

HANDBOOK

EDUCATIONAL PROPOSAL

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DEPARTMENT

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What we propose

The educational proposal

Introduction

Consistently with the objectives stated for the call “Lifelong Learning Programme” as well as with the Knowledge Alliances Programme – the main objective of the CIAKL2 (Cinema and industry alliance for knowledge and learning II) project is the creation, organisation and dissemination of a transversal subject and Post-Graduation curricula on entrepreneurship education for the creative industries, particularly focusing on the area of film and media arts education. The curricula will focus on the lack and needs in the film and creative media sector in relation with the entrepreneurial mind-set, upgrading the skills and teaching methods of higher education teachers in these areas, but also their ability to promote and nourish new business ventures in the realm of the “creative industries”. As a central part of the project, the consortium will develop a subject and Post-Graduation curricula dedicated to entrepreneurship and business management in film and creative media. In other words, this document describes different subject courses, which are then combined to post-graduation programmes. *The didactic approach* presents different course designs for which the developed subjects can be used, e.g. a full four semester master course, a three-month certificate programme as well as an extra-curricular graduation or post-graduation course which students can undertake aside their studies. The development of these three different courses aims to highlight how flexible the subjects can be utilized in the future.

The subjects have been developed on the basis of four core elements:

1. The Report “Requisites and blueprint for learning and teaching entrepreneurship for film, media and arts industries” (Deliverable 1 of this project)
2. The “Survey Report: Intra- and entrepreneurship drivers amongst film and creative media students and teachers” (created in this project and included in this e-book)
3. Selected teaching and learning approaches identified via online netnography research and analysis of secondary data;
4. Extensive experience of the partner organisations in creating both entrepreneurship and audiovisual media courses and dialogue with other stakeholders namely CILECT schools.

Central to the definition of the subjects of the curriculum (the focus of this didactic approach) is the definition of learning outcomes or objectives. In this *didactic approach*, a learning outcome is defined as a statement of what students will be able to do when they have completed instruction. The definition of learning outcomes are structured here according to the ABCD writing method (Heinich et al, 1996), taking into account:

- A is audience
- B is the behaviour or action verb
- C is the condition for the objectives, e.g.
- Following review of demonstration
- Given a case study
- After completing the assignment
- Given a specific instrument
- D is the degree of achievement or criteria
- Within a given time frame
- Within a given number of tries
- Criteria set by instructor

The curriculum is primary targeting post-graduate students thereby targeting all three levels of Bloom’s taxonomy of educational objectives. The skills in the cognitive domain of Bloom’s Taxonomy Model (1953 and revised in 2000) are, in order of difficulty:

- Level 1: remember (knowledge) and understand (comprehension)
- Level 2: apply (application) & analyse (analysis)
- Level 3: evaluate (evaluation) and create (synthesis)

As one of the aims of this *didactic approach* is to allow the readers to apply one subject module or a combination of multiple modules, each subject is detailed using a pre-defined structure, including:

- Module description
- Key learning outcomes
- Teaching form
- Grading
- Lectures / schedule
- Required materials
- Recommended reading & case studies

To clearly communicate the competencies addressed in each module, each learning outcome will start with “By the end of this subject course, the student will ..” .

Due to the inconsistent usage of the terms subject, module, course, programme and others, these terms are defined for the usage in this ebook. A subject module refers to a set of individual lectures for on certain subject (in this project, a module contains 12/13 lectures). A course refers to a collection of subject modules, which constitute a full learning programme. Courses can take the form of an entire course of study (e.g. a four-semester MBA course), a certificate course (e.g. three months long) or an extra-curricular course.

CIAKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING

MASTER COURSE

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Course Design Options

MBA in entrepreneurship for the creative industries example of a course of study

The following tables present a possible structure for a four semester master course (240 ECTS points). It includes all 10 core subject modules as well as 2 complementary modules presented in this ebook. In addition, a study semester abroad / internship semester and a master thesis have been integrated to address the practicability of the course as well as its international focus.

Semester 1 (Basic Knowledge Acquisition)	
Creativity, Innovation & Entrepreneurship	6 ECTS
Business Model Generation	6 ECTS
Globalisation, Film and TV in the Digital Age	6 ECTS
Project Management in Arts, Media & Entertainment	6 ECTS
Market Research in Media, Arts & Entertainment	6 ECTS

Semester 2 (Knowledge Application / Acting)*	
Strategic & Digital Marketing	6 ECTS
Author Rights and Intellectual Property Management	6 ECTS
Narratives: Media Formats And Consumer Experience	6 ECTS
Audiovisual Media Financing & Budgeting	6 ECTS
Project development & coaching	6 ECTS

* After the second semester, students should define their Master thesis project

Semester 3 (Immersion)	
Study semester abroad or internship semester	30 ECTS

Semester 4 (Development and Launching)	
Soft Skills Reloaded	6 ECTS
Master thesis (together with a national or international partner)	24 ECTS

Information About Assessment

Assessment components

A letter grade of HD, D, C, P or F will be assigned to each of the projects and will account for designated percentages of each participant's final course grade. Additionally, peer evaluations provided by members of each team may be required in-group assignments and these would be factored into the individual's team project grade.

Assessment marking

A variety of techniques will be employed in the marking of assessment components. In addition to the grading providing by the course faculty, self-rated measures of assessment may be used.

Grades used

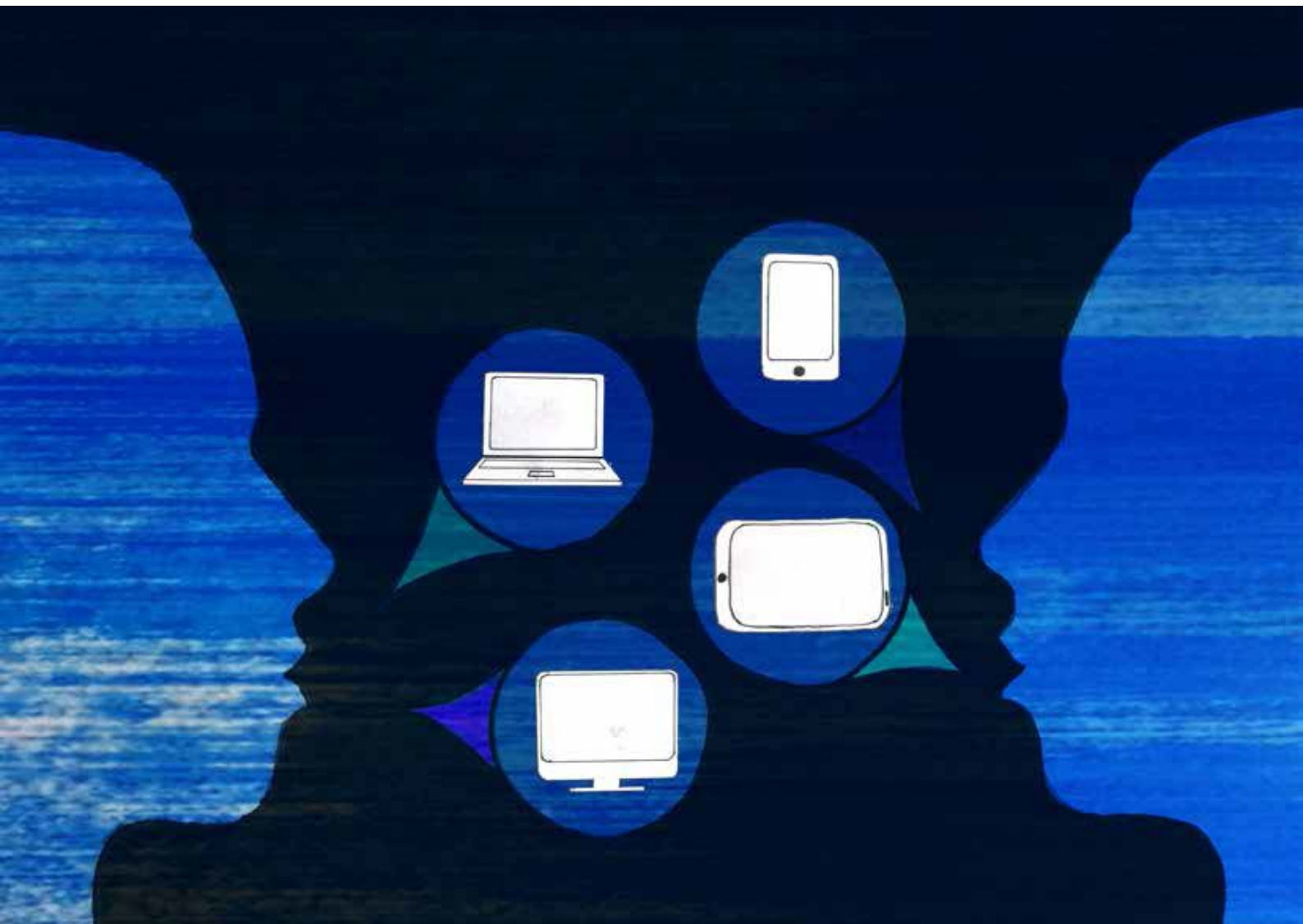
For courses with graded assessment, the following standardised symbols and their notations will be used.

Grade	Notation	Notional %	Comments
High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.

