

Marketing4Artists



Co-funded by the
Erasmus+ Programme
of the European Union



Project result 3 - Policy to adopt M4A

Liceul de arte vizuale "Romulus Ladea"

PROJECT: Marketing for Artists (2021-1-SI01-KA220-VET-000035905)

DESIGN AND LAYOUT: Diana Cristina Frateanu and Hermina Csata

CONTENT:

- Liceul de arte vizuale “Romulus Ladea” Cluj-Napoca, Romania (Diana Frateanu, Hermina Csata, Denisa Curte, Salanta Roxana, Borz Teodora)
- Materahub (Daniele Brancati)
- School Center Srečko Kosovel Sežana (Maja Prešeren, Lilijana Fabris, Maja Cergol Lipnik, Sara Dakaj, Martina Birsa)
- In Progress (Karin Callipo, Damiano Vela)
- Live 9 (Toni Keski-Likkala)
- EFVET (Susana Nogueira)

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Šolski center
Srečka Kosovela Sežana



LIVE



mh
materahub



e-education
in progress



 LICEUL
DE ARTE
VIZUALE
ROMULUS
LADEA



Table of contents

1. Introduction

6

2. Description of the international Learning and Teaching Training Activity (LTTA)

10

3. Potential impact on European Art VET Schools

17

4. Recommendations to sustain Marketing4Artists methodology as an effective methodology for improving their quality assurance in VET schools

21

5. Recommendations to National/regional policy makers in the field of education

24

6. Policy recommendations to European Policy makers in the field of education

28

7. Conclusion

32

8. Annexes

33



1. Introduction

Marketing 4 Artists (M4A) proposes a change in the way Vocational Education and Training (VET) Art students are trained in vocational schools. In addition to specialised, artistic training, it is recommended to introduce a curriculum that allows them to develop a set of competences in the field of marketing and entrepreneurship.

This Policy Recommendation aims to share with you the reason why M4A should be adopted by the VET schools and should be brought to the attention of the national and European policy makers in the field of education.

M4A designed a training methodology and contents related to the specific marketing skills needed by art students, aiming at empowering their future professional careers once they finish their studies.

M4A is an innovative Erasmus+ funded project of strategic partnership that combines two important goals of education and European priorities.

The first one is the need to develop marketing and entrepreneurial skills and competences of students as the way to support them in finding a successful workplace in the Culture and creative industries' labour market.

The second goal is to improve art teachers' competences by attending the M4A training in order to develop marketing and entrepreneurial skills themselves.

One of the objectives of the M4A project was to develop a learning module, which contains five different Didactic Units:

- Unit 0: “Teaching Strategy and Tools” - Training of teachers on basic general marketing knowledge and skills;
- Unit 1: “Supply and Demand of Cultural Artistic Services” - Analysis and study of the needs and the supply and demand of cultural services.
- Unit 2: “External Relations” - Identification and activation of the external relations with organisations, institutions and various stakeholders;
- Unit 3: “Artistic Profile Promotion” - Design of cultural heritage promotional services, definition of the marketing plan, care of the organisational aspects of services and promotional activities, and preparation of products for communication and promotion of cultural goods and services;
- Unit 4: “Monitoring and Evaluation of Art Promotion” - Monitoring and evaluation of cultural heritage promotion activities;
- Unit 5: “Exploitation tools in Practice” - Exploitation tools, focused on the Challenge Based Learning and the use of ESCO by students.

The M4A innovative methodology was created by its 6 partners, part of a strong and professional partnership containing two secondary vocational schools (Center Srečka Kosovela Sezan, from Slovenia, and Liceul de Arte Vizuale “Romulus Ladea”, from Romania), a training organization (EiP Education in Progress, from Spain), a private company expert in Entrepreneurship (Materahub, from Italy), an umbrella organisation representing VET Providers across Europe (EfVET – European Forum of Technical and Vocational Education and Training, from Belgium) and a VET school (Live Foundation, from Finland).

The partnership started the project in January 2021 with a Desk Research to find Best Practices in Europe about entrepreneurial education carried out in the field of vocational education and training.

The Marketing for Artists (M4A) methodology for achieving its first project result (PR1) titled “M4A “Transnational Report” consisted of three parts:

1. **Online Desk Research** - Partners collected information on VET Art curricula in different European countries to find other Best Practices, and legislation regulating their implementation;
2. **Questionnaires (quantitative interviews)** - Designed to assess data on:
 - Art teachers' previous knowledge of marketing and the best way to provide the M4A Training Course;
 - Art students' previous knowledge about general marketing concepts (to develop the M4A training content accordingly), their engagement towards M4A lessons, and their attitude towards being trained with M4A methodology. The analysed answers of these questionnaires were the basis to prepare the questions for the Focus Group;
3. **Focus Groups (qualitative interviews)** - Implemented with 2 different groups:
 - First Focus Group – Consisting of 1 Art teacher, 1 school Director, and 1 artist, 1 marketing expert and other appropriate educational professionals, who provided relevant answers to finetune PR1 and improve its qualitative results.
 - Second focus group – Consisting of 1 art teacher and at least 4 students, the goal of this Focus Group was to collect data about teachers' attitudes towards adopting the M4A methodology as part of the Continuous Training of Teachers and its integration into the VET subjects, with the support from school Directors and policy makers.

