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Training contents development addressed to Cultural and Creative Operators; Public Authorities, SMEs

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SACHE PROJECT - SUGGESTIONS ON HOW TO DESIGN THE TRAINING SESSIONS (deliverable T2.3.1 - draft version)

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The SACHE Training Courses: Introduction

Goals of the training courses: towards mutual understanding, mutual learning and the setting up of a creative community

The main purpose of SACHE training is to set up the essential conditions for a broad and mutual understanding of both the dynamics and functioning of the three Project targets:



MUSEUM / CULTURAL ORGANIZATION



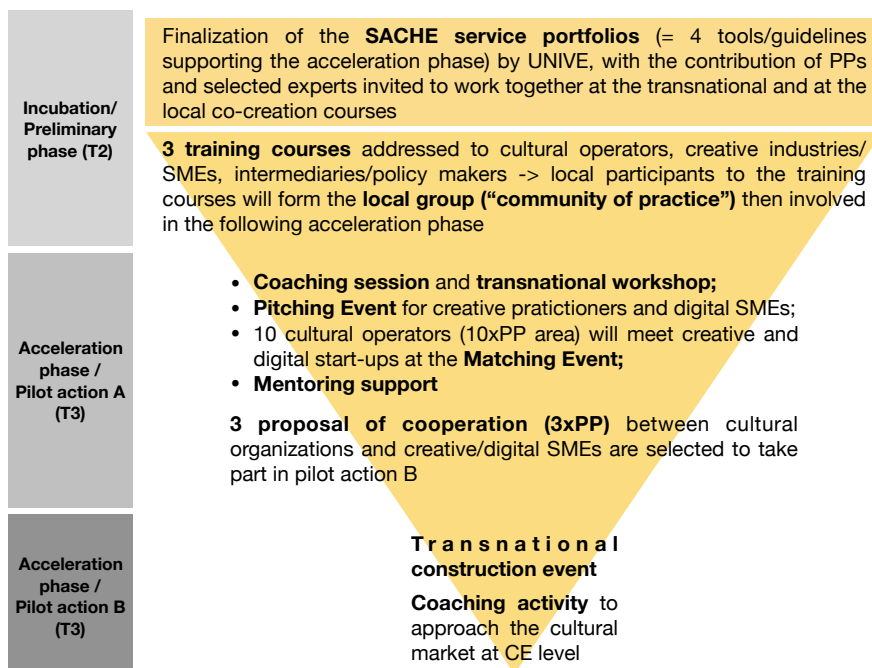
CREATIVE INDUSTRIES AND SMES



INTERMEDIARIES AND POLICY MAKERS

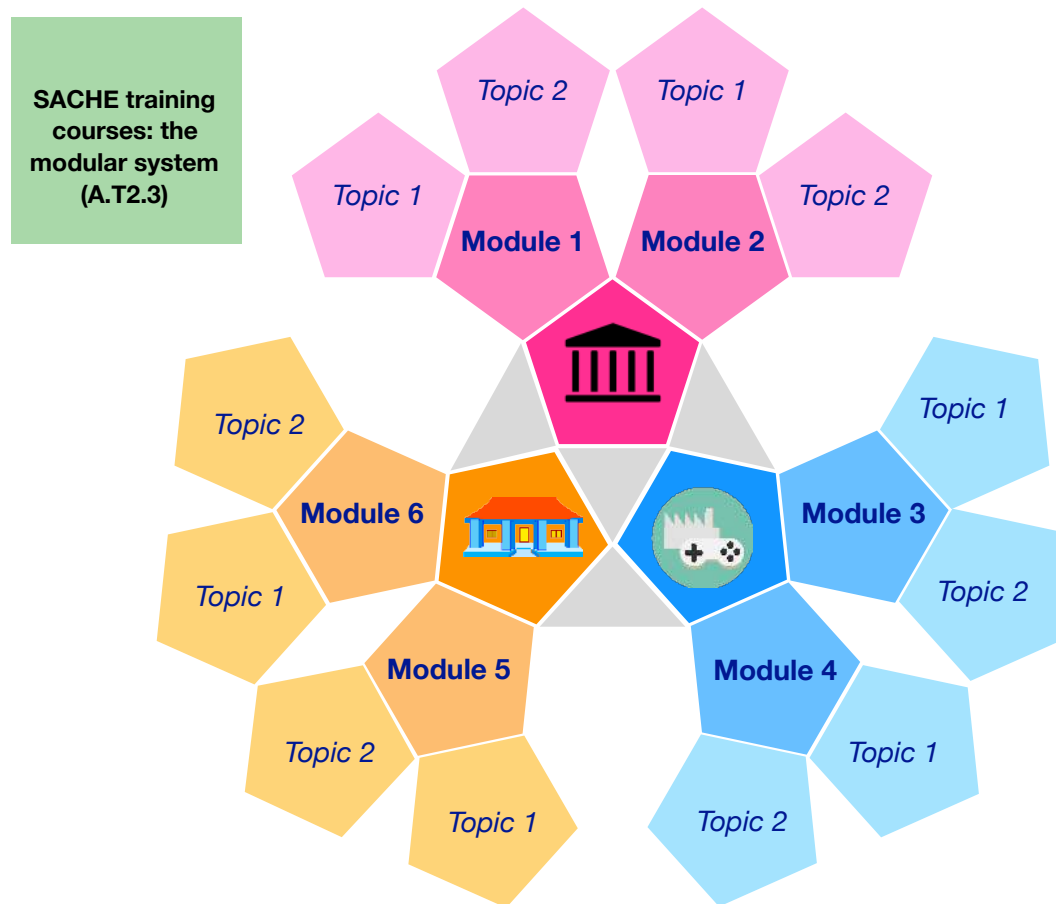
In other words, the training will share vocabulary and knowledge which are necessary to increase and improve the possible interactions between the cultural and the business domains.

At the same time the training courses contribute to the creation in every PP area of a “collaborative atmosphere” generated by the encounter and a first interaction among local stakeholders. Participants of the training courses will form the SACHE creative community and they will be then involved in deeper forms of interaction and collaborative processes activated in the following phases of the Project. This aspect is represented in the framework below, which places the SACHE training courses within the whole SACHE process:



Methodology of the training courses

In the present document we propose a series of **training contents** that we suggest to structure as a **modular system** that every PP can adapt to their area, by combining different modules according to the demand (characteristics and needs of local stakeholders) and the offer (existing training providers) at local level. The diagram below shows the modular system:



In the organization of contents and modules, also on the basis of local needs and providers, we suggest to combine two methodological approaches: traditional training methods and innovative training methods:

