

Rural Canvas Project

Fostering Rural Resilience
through Creativity and
Arts-driven Entrepreneurship

www.rural-canvas.eu

Skills Prioritisation Map 2022

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The research presented in this publication was conducted in the context of the Rural Canvas project. This project has been funded with the support of the Erasmus+ programme of the European Union. The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect 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.



1. Introduction

"The overarching objective of RURAL CANVAS are following: - Equipping artists and creative workers with entrepreneurial and 21st century skills to complement their primary profession - Contributing to resilience and innovative solutions to rural challenges through co-creation, mentorship and project-based initiatives driven by artistic and creative approaches of artists and creative workers -Forging synergies between arts and creative sector representatives, rural stakeholders, entrepreneurship actors and local authorities -Enhancing employability and mental toughness of artists and creative workers -Inspiring novel approaches in using art and creativity as a vehicle to tackling societal challenges"

(PAGE 3 of the submitted proposal of RURAL CANVAS)

"The project will have two sided main impacts - enhancing skills of artists and creative workers will boost their employability, increase opportunities and in the process of doing so it will revitalise rural areas in dire need for the influx of fresh ideas. These project aims are further aligned with European Commission's Rural Development Programme, particularly with Priority 1: Knowledge Transfer and Innovation and Priority 6: Social Inclusion and Economic Development (ENRD, 2014)."

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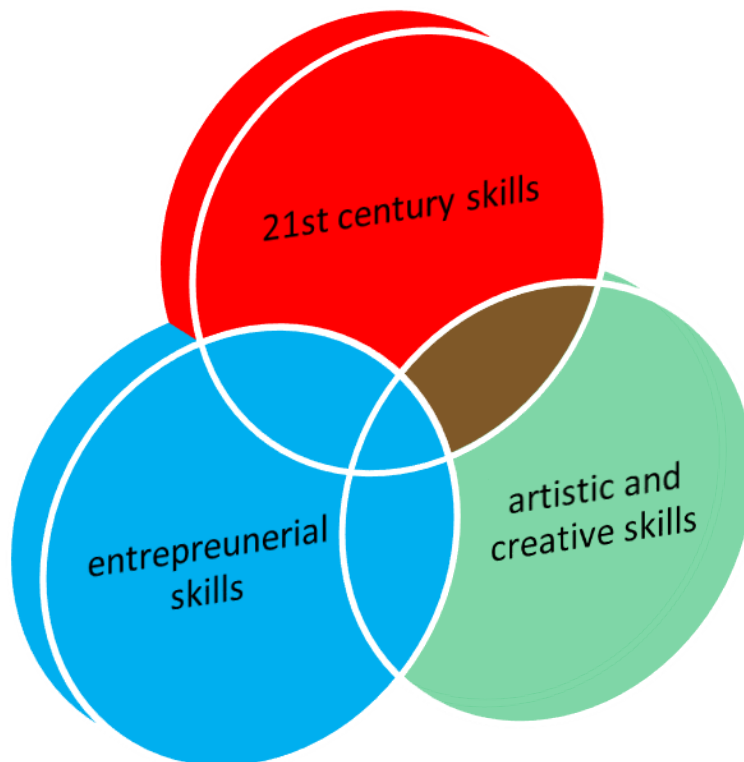
"To follow this line of thinking, this project will complement the skills artists and creative workers already possess and complement them with entrepreneurial hard skills and soft 21CS, forming thus a skill triangle that would make artists and creative workers better equipped."

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Skills Prioritisation Map definition

“It details the actual hard and soft skills required by the rural areas informed by Rurart Alliance and EU-wide survey. This Map will also carry out a needs analysis on challenges and needs that rural areas have, which could be potentially solved by artists and creative workers.”

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2. Skills Prioritisation Map by the two pilot Rurart Alliances

"Skills are the ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the European Qualifications Framework, skills are described as cognitive (involving the use of logical, intuitive, and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments)" (European Parliament and the Council, 2008).

After an extensive research on the different skill definition papers and related publications, it has been agreed to use specific existing tables of skills, for both categories of entrepreneurial and 21st century soft skills.

To Prioritise: "to decide which of a group of things are the most important so that you can deal with them first" Source: Cambridge Dictionary

<https://dictionary.cambridge.org/dictionary/english/prioritize>

Both Pilot Alliances Chairs and Members agreed that it is scientifically inaccurate to speak about a "prioritisation" of skills by the stakeholders, as there isn't any methodology that would support this idea. Instead, there are extensive comments and thoughts on the sets of skills presented in the Baseline Report, as noted in the following mapping of these tables.

The table used by EntreComp (see: source) for the Entrepreneurial skills was adopted and used also for the list of 21st century soft skills. **The fourth and fifth column was added to be used for the**



summary of the results of the discussions and deliverance held during the three Expert Consultations Events by both Alliances.

The 2 Pilot Rurart Alliances were forged in the following regions: 1) South Ostrobothnia region 2) Hovedstaden region.

1.1. Entrepreneurial skills

Competences	Hints	Descriptors	Comments Rurart Alliance 1 (South Ostrobothnia region)	Comments Rurart Alliance 2 (Hovedstaden Region)
1.1 Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value	<ul style="list-style-type: none"> Identify and seize opportunities to create value by exploring the social, cultural, and economic 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 	<p>PRIORITY 2. As the second group of important entrepreneurial skills were equally perceived to be the importance of taking the initiative, identifying opportunities and vision. It was mentioned in the discussion that in entrepreneurship , it is not enough to perceive oneself, but to be able to seize opportunities. Accessibility also came to the fore: how, for example, a rural artist has to make sure that he not only seizes the opportunity, but that his art is accessible so that customers can find his studio or shop.</p>	<p>PRIORITY 1. Named by many stakeholders as it is essential to develop ideas on projects that connect with the society, and nothing happens before spotting opportunities, one may have wishes, and ideas, but one needs to see a way of how to realise them. It has been stated that "vision" and "spotting opportunities" connect in a way, there are some ideas for the future, but they need to resonate with the context of an area. Also, artists (and especially creative outsiders/non-l ocal people) can spot different opportunities than local actors and, just</p>



				as importantly, they can voice these opportunities independently from political or economic interests and constraints.
1.2 Creativity	Develop creative and purposeful ideas	<ul style="list-style-type: none"> ● 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 	<p>PRIORITY 3. As the third group of important skills were equally mentioned financial understanding, collaboration skills, creativity, planning and management, and valuing ideas.</p> <p>To take resilience forward through creative skills demands a political climate which should be supportive: state funding is also needed, and it is crucial, where and whom it is given.</p>	<p>PRIORITY 1. Some other experts named this skill as the most important because it helps to think out of the box, to come up with new ideas, to find new directions. Also, Creativity is very much about the process itself. Another stakeholder stressed the fact that creativity cannot replace vision</p>
1.3. Vision	Work towards your vision of the future	<ul style="list-style-type: none"> ● Imagine the future ● Develop a vision to turn ideas into action ● Visualise future scenarios to help guide effort and action 	<p>PRIORITY 2. As the second group were equally perceived to be the importance of taking the initiative, identifying opportunities and vision. It was noted that an entrepreneur cannot do without the goals she has set for her activities, and she must also have the courage to set bold visions, without</p>	<p>PRIORITY 1 and 2. One expert put it in the first place together with spotting opportunities, considering it as its sub-definition. Indeed, one has named it as a “condition sine qua non” of being an artist. Others put it in second place, because it is needed in order for the rural areas to</p>