The desk research conducted allowed to understand the EU state-of-art about the topics addressed by PR1, which defines the adequate training for teachers in the scope of M4A project.

The Report is innovative because it observes the VET state-of-art in most EU countries and details the concrete Art teachers' and students' needs for specific marketing content in the VET curricula addressed to empower the students' impact on the labour market, preparing them for future employability challenges. By empowering teachers' role, M4A empowers students' learning outcomes, contributing to closing the gap between VET educational offers and market needs.

M4A methodology doesn't interfere with the programs required by the National Ministries of Education, guaranteeing its transferability to other EU countries. The Report contains all this information in order to make itself the material for inspiration.

The complete Desk Research is downloadable material on the website at <https://m4a.erasmus4artists.eu/>

Based on the data collected, M4A partners have created a learning module with six Didactic Units, with theoretical and practical contents developed based on the Council Recommendation of 22 May 2018 on key competences for lifelong learning (2018/C 189/01), and on the results from a previously mentioned Report, focused on the needs of VET Art teachers and students related to marketing skills and knowledge – the M4A Training Content and Evaluation System.

Didactic Unit 0 is aimed at teachers, and the remaining Units are aimed at students:

Titles of the six M4A Training Didactic Units



All training materials will be available in an online training platform, accessible to the public as an Open Educational Resource (OER) by the end of 2028 at, <https://m4a.erasmus4artists.eu/training.html>.

In this platform, users will be able to access a description of each Didactic Unit and to the contents of its chapters, and will be able to complete each Didactic Unit through an evaluation questionnaire focused on the learning outcomes set, with questions related to those contents. After completing the evaluation questionnaire, the platform will issue a certificate containing information about the type of participant (Teacher or Student), the user level (from "Beginner" to "Expert"), the title of the Didactic Unit accomplished and the total score (percentage).



Figure 2 Example of M4A online training platform Certificate

The efficacy of M4A Training Content and Evaluation System (Project Result 2) was tested during an international Learning Teaching and Training Activity (LTTA) with 18 teachers from 6 different countries and 31 students (22 Visual Art students from Romania and 9 students from Slovenia), whose feedback will be reported later on in this document.

M4A partners recommend reading this document to get relevant information that can be useful to readers, inspiring them to join or promote M4A methodology on their daily activities



1. Description of the international Learning and Teaching/Training Activity (LTTA)

The key objective of the Training package developed by all partners organisation on the basis of the research conducted in the first part of the project is to enrich VET Art teachers' professional development, endowing them with marketing knowledge and skills in the field of Art, allowing them to train students for a successful professional career in the Cultural and Creative industry (CCI), both as employees and/or freelancers.

The Transnational Learning and Teaching/Training (LTTA) activity was carried out during one week, with special focus on the M4 Training Content and Evaluation System (PR2).

Its main aim was to provide to VET Art teachers and students with the marketing knowledge, skills and attitudes needed by the Art sector, allowing teachers to test the effectiveness and impact of the training methodology, and the students to evaluate the M4A Training Material and Evaluation System in terms of contents, learning outcomes and evaluation, while testing the usability of the online training platform. In general, the LTTA's purpose was to evaluate if the M4A Methodology meets the needs of the target group at a European level.

The M4A methodology was assessed by the LTTA participating teachers, who tested the functionality of the Training Content and Evaluation System with the Art students throughout the week.

The simultaneous testing of the M4A methodology by the Art teachers and the training of Art students aimed to enable:

- The teachers to teach these important contents to their students by making them also aware of the importance marketing has on their future careers;
- The students to learn specific competences connected to marketing applied to Art.

The implementation of the LTTA week provided to our project partners the possibility to test the methodology and to have first-hand feedback to M4A Methodology and Training Content.

Through the LTT activities, all the components of M4A methodology were tested (including the M4A Training Contents), highlighting teachers and students' reaction and any Training needs.

The 18 arts teachers (coming from all project partner organisations) participated in the LTTA by working in small groups to facilitate the learning process. Later on in the week, these working groups included also the 31 participating students.

Venue and participants profiles

The total number of students participating in the LTTA in Cluj-Napoca, Romania, from 27th of March 2023 to 31st of March 2023 was 31. Of the total, 22 students were Romanian students from Liceul de Arte Vizuale 'Romulus Ladea' in Cluj-Napoca, aged from 15 to 18 years (9th, 10th and 11th grade), having various specialisations in visual arts (painting, sculpture, design, architecture, fashion design) and 9 students were Slovenian students from Solski Center Srečka Kosovela Sezana, aged 16 to 17 (10th grade) specialising in art/Visual Merchandisers

The total number of teachers attending the LTTA was 18, as following: Slovenia – 3 - Center Srečka Kosovela Sezana, Spain – 3 - Education in Progress, Belgium – 1 – EFVET, Finland – 3 – Live, Italy – 1 – Materhub, Romania – 7 – LAVRL

M4A Training Contents

As previously mentioned, the Training Content under development by M4A partners, was tested by the LTTA participants. Each partner chose from the unit they created, a part to be taught to the students, within the LTTA, together with the corresponding learning activities that were done with the students.

Here is a short description of the whole 6 Units which you can access in the project web site:

Unit 0: Teaching strategies and tools

This is the first unit of the training module developed by Marketing 4 Artists, which is focused on providing art teachers with the basic general marketing knowledge, skills and attitude. This initial unit is essential to give context and further develop the rest of the Didactic Units.