- **Traditional training methods** are based on the replication of existing training courses addressed to creative SMEs and cultural organizations. i.e. by offering training on fundraising, on innovation management to cultural organizations.
- **Innovative training methods** are based on the concept of **reciprocity**: SMEs will be trained on crucial aspects concerning cultural organizations, and viceversa, cultural organizations will be trained on topics that are crucial for SMEs. The training becomes a structured occasion to meet and know



languages and needs of “the other”, i.e. by offering training on art curatorship to managers; or by offering training on industry 4.0 to museum curators, or by providing museum operators with notions about the business modeling of companies. This approach should allow participants to establish a dialogue with “the other” and to foster collaborative processes.

Contents of the present document

Sections 1, 2 and 3 present a selection of topics that can be addressed respectively to cultural institutions, business organizations and policy makers. The first 3 sections are therefore functional to achieve the learning goals of the training courses. Section 4 introduces the concept of community of practice that, as already said, is the other main objective of the training courses. Section 5 illustrates the modular system as it has been conceived and organized in Veneto Region, and indicates the modules/topics that have been developed in collaboration with the selected training provider. We would like to point out that our experience in Veneto Region is offered as a pure example, since the basic principle is that PPs will adapt contents and methods to the characteristics, the needs and the supply system of their areas, in particular to:

- the characteristics of stakeholders;
- the state of the art and development of CCIs;
- the cultural organizations’ needs;
- the local, regional and national public policies addressed to CCIs;
- the characteristics of training providers available at local level.