			forgetting the practical implementation of the business.	develop artistically, into the future, thus, to create the vision, how they would want the future to look like.
1.4 Valuing ideas	Make the most of ideas and opportunities	<ul style="list-style-type: none"> ● Judge what value is in social, cultural, and economic terms ● Recognise the potential an idea has for creating value and identify suitable ways of making the most out of it 	<p>PRIORITY 3. As the third group were equally mentioned financial understanding, collaboration skills, creativity, planning and management, and valuing ideas.</p> <p>In valuing ideas, one must be able to highlight both one's own and others' ideas and combine these with confidence in one's own abilities.</p>	Not mentioned by any of the stakeholders
1.5 Ethical and sustainable thinking	Assess the consequences and impact of ideas, opportunities, and actions	<ul style="list-style-type: none"> ● 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 social, cultural, and economic goals are, and the course of action chosen ● Act responsibly 	This skill was not separately mentioned as prioritized skill	<p>PRIORITY 2 and 3. Named second by one stakeholder, especially when it comes to sustainable thinking: Often funding or enthusiasm get poured into projects that do not consider an afterlife or are not able to generate a recurrence that can keep audiences / end users interested.</p> <p>Named third by one other stakeholder, because one needs to think</p>



				and act in a sustainable way in all cultural areas of all projects where one is a co-creator.
2.1 Self-awareness and self-efficacy	Believe in yourself and keep developing	<ul style="list-style-type: none"> • Reflect on your needs, aspirations and wants in the short, medium, and long term • Identify and assess your individual and group strengths and weaknesses • Believe in your ability to influence the course of events, despite uncertainty, setbacks, and temporary failures 	This skill was not separately mentioned as prioritized skill	Not mentioned by any of the stakeholders
2.2 Motivation and perseverance	Stay focused and don't give up	<ul style="list-style-type: none"> • Be determined to turn ideas into action and satisfy your need to achieve • Be prepared to be patient and keep trying to achieve your long-term individual or group aims • Be resilient under pressure, adversity, and temporary failure 	PRIORITY 1. Motivation and perseverance was understood as the most important entrepreneurial skill, which was perhaps also perceived as a regional strength. Entrepreneurs in our region are accustomed to continuing despite difficulties.	PRIORITY 3. Just one expert named it third, because it can be tough for artists and creative workers in times of adversity, they could take the benefit of perseverance, and their role is essential to society, and that is why it is crucial that they hold to that skill.
2.3 Mobilizing resources	Gather and manage the resources you need	<ul style="list-style-type: none"> • 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 	This skill was not separately mentioned as prioritized skill	PRIORITY 1 and 3. One expert put it first, because it is important to work with other fields, to reach out, make new collaborations with businesses, and local authorities. Another expert put it in third



				place, since ambitious projects require always long evaluations, roadblocks and assessments but they cannot be implemented without the identifying and mobilizing the right resources (financial, human, digital-analogue , etc.).
2.4 Financial and economic literacy	Develop financial and economic know how	<ul style="list-style-type: none"> • 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 	<p>PRIORITY 3. As the third group of important skills were equally mentioned financial understanding, collaboration skills, creativity, planning and management, and valuing ideas.</p> <p>Entrepreneurship always involves a strong financial understanding and financial perception is logical for anyone to become an entrepreneur.</p>	Not mentioned by any of the stakeholders
2.5. Mobilizing others	Inspire, enthuse and get others on board	<ul style="list-style-type: none"> • Inspire and enthuse relevant stakeholders • Get the support needed to achieve valuable outcomes • Demonstrate effective communication, persuasion, negotiation, and leadership 	This skill was not separately mentioned as prioritized skill	PRIORITY 2. Named second by some stakeholders, since art-based approaches are well-suited to inspire and enthuse relevant



				<p>stakeholders, get them on board for collaboration and get the support needed to achieve valuable outcomes. Art-based approaches can go straight into playful experimentation – which can mobilize actors other than the usual suspects of a participatory planning process. It is somehow related to 3.5 skill “Learning by doing” and also to skills 3.4 “Working with others” and 2.5 “Taking the initiative”. One expert noted that this again is a skill that presupposes a clear Vision.</p>
3.1 Taking the initiative	Go for it	<ul style="list-style-type: none"> ● Initiate processes that create value ● Take up challenges ● Act and work independently to achieve goals, stick to intentions, and carry out planned tasks 	<p>PRIORITY 2. As the second group of important entrepreneurial skills were equally perceived to be the importance of taking the initiative, identifying opportunities and vision. Taking the initiative can manifest itself in</p>	<p>PRIORITY 3. Named third by one expert, because Art-based /creative approaches can make things happen fast (initiate processes that create value) while they can allow for and enable people to act and work independently</p>



			different ways. However, its importance is especially emphasized in entrepreneurship , as an entrepreneur must be able to take up development targets and be an initiator, for example, in order to find partners and customers.	to achieve goals.
3.2 Planning and management	Prioritize, organize and follow-up	<ul style="list-style-type: none"> ● Set long-, medium- and short-term goals ● Define priorities and action plans ● Adapt to unforeseen changes 	PRIORITY 3. As the third group of important skills were equally mentioned financial understanding, collaboration skills, creativity, planning and management, and valuing ideas.	Not mentioned by any of the stakeholders
3.3 Coping with uncertainty, ambiguity, and risk	Make decisions dealing with uncertainty, ambiguity and risk	<ul style="list-style-type: none"> ● 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 	This skill was not separately mentioned as prioritized skill	PRIORITY 3. One of the stakeholders named it third, combining it with the constant need for self-confidence, flexibility and determination.
3.4 Working with others	Team up, collaborate and network	<ul style="list-style-type: none"> ● Work together and co-operate with others to develop ideas and turn them into action ● Network 	PRIORITY 3. As the third group of important skills were equally mentioned	PRIORITY 3. Named third by one expert, connecting it to 3.5 "Learning



		<ul style="list-style-type: none"> Solve conflicts and face up to competition positively when necessary 	<p>financial understanding, collaboration skills, creativity, planning and management, and valuing ideas. Collaborative skills play a key role in entrepreneurship in the creative industries, both to other actors in the creative industries and to other stakeholders.</p>	<p>through experience”</p>
3.5. Learning through experience	Learn by doing	<ul style="list-style-type: none"> Use any initiative for value creation as a learning opportunity Learn with others, including peers and mentors Reflect and learn from both success and failure (your own and other people’s) 	<p>This skill was not separately mentioned as prioritized skill</p>	<p>PRIORITY 2. Named second by one expert as very important especially when working in an area that is not familiar in the beginning. Connected thus with 3.4 “Working with others”.</p>

Source: EntreComp: The Entrepreneurship Competence Framework, Margherita Bacigalupo, Panagiotis Kampylis, Yves Punie, Godelieve Van den Brande, 2016¹

¹ How to cite: Bacigalupo, M., Kampylis, P., Punie, Y., Van den Brande, G. (2016). EntreComp: The Entrepreneurship Competence Framework. Luxembourg: Publication Office of the European Union; EUR 27939 EN; doi:10.2791/593884