Certificate In Business Model Design For Innovation-Oriented Ventures In The Creative Industries
Example Of A Certificate Program

Modules overview

Creativity, Innovation & Entrepreneurship	Business Model Generation
This course deals with the basics of entrepreneurship in the form that it discusses key concepts linked to entrepreneurial thinking and acting and with the exploitation of the full value of their own and their employees' creativity. The course aims to support students in creating the right mind-set and behaviour, which enables opportunity identification, opportunity development and opportunity exploitation. Innovation plays a key role in modern society, especially in the creative industries. Principles such as the strategic management of innovative products, services, processes and business models are key for a successful business.	This course aims to support students in going beyond the creation of a business plan and to develop a solid business model. By the end of this subject course, the student will be able to define a business model, name different business model approaches, explain the 9 elements of the business model canvas, develop business models using the business model canvas and evaluate existing business models using the business model canvas.
Globalisation, Film and TV in the Digital Age	Project Management in Arts, Media & Entertainment
The objectives of this module include the understanding of the current technological landscapes, globalisation and the emergence of new middle classes, consumerism, global imaginary and local adaptations, the emergence of new entertainment global competitors, disruption of Hollywood's way of doing businesses and the new avenues it is pursuing, European and Hollywood movies in Europe, the enduring but restrictive power of blockbusters, majors and independents, the behaviour of European film audiences, the impacts of digital technologies on established business models, distribution processes and the birth of new ones, the merger of film and television production, distribution and consumption, the importance of storytelling to connect with audiences, the continued economic and social importance of television, the new opportunities and challenges created by digital technologies.	This course deals with the basics of project management in the form that it can be applied to projects in media, arts and entertainment. The course aims to make students aware of the issues in identifying and selecting projects. Project management module develops a foundation of concepts and solutions that supports the planning, scheduling, controlling, resource allocation, and performance measurement activities required for successful completion of a project.
Market Research in Media, Arts & Entertainment	Strategic & Digital Marketing
This subject course will deal with the bases of marketing research and their applicability in the context of the creative industries and in particular the film industries. Three core dimensions will be covered: the dimension of the manager that has to understand market and consumption drivers and be able to both identify opportunities and solve problems in order to take business decisions; the dimension of the market research professional that has to use both quantitative and qualitative research methods in order to acquire the needed information for decision support; and finally, the role of the manager or industry stakeholder that has to be able to interpret info and identify trends. The core features of research design and research instruments used in this area will be covered along with the uses of descriptive and inferential statistics for market research in the creative industry. Special attention will be given both to the acquisition of the core competences and creation of a knowledge background able to support the three above mentioned roles.	This subject course will introduce students to the principles of strategic and operational marketing as well as brand management. Students will undertake a journey starting with the analysis of the market over the definition of goals and the selection of appropriate strategies. The course places special emphasis on the practical instruments and tools and fosters the direct application of the learned instruments and tools in the lectures.
Author Rights and Intellectual Property Management	Narratives: Media Formats And Consumer Experience
This subject course is dedicated to author rights and the management of intellectual property in creative industries. The ultimate aim of the course is to give students a profound knowledge on the current (legal) situation and how they may actively utilize the current system in their strategic decisions and day-to-day operations. The course aims to provide students with a solid understanding so that they can discuss their business opportunities and risks concerning IPM with further experts, such as legal advisory specialised in creative industries.	The objectives of this module include understanding the impacts of digital production, distribution and consumption in the development of different narratives suited to different media formats (film, TV, online, games, etc) and to different user consumption experiences (cinema, TV, tablet, smartphone, etc). The module will introduce students to the following issues: why creativity and idea generation processes should address story and marketing concept; why audience segmentation and the identification of the audience's needs are crucial for story and marketing development; why the research to identify and to prospect future audiences is crucial to story development; why story telling should target the selected audience segment; why entertainment brands are important to create and develop audience loyalty; why digital marketing is a crucial tool for the promotion of audiovisual products. Students will: understand how contents can be formatted to different digital distribution platforms; become acquainted with the different genre types and their relationship with audience preferences; with the emergence of new business models, in particular in distribution (streaming). The module introduces students to concepts and practices of media convergence: digital technologies in the production, distribution and consumption of products; to the impacts of media convergence on film, how digital technologies transformed cinema; to different consumption experiences, settings and devices.
Audiovisual Media Financing & Budgeting	Soft Skills Reloaded
The first theme of the module is centered on financials of the film industry. The module includes an introductory class on the different genres, creative sources, production methods and creative types of film production in general and how they behave at the box office. The module will address which are the core elements of a film and the main components of a film production Business Plan. The module will provide an understanding on the financials of film production, the inherent uncertainty and risks in film investment, the different investments sources, the relationship between investors and creators, entrepreneurship in the film industry, how to cope of failure. The module will address the different sources of finance and support systems, co-productions and new business models to monetize content. Students will get acquainted with European support policies, with different interactions that may take place with banks and other sources of finance like broadcasters and web based distributors. Students will get acquainted with the notion of film as a product, with market research and marketing campaigns and merchandising. The second major theme of the module is budgeting, from the planning and pre-production phase to the completion of a comprehensive shooting and post-production budget. Students will get acquainted with budgeting objectives, schedule, shooting plan and other variables of the budget. The module includes knowledge on the basics of budgeting and cost reporting, development and production budget, concepts like above and below the line, and analysis of a budget. The module addresses activities like budget control and insurance. Students will understand the nature of co-productions and associated cash flows. The module addresses the different types of distribution and exhibition, including streaming and windows of exploitation. The module concludes with the analysis of a case study.	This module provides students with specific soft skills needed to start and run a business, successfully. They will learn some of the most recent ideas and techniques in skills that will help them to acquire the support of others to implement a project, including presentation technics, negotiation, bargaining, and coalition building.



ADELINO JOSÉ, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

MARKET RESEARCH IN MEDIA, ARTS & ENTERTAINMENT

Prepared by
Universidade Lusófona
de Humanidades e Tecnologias

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  **LUSÓFONA**

**FILM
AND MEDIA
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DEPARTMENT**

in cooperation with:



SUBJECT MODULE

Market Research in Media, Arts & Entertainment

WORKLOAD OF EACH MODULE	180 hours
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CONTACT TIME	26 hours
	<ul style="list-style-type: none">• 13 weeks• 2 semester hours per week

SELF STUDY	154 hours
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CREDITS	6 ECTS
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RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended
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MODULE DESCRIPTION	<p>This subject course will deal with the bases of marketing research and their applicability in the context of the creative industries and in particular the film industries. Three core dimensions will be covered: the dimension of the manager that has to understand market and consumption drivers and be able to both identify opportunities and solve problems in order to take business decisions; the dimension of the market research professional that has to use both quantitative and qualitative research methods in order to acquire the needed information for decision support; and finally, the role of the manager or industry stakeholder that has to be able to interpret info and identify trends. The core features of research design and research instruments used in this area will be covered along with the uses of descriptive and inferential statistics for market research in the creative industry. Special attention will be given both to the acquisition of the core competences and creation of a knowledge background able to support the three above mentioned roles.</p>
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KEY LEARNING OUTCOMES	<p>By the end of this course the student must be in possession of powers to identify the main marketing variables involved in market research, proceed to define the scope thereof; proceed to the definition of the parameters involved in the study and their order; know how to analyze the results, methods and conclusions underlying a study; know how to request further analysis in descriptive terms; assess the relevance and quality of</p>
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	<p>data collected and its validity in a decision-making context in Marketing; possess the ability to handle the spss for the purpose of mkt information processing; have skills qualitative data analysis software manipulation; learn to relate the process of defining and implementing a market study of the process of strategic management and marketing its phases and tools; understand the key variables in media audiences analysis; understand the key variables determining a film and media product acceptance.</p>
TEACHING FORM	<p>Lectures, supported by real world examples and case studies. In addition, project based exercises will be conducted resorting to spss software.</p>
GRADING	<p>Project+written exam</p>
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Presentation of the subject; what is research in marketing and what is research in the media; the research process in marketing and the relationship between studies of marketing and marketing management: markets and public. The specificity of the media market. 2) Market studies rating: types of studies; types of information; relevance of each type depending on their adaptation to the stage of the strategic marketing process. Relationship between marketing research and consumer behavior. 3) The definition of a problem in Marketing research/ approaches to the research process. What is a problem? 4) Components of a marketing study: what do you want to know – population vs universe, sample and its relationship with the STP process. 5) Types of information on marketing research: secondary information and primary information. 6) Types of research: qualitative vs. quantitative. 7) Types of research designs in marketing studies: exploratory and conclusive designs. 8) Exploratory research: Nature and scope of qualitative research; exploratory research 9) Exploratory Techniques: focus groups; depth interviews; projective techniques. 10) Techniques in exploratory research relevant for audience research; ethnography and observation. Online exploratory techniques - the netnography technique 11) The descriptive conclusive design: nature and scope of quantitative research; 12) Descriptive research: the survey.

