action and satisfy your need to achieve

Mobilizing resources	Gather and manage the resources you need	• Get and manage the material, non-material and digital resources needed to turn ideas into action • Make the most of limited resources • Get and manage the competences needed at any stage, including technical, legal, tax and digital competences
Mobilizing others	Inspire, enthuse and get others on board	• Inspire and enthuse relevant stakeholders • Get the support needed to achieve valuable outcomes
Taking the initiative	Go for it	• Initiate processes that create value
Planning and management	Prioritize, organize and follow-up	• Define priorities and action plans • Adapt to unforeseen changes
Working with others	Team up, collaborate and network	• Work together and cooperate with others to develop ideas and turn them into action • Network • Solve conflicts and face up to competition positively when necessary

3. Occupational Profile

STANDARDS FOR THE CREATIVE ENTERPRISE MENTOR IN CCIs – JOB DESCRIPTION	
ROLE	
NAME OF OCCUPATIONAL PROFILE	Creative Enterprise Mentor in CCIs
ECONOMIC SECTOR OF REFERENCE	Cultural and Creative Industries
TRAINING AND OCCUPATIONAL AREA STANDARDS	
MAIN AREA OF ACTIVITIES	1. Working in the Creative and Cultural Industries 2. Working with young creatives and creative start-ups 3. Delivering mentoring 4. Fostering enterprising skills and supporting enterprise 5. Brokering creative and business relationships
MAIN ACTIVITIES AND RESPONSIBILITIES	1. Working in the Creative and Cultural Industries • Advise creative businesses on recruitment and support methods and match them with young talent • Build networks, engage and communicate effectively with CCI employers • Exploit public funding incentives for employers • Keep updated with trends and practices in the creative cultural industries employment (law, rights, trade, precarious work conditions) • Record and evaluate outcomes and impacts • Research employer needs and expectations and industry skills gaps, identify job and career opportunities and how these differ in specific sub-sectors • Set up recruitment and training events, placements, work experience and other opportunities for young people to meet employers and gain experience of the workplace