1.2. 21st century skills

Competences	Hints	Descriptors	Comments Rurart Alliance 1 (South Ostrobothnia region)	Comments Rurart Alliance 2 (Hovedstaden Region)
1.2.1. Critical thinking, problem solving, reasoning, analysis, interpretation, synthesizing information	Solid knowledge of dialectic, semiotics and phenomenology theory	<ul style="list-style-type: none"> Understand the complexity of concepts, be able to both formulate and structure one 	Flexibility (i.e. Adaptability), information management skills and digital competence (Information, Media, Technology), as well as the ability to think critically (Critical Thinking) were highlighted in the discussion.	PRIORITY 2. Many experts named it second most important group of skills, since it is crucial to understand the complexity of a (rural) context – be able to both formulate problems at hand and recognize possible solutions, but also being able to develop informed critical perspectives on what is happening in the rural context. Critical thinking is not only about analytical and conceptual problem-solving skills. Sometimes a problematic condition requires exposing and ‘staying with the trouble’
1.2.2. Research skills and practices, interrogative questioning	Solid knowledge of academic practices and use of knowledge databases	<ul style="list-style-type: none"> Be able to go deep into any question raised and explore every possible angle of perception suitable to its understanding 	Not mentioned by any of the stakeholders	Not mentioned by any of the stakeholders



<p>1.2.3. Creativity, artistry, curiosity, imagination, innovation, personal expression</p>	<p>Self-awareness and openness</p>	<ul style="list-style-type: none"> Imagine your own version of an activity, outside of known patterns and models 	<p>Not mentioned by any of the stakeholders</p>	<p>PRIORITY 1. Most of the experts named it first, because it is essential to be able to Imagine your own version of known patterns and models. To be innovative. Although one expert noted, that those skillsets cannot be learnt in educational settings, but are the necessary foundations to enable the "Vision". No artist needs "Artistry" to be a good artist.</p>
<p>1.2.4. Perseverance, self-direction, planning, self-discipline, adaptability, initiative</p>	<p>Good psychological condition and centred life-energy</p>	<ul style="list-style-type: none"> Face all difficulties and barriers with a positive mind-set and a structured method of moving forward 	<p>Flexibility (i.e. Adaptability), information management skills and digital competence (Information, Media, Technology), as well as the ability to think critically (Critical Thinking) were highlighted in the discussion.</p>	<p>PRIORITY 2. Named second by only one expert, since being adaptable becomes a critical quality for those working in new contexts and areas. "Adaptability" was also separately identified as an important skill (Priority 3) by another expert.</p>
<p>1.2.5. Oral and written communication, public speaking and presenting, listening</p>	<p>Linguistic literacy and public speaking practice</p>	<ul style="list-style-type: none"> Produce a text or a public speech on any initiative or project and be able to discuss it with anyone involved 	<p>Not mentioned by any of the stakeholders</p>	<p>PRIORITY 2. Named second by one expert.</p>



<p>1.2.6. Leadership, teamwork, collaboration, cooperation, facility in using virtual workspace</p>	<p>Solid knowledge of work ethics and group psychology</p>	<ul style="list-style-type: none"> Understand flat hierarchy and specification of tasks as an asset to the goals of any endeavour 	<p>On the other hand, it was found that the skills of the new millennium are much the same as those of the entrepreneurial skills examined earlier. Cooperation and communication skills also play an important role in both.</p>	<p>PRIORITY 2 or 3. Named both second and third, as being able to make sure that other people can follow one vision. And leadership is also something about being visible, and promoting clarity, about where we are heading with a project, and how we are going to get there.</p>
<p>1.2.7. Information and communication technology (ICT) literacy, media and internet literacy, data interpretation and analysis, computer programming</p>	<ul style="list-style-type: none"> additive manufacturing 3D-printing embedded systems and materials cloud computing skills 	<ul style="list-style-type: none"> Stay in touch with any new tech-tool and learn how to use it on your field of action 	<p>Flexibility (i.e. Adaptability), information management skills and digital competence (Information, Media, Technology), as well as the ability to think critically (Critical Thinking) were highlighted in the discussion.</p>	<p>PRIORITY 1, by only one expert</p>
<p>1.2.8. Civic, ethical, and social-justice literacy</p>	<p>Solid awareness of the political</p>	<ul style="list-style-type: none"> Be informed of the legal and civic issues of your work and of your social context Read history 	<p>Not mentioned by any of the stakeholders</p>	<p>PRIORITY 1 (and 3) by two different experts, since art practices need to ask themselves on their civic impact, figure out a way to be contextual and be connected to the social context of a rural area.</p>
<p>1.2.9. Economic and financial literacy, entrepreneurialism</p>	<p>Intersection with the entrepreneurial skill set</p>	<ul style="list-style-type: none"> Set priorities on the skills you need in your activity, related to finances 	<p>Not mentioned by any of the stakeholders</p>	<p>PRIORITY 3, by one expert, because of the need to find funding for one's projects and be able to handle budgets and</p>



				financial negotiations.
1.2.10. Global awareness, multicultural literacy, humanitarianism	Invest time in staying informed by following different sources of information	<ul style="list-style-type: none"> Empathy is necessary for the survival of any society 	Not mentioned by any of the stakeholders	PRIORITY 2. Named second by one expert, as the capacity of being able to pay attention to what is going on outside of oneself.
1.2.11. Scientific literacy and reasoning, the scientific method	Basic knowledge of mathematics and of the philosophy of sciences	<ul style="list-style-type: none"> Look for definitions, start by identifying the questions and the fields of thought involved 	Not mentioned by any of the stakeholders	Not mentioned by any of the stakeholders
1.2.12. Environmental and conservation literacy, ecosystems understanding	Awareness of all environmental issues, follow-up of all info related to the ecological issues	<ul style="list-style-type: none"> Understand oneself as part of the ecosystem and not as a mere user of it 	Not mentioned by any of the stakeholders	PRIORITY 3, by some experts. It is crucial to include this type of awareness in any project that aims for a resilient development
1.2.13. Health and wellness literacy, including nutrition, diet, exercise, and public health and safety	Awareness of the importance of a healthy body and a healthy society	<ul style="list-style-type: none"> As new as "Mens sana in corpore sano" but still valid 	Not mentioned by any of the stakeholders	Not mentioned by any of the stakeholders



3. Important findings by the two pilot Alliances

On the difficulties of forging the two pilot Alliances, the big effort required to identify the individual stakeholders and then to build a functioning group of experts, there will be a separate section and chapter in the “Guidelines for definition, identification and selection of Rurart Alliances members, formation and implementation of the Rurart Alliances”, namely in the *Rurart Alliance Blueprint*.

1.3. South Ostrobothnia region Alliance

Based on the Finnish alliance, besides the previous tables of prioritised skills, the following general conclusions can be made: First of all, it must be noted, that prioritisation of skills is based on a small case study, in which the most often selected and explained skills were put in an order from first to second to third priority. This was done by simply counting the number of times a specific skill was mentioned when the members pinpointed the most important skills, according to their own selection criteria. This qualitative case study gives some hints on regionally valued entrepreneurial skills and as such, our pilot study reveals very interesting details on how entrepreneurial skills can be perceived in rural context.

During the first meeting, the discussion was focused on how creative skills can be used in rural areas. During the second meeting, the discussion was focused on resilient countryside. The main discussion themes for the third meeting were the entrepreneurial and 21st century skills needed for creative entrepreneurs working in rural context. To support our findings, there is previous research evidence showing that the artists highlight, e.g. the importance of being closely interacting with the local community, but also creativity and openness to new ideas are highly valued. In the discussions at the



Finnish alliance, it was noted that creative experts could, for instance, help finding out solutions for sustainability in various contexts, innovate new ideas to support the fluency of everyday life, and maybe most importantly, facilitate participative workshops and co-create with rural residents. Through such actions, the strong spirit of rural communality could become a competitive advantage. It was as well discussed how these issues could be put into practice: for example, whether actors from different sectors should be brought together; to plan a community event to be held in different municipalities; how empty spaces in rural centers can be used to bring out cultural, artistic and creative professionals and thereby enliven the countryside.