Unit 0 is divided into different chapters, as follows:

Chapter 1 - Marketing knowledge and skills for arts teachers

Gives an overview of the knowledge and skills that art teachers would need to teach students to acquire entrepreneurial and marketing skills.

Chapter 2 - General strategies and resources for arts teachers on basic general marketing

Describes some general resources and tools that teachers could use for teaching art students. Some real-life examples on the topic that should be considered for the Marketing 4 Artists project achievement of goals.

Finally, here is a brief self-assessment questionnaire to ensure some key aspects of the unit were understood.

Unit 1: Analysis and study of the needs, supply and demand of cultural and artistic services

This unit aims to teach students to define and analyse the reference market (target, cluster, competitors etc.) at international level. It has two chapters:

Chapter 1 – Knowing and defining the reference market

It provides examples of market research, setting goals, aims and targets and defining and designing target audience and analysing the competition.

Chapter 2 – Self Awareness, Effort and Consistency

The analysis of the micro environment of an artist (introspective analysis of him/herself)

It aims to empower teachers to motivate artists in believing in themselves and keeping on with effort and consistency, knowing the key role in the media environment

Unit 2: Identification and activation of external relations with organisations, institutions and various stakeholders

This Unit aims to teach students to identify and activate external relations with organisations institutions and various stakeholders. It is comprised of the following chapters:

Chapter 1 – Definition of personal profile

Describes how an artist or an emerging artist could create and define a personal profile using instruments like the Resume (CV), the Portfolio, the Artists Statement or the Cover letter.

Chapter 2 – Basic elements of public relations including cross - cultural aspects

To understand key points of public relations.

Chapter 3 – Communication strategy

To prepare a communication strategy, to use tools and communications for different groups.

Chapter 4 – Creation of a supportive network

The Key steps of networking

Chapter 5 – Methodology of fundraising and of alternative financing sources

Finfing funding sources

Unit 3: The creation of the Artistic profile and its promotion

This Unit is structured into 4 main chapters aimed to teach how to “*Design of promotional services, marketing plan and communication strategies for artistic and cultural goods and services*”. Call for Artists offer economic resources for artists and writing an adequate art proposal is an essential skill that artists need to acquire for getting this opportunity. These are the chapters of Unit 4:

Chapter 1 - Creation of an Artistic Proposal

Is based on analysing a Call and an Art Proposal, with the final goal to teach students how to read a call and how to prepare an art proposal according to that. The main desire of each artist is to sell their artworks apart from specific calls, but directly to potential buyers, and therefore finding in their art capabilities a way of getting the sufficient economic resources for life.

Chapter 2 - Creative Project Canvas

Is focused, to know the 4Ps of the Marketing and to become capable of using the Creative Project Canvas as a tool for defining a successful Marketing Plan. The practical part is connected with a real exercise of selling on Etsy.com that allows to reach high-level learning outcomes for students. Also, promotion is something very important, and at the same time, it is one of the Marketing 4Ps. Since the Press Release was explained in the Unit 2, Chapter 2 - In Practice 2.2.

Chapter 3 - Use of Traditional Media in the art field

Is focus on another useful traditional media, that is “how to set-up a flyer”, also important to promote events, for example.

Chapter 4 - Use of New 2.0 Media in the art field

Special focus on 2.0 Media and online marketing platforms, specifically addressed to artists.

Chapter 5 - Alternative Spaces for Exhibitions and Performances

Is on the Alternative Exhibition Spaces as a potential way to get visibility without relying only on the traditional art spaces that are very complicated to access. The main focus is to explain the advantages and to give some tips to choose and manage a good space. This chapter then can be seen as the complementary step to Chapters Three and Four, where some media are listed and the info can be used to promote the chosen Alternative Exhibition Space.

Unit 4: Monitoring and evaluation of artistic and cultural promotion activities

Art profession means individual working. Everyone has different competencies and skills. These are the means how artists build their own brand and identity in working life. These are the bases to get visibility and audience. Visibility helps students to have a better position, to get work or sell products and cultural services.

Chapter 1 – Contents of marketing

The questions in this chapter are, how to evaluate the marketing by taking into qualitative account your own job description, work identity, but also the product itself. Artists need to think about these questions and relations in marketing all the time.

Chapter 2 – New media

In this chapter we will think the results of the marketing campaign and how to use the data

Chapter 3 – Target audiences

In this chapter we will evaluate and monitor if the new web visitors and the returning ones are a good indicator if you have tried to increase the visibility of your work.

Chapter 4 – Marketing Strategies

To know and to manage MS

Unit 5: Exploitation tools focused on the Practical-Work based on the Challenge Based Learning model

This unit focuses on practical tools, strategies and methods to explore, map, assess and validate professional competences (including marketing skills) in order to learn how to plan and exploit an effective promotional project of cultural and creative product/services.

It includes three main chapters:

Chapter 1 – Mapping skills and competences

What **skills and competences** are, why and how they differ and how to map them and self-assess them within an entrepreneurial dimension starting from one of the EU competences frameworks, i.e. the **EntreComp (European Entrepreneurship Competence Framework)**

Chapter 2 – The ESCO classification tool

The **European ESCO system**, the multilingual European Classification of Skills/Competences, Qualifications and Occupations that provide practical support in assessing and validating informal and non-formal learning, mapping competencies and skills realistically connected to the current labour market and job matching throughout European countries.