	• Use employer feedback to improve services and address equal opportunities and diversity issues • The mentor should be able to use ways for communication and collaboration • Maintaining a strong relationship with, and knowledge of, the sector • Maintaining an up to date contacts list of those in the sector • Imparting information and knowledge about the sector to mentees 2. <i>Working with young creatives and creative start-ups</i> • The mentor should have relevant background in the creative sector • Build relationships with stakeholders (internal and outside agencies), peer advocates • Engage and communicate effectively, consult with and involve young people • Evaluate levels of engagement and recruitment • Manage and store information and data • Market and promote the service to both creative businesses and young talent, including through social media • Plan and stage engagement events, workshops and creative activities • Provide support to ensure retention, deal with conflict, problem solving • Put on recruitment and taster events • Prepare and develop a teaching and learning plan relevant to a specific programme of strategy
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	• Set expectations and values of trust, respect, and confidentiality • Evaluate and select the appropriate diagnostic tools to assess the mentee's current skills, knowledge, goals, and ambitions • Support mentees to create clarity and focus around short and long term goals and ambitions • Support mentees to build a range of emotional competences including resilience, perseverance, positivity, self-belief, self-motivation 3. <i>Delivering mentoring</i> • Conduct Needs Analysis • Consult with young people and use peer facilitators • Develop job readiness, advise on job search, responding to job descriptions, person specifications and project briefs, making applications, interviewing skills, negotiation skills, labour and social legislation • Develop social and self awareness, build confidence, motivation and communication skills • Develop work experience opportunities and continue to support young people once in work • Discuss barriers and facilitate the development of strategies to reduce these • Evaluate and assess impact and results; support personal, professional and creative development • Set framework and expectations for the mentoring • Signpost to further creative education and training • Identify, select and apply a set of digital tools to support and/ or enhance time, project and task management
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	• Be aware of the business needs and be able to apply and follow Lean Methodologies • Support mentees to create clarity and focus around short and long term goals and ambitions • Produce an individual learning agreement with the mentee which sets out a context and expectations for the learning • Create a personal mentoring plan with SMART objectives • Develop and use techniques including practical exercises to support the delivery of mentoring • Develop creative business plan, objectives and goals 4. <i>Fostering enterprising skills and supporting enterprise</i> • Develop entrepreneurial attitudes, providing advise on starting a business and pursuing a freelance or portfolio career • Advise on portfolio development, promotion and networking, making applications, pitching for work, presentation skills, responding to commissions, competitions and talent calls • Advise on pricing, sales, product distribution and marketing, including international markets • Advise on sources of funding, investment and income generation • Evaluate and assess impact and results • Garner feedback from young people and creative businesses to improve and adapt service • Maintain up-to-date and accurate client records and data • Provide start up business planning support, and signpost to advice on legal, financial and intellectual property issues
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	• Support young people to develop and show case creative, production and technical skills • Impart information and skills (through practical exercises) about enterprise to mentees • Foster sense of initiative and entrepreneurial attitude • Support mentees to plan and put ideas and projects into practice 5. <i>Brokering creative and business relationships</i> • Support both parties to draw up a clear action plan for the exchange • Effective communication with the job seeker and with the labour market (employers) in many ways • Ensure the clients' needs are met and that services are provided to the highest standards • Find out what the employer's skills needs/requirements are: understand and assess the employer target group and have knowledge of the CCIs sector • Identify clients, competitors, markets • Broker and facilitate business relationships, exchanges and residencies nationally and trans nationally • Build contacts and networks with transnational individuals, organisations and networks in the CCIs • Use feedback to improve services and address equal opportunities and diversity issues • Support the process of matching CCI entrepreneurs and use digital tools and data to facilitate this • Keep updated with trends and practices in creative
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	cultural industries employment (law, rights, trade, precarious work conditions) • Exploit public funding incentives for exchanges in the CCIs • Record and evaluate outcomes and impacts
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TYPES OF EMPLOYMENT	In general, the Creative Enterprise Mentor will work as an employee, freelancer or volunteer. - Public or Private Employment Services advisers - Job agents - Business advisers - Cultural learning practitioners - Staff in VET organisations and colleges - Mentors
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EMPLOYMENT OPPORTUNITIES	The Creative Enterprise Mentor can find job opportunities in the following areas: - Public Job Centers - Private Job Centers (also temporary employment agencies) - Academic Career Centers at universities - VET organizations and colleges responsible for helping (unemployed) trainees find jobs - Creative organizations, business incubators
EDUCATIONAL AND TRAINING PATH	Italy: In the Italian legislative system the professional figure of the mentor is not recognized and there is no specific professional consultant for cultural and creative enterprises. Only recently, university courses or masters have been dedicated to the topic. Slovakia: The professional status and role of the Creative Enterprise Mentor in CCIs does not exist. Poland: In the Polish system, the only existing position is vocational counsellor. Polish vocational counsellors have no field specialisations (they provide general counseling). Spain: The training, course or education is quite unknown. The only existing is the Industrial Organisation School (IOS) that has a mentor validation process. Greece: There is not any specific education path for mentors in CCIs. However, they usually attend non formal training courses focused on mentoring in general and not mentoring in the CCIs. UK: There are number of pathways to accredit related skills including delivery of Information Advice and Guidance, SFEDI qualifications for business advisers, professional trainings or Collective Learning Open Curriculum Kit (CLOCK), however these are not specifically focused on the role of Creative Enterprise Mentor in CCIs.

NATIONAL AND INTERNATIONAL STANDARD REFERENCES	
NATIONAL STANDARD CLASSIFICATION OF OCCUPATIONS REFERENCE	Slovakia: The role of Creative Enterprise Mentor has not been recognised yet by the Slovak educational and professional systems or by any national occupational standard classifications. Poland: From 2013 it is an “open” job (the vocational counsellor isn’t a “regulated” profession). Spain: The role of Creative Enterprise Mentor has not been recognised yet by the Slovak educational and professional systems or by any national occupational standard classifications but the mentoring service is performed by many different professionals who mentor young people informally. Italy: In the Italian legislative system the professional figure of the mentor is not recognized and there is no specific professional consultant for cultural and creative enterprises. Greece: There is not any specific qualification framework for mentors in CCI in Greece. UK: Many roles in the CCI sector are not reflected in the SOC codes and there are no SOC codes for advisers or mentors specifically in the field of the Creative and Cultural Industries. The most relevant SOC Code is 3564: Careers Advisers and Occupational Guidance Specialists.