It became clear in the discussions that arts and culture can definitely act as a driving force in rural areas, so new potential residents, visitors and creative actors can be attracted to the area. Art should be taken to such places in the countryside where people are. One challenge is that there are empty business premises in municipalities, for instance along main streets. So, art and creativity could be brought there. In addition, it was seen that the general image of the countryside might be attached with handmade, unique and individual production, which is on the rise globally now that there are digital opportunities and opportunities to reach a large audience.

Based on previous experiences with cultural actors, it was found that it takes faith in one's own doing and that someone gives support to your ideas. There are a lot of good ideas, but creative people might struggle with evaluating if the market is ready for their services. It is important to have a network where you can mirror your own activities. Perhaps there could be a creative place for creative people working with rural areas (either physical or a digital place).

When discussing about resilience in rural areas, it was emphasized that versatile, various services are needed for all residents, families with children in the first place and the whole spectrum of focus



groups. If we talk about Maslow's hierarchy, rural areas need also other services, not only those satisfying basic needs. It is important that those are also taken into account whenever possible. Certainly, arts and creative actors can find ways to satisfy such higher-order needs.

To conclude, it was noted that the dialogue of art and creativity shows that the rural areas are alive: events and festivals are that dialogue to the greatest extent possible. In addition, the residents themselves play a key role and people make the difference. Their involvement can be the major motivator and answers to the question what type of creative skills are needed in rural areas: the attractiveness of rural areas means to work for the culture of communality and getting people to do it together. The discussion also brought forth the need for a "creative collision", meaning to bring together people with different skills to find answers to the rural challenges together. There is no resilience without the people.

1.4. Hovedstaden region Alliance

During the three Expert Consultation events of the Hovedstaden Rurart Alliance, there has been important debates on all themes that are related to the goals of the Rural Canvas Project. The findings of the consultations started with an effort to clarify some of the topics and key words used within the project and its intellectual output. It was therefore stressed and highlighted that:

- **Entrepreneurship** will be used in its broader sense, as when you act upon opportunities and ideas and transform them into **value for others. The value that is created can be financial, cultural, or social**
- **Resilience** is strongly connected to a new **EU Rural Action Plan** focusing on **environmental, climatic and social** resilience of all rural areas



- **Arts-driven** reads as follows: Initiatives that **are imagined, conceived and generated** by artists and creative workers in response to real local needs and broader as just yet another alternative to the employability issue in the arts sector, and that can only be implemented **in collaboration** between the local communities and the initiators and thus, creating a prospective of sustainable projects, improving life quality for all participants
- The **goals of the Project** are not solely economic, without in the same time ignoring the financial needs of all future participants and bearers of the initiatives herein projected

During the first event, it was clear to all participants that the Hovedstaden Region cannot be considered a typical rural-areas based region, since the Copenhagen area creates a very different constellation between the big city and its outskirts. The main problems are the depopulation of rural areas, the lack of an independent rural development, away from the CPH general planning, lack of qualified workforce in these remote areas that qualify as rural, and thus the importance of designing specific projects in interaction with local actors, rather than just transferring artistic activities into these areas. There is merely pig farming in those areas and some city people that moved there for financial reasons because of a cheaper housing market than in the big city. The issue of the internet connectivity was also discussed as a main concern in those areas. It was broadly stated that externally “imported” projects or commissioned works have often problems of local acceptance. Also, it was largely agreed that there is a difference between the creation of new jobs in the creative industries and of how art based, creative spaces, creative approaches, can generate resilient development and maybe create alternative job opportunities in those areas and on how creativity and entrepreneurship interact in that process.



During the second event, the main topic of discussion was the nature of a resilient development. The definition used therefore is called “evolutionary resilience”, e.g. the capacity to deal with change and continue to develop. It is not only about absorbing disturbance and still retaining basic structures and functions and balancing back, it is a capacity to change and continue to develop. It was also stressed that when a creative industry is just using a rural area as housing, then the industry laws are the same, if there is a creative industry that is resilient in the middle of CPH, it will be then resilient in a rural area as well, but without connecting specifically to it. As a main concern for all participants, the problems of funding for new initiatives and projects in those areas was identified as crucial. But all funding problems are somehow related to broader politics of local development, community work and the existence of hubs that can generate life and thus, mobilise capital for funding. State institutions also must move more activities into these areas, to foster local initiatives and start-ups. All participants agreed also on the huge importance of empowering art education, since all arts-driven project presuppose a higher level of acceptance, interest and understanding of creative and artistic endeavours by local communities and actors. If there isn't any improvement of those indicators (acceptance, interest, and understanding) for art and creative industries, then all projects that are arts-driven are seeing as merely the icing of the cake and not a central development issue.

During the third event, a part of identifying and discussing the set of skills required for creative workers to be able to implement new and resilient initiatives in rural areas, there were some final statements encompassing the totality of the Rural Canvas Project. Here some of the strongest points:

- The project risks to become somehow elitist and theoretical, if it only concentrates on skillsets that would be given to creative workers, and doesn't acknowledge the importance of networks,



community based work, and of a deeper understanding of the needs and characteristics of rural areas themselves

- It is crucial to persevere, in times of adversity, because these areas are probably overlooked and artists are mostly needed, because this is how people can channel their negative emotions in a positive way, but also develop their environmental awareness, because sometimes development of those rural areas happens at the expense of the environment
- If there is a need on creating opportunities in the rural areas, there may be a need to rethink the regulations that are in place and sometimes create a feeling of stagnation and of lack of will for change. To bridge these desires in many ways on an inclusive level may need a new legal regulations of a local development framework

4. EU-Wide Survey Report

ACEEU created the EU-wide survey using the Paperform platform and there was a total of fourteen close-ended questions for participants to answer. The last six questions were only asked of respondents who answered “yes” to the question “Do you currently live or work in a rural area?”

The survey was opened on 21 February, 2022 and closed on 13 July, 2022. It was only available in English. It was possible for participants to change answers before submitting, as well as to leave the platform and continue/complete the survey at a later time.

There were 80 responses to the survey. Participants represent 19 different countries, of which 14 countries are members of the European Union. When divided into general geographic regions – North (Denmark, Estonia, Finland, Ireland, Latvia, Lithuania, and Sweden), East (Bulgaria, Hungary, Poland, Romania, Slovakia, and Slovenia), South (Croatia, Greece, Italy, Malta, Portugal, Republic of

Cyprus, and Spain), and West (Austria, Belgium, Czech Republic, France, Germany, Luxembourg, and the Netherlands) – there was a noticeably low response rate from the Eastern EU region.

According to the project proposal, the target number of survey respondents was 300. Project partners sent emails explaining the Rural Canvas Project and purpose of the survey, along with a link to the survey, to over 750 individuals and organizations in all target countries. The survey was also shared via partners' social media platforms and through the Community Arts Network (CAN). One possible explanation for not reaching the target number is that the survey was only available in English, and potential respondents may not have had strong enough English language skills to answer the questions.