Chapter 3 –The Challenged-Based methodology

Practical guidance, real-life example (challenge) and relevant **Challenged-Based Project canvas** tool to practise solving-problem skills through the challenged-based learning model

LTTA: Participants' feedback and outcomes

In order to ensure a thorough assessment of the impact of the LTTA, participants were asked to complete a satisfaction evaluation form at the end of each session. These forms provided the basis for the analysis of the impact of the training program.

Thus, a Session Evaluation Form was completed by participants at the end of each of the training session, as well as at the end of the training week as a general evaluation of the whole training week, including their expectations, what they have learnt, what they found most useful about the session and how to improve it in the future.

Conclusions

The M4A LTTA week was on partners' opinion, and considering students' feedback, a successful week. The training activities and presented tools responded to the students' needs, as they learned about communication, self-promotion, self-awareness as well as performing practical tasks and working in groups, all things they really enjoyed.

The collaboration between the different partners was good and the different approach each partner provided when teaching their Unit was in itself a good experience for the students, as they received

a very diverse training.

The contents provided by each Unit were considered pertinent and adequate for the general profiles of the students.

On the other hand, the limited time to implement this project had come as a disadvantage, as the full contents of the Units needed more time than one week to be taught. If the available time for each Unit was tailored to contents (as if the course was to be taught completely, and not just as a preview or sample), the success of each Unit would have been even better, as students could have understood more and better what marketing for artists is all about.

With this in mind, the activities and tools provided for this week were very carefully selected by each partner, so the students had a brief understanding of the contents.

As some teachers commented on the feedback forms, one thing to improve could be inserting in the course a section where art pricing would be explained, and maybe the functioning of the art galleries and artistic market functions, as well.

The final product achieved at the end of the week was a portfolio created by each student, based on what students learned at the LTTA, by testing the M4A Training Contents. Each portfolio is available at

https://docs.google.com/spreadsheets/d/1VGmc9plCz9O1eg0148Hmdc_9ynJdsnx6R_6z5U3KD1U/edit?usp=sharing



3. Potential impact on European VET schools

The basic mission of any school is to offer quality educational services and to contribute to the professional development of its students. Schools' main goal is to prepare students to find a place in the labour market, to have the opportunity of a fulfilled, high-quality life and to become active agents that contribute to the growth and prosperity of the community they live in.

At the same time, we notice that the increasingly widespread reality in countries across the EU and beyond is that education no longer really responds to the real needs of the market, which are constantly changing to cope with the challenges brought by socio-economic contexts, policies and strategies (e.g., migrant and refugees' crisis, green and digital transitions, etc.), nor to the real needs of graduates, who must be integrated into society (professionally and socially) and to have the resources necessary for a thriving life.

It is obvious that we need to find solutions to reduce the gap between formal education and the needs of the labour market, including in the Art field.

As previously mentioned, Marketing 4 Artists (M4A) is a training content addressed to VET Art teachers and students. The objective is to enrich teachers with marketing knowledge and skills in the field of Art, with the final aim to train students for a successful professional career in the Cultural and Creative sector, both as employees and/or freelancers.

M4A provides an effective solution for the VET schools in the Art field as it increases the attractiveness of the VET system in this area while equipping teachers and students with the necessary marketing skills and knowledge to address the challenges of the labour market. Comes to reply to the need for integrating marketing subjects into the VET Art curricula

The M4A methodology comes to reduce these dysfunctions and to offer VET schools that choose to implement it the necessary solutions to help them, in a real and objective way, fulfilling their mission, bringing back the necessary benefits that must derive from it for all 5 categories of actors involved in this process of learning:

- I. **Students and graduates** of the VET school.
- II. The social micro-environment formed by **their own families**.
- III. The social macro-environment represented by **the community** in which they live (and on a larger scale, represented by the whole society and the cultural heritage to which they must become contributors).
- IV. **VET teachers**, whose basic mission is to guarantee the students and graduates the fulfilment of the primary objective (in line with the above-mentioned basic mission of the school).
- V. The **VET school** itself, as the main institution of modern society, which main purpose is to offer its students and graduates real and objective chances for a sustainable future, with a higher standard of quality of life, obtained through the creative manifestation of one's own knowledge and skills acquired within the educational programs.

The implementation of the M4A methodology by the VET schools will contribute to the success of the artistic career of their students and graduates, generating benefits for all elements that are part of the 5 categories previously described, that define the identity of schools' basic mission.

The added values of implementing the M4A methodology for each category are described below:

For students and school graduates

1. Provides professional fulfilment – Students and graduates can work successfully in the field for which they have been trained.
2. It allows students and graduates to practice in the profession in which they have trained to be able to

support themselves financially.

3. It offers the possibility of valuing one's creative potential and valuing oneself as a person - to be recognised, respected, valued for what he/she is and what he/she creates.

4. It gives confidence and self-esteem - subsequently, it enhances to the young graduate the dignity of a full citizen of this world.

For their own family

1. It directly helps the desire and ability to have and support one's own family.

2. It brings sense of proud – when a member of a family is valued, esteemed, respected and highly regarded by society for his utility, capacity and potential, his whole family benefits from these honours.