4. Competence Framework

Area of activity 1: Working in the Creative and Cultural Industries			
Main areas of activities and responsibilities	COMPETENCES		
	Knowledge	Skills	Attitudes
- Advise creative businesses on recruitment and support methods and match them with young talent - Build networks, engage and communicate effectively with CCI employers - Exploit public funding incentives for employers - Keep updated with trends and practices in the creative cultural industries employment (law, rights, trade, precarious work conditions) - Record and evaluate outcomes and impacts - Research employer needs and expectations and industry skills gaps, identify job and career opportunities and how these differ in specific sub-sectors - Set up recruitment and training events, placements, work experience and other opportunities for young people to meet employers and gain experience of	Knowledge of group behaviour, values, needs, expectations, environment and interests Advantages and disadvantages of different communication methods Understanding the technical, legal, tax and digital competences Knowledge of basic networking methods and tools Knowledge of employment law and regulatory structure Understanding employers' needs and expectations, labour market, production and employment	Creative thinking Ability to motivate mentees towards certain goals and to work on time Education or experience in a creative field To estimate the cost of turning an idea into a value creating activity To plan, put in place and evaluate financial decisions To manage financing To get the support needed from Creative Employers Effective communication, persuasion, negotiation and leadership Planning and	Identifies and seizes opportunities Imagines the future Inspires and enthuses relevant stakeholders Makes the most of limited resources Makes decisions when the result of that decision is uncertain Handles fast-moving situations promptly and flexibly Bridge-building Curious Encourages partnership and collaboration Openness to innovation Persistence in the face of unexpected difficulties

the workplace • Use employer feedback to improve services and address equal opportunities and diversity issues • communicate and collaborate effectively • Maintain a strong relationship with, and knowledge of, the sector • Maintain an up to date contacts list of those in the sector • Impart information and knowledge about the sector to mentees	trends in CCIs Understanding general characteristics, industry sub-sectors, work processes and roles in specific sectors of CCIs Understand the educational and training framework for the CCIs Understanding of how to run a creative business Health & Safety Knowledge of employer contacts, industry networks and intermediary organisations Understanding of creative practice and production Understanding of key features and principles of CCI marketing and finance	management To work together and cooperate with others to develop ideas and turn them into action to plan events Creative thinking and problem solving Monitoring and supervision skills Management of data and information Ability to network To use available online sharing solutions, clouds and collaboration tools to generate, produce and collect the needed material for Instructional content To mobilise resources effectively	Solution focused -design solutions with employers Is able to reflect on your success Is open and flexible in the new creative ideas Self-confidence to act and take initiative Pro-active in sharing information and resources Self-understanding and self-expression
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Area of activity 2:
Working with young creatives and creative start-ups

Main areas of activities and responsibilities	COMPETENCES		
	Knowledge	Skills	Attitudes
• Build relationship with stakeholders (internal and outside agencies), peer advocates • Engage and communicate effectively, consult with and involve young people • Evaluate levels of engagement and recruitment • Manage and store information and data • Market and promote the service to both creative businesses and young talent, including through social media • Plan and stage engagement events, workshops and creative activities • Provide support to ensure retention, deal with conflict, problem solving • Put on recruitment and taster events • prepare and develop a teaching and learning plan relevant to a specific programme of strategy • Set expectations and	Understanding the technical, legal, tax and digital competences Advantages and disadvantages of different communication methods Have access to etworks of organisations working with young people as well as creative start ups Knowledge of appropriate diagnostic tools to identify and assess mentees needs and expectations Methods of reaching and communicating with young people List options to develop creative start ups Have knowledge of	Education or experience in a creative field Ability to recognize the potential of the group and their ideas Application of non-formal approach instead of tight, pre-programmed approach Ability to mobilise and manage resources To work together and cooperate with others to develop ideas and turn them into action Ability to network Ability to engage young people in creative activities To build networks with	Understands different personality types and need for different approach to each of them (different approach for introverted and extroverted personalities) Open to different knowledge transfer approaches Flexible Identifies and addresses challenges Faces up to competition positively when necessary Belief in value of creative expression Demonstrates reliability, punctuality, consistency Enthusiastic with capacity to inspire and motivate