Materials and deadlines

We propose to implement the training courses in every PP region by January 31, 2021. UNIVE will elaborate and deliver to PPs a monitoring plan to collect information on the training courses that are taking place in every area, in order to finalize the training summary report (D.T2.3.5) by February 2021.



1. Training contents addressed to cultural institutions

Business Modeling

The methods adopted by companies to construct their value chains are fundamental to understand how they generates added value, their relationships and stakeholders. Cultural operators can therefore understand firms' dynamics and find similarities with the production cycle of cultural organizations, also, by inviting companies to reflect on cultural heritage in terms of added value and relational marketing.

Corporate Social Responsibility

Corporate responsibility is increasingly gaining attention of firms as an expression of their commitment towards social and ethical issues. Companies invest resources for the benefit of customers, employees, stakeholders, in sectors of paramount important for society, especially in sustainability.

Corporate welfare is for instance a topic of growing interest, which can take on different forms and can be translated into numerous activities (e.g. free entrance to museums for employees, corporate membership). Cultural institutions with their activities and their heritage can be a source of innovation for companies in terms of Corporate Social Responsibility.

Industry 4.0

Automation, sensors and robotic intelligence: we are witnessing a substantial change in the world of work with machines that take independent decisions. Workers must constantly reinvent and update themselves, new skills and knowledge are required to face the transformation. In these terms, museum operators can contribute to the development of new skills, new ways of thinking and acting: the knowledge connected to cultural heritage can become a source of innovation, the key figures of cultural institutions can play the role of innovators.

Corporate identity and organizational culture

Corporate identity and corporate image are an integral part of the corporate assets. Companies are increasingly focusing attention to their history and their heritage and identifying suitable tools for their enhancement. They represent important internal and external communication instruments for the company and potential tools for building competitive advantage. In this sense, cultural institutions can provide them with consolidated and tested methods as well as with occasions and spaces for the setting up and the display of corporate collections.



2. Training contents addressed to business organizations

Curatorship

The curator in the cultural world plays a role of paramount importance. The curator is able to understand the dynamics of the art world and to make them accessible to the general public, closely following each phase of an artistic event. The role of curator is constantly evolving and increasingly meeting multiple pressures (declarations of "independence" of artists, excess of professional figures, etc.), a contact with local communities has become essential.

Funding and sources of supply

Funding represents a hot topic for cultural institutions. The crisis of cultural sector with the consequent spending cuts is bringing cultural institutions to seek new sources of financing and revenues. Due to their very nature of public institutions this action is complex: they may find difficulties in collecting donations and funds and obstacle in the purchase of services. As public bodies, they are subject to the rules of public procurement and obligation to schedule, in most cases they also lack of accounting autonomy. This scenario often leads to financial instability and limits of action, that means for institutions to operate in constant tension between two fires: financial needs and public regulations.

Audience Development

Cultural institutions are constantly seeking a balance between needs connected to accessibility of cultural heritage, and goals of economic stability as essential to face public austerity. For these reasons, they identified Audience Development as the main tool for achieving their socio-economic objectives.

Social cohesion and participation

Cultural institutions' primary mission is the conservation and protection of cultural heritage, but at the same time they must guarantee its fruition and accessibility.

Real Estate and logistics

Cultural heritage is represented both by the collection and, in many cases, by the building which houses the cultural institution. Cultural institutions must carry out the valorization of heritage also in terms of building and space, by identifying the appropriate methods aimed at guaranteeing the best use and exploitation, in compliance with the logic of conservation and protection.



Regulations and bureaucracy

The necessity to adapt to public regulations determines a series of limits both in the management of spaces and in funding, with a consequent undermining of cultural institutions' operation.

Digital transformation

Organizations like businesses are experiencing a progressive process of digitization. From the cultural organizations' point of view, key questions can be: how does this affect the cultural domain? What innovative tools does digitization provide and what does it determine for visitors?