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- 13) Experimental designs: the concept of cause. key issues in an experimental project: variables and validation; experimental designs.
 - 14) Market research and marketing management - decision making in strategic marketing and operational marketing. Decision making in the film and media industries.
-

**RECOMMENDED
READING & CASE
STUDIES**

- Malhotra, Naresh & Birks, David, Marketing Research: an applied approach. Ny: Prentice-Hall, 2012 (6th edition)
- Wilson, Alan, Marketing Research: an integrated approach. NY: Prentice-Hall, 2006 (2d edition)
- Solomon, Michael, Consumer Behavior: a European perspective, NY: Prentice-Hall, 2009



NÁDIA SUSANA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

AUTHOR RIGHTS AND IPM

Prepared by
Universidade Lusófona
de Humanidades e Tecnologias

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

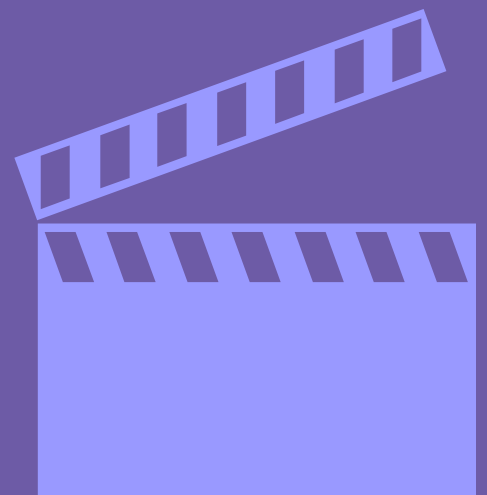
FILM
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in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the theoretical nature of the subject modules, a maximum group size of 15 is recommended.
MODULE DESCRIPTION	This subject course is dedicated to author rights and the management of intellectual property in creative industries. The ultimate aim of the course is to give students a profound knowledge on the current (legal) situation and how they may actively utilize the current system in their strategic decisions and day-to-day operations. The course aims to provide students with a solid understanding so that they can discuss their business opportunities and risks concerning IPM with further experts, such as legal advisory specialised in creative industries.
KEY LEARNING OUTCOMES	By the end of this subject course, the student will: <ul style="list-style-type: none"> • be able to describe the different types of IP infringement • be able to describe and apply the multiple steps in IP protection • be able to evaluate different strategies which can be used to benefit from IP rights in creative industries.
TEACHING FORM	Lectures, supported by law cases.
GRADING	Presentation of case study and written exam
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Introduction to author right and IPM 2) Counterfeiting & piracy 3) Authorship and initial ownership 4) Ways to protect your IP I 5) Ways to protect your IP II 6) The global view on author and IPM 7) Protecting actor rights 8) Distribution deals 9) Trademarks and merchandising 10) Product placement 11) Negotiating IP deals 12) Copyright transfer 13) IPR enforcement

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

A letter grade of HD, D, C, P or F will be assigned to each of the projects and will account for designated percentages of each participant's final course grade. Additionally, peer evaluations provided by members of each team may be required in-group assignments and these would be factored into the individual's team project grade.

Assessment marking

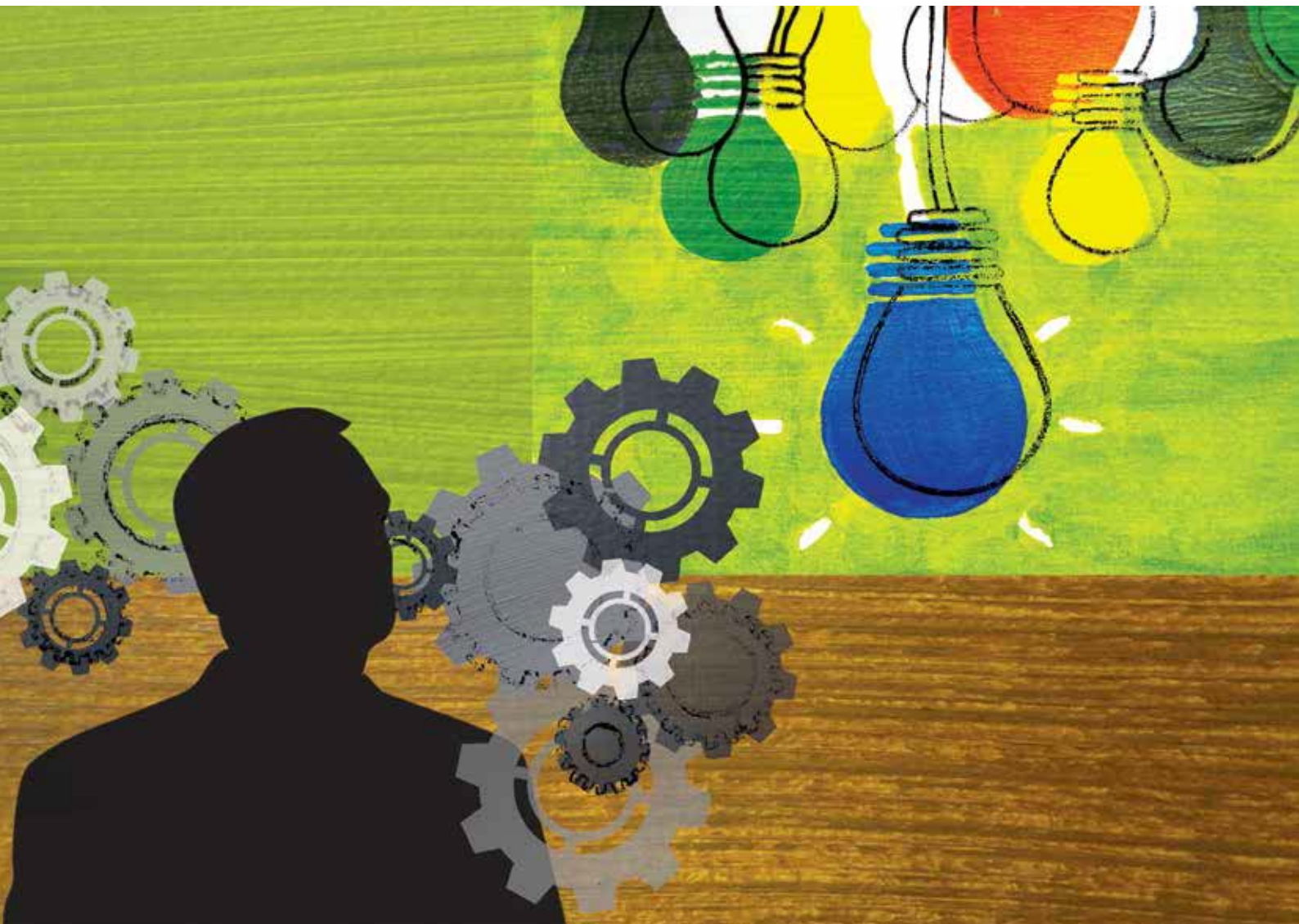
A variety of techniques will be employed in the marking of assessment components. In addition to the grading providing by the course faculty, self-rated measures of assessment may be used.

Grades used

For courses with graded assessment, the following standardised symbols and their notations will be used.

Grade	Notation	Notional %	Comments
High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





NÁDIA SUSANA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2015

CREATIVITY, INNOVATION & ENTREPRENEURSHIP

Prepared by
Münster University
of Applied Sciences

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

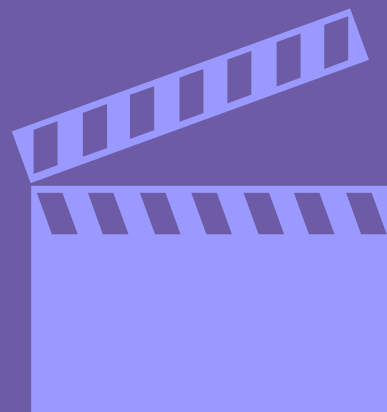
FILM
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in cooperation with:



1

SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended
MODULE DESCRIPTION	<p>This course deals with the basics of entrepreneurship in the form that it discusses key concepts linked to entrepreneurial thinking and acting and with the exploitation of the full value of their own and their employees' creativity. The course aims to support students in creating the right mind-set and behaviour, which enables opportunity identification, opportunity development and opportunity exploitation. Innovation plays a key role in modern society, especially in the creative industries. Principles such as the strategic management of innovative products, services, processes and business models are key for a successful business.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • be able to name key elements of an entrepreneur's mind-set and behaviour and use these elements to evaluate a person's entrepreneurial capacity • be able to differentiate various types of innovations • be able to describe in detail the different steps of the innovation process • be able to set up a design thinking-based innovation event • be able to evaluate different creativity and analytical-focused approaches for idea generation, given a specific situation • be able to evaluate ideas using quick and more detailed assessment frameworks • be able to assess the market potential of entrepreneurial ideas • be able to evaluate different exploitation strategies in a given situation • be able to develop an organisation-wide innovation program • be able to distinguish managers from entrepreneurs, and start-up entrepreneurs, from social entrepreneurs and corporate entrepreneurs

TEACHING FORM	Lectures, supported by real world examples and case studies. In addition, various creativity methods and the design thinking approach will be applied during the course.
GRADING	Exam
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Introduction to Innovation & Entrepreneurship I 2) Introduction to Innovation & Entrepreneurship II 3) Entrepreneurial thinking and behaviour 4) The innovation process 5) Design thinking 6) Creativity approaches 7) Analytical approaches towards idea generation (e.g. root cause analysis) 8) Idea management and evaluation 9) Market validation 10) Lean start-up approach 11) Open innovation and opportunity exploitation strategies 12) Building an organisation-wide innovation program/corporate entrepreneurship 13) Social entrepreneurship
RECOMMENDED READING & CASE STUDIES	<p>Tim Brown (2009): Change by Design: How Design Transforms Organizations and Inspires Innovation. New York: HarperCollins Publishers.</p> <p>Roger L. Martin (2009): The Design of Business: Why Design Thinking is the Next Competitive Advantage. Boston: Harvard Business School Publishing.</p> <p>Marc Stickdorn, Jakob Schneider (2012): This is Service Design Thinking: Basics – Tools – Cases. Amsterdam, BIS Publishers.</p> <p>Thomas Lockwood (2009): Design Thinking: Integrating Innovation, Customer Experience, and Brand Value. New York: Allworth Press.</p> <p>Steven Johnson (2011): Where Good Ideas Come From: The Natural History of Innovation. London: Penguin Books.</p> <p>Tom Kelley, Jonathan Littman (2001): The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm. New York: Doubleday.</p>