values of trust, respect, and confidentiality - Evaluate and select the appropriate diagnostic tools to assess the mentee's current skills, knowledge, goals, and ambitions - Support mentees to create clarity and focus around short and long term goals and ambitions - Support mentees to build a range of emotional competences including resilience, perseverance, positivity, self-belief, self-motivation	the process and requirements needed to develop an effective learning plan Have knowledge about the principles and methodologies for adapting didactic materials to the entrepreneurs Safeguarding young people Knowledge of different mentoring techniques and styles Knowledge of group behaviour, values, needs, expectations, environment and interests	other organisations, bridge building Capability of communicating to diverse audiences— language, tone and style Communication skills Conflict resolution Ability to formulate policies and programs and/or arrive jointly at decisions, conclusions or solutions Ability to plan and manage activities from simple to complex situations (co-working, team working, co-creation) Use of basic computer software, IT communications and the internet Intercultural skills and ability to work and communicate inclusively with diverse group Use of peer-to-	separates personal and professional issues Self-confidence Professional but with “street cred” reflects on success Updates existing skills, learning modalities, technologies and tools Ensures that learning is related to real conditions in the CCI industries
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	peer outreach Use of ICT communication tools that young people use Ability to build trust and respect To recognize and then explain the relevant factors behind a success Capacity to recognize achievements – endings are a great way of defining and celebrating the achievements of the relationship Ability to balance compromises and responsibilities Be able to use at least 2 different methods and 2 platforms for training Ability to develop project/program strategy Teamwork skills	
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		Social skills	
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Area of activity 3: Delivering mentoring			
Main areas of activities and responsibilities	COMPETENCES		
	Knowledge	Skills	Attitudes
• Conduct Needs Analysis • Provide mentoring advice to support personal, professional and creative development • Consult with young people and use peer facilitators • Support and advise young creatives and pre-start up creatives to develop business plan and enterprise skills • Support start-up creatives and creative businesses to develop and grow their career and business • Develop social and self awareness, build confidence, motivation and communication skills • Discuss barriers and facilitate the development of strategies to reduce these	Knowledge of coaching/mentoring techniques and skills Knowledge of project management Identification of the needs, limits, goals and challenges Knowledge of human resources techniques Advantages and disadvantages of different communication methods Basic psychology and counselling techniques Further sources of support to meet client needs How to undertake an initial needs assessment Mindfulness techniques	Ability to empower the mentee Education or experience in a creative field Good communication skills Ability to give and receive feedback Ability to recognise the potential and idea To get the support needed to achieve valuable outcomes Able to effectively describe, analysis and evaluate difficult and/or challenging situations Assessment skills Able to communicate effectively with people holding or expressing diverse values and opinions Able to develop mentee's self	Honesty Patience Belief in the young person's abilities, skills and attributes Emotional intelligence Empathy Flexibility Non-judgemental and encourages personal and professional strengths, values and goals Provides supportive environment Respects and includes diversity Sense of responsibility

• Evaluate and assess impact and results • Gather constructive feedback to improve services and support effective progression • Identify special needs and signpost to support services • Manage client records and data • Complete Individual Learning Agreement and personal mentoring plan with mentee to set framework and expectations for the mentoring • Signpost to further creative education and training • identify, select and apply a set of digital tools to support and/ or enhance time, project and task management • Respond to business needs and apply and follow Lean Methodologies • Support mentees to create clarity and focus around short and long term goals and ambitions • Produce an individual learning	Understand Lean Methodologies Understanding of peer mentoring approaches and frameworks Knowledge of how to complete an Individual Learning Agreement with the mentee Knowledge of how to complete a personal mentoring plan with the mentee Research skills linked to building knowledge and resources Understand youth-centred approaches Be familiar with trends and preferences in how young people communicate using technology and social media Understand the code of ethics, principles and policy governing the way your organisation delivers mentoring	confidence and motivation High ability for introspection and the willingness to develop and review ones' own effectiveness Negotiation skills Use of basic computer software, data management, IT communications and the internet Use and review of Personal Development Plan to measure the progress that the young person has made Ability to identify the lessons that have been learned and what's changed over the period of the mentoring relationship Able to review goals and assess achievements Use of time management and calendar systems Able to tailor learning to young person's needs	Supports young people to mentor each other Promotes a culture of learning Encourages self-reflection and personal growth Keeps needs of mentee at centre of the process Develops reliability, punctuality, consistency separates personal and professional issues Belief in value of creative expression Self-confidence
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agreement with the mentee which sets out a context and expectations for the learning • Create a personal mentoring plan with SMART objectives • Develop and use techniques including practical exercises to support the delivery of mentoring • Develop creative business plan, objectives and goals	Health & Safety	Active listening skills	
	Safeguarding young people	Ability to critically reflect on the mentoring process	
		Ability to recognise the boundaries of the mentoring role and signpost to other support where relevant	
		Able to build networks with other organisations, bridge building	
		Conflict resolution	
		Use of peer-to-peer outreach	