3. Training contents addressed to policy-makers

Cultural planning

In the Public Administrations and in the deputy departments there is no notion of cultural planning, what happens is the implementation of a series of occasional actions aimed at facing emergency actions. There is no systematic programming which can present a uniform and integrated logic. Policy-makers are invited to activate a planning in which all the various aspects can be integrated. For instance, in the planning cultural activities, other aspects should be considered at the same time, such as the transport system, local development, urban planning and management of the spaces etc.

Cross-fertilization

Policy-makers are based on a vision of the cultural sector defined as "Silos Thinking". Due to the permeability of the sector and the development of society, it is necessary to adopt an integrated vision of cultural policies, that should be directed to the integration of different departments and operators. This can take place by following a systematic cultural planning action.

Economic and social peculiarities of the CCIs

Creative firms are atypical, risk-prone, and characterized by great flexibility and adaptability. Creative professionals are also almost completely unprotected in legal terms and also in terms of intellectual property rights. This is because policy-makers have little knowledge of the latest developments within the sector and the dynamics themselves, for this reason it is necessary to offer them an opportunity to reflect and update on their peculiarities.

Spillovers of cultural activities

We often talk about the externalities of cultural activities, but what they actually are, how to measure them and how to identify them is still unclear today. It is necessary to illustrate the potential and limits of the sector to policy-makers, inviting them to analyze them through suitable tools in order to collect representative data.

Mapping

An updated, reliable and representative knowledge of the data about CCIs and cultural heritage is necessary to have an insight of the potential of the sector.



Citizen participation in the governance of cultural heritage

In order to reap the maximum benefits from the management and enhancement of cultural heritage, it is necessary to operate towards a multi-level governance, in which different political levels are involved and which present different approaches. Local communities co-determine and co-develop the heritage. The participation of citizens is fundamental to generate economic and social welfare. An example is cultural crowdfunding, it is a tool for social inclusion and participation, as well as a way to raise funds and a bottom-up type of governance.

Policy transfer

The reports and collections of Best Practices in the scientific literature can be a starting point for activating policy transfer actions according to local characteristics. It is therefore essential that policy-makers are provided with the tools to understand the logic and models behind the reports and collections in order to apply them to local peculiarities.



4. The approach and the building of the community of practice

The proposed didactic approach defines a strategy based on reception: starting from a basis of knowledge that is delivered through lessons, it follows a phase of verification of understanding and therefore its application through practical cases in which individual actors are asked to express their point of view and their possible contribution.

The preference for this method lies in the fact that most of the participants lack the basic knowledge necessary to understand the principles of operation, organization and operation of “the other”.

In particular, in our case the implementation of mutual knowledge is fundamental to stimulate the establishment of new relationships and it cannot ignore the analysis of the context and the constraints to which each of the actors is called to face. This activity can be carried out in parallel with the notional phase of the course and can be carried out through a collection of experiences that the identified actors have had on the theme of business-cultural heritage collaboration, highlighting its limits and selecting the best experiences.

This phase can be followed by the ideation of a project work, an application exercise of what has been learned by simulating and proposing innovative forms of collaboration and transfer, thus favoring the construction of a group, of a community capable of initiating a new practice.

With this term we want to indicate a social group in which the individual components contribute with their own skills, knowledge and abilities, where there is exchange and sharing, in constant direct tension negotiating practices and building a training and learning path.

The community of practice is characterized by three fundamental aspects: mutual commitment, joint venture and common repertoire. The first term emphasizes the importance of the contribution of each member in the negotiation of meanings, therefore the importance of the diversity of skills as a key resource for the construction of complementary relations in which the sharing of practices takes place. In our case, the dialogue between the business system and the cultural heritage domain can be the basis for the creation of a territorial network that fosters local development and innovation processes by enhancing the peculiarities of every actor involved, in a perspective of complementarity.