Commented [R1]: To be updated

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT ASSESSMENT COMPONENTS

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Assessment marking

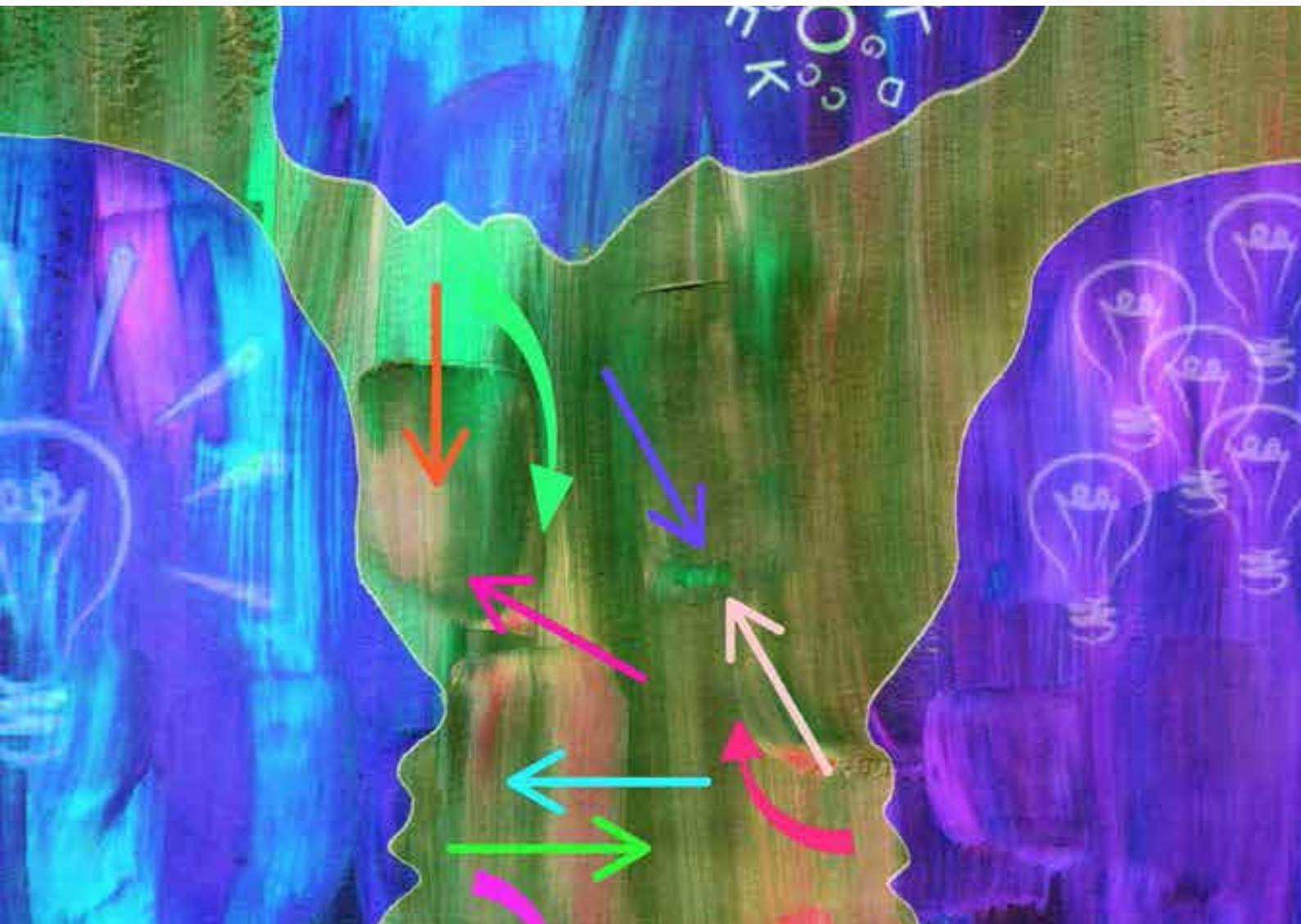
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Grades used

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ADELINO JOSÉ, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

VALUE PROPOSITION AND BUSINESS MODEL GENERATION

Prepared by
Münster University
of Applied Sciences

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

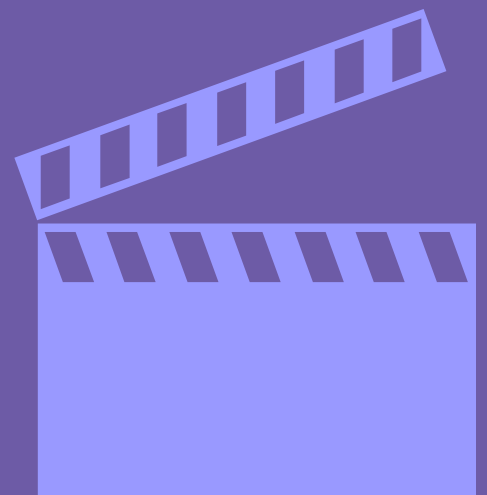
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SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

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SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended
MODULE DESCRIPTION	This course aims to support students in going beyond the creation of a business plan and to develop a solid business model.
KEY LEARNING OUTCOMES	By the end of this subject course, the student will ... <ul style="list-style-type: none"> • be able to define a business model • name different business model approaches • explain the 9 elements of the business model canvas • develop business models using the business model canvas • evaluate existing business models using the business model canvas
TEACHING FORM	Lectures, supported by real world examples and case studies.
GRADING	Exam
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Introduction to business model design 2) BMC01 – Customer Segments 3) BMC02 – Value Proposition 4) BMC03 – Channels 5) BMC04 – Customer Relationships 6) BMC05 – Revenue Streams 7) BMC06 – Key Resources 8) BMC07 – Key Activities 9) BMC08 – Key Partnerships 10) BMC09 – Cost Structure 11) Business Model Case I 12) Business Model Case I

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

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JESSICA ROSA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

GLOBALISATION, FILM AND TV IN THE DIGITAL AGE

Prepared by
Universidade Lusófona
de Humanidades e Tecnologias

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

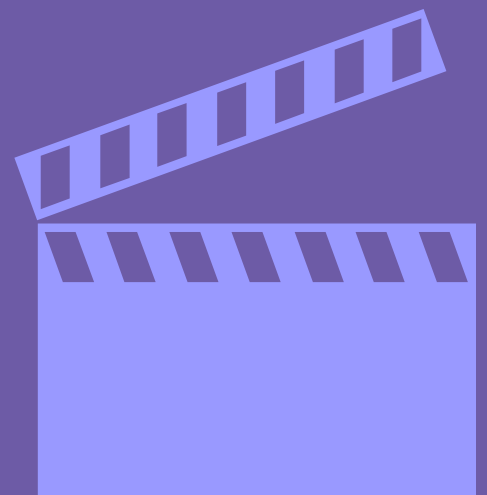
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the theoretical nature of the subject modules, a maximum group size of 15 is recommended.
MODULE DESCRIPTION	<p>The objectives of this module include the understanding of the current technological landscapes, globalisation and the emergence of new middle classes, consumerism, global imaginary and local adaptations, the emergence of new entertainment global competitors, disruption of Hollywood's way of doing businesses and the new avenues it is pursuing, European and Hollywood movies in Europe, the enduring but restrictive power of blockbusters, majors and independents, the behaviour of European film audiences, the impacts of digital technologies on established business models, distribution processes and the birth of new ones, the merger of film and television production, distribution and consumption, the importance of storytelling to connect with audiences, the continued economic and social importance of television, the new opportunities and challenges created by digital technologies.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will understand...</p> <ul style="list-style-type: none"> • the importance of globalisation in the changing landscape of audiovisual entertainment, • the need to research in order to connect with local different audiences, • the importance of scale, brand and branding, • the enduring primacy of storytelling, • how to take advantage of digital technologies to develop projects or to enter the job market. <p>Students will be able...</p> <ul style="list-style-type: none"> • to identify opportunities; • to identify the different development stages of film and television in Europe, USA and emerging markets; • to research and benchmark; • to analyse markets to derive a starting point for the generation of ideas.

TEACHING FORM	Class attendance, individual research project (Internet, literature, professional media); literature readings.
GRADING	Exam
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Current technological revolution; 2) The current era of globalisation; 3) Globalisation, middle classes, consumerism and global imaginary; 4) Brand empires; 5) Blockbusters: hit brands; 6) Disruption of the Hollywood landscape; 7) Independent financiers and producers; 8) Emerging global competitors; 9) Film audiences in Europe; 10) TV and film are melting into one medium; 11) The role of TV in the digital age; 12) Technology, economics and the social role of television; 13) Digital: new opportunities.
RECOMMENDED READING & CASE STUDIES	<p>Mirrlees, T. (2013) "Global Entertainment Media: Between Cultural Imperialism and Cultural Globalization". New York, Routledge</p> <p>Finney, A. (2014) "The International Film Business". Routledge</p> <p>Ullin, J. (2009) "The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World". Focal Press</p> <p>Reiss, J. (2011) "Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era". Hybrid Cinema</p> <p>Perez, C. (2003) "Technological Revolutions and Financial Capital: The Dynamics of Bubbles and Golden Ages". Edward Elgar Publishing Ltd</p> <p>Vogel, H. (2014) "Entertainment Industry Economics: A Guide for Financial Analysis". Cambridge University Press</p> <p>European Commission (2014) "European film in the digital era, Bridging cultural diversity and competitiveness", Brussels.</p> <p>European Commission (2012) "A profile of current and future audiovisual audience Final report"</p> <p>GWl Insight Report (2015) "Digital V. Traditional media Consumption". GlobalWebIndex.</p> <p>McKinsey & Company (2015) "Global Media Report, Global Industry Overview".</p>

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

A letter grade of HD, D, C, P or F will be assigned to each of the projects and will account for designated percentages of each participant's final course grade. Additionally, peer evaluations provided by members of each team may be required in-group assignments and these would be factored into the individual's team project grade.

Assessment marking

A variety of techniques will be employed in the marking of assessment components. In addition to the grading providing by the course faculty, self-rated measures of assessment may be used.

Grades used

For courses with graded assessment, the following standardised symbols and their notations will be used.