Nevertheless, the main purpose of conducting the survey was to validate the findings from the Danish and Finnish Rurart Alliance focus groups. Although only 80 individuals completed the survey, the results clearly corroborate the Rurart Alliance findings; and, on these grounds, the survey fulfilled its purpose.

The results of the survey will support the Rurart Alliance Blueprint and Skill Prioritisation Map and ultimately help partners determine which skills and tools to focus on for the creation of the Rural Canvas Toolkit.

The raw data from this survey is available as an Excel file and has been shared via the Rural Canvas Google Drive.

Question 1: Participant Profile

The first question asked whether respondents were themselves artists or creative experts, and 72 respondents answered positively to this question. The 8 respondents who said they were not artists or creative experts were asked what their connection to the art/creative field is. Of these eight, most said they studied art and one is a consultant who previously worked for an art gallery.



Question 2: Participant Country

The survey was sent to artists and individuals involved in the creative fields across the EU, but was also open to individuals outside of the EU. The majority of respondents were from Ireland (18.8%), Greece (16.3%), and Germany (12.5%). The survey was also answered by individuals from the Netherlands, Malta, Italy, Portugal, Finland, Romania, Sweden, Poland, France, Denmark, and Austria. From outside the EU, there was one respondent from each of the following countries: the United States, the United Kingdom, Switzerland, Morocco, and India.

Question 3: Participant Employment

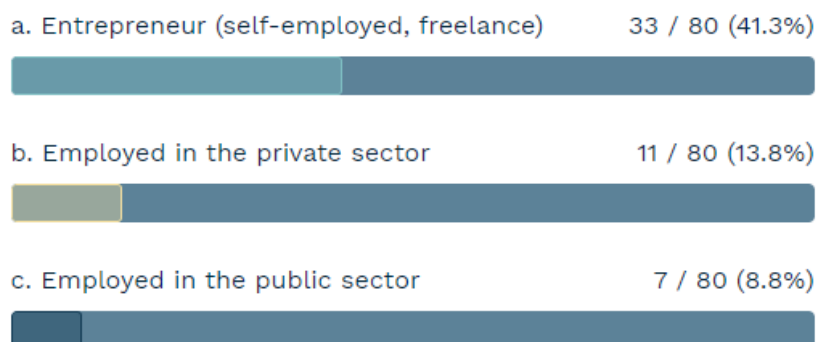
More than half of the survey respondents are currently employed in the arts/creative industry.

“Are you currently employed in the arts or creative industry?”



The 51 respondents who indicated that they currently work in the arts and creative industry were then asked a follow-up question about their type of employment, to which the majority replied that they are self-employed or do freelance work.

“How would you describe your employment?”

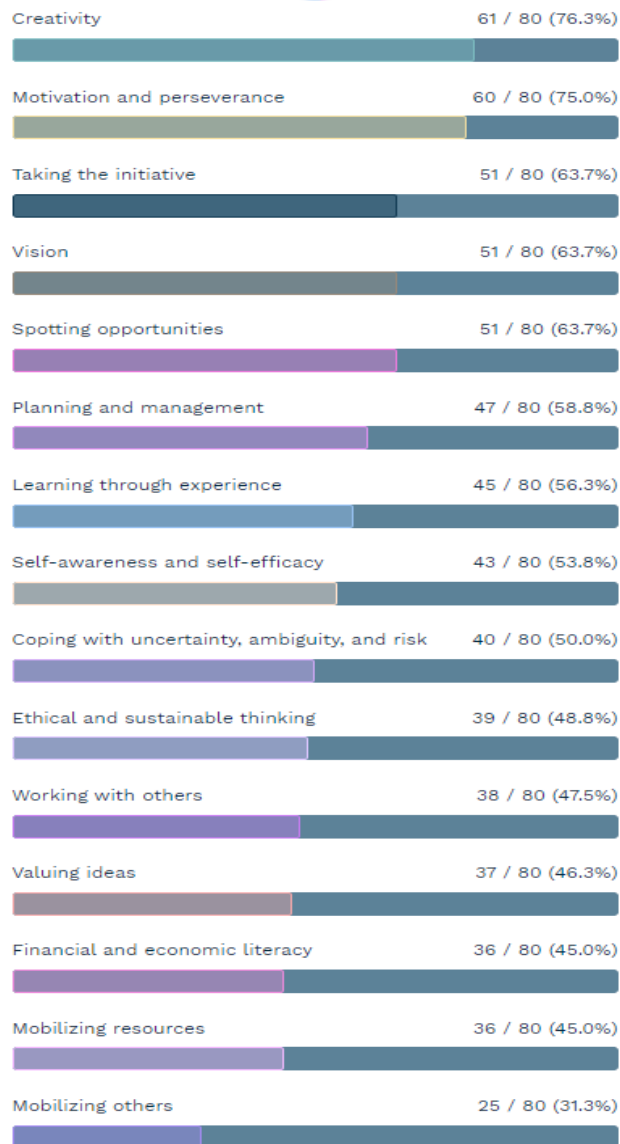




Question 4: Entrepreneurial Skills

Respondents were asked which entrepreneurial skills they find to be important for artists/creative workers. The 15 entrepreneurial skills were taken from the 2016 Entrepreneurship Competence Framework and are the same as those presented to the Rurart Alliance focus groups. The skills were displayed randomly for each survey respondent to avoid skewing the overall results based on their order in the list. "Creativity" and "Motivation and perseverance" were the most frequently selected skills. Again, it was possible to select as many as 15 skills, and 13 respondents marked all 15 skills as being important compared to 3 respondents who only selected one skill as being important. 20 respondents chose 1-5 skills, 40 respondents chose 6-10 skills, and 20 respondents chose 11-15 skills.

"Which of the following entrepreneurial skills do you consider to be important for an artist or creative professional working in a rural area? Check all that apply."



Question 5: Most Important Entrepreneurial Skills

Whereas the previous question allowed participants to select as many skills as they found important, this question forced them to choose one skill that they found most important. The skills were displayed randomly for each survey respondent to avoid skewing the overall results based on their order in the list.

In question 4, participants were asked to select all entrepreneurial skills that they considered to be important. Curiously, 15 participants chose as “most important” a skill which was not on their list of important skills from question 4. “Motivation and perseverance” was



selected by 4 respondents despite not being included in their previous list, and “creativity” and “learning through experience” were each selected 3 times. There is no clear pattern or indicator why participants chose these skills as most important in question 5 and not at all in question 4.

“Motivation and perseverance” was selected most often and the most important skill, followed by “creativity,” “spotting opportunities,” and “vision.” No respondent chose “valuing ideas” as the most important skill.

“Which of the following entrepreneurial skills is most important for an artist or creative professional working in a rural area?”