3. Its feedback loop has the potential to provide satisfaction and fulfilment to the young art creator, but also offers support in moments of difficulty related to any creative process.

4. It contributes to the creation of a stimulating and inspiring environment for creative processes - a creative person needs an ecosystem of his/her own; the family is the basic oasis for this endeavour.

For the community the student and graduate lives in in particular, for society in general and for the cultural heritage

1. It restores the vital impulse to the community where VET students and graduates live. A society without Art is like a body without a soul; the peoples of the world have built great civilizations with high standards of well-being and prosperity, when they put a very high value on culture in general and on the valorisation of the artistic world in particular. Art and the artist in community are the real fuel needed for the engine of progress.

2. Revitalize communities, which have fallen into consumerism and materialism - people need to aspire to higher ideals, and Art has always been the main guiding beacon of souls to bring them out of the night of self-forgetfulness - both at individual and collective levels.

3. Art brings back the joy of living in the lives of community members.

4. It contributes to the psychological, mental and biological health of the community.

For teachers

1. It helps to fulfil the mission of any educator - seeing that the student is successful in life by putting into practice what he/she has taught him/her.

2. Gives a sense of higher self-esteem – the teachers perceive the success of his/her students as personal successes.

3. Increases teacher's performance and mastery.

For the VET school itself

1. It ensures the fulfilment of the school's basic purpose, i.e., preparing students to their maximum potential and successfully integrating them into the labour market, in the field for which they have been trained.

2. Increases the value of the school, its brand and prestige in the community and in the education system.

3. It makes VET attractive to new generations of talented young people who will migrate to that school regardless of distance, cost or other impediments.

4. The school's prestige and achievements indirectly attract a flow of material and financial resources necessary for its progress as an institution itself.

5. It contributes to increasing the value, both quantitatively and qualitatively, of the cultural heritage of humanity - good schools in training creators of cultural-artistic values are the main agents of generating

the cultural heritage of mankind, when their graduates succeed in life as creative artists (e.g., to be considered or properly valued), and their creations assimilated by the community.

6. Supports the professional evolution and development/continuous improvement of teaching staff - happy and successful graduates provide the main motivation and energy necessary for a teacher to always ascend higher as a person and as a provider of educational services.



4. Recommendation to sustain Marketing4Artists methodology as an effective methodology for improving quality assurance in VET schools

Depending on the specifics of VET Art schools, there are various ways to introduce the Training Content and Evaluation System proposed by M4A methodology to the students.

1. Embed it in the VET Art curriculum

Considering its success among the project's main target groups (VET Art teachers and students), and its relevance for replying to the mismatch between formal education and labour market needs, M4A partners propose the M4A Training Content and Evaluation System to be an optional subject of high schools classes in VET Art by being integrated into the VET Art curriculum.

The M4A Training Content and Evaluation offers teachers the opportunity to complete the online course on the project's online training platform, to improve their own artistic marketing skills, and have a new perspective about the available innovative training methods they can use in the classroom. The curriculum developed in the M4A project provides teachers with course support, learning activities, assessment and creative practical activities, didactic plans and scenarios, which they can also use with their own students.

The learning activities aim to apply knowledge using practice-based learning and project-based learning that will promote and support effective marketing and entrepreneurship learning.

Some units could be integrated into the curriculum at the arts classes.

For e.g Unit 2 can be integrated in the subject Visual Communication – **Definition of personal profile** - Describes how an artist or an emerging artist could create and define a personal profile using instruments like the Resume (CV), the Portfolio, the Artists Statement or the Cover letter.

For an integrated teaching, some topics addressed by the M4A Training Content and Evaluation can be developed interdisciplinary at subjects from the common core, such as civic and ethical education, entrepreneurial education, financial education, ICT and career guidance classes. M4A partners believe there must be a good collaboration between the Art teachers and those who teach the subjects mentioned above so that the curriculum of these subjects can be adapted to the profile/specialization of the students.

2. Integrate M4A Training Content in extracurricular activities.

Courses delivered to students by visiting or guest teachers, workshops, learning experiences and so on, delivering 'specialist' knowledge within the context of the subject and school projects.

Extracurricular activities with students coordinated by an art teacher can complete the artistic marketing knowledge content through activities like meetings with established artists, discussions and debates regarding their personal experiences, visiting artists' studios. Also, visiting Art galleries and discussing with their staff on the selection process of the artists in their portfolio, the methods of promotion and the mechanisms of valorisation of the artists' works can be a different way of non-formal learning.

3. Practice-based learning and Project-based learning

Each VET Art school implementing the M4A methodology can choose how to incorporate the proposed curriculum according to its program and specificities. The curriculum can also be adapted and improved according to the needs of teachers and students.

As previously mentioned, the learning activities included in M4A Training Content use practice and

project-based learning approaches. In this sense, students can be involved in student competitions, self-directed work-based learning and business start-up simulations to ensure that they are developing relevant soft skills such as networking, teambuilding and team-working, and verbal and oral presentation skills.

Exhibitions and other artistic events can also be organized in physical or online formats as practical simulation exercises developed by students, in groups. Such exercises can focus on the entire process of organising artistic events, from concept to exhibition opening (vernissage), going through all the stages (from the call for the event, the selection of artists, works, the technical steps necessary for transport, reception, labelling and installation of the works, organization of event, promotion, editing of the exhibition materials and documents until the opening).