Grade	Notation	Notional %	Comments
High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





NÁDIA SUSANA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

PROJECT MANAGEMENT IN MEDIA, ARTS & ENTERTAINMENT

Prepared by
Münster University
of Applied Sciences

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

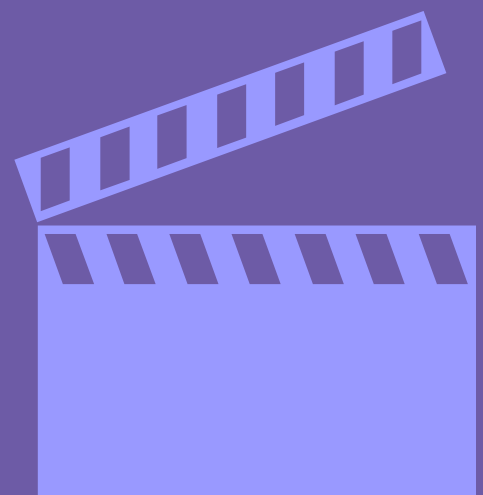
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none">• 13 weeks• 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended
MODULE DESCRIPTION	<p>This course deals with the basics of project management in the form that it can be applied to projects in media, arts and entertainment. The course aims to make students aware of the issues in identifying and selecting projects. Project management module develops a foundation of concepts and solutions that supports the planning, scheduling, controlling, resource allocation, and performance measurement activities required for successful completion of a project.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none">• be able to define what project management is• be able to have an understanding of core characteristics of project management processes• be able to establish the structure for a successful project• be able to demonstrate project management skills• be able to schedule the project• be able to understand the principles of the quality management and to apply them within the project• be able to allocate and manage human resources within the project• be able to communicate the project information within and outside the project• be able to manage project risks• be able to understand the basics of PRINCE2 methodology• be able to deal with the conflicts within the project team• be able to understand how to manage cross-cultural projects• be able to plan and coordinate the events
TEACHING FORM	Lectures, supported by real world examples and case studies.
GRADING	Exam

**LECTURES /
SCHEDULE**

- 1) Introduction to Project Management
 - 2) Project Management Processes
 - 3) Project Integration Management
 - 4) Project Time Management
 - 5) Project Quality Management
 - 6) Project Human Resource Management
 - 7) Project Communications Management
 - 8) Project Risk Management
 - 9) Project Management Method PRINCE2
 - 10) Conflict Management
 - 11) Cross-cultural Project Management
 - 12) Knowledge Management in Projects
 - 13) Event Management
-

**RECOMMENDED
READING & CASE
STUDIES**

Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.

Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.

Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.

Scott Berkun (2008): Making Things Happen: Mastering Project Management. Sebastopol: O'Reilly Media Inc.

Susan S. Shearouse (2011): Conflict 101: a Manager's Guide to Resolving Problems so Everyone Can Get to Work. New York: AMA.

Geert Hofstede (1991): Culture's Consequences: International Differences in Work Related Values. Sage, Newbury Park.

Gerard Bannon, John Mattock (2003): Cross-Cultural Communication: The Essential Guide to International Business. Stylus Publishing.

Geert Hofstede (1984): Cultures Consequences: International Differences in Work-Related Values (Cross Cultural Research and Methodology). Sage, Newbury Park.

Davenport, Probst, von Prierer (2002): Knowledge Management Case Book: Siemens Best Practices. Publicis Corporate Publishing and John Wiley & Sons.

Ismail, Nor, Marjani (2009): The Role of Knowledge Sharing Practice in Enhancing Project Success. Institute of Interdisciplinary Business Research.

George G. Fenich (2014): Planning and Management of Meetings, Expositions, Events and Conventions. Pearson Education.

John Beech, Sebastian Kaiser, Robert Kaspar (2014): The Business of Event Management. Prantice Hall International.

2

LECTURE DESCRIPTIONS



INTRODUCTION TO PROJECT MANAGEMENT

LECTURE 1

LECTURE DESCRIPTION	The lecture aims to introduce the students to the basics of project management with a strong emphasis on issues and problems associated with delivering successful projects.
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none">• be aware of what project is;• be aware of what project management is and how to apply it in delivering successful projects;• understand core characteristics of project management processes;• have an awareness of who project stakeholders are;• have an awareness of who project managers are.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none">• Slide set• Flipchart

PROJECT MANAGEMENT PROCESSES

LECTURE 2

LECTURE DESCRIPTION	The lecture aims to introduce the students to the key project management processes, which provide a better management control over the project. These phases represent the path a project takes from the beginning to its end and are generally referred to as the project “life cycle”.
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • have an understanding of the context on which projects are performed; • have an awareness of project management processes; • understand how project management process interact with each other; • know which activities each process group includes.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.</p> <p>Eric Verzuh (2012): The Fast Forward MBA in Project Management. New Jersey: John Wiley & Sons.</p> <p>Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.</p> <p>Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.</p> <p>Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O’Reilly Media Inc.</p>

PROJECT INTEGRATION MANAGEMENT

LECTURE 3

LECTURE DESCRIPTION	The lecture aims to give the students an overview of project integration management and introduce the processes required to ensure that the various elements of the projects are properly coordinated
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • have an understanding of what project integration management is; • have an awareness of awareness of which activities are performed; • understand which processes are required for project integration management; • understand what project management plan is and how to create it.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.</p> <p>Eric Verzuh (2012): The Fast Forward MBA in Project Management. New Jersey: John Wiley & Sons.</p> <p>Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.</p> <p>Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.</p> <p>Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O'Reilly Media Inc.</p>

PROJECT TIME MANAGEMENT

LECTURE 4

LECTURE DESCRIPTION

The lecture aims to introduce the students to another key aspect of managing a project. This lecture will provide a framework by which to approach planning and scheduling processes.

KEY LEARNING OUTCOMES

By the end of this subject course, the student will ...

- have an understanding of what project integration management is;
- have an awareness of awareness of which activities are performed;
- understand which processes are required for project integration management;
- understand what project management plan is and how to create it.

TEACHING FORM

Lecture, supported by real world examples and case studies

REQUIRED MATERIALS

- Slide set
- Flipchart

RECOMMENDED READING & CASE STUDIES

Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.

Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.

Eric Verzuh (2012): The Fast Forward MBA in Project Management. New Jersey: John Wiley & Sons.

Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.

Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.

Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O'Reilly Media Inc.

PROJECT QUALITY MANAGEMENT

LECTURE 5

LECTURE DESCRIPTION	The lecture aims to give the students an overview of the processes required to ensure that the project will satisfy the relevant quality standards and the needs for which it was undertaken.
KEY LEARNING OUTCOMES	By the end of this subject course, the student will ... <ul style="list-style-type: none"> • have an understanding of what quality is; • understand what project quality management is; • have an awareness of processes involved; • understand how to use tools and techniques required for each of processes.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.</p> <p>Eric Verzuh (2012): The Fast Forward MBA in Project Management. New Jersey: John Wiley & Sons.</p> <p>Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.</p> <p>Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.</p> <p>Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O'Reilly Media Inc.</p>

PROJECT HUMAN RESOURCE MANAGEMENT

LECTURE 6

LECTURE DESCRIPTION	The lecture aims to give the students an overview of project human resources management and introduce the processes required to make the most effective use of the people involved in the project.
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • have an understanding of what project human resource management is; • understand which activities are performed; • understand which processes are required for project human resource management; • have an awareness of which tools can be used for project human resource management and how to use them
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.</p> <p>Eric Verzuh (2012): The Fast Forward MBA in Project Management. New Jersey: John Wiley & Sons.</p> <p>Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.</p> <p>Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.</p> <p>Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O'Reilly Media Inc.</p>

PROJECT COMMUNICATIONS MANAGEMENT

LECTURE 7

LECTURE DESCRIPTION

The lecture aims to give the students an overview of project communications management and introduce the processes required to keep stakeholders engaged and project teams motivated.

KEY LEARNING OUTCOMES

- By the end of this subject course, the student will ...
- have an understanding of what project communications management is;
 - have an awareness of which activities are performed;
 - understand which processes are required for project communications management;
 - have an awareness of which tools can be used for project communications management

TEACHING FORM

Lecture, supported by real world examples and case studies

REQUIRED MATERIALS

- Slide set
- Flipchart

RECOMMENDED READING & CASE STUDIES

Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.

Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.

Eric Verzuh (2012): The Fast Forward MBA in Project Management. New Jersey: John Wiley & Sons.

Terry Schmidt (2009): Strategic Project Management Made Simple – Practical Tools for Leaders and Teams. New Jersey: John Wiley & Sons.

Harold Kerzner (2013): Project Management: a Systems Approach to Planning, Scheduling, and Controlling, 11th Edition. New Jersey: John Wiley & Sons.

Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O'Reilly Media Inc.

PROJECT RISK MANAGEMENT

LECTURE 8

LECTURE DESCRIPTION

The lecture aims to give the students an overview of project risk management and introduce the processes of identifying, analysing and responding to risk factors throughout the life of a project and in the best interests of its objectives.

KEY LEARNING OUTCOMES

By the end of this subject course, the student will ...

- have an understanding of what project risk is;
- have an awareness which activities risk management includes;
- have an awareness of which tools can be used for project risk management;
- understand, how project risks can be identified and mitigated.

TEACHING FORM

Lecture, supported by real world examples and case studies

REQUIRED MATERIALS

- Slide set
- Flipchart

RECOMMENDED READING & CASE STUDIES

Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.

Stephen Barker, Rob Cole (2012): Brilliant Project Management: What the Best Project Managers Know, Do, and Say, 3rd Edition. Edinburgh Gate: Pearson.

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Scott Berkun (2008): Making Things Happen: mastering Project Management. Sebastopol: O'Reilly Media Inc.