The second aspect is the negotiation of a joint venture. This aspect indicates the importance of the sharing of conditions, resources and needs among the different subjects, which construct "adaptive" practices able to cope with the situations in which are inserted. New operating methods also result from a common collaboration, in which every member performs a specific task. This last aspect is the result of the diversification and heterogeneity characterizing the subjects and



it should determine the recognition of specific responsibilities and roles in order to establish rules, policies and standards that are essential parts of the practice.

It is therefore necessary to build new practices in which the actors involved can bring their own experience in order to achieve a common goal (forms of collaborations). The joint effort that the common goal represents derives from both the commitment and the shared context, which inevitably affects everyone's operations but which is also a place of enhancement and recognition of the potential and peculiarities of the subjects.

In this regard, therefore, it is important to create a context in which the different actors can communicate and share knowledge and information from which a shared repertoire of practices can derive. The shared repertoire not only reflects the evolution of mutual commitment, but constitutes a basis of practices from which situations and conditions are reinterpreted and from which new effects can therefore arise.

Cultural institutions and creative enterprises are invited to start a dialogue and initiate innovative forms of cooperation and collaboration. With the development of new practices they can reinterpret their relationship towards a constant innovation and growth.

The trainer, in a role of intermediation, will introduce elements of a practice into another practice, in order to favor mutual influence. The ultimate goal of the trainer must therefore be to implement opportunities for comparison and meaningful negotiations so that shared practices are created which will then become a connection tool and consolidate into typical practices of a specific community, in our case the "business- culture".

In these terms, the importance of relations between cultural institutions and creative enterprises is evident in generating innovation and in promoting the maximum exploitation of the potential of each subject, whether belonging to the cultural, political or business world. Each of the aforementioned subjects constitutes a node of a network, whose role depends not on the function and position that the node plays in the specific network and on its relationship to the other nodes, but also on the relationships between different networks.

In this sense, it is necessary to study the direct and indirect relations established in the past between the nodes and therefore to verify whether trust relationships have been built and a process of cumulation of learning has been started between the different nodes.

The network model therefore highlights an interconnection and complementarity between the different networks, where learning and the accumulation of knowledge also play a key role in building relationships. In particular, networking can be understood as the extension of knowledge thanks to the establishment of relationships with different knowledge and skills and therefore the construction of a bridge between different areas of knowledge and is a key element in the construction of new practices and operating methods. Cultural institutions and



creative enterprises are part of two different networks and therefore they can reciprocally send each other impulses and stimuli, knowledge and skills. Their diversity and a sort of incompatibility push entities to accept the stimulus, adapt it and therefore to a positive reaction that turns in the generation of an innovative solution.

The implementation of relationships between heterogeneous actors with different and complementary skills, competences, knowledge and information is necessary for the development of learning and innovation processes. In fact, innovation is characterized by having a systemic, organizational and often territorial nature, being the result of collaborations and integrations of a multitude of distinct subjects. In this way it is possible to generate "learning regions" that contribute to supporting the competitiveness of the regional economy, this means engaging the different actors in an interactive learning process that is the result of and shapes new and diversified communities of practice, where knowledge and skills circulate by integrating traditional local knowledge with codified knowledge in order to stimulate regional potential.

The competitiveness and survival of the knowledge economy depend on the diversity and cooperation between the different actors of the networks, whose peculiarities and diversity must be enhanced and implemented since they allow complementarity and cooperation. An important contribution can therefore derive from innovative forms of collaboration between cultural institutions and creative enterprises, recalling that the development of an interactive learning process favors both the development of innovations within existing enterprises and the creation of innovative enterprises.



5. An example: the modular system in Veneto Region

In Veneto region we are collaborating with BAM! Strategie Culturali (consultant agency for cultural and creative organizations (BAM! Strategie Culturali <https://www.bamstrategieculturali.com/en/services/training/>))

The selected trainer will carry out the online course combining traditional and innovative methodologies. We designed an 18 hour-long training course structured in a system of 6 modules, each one divided in 2 topics.

The following 3 diagrams represent the 3 training courses elaborated and delivered in our region, that we offer as a pure example in their structures and contents.