Establish contact with profile companies (architecture offices, interior design, graphic design, fashion design or production companies in the field of fashion, or creative industries, etc...) to observe the development of the creative process in practice and discussions with specialists in the field, architects, designers, promoters, media marketers, can also be the topics addressed by practice-based or project-based learning.



5. Policy recommendations to national/regional policy makers in the field of education

Introduction

In our first project result, the Transnational report, we observed the state-of-art in most of the EU countries in the field of Marketing 4 Artists. The first part was the desktop research, where we found best practices in 22 countries. The results of the Online Desk Research are different examples of projects, national/international programs, articles and best practices. Most of them are linked to entrepreneurial skills and among that we can find some marketing-oriented skills, too. The key finding is that **marketing for artists is a growing field of education**. Many institutions offer it as **private courses** or even national and international education programs, but they are not directed to art teachers.

With questionnaires and focus groups we detailed the concrete art teacher's and students' needs for specific marketing content in the VET curricula addressed to empower the students' impact on the labor market preparing them for future employability challenges. Empowering teachers' role, M4A empowers students' learning outcomes, contributing to closing the gap between VET educational offers and market needs.

Final conclusions from questionnaire for **VET students** regarding the most **important skills of an artist** are the **use of media** and **development of marketing**, to be able to design an art piece following the rules of branding, being able to be constant and disciplined, improving their ability to employ different types of arts.

Final conclusions from questionnaire for **VET teachers** regarding the most **important skills of an artist** is the **ability to contact potential buyers through knowledge of art / music outlets**, to be **constant and disciplined**, creating an online profile that affects the artist's background and motivation and that the most important marketing skill is **self-motivation**.

The conclusions of focus groups are very different but most of the participants agree that the **most important skills** an artist needs are self-promotion, perseverance, organization and communication. Another conclusion is that for artists it is very important to be **present on multiple online platforms** because it means visibility, networking and new opportunities for the artist. They also highlighted the **importance of understanding customers needs**, the role of a **marketing plan**, the importance of **good branding, consistency** and the need for **financial literacy**.

M4A methodology doesn't interfere with the programs required by the National Ministries of Education, guaranteeing its transferability to other EU countries. It is a well-structured training content and developed evaluation system.

It is a ready to use online course that provides VET teachers in Art Schools with marketing competencies addressed to enrich their teaching methodologies that can benefit art students. The Training Material provides relevant theories adapted to Artistic learning pathways, but also and especially practical tools. The contents have been created starting from the Result of the COUNCIL RECOMMENDATION on the Key Competences, 22nd of May 2018 (2018/C 189/01) on the European **Qualification Framework**.

It can be implemented in different ways in different countries.

SLOVENIA: In Slovenia all VET schools have a 20% open curriculum, where each school can freely decide what to choose. The general education (Artistic gymnasium) has a possibility to include Marketing 4 Artists in the interdisciplinary thematic modules. It can be also introduced to Higher vocational colleges (tertiary education) as an optional subject with up to 5 ECTS. It can also be integrated into some courses at the faculty of design. For non-artistic educational institutions it can be offered as an extracurricular activity of almost every kind of school. It can also be interesting for adult education. It is highly recommended to present it to the following institutions:

- [Institute for education](#) (Zavod RS za šolstvo)
- [CPI - Institute of the RS for Vocational Education and Training](#) (CPI)
- [Association of Higher Vocational Schools of Slovenia, economic interest association \(Community of Higher Vocational Schools of the Republic of Slovenia\)](#) (Skupnost Višjih šol)
- [Faculty of Design](#) (Fakulteta za dizajn)
- [Andragogic center of Slovenia](#) (Andragoški center Slovenije)
- Start up academies for creative industries
-

ITALY:

In addition to what was previously mentioned, it is important to highlight that the M4A methodology and training platform can especially be of interest to policy makers who wish to adopt the method at Italian level as a way to promote European policies aimed at sustain Entrepreneurship and Education for European citizens which are clearly defined in the ENTRECOMP Framework (see also *Recommendations to European policy makers*).

Below are some recommendations for policy and decision-makers in implementing the M4a methodology at Italian level. These recommendations aim at unifying the recognition and validation of competences to facilitate the entry or progress into formal learning in Italian schools, institutions, and VET centers.

Some recommendations:

- Clearly defining the issue that the policy aims to address, based on research and data that support the policy change, such as the ones available in the intellectual output number 1 (IO1) of the M4A project.
- Setting a clear structure when implementing the whole M4A methodology or parts of it and using the training resources and recommendations that constitute strong aspects of the methodology such as worksheets and evaluation tests
- Supporting initiatives that respond to current needs and challenges in a post-covid 19 context focused on the development of entrepreneurial and digital skills that enhance resilience.
- Supporting blended learning methods that facilitate digitalisation and inclusion as it is used in the M4A platform available for free for both students and PE teachers.

- Being inclusive and adaptive to different learning environments and sectors, from VET, to non-formal and formal ones in order to mainstream entrepreneurial mindset amongst Art teachers and students.