PROJECT MANAGEMENT METHODOLOGY

PRINCE2

LECTURE 9

LECTURE DESCRIPTION	The lecture aims to give the students an overview of project management methodology PRINCE2 and introduce the process-based approach for project management providing another method for the management of all types of projects.
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • have an understanding of what PRINCE2 is and what key features this methodology has; • understand the structure of PRINCE2 project management team; • have an awareness of what tolerances in PRINCE2 are; • understand which stages PRINCE2 methodology has; • understand what product-based planning approach is.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Fran Turley (2010): The PRINCE2 Training Manual. Edinburgh Gate: Pearson. MGMT Plaza</p> <p>David Hinde (2012): PRINCE2 Study Guide. John Wiley & Sons Inc.</p> <p>Office of Government Commerce (2009): Managing Successful Projects with PRINCE2. The Wiley & Sons.</p> <p>Colin Bentley (2009): PRINCE2: a Practical Handbook. Taylor & Francis.</p>

CONFLICT MANAGEMENT

LECTURE 10

LECTURE DESCRIPTION	The lecture aims to introduce the students to basics of the conflict management. The purpose of this introduction to provide understanding of basic personal, organisational or project conflicts and how to deal with them.
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • have an understanding of what conflict is; • have an awareness of what conflict management is; • understand which managing styles can be followed by managers; • have an awareness of which skills can be used for conflict management; • be able to manage conflicts among team members.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Susan S. Shearouse (2011): Conflict 101: a Manager's Guide to Resolving Problems so Everyone Can Get to Work. New York: AMA.</p> <p>Craig Runde, Tim Flanagan (2007): Becoming a Conflict Competent Leader: How You and Your Organization Can Manage Conflict Effectively. San Francisco, CA: Jossey-Bass.</p> <p>Jennifer E. Beer, Caroline C. Packard and Eileen Stief (2012): The mediator's handbook. New Society Publishers.</p> <p>Wolfgang Spiess, Finn Felding (2008): Conflict Prevention in Project Management. Springer</p> <p>Peter T. Coleman, Robert Ferguson (2014): Making Conflict Work: Harnessing the Power of Disagreement. New York: First Mariner Books Edition.</p>

CROSS-CULTURAL PROJECT MANAGEMENT

LECTURE 11

LECTURE DESCRIPTION	The lecture aims to introduce the students to basics of the cross-cultural management. Managing cross-cultural teams requires a flexible approach to project management from not only the people management perspective but also with respect to communication and cultural differences.
KEY LEARNING OUTCOMES	By the end of this subject course, the student will ... <ul style="list-style-type: none"> • have an understanding of what culture is; • have an awareness of which dimensions culture has; • be aware of possible barriers caused by cultural differences; • understand how to manage cross-cultural projects.
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Geert Hofstede (1991): Culture's Consequences: International Differences in Work Related Values. Sage, Newbury Park.</p> <p>Gerard Bannon, John Mattock (2003): Cross-Cultural Communication: The Essential Guide to International Business. Stylus Publishing.</p> <p>Edward T. Hall (1989): Beyond Culture. New York: Anchor Publishers Books.</p> <p>Larry A. Samovar (2006): Communication between Cultures. Wadsworth Publishing Company.</p> <p>Geert Hofstede (1984): Cultures Consequences: International Differences in Work-Related Values (Cross Cultural Research and Methodology). Sage, Newbury Park.</p>

PROJECT KNOWLEDGE MANAGEMENT

LECTURE 12

LECTURE DESCRIPTION

The lecture aims to introduce the students to the basics of the knowledge management in projects. The purpose of this introduction is to provide an overview of the various elements of knowledge management in project environment.

KEY LEARNING OUTCOMES

By the end of this subject course, the student will ...

- have an understanding of what knowledge and knowledge management are;
- understand the difference between data, information and knowledge;
- understand what activities knowledge management involves in projects;
- be aware of reasons, which negatively affect the use of knowledge management methods in projects;
- have an understanding of success factors of knowledge management. .

TEACHING FORM

Lecture, supported by real world examples and case studies

REQUIRED MATERIALS

- Slide set
- Flipchart

RECOMMENDED READING & CASE STUDIES

Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.

Davenport, Probst, von Prierer (2002): Knowledge Management Case Book: Siemens Best Practices. Publicis Corporate Publishing and John Wiley & Sons.

Ismail, Nor, Marjani (2009): The Role of Knowledge Sharing Practice in Enhancing Project Success. Institute of Interdisciplinary Business Research.

Davenport, Prusak (2000): Working Knowledge: How Organisations Manage What They Know. Harvard Business School Press.

Nick Milton (2005): Knowledge Management: for Teams and Projects. Oxford: Chandos Publishing Limited

Nonaka, Takeuchi (1995): The Knowledge-Creating Company. Oxford University Press.

Holsapple (editor): Handbook on Knowledge Management. Springer, 2003.

EVENT MANAGEMENT

LECTURE 13

LECTURE DESCRIPTION	The lecture aims to introduce the students to basics of the event management. The purpose of this introduction is to provide understanding of planning, managing and controlling of different types of events.
KEY LEARNING OUTCOMES	By the end of this subject course, the student will ... <ul style="list-style-type: none"> • have an understanding of what event is; • have an awareness of what event management is; • have an awareness of a variety of types of events; • be able to plan, design and coordinate an event;
TEACHING FORM	Lecture, supported by real world examples and case studies
REQUIRED MATERIALS	<ul style="list-style-type: none"> • Slide set • Flipchart
RECOMMENDED READING & CASE STUDIES	<p>Project Management Institute (2013): A Guide to the Project Management Body of Knowledge: PMBOK Guide, 5th Edition. Pennsylvania: New York: Project Mgmt Inst.</p> <p>Mike van der Vijver, Eric de Groot (2013): Into the Heart of Meetings: Basic Principles of Meeting Design. CreateSpace Independent Publishing Platform.</p> <p>Paul James Kitchin, Nicole Ferdinand (2012): Events Management: an International Approach. Sage Publications Ltd.</p> <p>George G. Fenich (2014): Planning and Management of Meetings, Expositions, Events and Conventions. Pearson Education.</p> <p>John Beech, Sebastian Kaiser, Robert Kaspar (2014): The Business of Event Management. Prantice Hall International.</p> <p>Meegan Jones (2010): Sustainable Event Management: a Practical Guide. Earthscan.</p>

3

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

A letter grade of HD, D, C, P or F will be assigned to each of the projects and will account for designated percentages of each participant's final course grade. Additionally, peer evaluations provided by members of each team may be required in-group assignments and these would be factored into the individual's team project grade.

Assessment marking

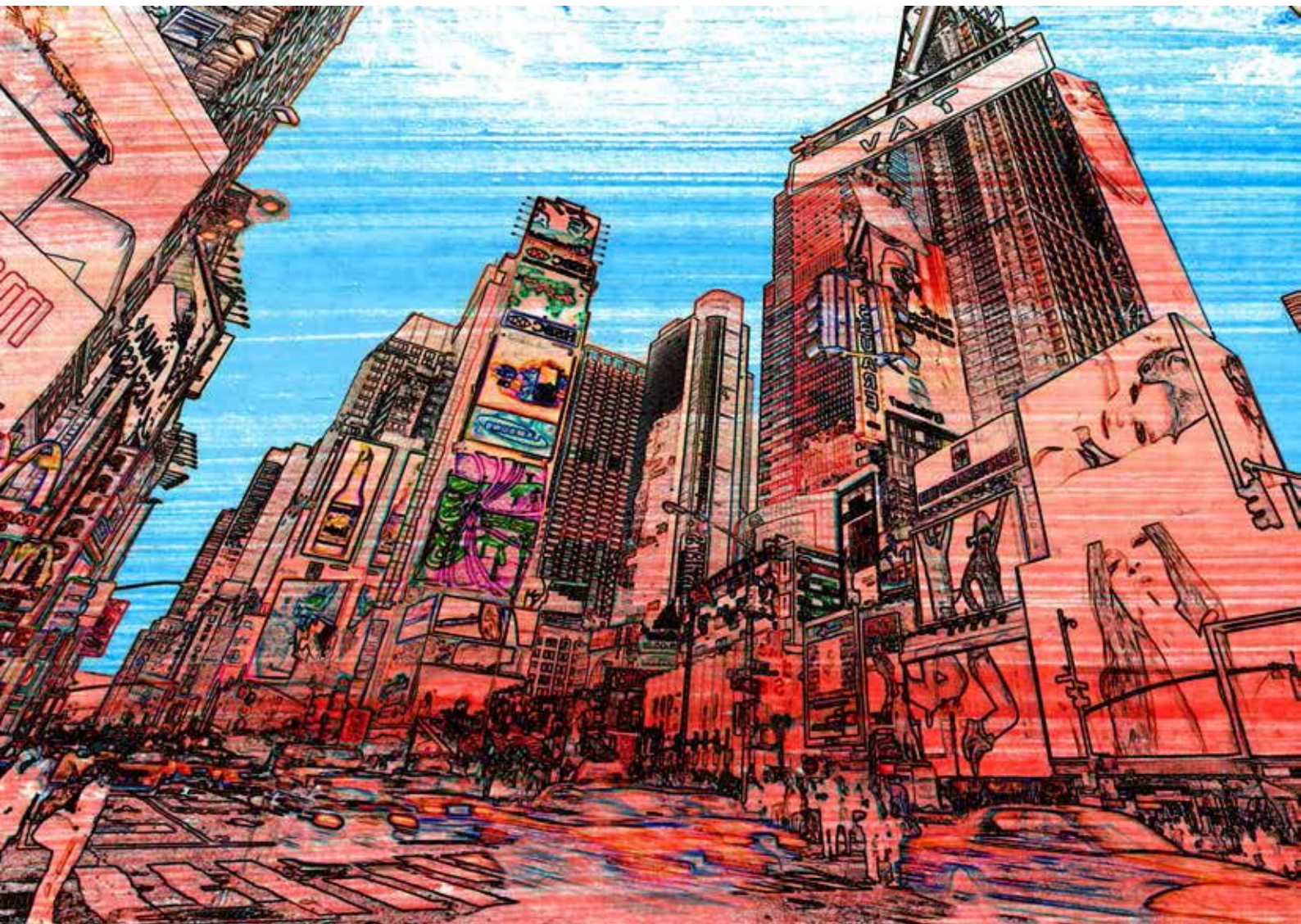
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Grades used