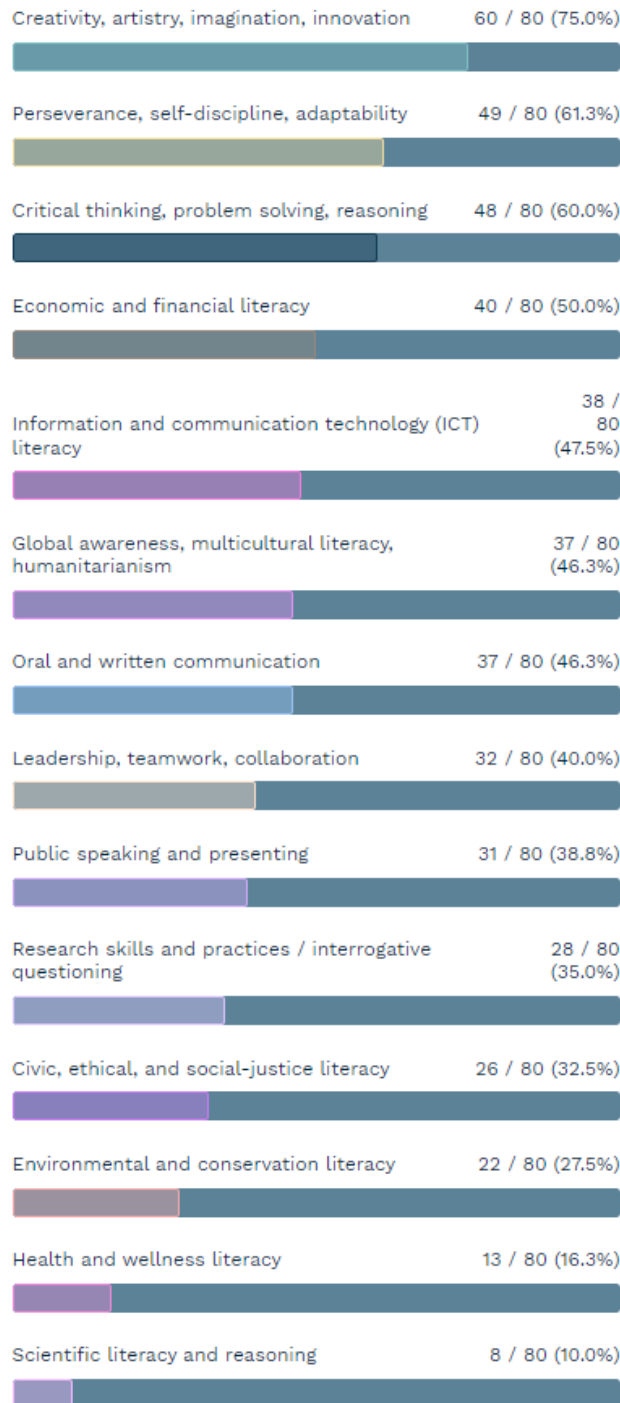
Question 6: 21st Century Skills

Respondents were asked which 21st Century skills they find to be important for artists/creative workers. The 14 21st Century skills were decided on by partners from a variety of sources and are the same as those presented to the Rurart Alliance focus groups. The skills were displayed randomly for each survey respondent to avoid skewing the overall results based on their order in the list.

“Creativity, artistry, imagination, innovation” was chosen by the vast majority of respondents, followed by “perseverance, self-discipline, adaptability” and “critical thinking, problem solving, reasoning.”

Again, it was possible to select as many as 14 skills, and 3 respondents marked all 14 skills as being important compared to 9 respondents who only selected one skill as being important. 39 respondents chose 1-5 skills, 31 respondents chose 6-9 skills, and 8 respondents chose 10-14 skills. Far more respondents had a more selective list of 21st Century skills compared to the entrepreneurial skills. All skills were chosen.

“Which of the following 21st Century skills do you consider to be important for an artist or creative professional working in a rural area? Check all that apply.”



Question 7: Most Important 21st Century Skill

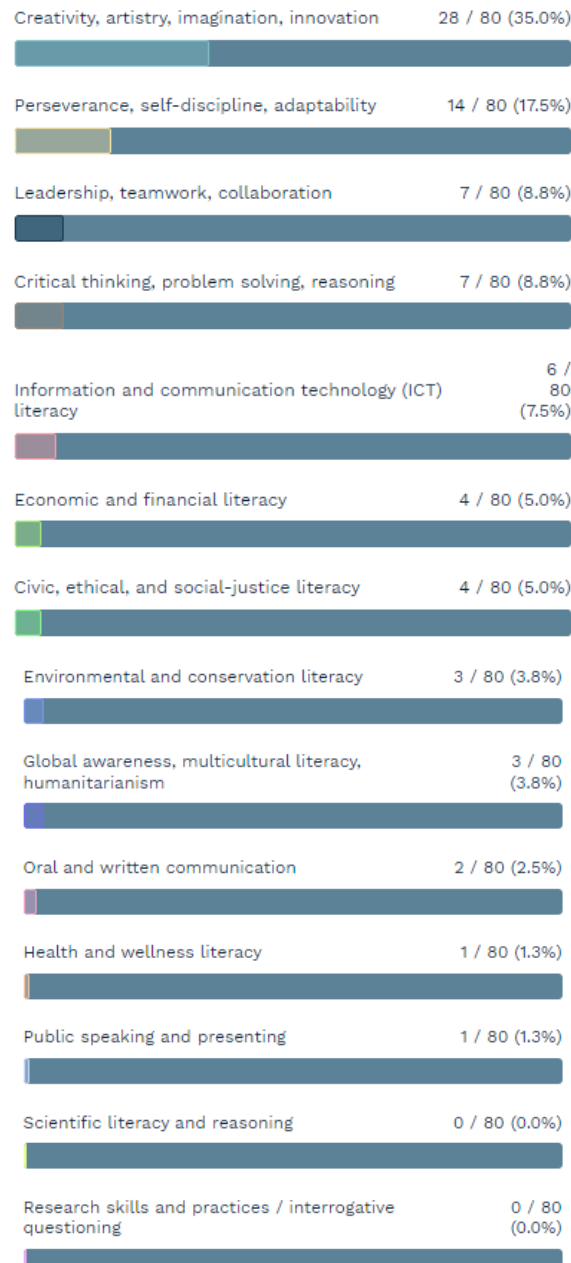
Whereas the previous question allowed participants to select as many skills as they found important, this question forced them to choose one skill that they found most important. The skills were displayed randomly for each survey respondent to avoid skewing the overall results based on their order in the list.



In question 6, participants were asked to select all 21st Century skills that they considered to be important. Curiously, 10 participants chose as “most important” a skill which was not on their list of important skills from question 6. “Perseverance, self-discipline, adaptability” was selected by 4 respondents despite not being included in their previous list, and “creativity, artistry, imagination, innovation” and “leadership, teamwork, collaboration” were each selected 2 times. There is no clear pattern or indicator why participants chose these skills as most important in question 7 and not at all in question 6.

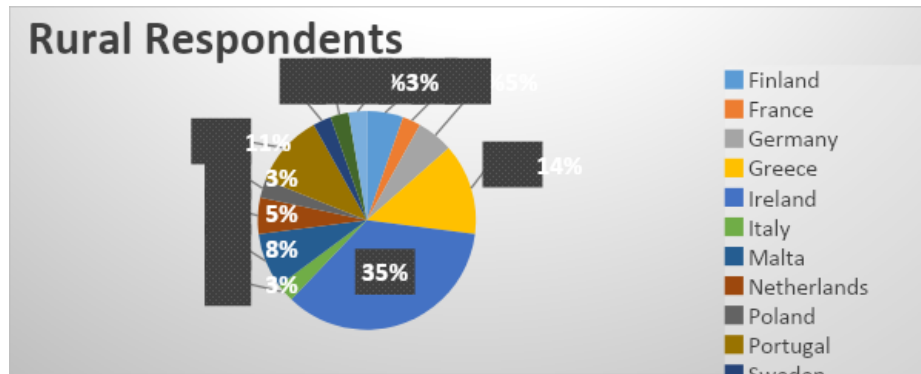
“Creativity, artistry, imagination, innovation” was selected most often as the most important skill, followed by “perseverance, self-discipline, adaptability,” “leadership, teamwork, collaboration,” and “critical thinking, problem solving, reasoning.” No respondent chose “scientific literacy and reasoning” or “research skills and practices/interrogative questioning” as the most important skill.