Area of activity 4: Fostering enterprising skills and supporting enterprise			
Main areas of activities and responsibilities	COMPETENCES		
	Knowledge	Skills	Attitudes
• Developing entrepreneurial attitudes, providing advice on starting a business and pursuing a freelance or portfolio career • Advise on portfolio development, promotion and networking, making applications, pitching for work, presentation skills, responding to commissions,	Understanding of business language and how creative businesses work	Within the value-creating process, include structured ways of testing ideas and prototypes from the early stages, to reduce risks of failing	Combine knowledge and resources to achieve valuable effects
	Knowledge of entrepreneurial advice and support		Active engagement in cultural and creative activities
	Basic knowledge of technical, legal, tax and digital competences	Ability to estimate the cost of turning an idea into a value creating activity	Appreciation of creativity and cultural
	Knowledge of	Ability to evaluate	

competitions and talent calls - Advise on pricing, sales, product distribution and marketing, including international markets - Advise on sources of funding, investment and income generation - Evaluate and assess impact and results - Garner feedback from young people and creative businesses to improve and adapt service - Maintain up-to-date and accurate client records and data - Provide start up business planning support, and signpost to advice on legal, financial and intellectual property issues - Support young people to develop and show case creative, production and technical skills - Impart information and skills (through practical exercises) about enterprise to mentees - Foster sense of initiative and	advantages and disadvantages of different communication methods Basics of financial planning Business context of the creative industries Code of ethics, principles and policy governing your organisation's delivery of enterprise support Copyright knowledge / intellectual property How mentoring is similar to/different from other business advice roles Regulatory framework and planning tools for start-up businesses and self-employment in the CCIs Rules on confidentiality and data protection Understanding the mentee's reasons for wanting to start a creative business List potential ways to support enterprises	creative products and their relationship to potential markets and audiences To follow and document the innovation cycle of a given idea over time Administration skills Ability to design a project Presentation skills Ability to recognise the potential, attitudes and idea of young people To get the support needed to achieve valuable outcomes Assessment skills Intercultural skills to communicate effectively with people holding or expressing diverse values and opinions Able to develop mentee's enthusiasm, commitment and trust, self-confidence and motivation Conflict resolution skill Able to foster creative growth	production Avoid bias, preconceptions and judging Embraces change and enjoys diversity Flexible and open Inspire confidence, persistence and realism Positive approach to finding solutions to problems Stay calm in difficult or uncertain situations Willingness to learn and improve Be able to reflect on your success Willingness to provide contacts Self-organised and enterprising Ability to recognise
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entrepreneurial attitude Support mentees to plan and put ideas and projects into practice	Knowledge of what e-commerce is about Health & Safety Knowledge of the EC EntreComp framework	Active listening skills, observing tone, emotions, body language and words Able to manage time and resources Negotiation skills Able to recognise effect of your actions and behaviour on others Research skills Use of basic computer software, data management, IT communications and the internet Able to recognize and then explain the relevant factors behind a success Sales skills Ability to reflect on teaching and learning requirements and key pedagogical and strategic elements for a specific set of stakeholders Skills in checking understanding Able to develop	creative talent Openness to innovation
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		rapport with mentees	
		Digital business skills	

Area of activity 5: Brokering creative and business relationships			
Main areas of activities and responsibilities	COMPETENCES		
	Knowledge	Skills	Attitudes
• Draw up a clear action plan for jobseeker • Effective communication with the job seeker and with the labour market (employers) in many ways • Ensure the clients' needs are met and that services are provided to the highest standards • Find out what the employer's skills needs/requirements are: understand and assess the employer target group and the CCI sector • Identify clients, competitors, markets • Broker and	Knowledge of how to present a company in different creative industry sub-sectors and different countries Understanding business language and how creative businesses work in different countries and creative sub-sectors Knowledge and understanding of personal career consulting Knowledge and understanding relationships in terms of empathy by building trust, motivating the users, etc.	Mediation skills Ability to Identify customers, competitors and markets within CCIs Recruitment skills Able to get the support needed to achieve valuable outcomes Effective communication, persuasion, negotiation and leadership skills Able to define priorities, goals and action plans Ability to adapt to unforeseen changes Able to work together and cooperate with others to develop ideas and turn them into action Conflict resolution skills Able to develop a plan to accomplish the tasks	Assertive inspires and motivates companies or individuals Establishes new connections to create opportunities and to create value Creates value including better solutions to existing and new challenges Explores and experiments with innovative approaches Flexible Faces up to competition positively when