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Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





DIANDRA MOTTA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

STRATEGIC & DIGITAL MARKETING

Prepared by
Münster University
of Applied Sciences

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

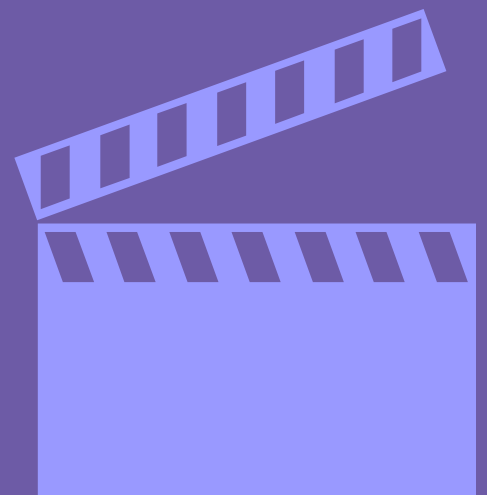
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended
MODULE DESCRIPTION	<p>This subject course will introduce students to the principles of strategic and digital marketing. Students will undertake a journey starting with the analysis of the market over the definition of goals and the selection of appropriate strategies. The course places special emphasis on the practical instruments and tools and fosters the direct application of the learned instruments and tools in the lectures. This module teaches also how to plan and implement digital and social media marketing strategies and activities. Students will be exposed to in-depth knowledge on various digital communication approaches, including search engine optimisation, affiliate or mobile marketing amongst others. Each of these aspects will be detailed with many examples and tools given to implement it.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • be able to name core marketing principles and describe the marketing process • be able to select and implement the optimal analysis instrument given a specific situation • be able to set marketing goals and objectives using structured formats • be able to select and describe the optimal marketing strategies given a specific situation • be able to describe the brand management process, and implement a brand audits, develop a branding strategy and select appropriate brand communication approaches • be able to characterise more than 10 different digital marketing and social media channels by outlining their advantages and disadvantages • be able to describe the dynamics of the different channels • be able to design a social media campaign to address a business problem

TEACHING FORM	Lectures, supported by real world examples and case studies. In addition, various creativity methods and the design thinking approach will be applied during the course.
GRADING	Exam
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Introduction to marketing 2) Marketing guest lecture 3) Analysis instruments I 4) Analysis instruments II 5) Setting marketing goals 6) Marketing strategies I 7) Marketing strategies II 8) Marketing mix I 9) Marketing mix II 10) Brand management I 11) Brand management II 12) Brand management case study
RECOMMENDED READING & CASE STUDIES	<p>Collins, J. (2001). Good to Great (1st edition). New York, NY: HarperCollins Publishers.</p> <p>Lesonsky, Rieva (2007). Start Your Own Business (4th edition). Canada: Entrepreneur Media.</p> <p>Christensen, C. (1997). The Innovator's Dilemma. Harvard Business Review Press</p> <p>Reis, E. (2011). The Lean Startup. New York: Crown Business.</p> <p>Ferriss, T. (2009). The 4-Hour Workweek. Harmony.</p>

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

A letter grade of HD, D, C, P or F will be assigned to each of the projects and will account for designated percentages of each participant's final course grade. Additionally, peer evaluations provided by members of each team may be required in-group assignments and these would be factored into the individual's team project grade.

Assessment marking

A variety of techniques will be employed in the marking of assessment components. In addition to the grading providing by the course faculty, self-rated measures of assessment may be used.

Grades used

For courses with graded assessment, the following standardised symbols and their notations will be used.

Grade	Notation	Notional %	Comments
High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





ADELINO JOSÉ, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

NARRATIVES: MEDIA FORMATS AND CONSUMER EXPERIENCE

Prepared by
Universidade Lusófona
de Humanidades e Tecnologias

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

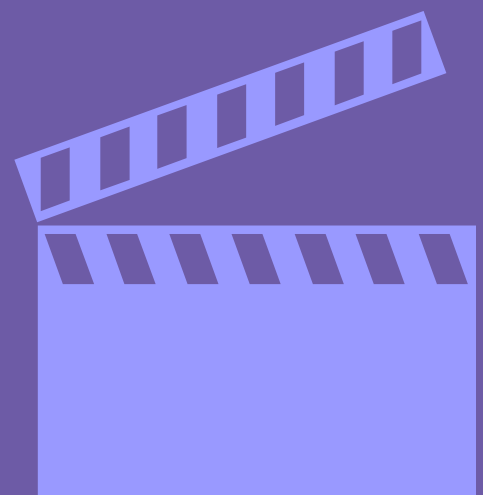
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the theoretical nature of the subject modules, a maximum group size of 15 is recommended
MODULE DESCRIPTION	<p>The objectives of this module include understanding the impacts of digital production, distribution and consumption in the development of different narratives suited to different media formats (film, TV, online, games, etc) and to different user consumption experiences (cinema, TV, tablet, smartphone, etc). The module will introduce students to the following issues: why creativity and idea generation processes should address story and marketing concept; why audience segmentation and the identification of the audience's needs are crucial for story and marketing development; why the research to identify and to prospect future audiences is crucial to story development; why story telling should target the selected audience segment; why entertainment brands are important to create and develop audience loyalty; why digital marketing is a crucial tool for the promotion of audiovisual products. Students will: understand how contents can be formatted to different digital distribution platforms; become acquainted with the different genre types and their relationship with audience preferences; with the emergence of new business models, in particular in distribution (streaming). The module introduces students to concepts and practices of media convergence: digital technologies in the production, distribution and consumption of products; to the impacts of media convergence on film, how digital technologies transformed cinema; to different consumption experiences, settings and devices.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • understand the importance of adopting a market oriented approach to creativity and idea generation. • understand how and why story telling should address different audience needs. • learn different tools for market and audience research in the definition of target audiences and the appeal of different genres. • become acquainted with different production, distribution and consumption technologies and the

	<p>development of new business models in the changing landscape of audio visual entertainment.</p> <ul style="list-style-type: none"> • get acquainted with the changing nature of film and different experiences within the realm of the digital convergence of different media.
TEACHING FORM	Class attendance, individual research project (Internet, literature, professional media); literature readings.
GRADING	Participation in class; work package and periodical evaluation of research; final presentation
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Creativity and idea generation processes; 2) Creativity at Pixar 3) Audience segmentation; 4) Audience as individuals; 5) Research: who's watching; 6) Storytelling: connecting with audiences; 7) Genre and stories 8) Entertainment digital marketing; 9) Entertainment brands; 10) Film and TV consumption; 11) Media convergence; 12) How digital technologies transformed cinema: pre-production, production, post-production, distribution and exhibition; 13) Consumption experiences
RECOMMENDED READING & CASE STUDIES	<p>Catmull, E. (2008) How Pixar Fosters Collective Creativity, Harvard Business Review;</p> <p>Finney, A. (2010) "The International Film Business: A Market Guide Beyond Hollywood", Routledge;</p> <p>Jancovich, M., Faire, L., Stubbings, S. (2008) "The Place of the Audience: Cultural Geographies of Film Consumption", BFI Modern Classics;</p> <p>Lieberman, A., Esgate, P. (2013) "The Definitive Guide to Entertainment Marketing: Bringing the Moguls, the Media, and the Magic to the World", FT Press;</p> <p>Ulin, J. (2010) "The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World", American Film Market Presents.</p>

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

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Assessment marking

A variety of techniques will be employed in the marking of assessment components. In addition to the grading providing by the course faculty, self-rated measures of assessment may be used.

Grades used

For courses with graded assessment, the following standardised symbols and their notations will be used.

Grade	Notation	Notional %	Comments
High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





JESSICA ROSA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

AUDIOVISUAL MEDIA FINANCING & BUDGETING

Prepared by
Universidade Lusófona
de Humanidades e Tecnologias

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

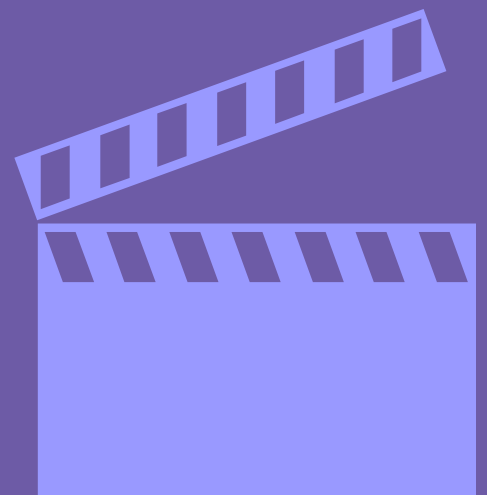
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended.
MODULE DESCRIPTION	<p>The first theme of the module is centered on financials of the film industry. The module includes an introductory class on the different genres, creative sources, production methods and creative types of film production in general and how they behave at the box office. The module will address which are the core elements of a film and the main components of a film production Business Plan. The module will provide an understanding on the financials of film production, the inherent uncertainty and risks in film investment, the different investments sources, the relationship between investors and creators, entrepreneurship in the film industry, how to cope of failure. The module will address the different sources of finance and support systems, co-productions and new business models to monetize content. Students will get acquainted with European support policies, with different interactions that may take place with banks and other sources of finance like broadcasters and web based distributors. Students will get acquainted with the notion of film as a product, with market research and marketing campaigns and merchandising. The second major theme of the module is budgeting, from the planning and pre-production phase to the completion of a comprehensive shooting and post-production budget. Students will get acquainted with budgeting objectives, schedule, shooting plan and other variables of the budget. The module includes knowledge on the basics of budgeting and cost reporting, development and production budget, concepts like above and below the line, and analysis of a budget. The module addresses activities like budget control and insurance. Students will understand the nature of co-productions and associated cash flows. The module addresses the different types of distribution and exhibition, including streaming and windows of exploitation. The module concludes with the analysis of a case study.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • become acquainted with the film production financials,