“Which of the following entrepreneurial skills is most important for an artist or creative professional working in a rural area?”



Question 8: Rural Artists/Creative Workers

A slight minority of survey participants (37 out of 80) currently live or work in a rural area. The majority of respondents who live in a rural area (13) are from Ireland, followed by Greece (5) and Portugal (4).

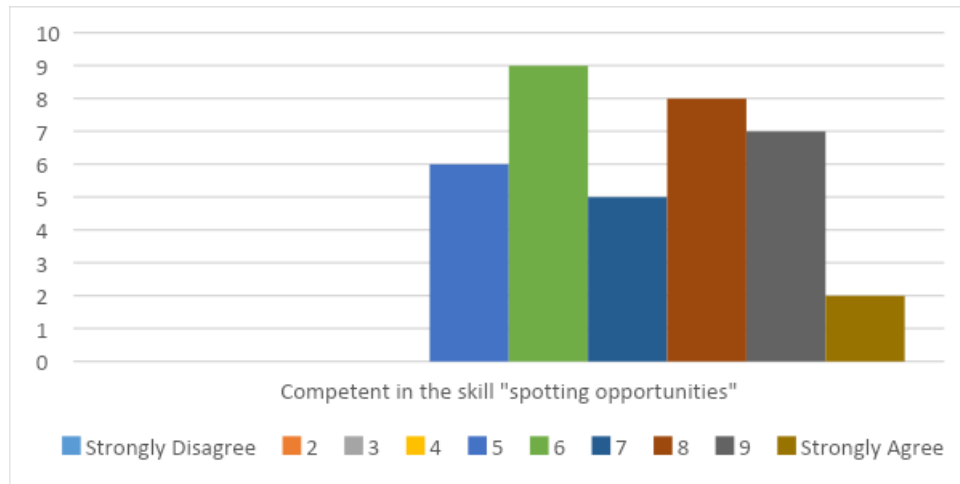


The 37 survey respondents who live or work in a rural area were additionally asked the following six questions.

Question 9: Spotting Opportunities – Competence

“Spotting opportunities” was defined in the survey as “the ability to identify needs and propose solutions; having the imagination to see new opportunities; knowing how to make valuable connections.” All respondents said that they are competent in the skill “spotting opportunities.” For the 17 respondents who strongly agreed that they are competent in spotting opportunities (here, 8-10 on the Likert scale), 11 are currently employed in the arts and creative industry. (7 are self-employed, 1 is employed in the public sector, and 3 are employed in the private sector.)

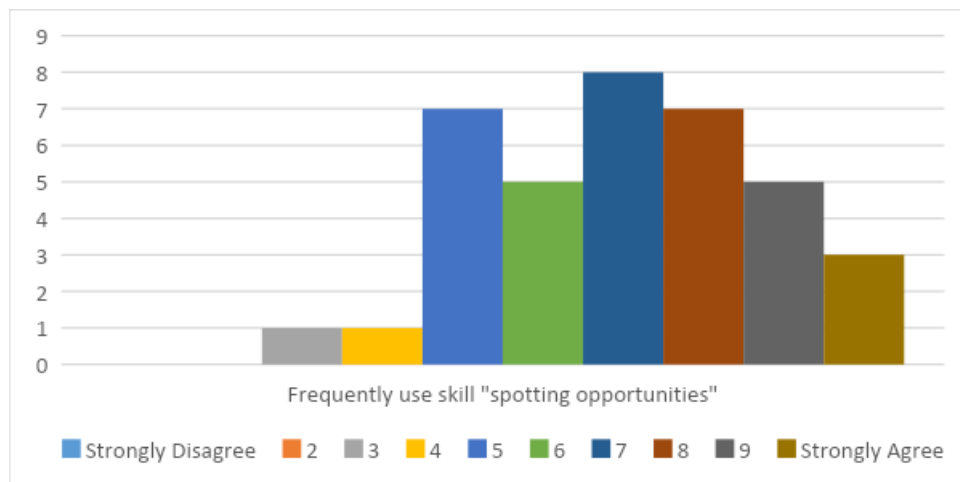
“I am competent in the skill ‘spotting opportunities’”



Question 10: Spotting Opportunities – Use

When asked whether they agreed that they frequently used the skill spotting opportunities, the majority of respondents chose a 7 on a 1-10 Likert scale. This validates the Rurart Alliance consensus that spotting opportunities is a necessary and useful skill for rural artists and creative workers. For the 15 respondents who strongly agreed that they frequently use the skill spotting opportunities (here, 8-10 on the Likert scale), 2 selected this skill as the most important entrepreneurial skill for an artist/creative professional working in a rural area. The majority chose creativity or motivation/perseverance as the most important skill.

“I frequently make use of the skill ‘spotting opportunities’”



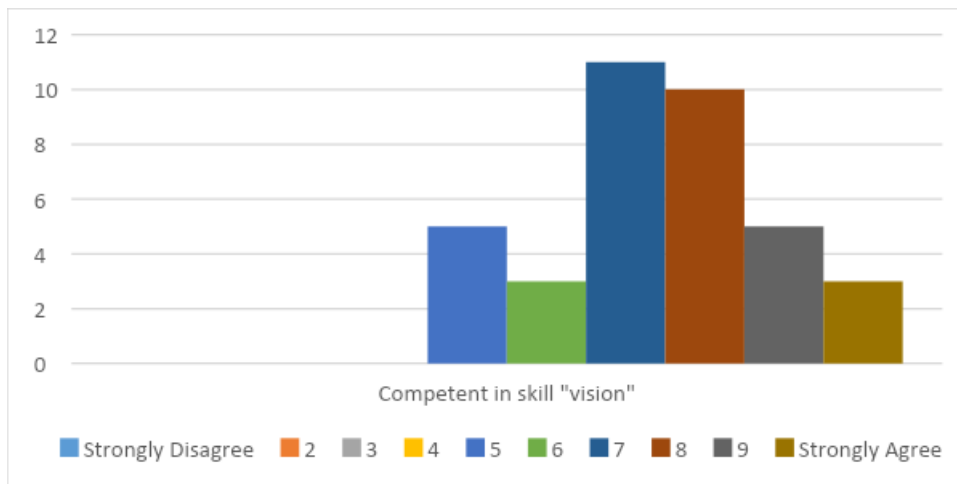


Question 11: Vision – Competence

“Vision” was defined in the survey as “the ability to visualize future results to guide your work; creating plans to turn your ideas into actions.” No respondents disagreed that they are competent in the skill “vision.”

For the 18 respondents who strongly agreed that they are competent in vision (here, 8-10 on the Likert scale), 13 are currently employed in the arts and creative industry. (9 are self-employed, 1 is employed in the public sector, and 3 are employed in the private sector.)