facilitate business relationships, exchanges and residencies nationally and trans nationally • Build contacts and networks with transnational individuals, organisations and networks in the CCIs • Use feedback to improve services and address equal opportunities and diversity issues • Support the process of matching CCI entrepreneurs and use digital tools and data to facilitate this • Keep updated with trends and practices in the creative cultural industries employment (law, rights, trade, precarious work conditions) • Exploit public funding incentives for exchanges in the CCIs • Record and evaluate outcomes	Knowledge in the field of human resources including recruiting methods in CCIs Knowledge of marketing policies and networking techniques (which market to go and where to network) Knowledge of the education or training and employment support schemes incentives internships and other supports Knowledge of the labour market Develop an understanding of the relationship: design, dynamics, life cycle stage, results Knowledge of written verbal and ICT communication Understand general characteristics, industry sub-sectors, work processes and	and responsibilities Ability to evaluate process and outcomes Able to identify new business opportunities Interviewing skills Able to provide guidance, feedback, and direction to ensure successful performance Sales skills Able to support clients' expectations and needs (start ups and creative entrepreneurs) Use of basic computer software, data management, IT communications and the internet Able to assess the relative efficiency of the decision-making and implementation process Able to explore the appropriateness, cost effectiveness and potential for outcome sustainability Inter-cultural communication skills Skills in education or in a creative field Monitoring and	necessary Shows initiative working with a broad spectrum of jobseekers and employers Takes responsibility for building up long-term relationships and cooperation Empathy Emotional Intelligence Likes finding the best solutions for clients (creative start-ups and enterprises) Demonstrates a positive attitude on creative and business relationships Show willingness to use available channels in relation with the community, customers, etc. Is willing to continually update existing skills, learning and technologies Builds bridges and networks Has international
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and impacts	roles in specific sectors of CCIs and how these differ in different countries	supervision skills	outlook
		Creative thinking skills	Appreciates cultural diversity and expression
		Conflict resolution skills	
	Have transnational CCI and intermediary organisation networks and contacts	Data and information management skills	Appreciates creativity and cultural production
	Safeguarding young people	Ability to plan activities	Encourages partnership and collaboration
	Understanding of international trading and where to get advice		Persists in the face of unexpected difficulties
	Inter-cultural awareness		Curious
	Basic knowledge of at least one foreign language		Pro-active in sharing information and resources

Having explained the background, context and findings for the each country in the partnership, as well as introduction of overall findings related to development of the role of Creative Enterprise Mentor in CCIs, the following chapter will provide the framework for a modular European curriculum based upon the Occupational Profile and the key areas of knowledge, skills and competences that Creative Enterprise Mentor needs to cover in order to support young creatives and creative start-ups to enter the CCIs. Therefore, each of the areas identified in the Occupational Profile will help to determine learning outcomes that will consequently form the basis for the structure of the curriculum.

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Promalaga

Name	Position	Organisation
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Maria José Villa	Managing Partner	Idea Abogados, S.L.P.
Antonio F. Leiva	Manager	Cátedra de Videojuegos UMA

Arteria

Name	Position	Organisation
Izabela Piotrowska-Grosse	coach in media and technology, entrepreneur in creative sector	SFERA TV – regional television, experienced in running internships and WBL programmes
Wenancjusz Ochmann	experienced practising artist, entrepreneur and mentor	VENOS STUDIO – creative and training company, also runs Private Music School, which is vocational school
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Stanisław Przybyła	entrepreneur, internship	FRODO – creative company

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Name	Position	Organisation
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Dimitra

Name	Position	Organisation
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Nancy Spetsioti	Creative Writing/Actor	Workshop Arts and Culture
Dimitra Tsoukarela	Mentor/Trainer/Stage director	Workshop on Theater Education & Play
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Evangelos Antonopoulos	Game developer	Freelancer
Roula Karaferi	Trainer/Dancer	Freelancer