It is recommended to present the M4A methodology to the following Italian institutions:

- MIUR, [Ministero dell'istruzione e del merito](#)
- MUR, [Ministero dell'università e della ricerca](#)
- Net of italian [Accademia delle belle arti](#)
- italian startup academies for CCIs

ROMANIA:

In Romania in high schools, optional subjects have a weight of 30% of the curriculum, and each subject have 20% of the hours at the teacher's disposal.

So, the M4A Course can be introduced by decision of the school's Administrative Council.

The course can also be offered to students from art faculties and as adult education modules for creators in the artistic field.

The M4a methodology is recommended to be presented to the following institutions:

- Faculties of visual arts: <https://www.uad.ro/>
- Ministry of Education: <https://www.edu.ro/>
- County School Inspectorate: <https://www.isjcyj.ro/>
- Methodical commission of art teachers from Cluj county
- House of the Didactic body (which organizes courses for teachers): <http://www.ccdcluj.ro/>
- Faculties in the pedagogical field: <https://psiedu.ubbcluj.ro/>
- Union of Visual Artists: <https://uap.ro/>
- NGO that deals with supporting visual artists

FINLAND

- Employment contracts are short in the art field. Therefore, artists must constantly look for new work. At the same time, labor policy demands more responsibility from job seekers - without taking into account professional groups that have a lot of unemployment seasons. Responsibility is one of the main points of Finland's new (2023) government for unemployment citizen. They are hard decisions for artists.
- An entrepreneurial attitude helps employment in Finnish cultural fields. Generally, it is already well appreciated in Finnish society and education. Still, "marketing" and some related terms sound like opposites of art. Reasons are maybe in strong art conventions. Words have too strong images in Finland, which is felt to be related mostly to commercial art. This means that marketing is often understood in the wrong or narrow context. This should be interpreted much more practically in Finnish art education. The matters should be understood primarily through employment - not the commercialization of art.

- With these (and additional) reasons Marketing 4 Artists is recommended to present to the following institutions:
- -Arts Promotion Centre Finland: <https://www.taike.fi/en>
- -Ministry of Education and Culture: <https://okm.fi/en/frontpage>
- -Ministry of Economic Affairs and Employment of Finland: <https://tem.fi/en/frontpage>
- -Finnish National Agency For Education: <https://www.oph.fi/en>
- -The Finnish Association for the Development of Vocational Education and Training AMKE:
<https://www.amke.fi/en/about-us.html>
- -The Conservatory Association of Finland: <https://konservatorioliiitto.fi/>



6. Policy recommendations to European Policy makers in the field of education

Introduction: The Importance of creativity and CCIs

The Organisation for Economic Co-operation and Development's (OECD, 2018) affirms that creativity and creative thinking are key skills for 2030's learners.

We can state that creativity has an international importance in education for European governments. But, the conditions for favouring creativity at different levels are not always available in schools in Europe. The national policy approaches often differ but what is common is the enthusiasm of teachers to embrace new approaches to building creative learning processes and the professional path it can lead to.

In this perspective, the M4A project aims also at bridging the gap between the actual situation and the general needs expressed both by teachers and students.

Cultural and Creative Industries (CCIs) are considered as one of the major sectors in the economy. The underlying sectors are argued to not only boost creativity and innovation but are also seen as source of positive spill-over to the economy in its globality (Power, 2011). According to the Creative Economy Outlook 2022, the creative economy is one of the fastest-growing sectors worldwide and creative services have shown more resilience than other services sectors during the COVID-19 pandemic.

National and international organizations show keen interest in CCI, such as the European Union (EU), the United Nations Educational, Scientific and Cultural Organization (UNESCO), the World Intellectual Property Organisation (WIPO), the United Kingdom Department for Digital Culture, amongst others.

The contribution of the CCIs to society can take two different forms: economic, in terms of job creation and value added in the economy; and non-economic, in terms of social development, social inclusion and social cohesion, development of national identity, cultural diversity, fostering innovation and creativity and positive spillovers to other sectors of the economy. Moreover, the potential of the sector is far from being fulfilled, as demand is growing with the need of a growing middle class "hungry for culture".

CCIs possess distinct characteristics that make them particularly noteworthy to policymakers. One important feature is their potential to promote inclusivity, given that the youth employment rate within Creative Industries is also higher compared to other sectors of the economy.

We can state that both young Art students, so aspiring CCIs, should keep up with times and new cultural needs; in this sense, the specific methodology of M4A is particularly recommended.

The M4A methodology

The *M4A* methodology can surely enhance creativity and professionalism of both aspiring CCIs' workforce and Art teachers; more than this, it can also strengthen the link between creativity and working life for students and for teachers as well. Moreover, it can be beneficial in many educational contexts and aim to be adaptable in wider contexts.

The M4A methodology can especially be of interest to policy makers who wish to adopt the method at European level as a way to promote policies sustaining Creativity, Innovation, Entrepreneurship and Education for European citizens, following the goals and priorities of the European Commission (e.g.,

[European Education Area](#)¹), namely to provide training and innovative processes that enhance entrepreneurial mindsets and various soft skills, and foster inclusion and diversity.

As further detailed in the following paragraph, as a way of achieving this, the M4A methodology bases itself also on the ENTRECOMP Framework, which is recognised at European level. Policy makers can also refer to their national laws on education that focus on entrepreneurial competences.