“I am competent in the skill ‘vision’”



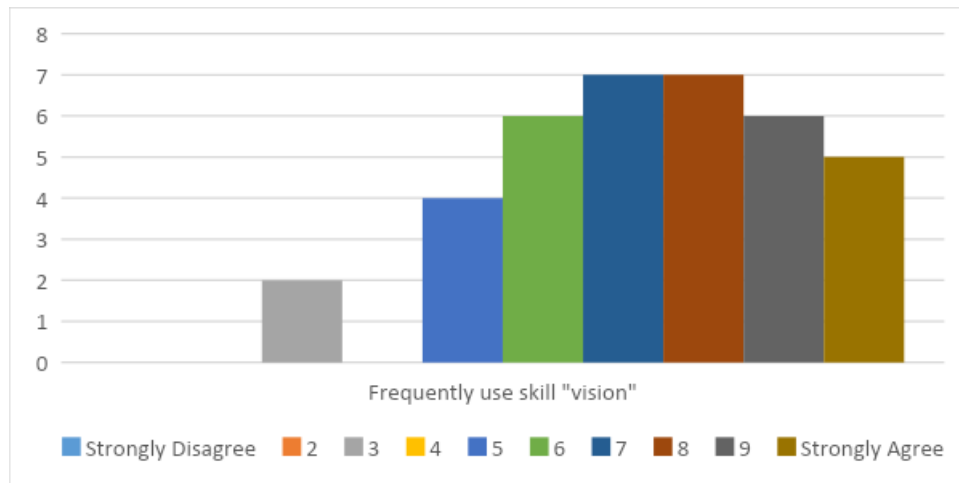
Question 12: Vision – Use

When asked whether they agreed that they frequently used the skill vision, the majority of respondents chose a 7 or 8 on a 1-10 Likert scale. These results validate the Rurart Alliance consensus that vision is a necessary and useful skill for rural artists and creative workers.

For the 18 respondents who strongly agreed that they frequently use the skill vision (here, 8-10 on the Likert scale), 3 selected this skill as the most important entrepreneurial skill for an artist/creative professional working in a rural area. The majority chose creativity or motivation/perseverance as the most important skill.



"I frequently make use of the skill 'vision'"

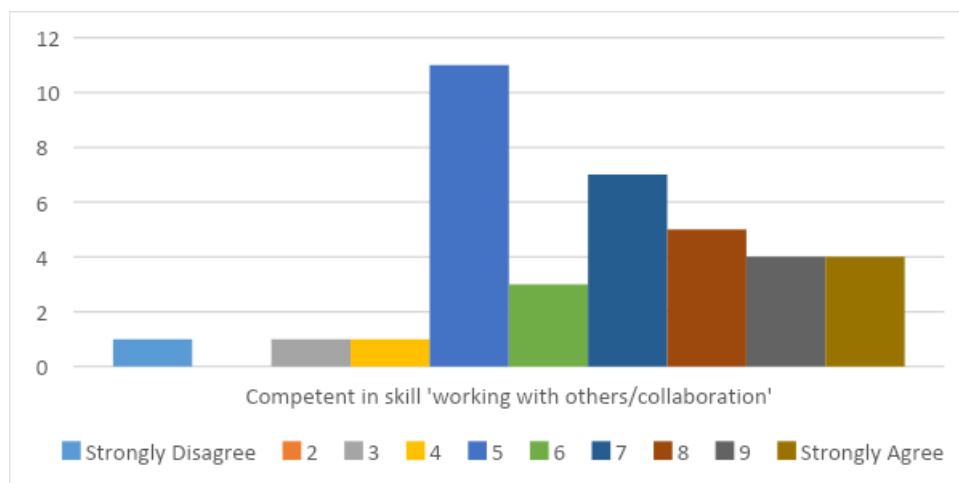


Question 13: Working with Others/Collaboration - Competence

"Working with Others/Collaboration" was defined in the survey as "the ability to develop and realize ideas with others and overcome potential conflicts." Fewer respondents strongly agreed that they are competent in this skill, with the majority selecting a 5 on the Likert scale.

For the 13 respondents who strongly agreed that they are competent in working with others/collaboration (here, 8-10 on the Likert scale), 6 are currently employed in the arts and creative industry. (3 are self-employed, 1 is employed in the public sector, and 2 are employed in the private sector.)

"I am competent in the skill 'working with others/collaboration'"



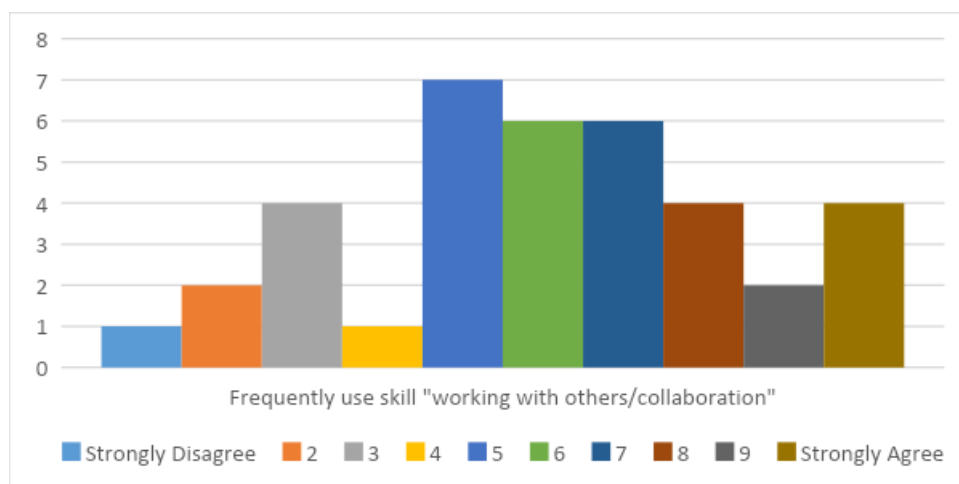


Question 14: Working with Others/Collaboration – Use

When asked whether they agreed that they frequently used the skill collaboration, the majority chose a 5 on a 1-10 Likert scale. Although overall more respondents agreed with this statement, it is important to note the few respondents who disagreed as they represent a deviation from the Rurart Alliance consensus that collaboration is a necessary/useful skill for rural artists and creative workers.

For the 10 respondents who strongly agreed that they frequently use the skill collaboration (here, 8-10 on the Likert scale), no one selected this skill as the most important skill for an artist/creative professional working in a rural area. The majority chose creativity or motivation/perseverance as the most important skill.

“I frequently make use of the skill ‘working with others/collaboration’”



5. Concluding remarks

To summarize, the skills prioritization map based on the meetings of Rurart Alliances in Denmark and Finland was supported by the European level survey results. When looking at differences between alliances, we notice that in Finland, motivation was the most important entrepreneurial skill mentioned, while spotting opportunities was mentioned most often in Denmark. When looking at the 21st century skills, critical thinking, adaptability and ICT skills got the first position in Finland, while creativity was ranked highest in Denmark. In both countries, taking initiative, vision, financial understanding and working with others were second and third most often mentioned skills.

When looking at the European level survey results, we notice that majority of creative experts living or working in rural areas chose creativity or motivation/perseverance as the most important skill. When asked about their skills in spotting opportunities, vision or working with others, the means varied from 6.6 (skilled in working with others) to 7.4 (skilled in vision), on a scale from 1 (totally disagree) to 10 (totally agree). However, generalizations of the results are not to be made based on this small-scale survey. Most importantly, the findings support our aims to develop training modules which would give added value for rural resilience and development. Creative experts already possess various skills in their own profession, but complementing these skills with entrepreneurial and 21st century skills, they can become better equipped to act in interdisciplinary and innovative ways in rural context.



Rural Canvas



Project Partners



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

www.rural-canvas.eu

**PROJECT NUMBER:
2020-1-DK01-KA227-ADU-094263**

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