The M4A methodology based on [The European Entrepreneurship Competence Framework \(EntreComp\) - Employment, Social Affairs & Inclusion](#)

There is a strong link between the EntreComp framework (proposed by the European Commission as baseline for a common understanding of what the Entrepreneurship knowledge, skills, and attitudes are) and the M4A project.

There are various M4A skills drawn from the three competence areas established by the EntreComp framework, namely: *Ideas and Opportunities*, *Resources* and *In Action*.

From *Ideas and opportunities* we can identify:

- Creativity;
- Identifying opportunities;
- Using imagination and skills in order to identify opportunities that create value;
- Developing creative and proactive ideas and finding solutions to problems;
- Critically evaluate ideas and opportunities based on facts;
- Assessing the consequences and impact of ideas, opportunities and actions.

Then, from EntreComp *Resources* framework, in M4A we can identify:

- Self-awareness and self-efficacy;
- Knowing oneself and one's emotions;
- Reflecting on one's needs and aspirations;
- Believing in oneself and continuing to develop;
- Motivation and perseverance;
- Staying focused and not giving up;
- Being resilient;
- Working with others and mobilising them.

Then, from EntreComp *In Action* framework, in M4A we can identify:

- Planning and management;
- Prioritising, organising and following up according to short, medium and long-term objectives and defined action plans;
- Learning through experiences;
- Learning by doing and reflecting on experiences.

¹ <https://education.ec.europa.eu/focus-topics/improving-quality>

The M4A methodology in the [DigiComp \(Framework\)](#) [The European Entrepreneurship Competence Framework \(EntreComp\)](#) - Employment, Social Affairs & Inclusion

Schools in general need a greater focus on Arts and creativity. The Ministries of Education need to support and encourage the importance of creative subjects in the national curricula; they need to give teachers the courage to try out new pedagogies without having to fear that the other subjects are not dealt with the correct way. Schools need time, space and well prepared and educated teachers that are willing and happy to fill the lack of creative time in schools also in a new digital way.

[DigComp](#), the European reference framework for digital competence, involves the confident, critical and responsible use of, and engagement with, digital technologies for learning, at work, and for participation in society, and includes specific competences to be aware of digital technologies for social well-being and social inclusion, and to be aware of the environmental impact of digital technologies and their use.

So, the adoption of M4A methodology and o its Training Content and Evaluation System could concretely gather together the needs of creativity in schools, the strengthening of the link between artistic, personal and professional careers, and the mindful use of new technologies in order to achieve new results in a more innovative and sustainable way.

Some Recommendations

Here is a list with some recommendations for policy and decision-makers for implementing the M4A methodology. These recommendations aim at unifying the recognition and validation of competences to facilitate the entry or progress into formal and non-formal learning, and in the working life as well:

- Promoting and recognising the development of Entrepreneurial Education through non-formal learning needs to be enhanced by the validation of acquired competences, as it is done with the M4A certificates, issued automatically by the project's online training platform upon completion of the online M4A training.
- Placing emphasis on the skills, knowledge and attitude the methodology aims to develop and giving value to self-reflection, self-awareness, and self-evaluation as key competences.
- Supporting blended learning methods that facilitate digitalisation and inclusion as it is used in the M4A project via the M4A online training platform, which is available for free to VET Art students and teachers.



7. Conclusions

In the vibrant realm of the Art world, where creativity knows no boundaries, the role of Art marketing emerges as a powerful force that can shape an artist's journey towards recognition and prosperity.

Based on the Council Recommendation of 22 May 2018 on key competences for lifelong learning (2018/C 189/01)², and on the results from research conducted in the project focused on the needs of VET Art teachers and students related to marketing skills and knowledge, the partners of Marketing 4 Artists developed a learning module with six Didactic Units with theoretical and practical contents that allow for the development of marketing skills applied to Art.

As such, the M4A Training Content and Evaluation System has two target groups:

- **Art teachers**, the main pillars in the integration of the M4A methodology in the classroom;
- **Art students**, who will acquire marketing knowledge and skills, crucial for their future professional careers as Artists.

Nowadays, we are facing complex times in which developing skills to dully reply to the needs of the labor market is becoming more and more important. Daily life is showing us that transversal entrepreneurial competencies are key elements for young people to become more successful in any career, including Art related ones. This fact is becoming more and more evident and both VET schools and educational institutions are gradually integrating inputs and doing their best to find the proper manner to direct education into this field.

For this reason, the M4A methodology is a complete and intuitive tool and does not require any extra resources, time or qualifications to become integrated into the VET Art curriculum.

In fact, the project website³ contains useful materials for study, the complete online training platform, and also a number of interesting resources that can be used by VET Art teachers as complementary materials in training their students to become even more successful artists.

It is strongly recommended that M4A be implemented in the curriculum of VET arts schools because the students and teachers participating in LTTA, in the pilot phase, appreciated that the program is beneficial for all actors involved: students, teachers, school, community. The M4A program is essential both in the current professional training of a student from a VET arts school, as well as in the development of the future career as an artist.

In the end, M4A partnership do believes that these project's results will become useful both for Art students and Art teachers/trainers, and that they will be helpful to Art and its promotion.

² https://eur-lex.europa.eu/legal-content/EN/TXT/?toc=OJ%3AC%3A2018%3A189%3ATOC&uri=uriserv%3AOJ.C_.2018.189.01.0001.01.ENG

³ <https://m4a.erasmus4artists.eu/>