	<ul style="list-style-type: none"> • understand risk and uncertainty, • understand investor relations, • know how to put together a professional and credible film budget, from planning to exhibition.
TEACHING FORM	Class attendance, literature readings.
GRADING	Participation in class; final presentation
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) From Idea to Business Plan; 2) Investors and Entrepreneurship in the Film Industry; 3) Production Financing I –Financial resources; 4) Production Financing II- European Financial Support; 5) Production Financing III- Reaching for the banks; 6) Production Financing IV -- Broadcasters and web business models; 7) Film branding and marketing; 8) Overall on Audiovisual Budgeting; 9) Budgeting: Key elements; 10) Developing the Budget; 11) Budget Control; 12) Co-production budgets and cash flows; 13) Distribution and exhibition; 14) Case study: Financing, budgeting and distributing an independent film.
RECOMMENDED READING & CASE STUDIES	<p>Finney, A. (2010) "The International Film Business: A Market Guide Beyond Hollywood", Routledge; "The Definitive Guide to Entertainment Marketing: Bringing the Moguls, the Media, and the Magic to the World", FT Press;</p> <p>Ulin, J. (2010) "The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World", American Film Market Presents;</p> <p>Levison, L. (2013) "Filmmakers and Financing". American Film Market Presents.</p> <p>Chamness, D (1988) "Hollywood Guide to Film Budgeting and Script Breakdown". Stanley J Brooks Co.</p> <p>Singleton, R. (1990) "Film Scheduling/Film Budgeting Workbook (Filmmaker's Library Series: No. 2)". Lone Eagle Publishing Co.</p> <p>Lyons, S. (2012) "Indie Film Producing: The Craft of Low Budget Filmmaking". Focal Press.</p>

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

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Assessment marking

A variety of techniques will be employed in the marking of assessment components. In addition to the grading providing by the course faculty, self-rated measures of assessment may be used.

Grades used

For courses with graded assessment, the following standardised symbols and their notations will be used.

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High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





DIANDRA MOTTA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

PROJECT DEVELOPMENT & COACHING

Prepared by
Madrid ICT & Audiovisual Cluster
VIA University College

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

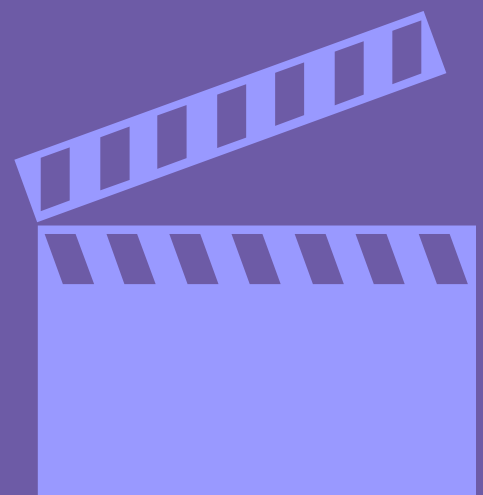
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended
MODULE DESCRIPTION	<p>Living in a time with free/easy access to Internet almost everywhere, cloud computing, open source software (etc.), proves that the cost of building products is getting lower. But the prospect of building successful start-ups hasn't improved much. Most start-ups still fail. But from those start-ups that succeed, two-thirds report having drastically changed their plans along the way. So, what separates successful start-ups from unsuccessful ones isn't necessarily the fact that successful start-ups began with a better initial plan, but rather that they find a plan that works before running out of resources. Project Development is the process and improvement of the concept (idea) through the planning until the execution. Without neglecting the importance of the need/opportunity identification in the marked, the most important is the execution of the idea. Since it will prove the efficiency of it.</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will ...</p> <ul style="list-style-type: none"> • Use the Lean Start-up and Customer Development methodologies and tools • Develop a viable product or prototype and validate its value proposition • Conduct experiments with the prototypes or Minimum Viable Products (MVPs) and measure the results • Facilitate decision making, improvement and evolution of the project and value proposition • Analyse and apply some useful tools relevant to the development process and pivoting/iteration of the value proposition and solution. • Prepare a succinct and persuasive pitch for your MVP and perform in front of investors. • Enhance your leadership and management skills.
TEACHING FORM	<p>Lectures, supported by real world examples and case studies. In addition, various start-up management tools enablers will be encourage to be used during the course. Will be used different tools to identify, measure, analyze, conclude, decide and improve the customer relationships models and processes of the projects and their</p>

product/service design, improvement and development methods. Selecting the most suitable project development methodology could be a tricky task. When it comes to selecting an appropriate one, there are a few dozens of factors you should consider. Each project management methodology carries its own strengths and weaknesses. Therefore, there is no good or bad methodology and what you should follow is the most suitable one for your project management requirements

GRADING

Participation and contribution
Peer evaluation
Assignments and deliverables
Performance report
Presentation of results

**LECTURES /
SCHEDULE**

- 1) Introduction
- 2) Lean start-up and customer development
- 3) Go-to-market strategy
- 4) Minimum Viable Product (MVP) I
- 5) Minimum Viable Product (MVP) II
- 6) Experiments and pivoting I
- 7) Experiments and pivoting II
- 8) Metrics
- 9) Customer management
- 10) Pitch creation and evaluation I
- 11) Pitch creation and evaluation II
- 12) Performance report
- 13) Presentation of results

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

A letter grade of HD, D, C, P or F will be assigned to each of the projects and will account for designated percentages of each participant's final course grade. Additionally, peer evaluations provided by members of each team may be required in-group assignments and these would be factored into the individual's team project grade.

Assessment marking

Participants are judged on their commitment, participation and contribution to the learning process of the group. It is not about quantity but quality, but it should be sufficient and regular, providing elaborated comments and valuable feedback. The evaluation criterion is based on effort, not outcome. There are no right or wrong answers. For pedagogical reasons, the materials generated by the course participants should be available, unrestricted access to all participants therein, within the context of the activity.

The final grade is based on different variables:

Criteria	Weight (%)
Peer evaluation	20%
Assignments	40%
Performance report	20%
Presentation of results	20%

Assignments. Throughout the course, participants must submit individual and/or group exercises before and/or after the sessions. These form part of the work and effort of developing their own projects. It is not intended to generate additional workload, but to facilitate the development of the sessions, collective learning, alignment, and uniformity in activity planning and progress of projects, in addition to evidence the evolution and efforts made during the course.

Performance report. After completing the course a written report with the results of the evolution of the idea/project developed should be submitted.

Presentation of results. In the last session the results of the evolution of the idea/project along the course will be presented.

Grades used

For courses with graded assessment, the following standardised symbols and their notations will be used.

Grade	Notation	Notional %	Comments
High Distinction	HD	85-100	Outstanding quality, complete in every way; demonstrated real understanding and shows great insight.
Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.





DIANDRA MOTTA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

SOFT SKILLS RELOADED

Prepared by
Universidade Lusófona
de Humanidades e Tecnologias

Date
March 31, 2015

co-funded by:



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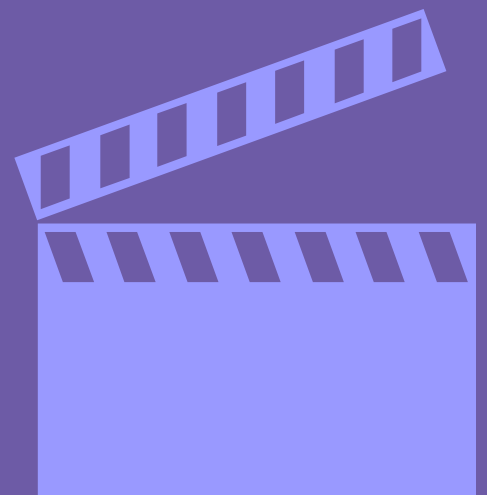


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SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

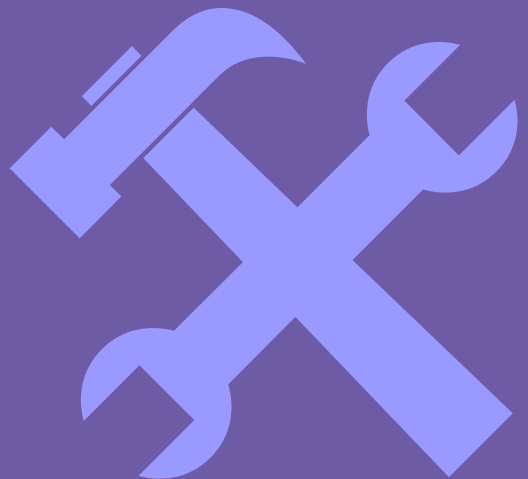
WORKLOAD OF EACH MODULE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the practical nature of the subject modules, a maximum group size of 30 is recommended.
MODULE DESCRIPTION	This module provides students with specific soft skills needed to start and run a business, successfully. They will learn some of the most recent ideas and techniques in skills that will help them to acquire the support of others to implement a project, including presentation technics, negotiation, bargaining, and coalition building.
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will be able to...</p> <ul style="list-style-type: none"> • understand the importance of soft skills in the implementation process of a business idea; • know what are the relevant stakeholders involved in an entrepreneur initiative and the expectations they have; • understand what emotional intelligence is, its benefits and challenges; • understand what empathy is and why is it important in an entrepreneurship context; • recognize different styles of leadership; • know the principles for negotiating effectively; • communicate effectively in an organizational context; • manage some technics in order to persuade people; • apply tested design principles to presentation documents; • improve presentation skills; • manage his own emotions; • improve her networking capabilities.
TEACHING FORM	Lectures, supported by real world examples (illustrated by audio and visual materials) and case studies discussions. In addition, a role-play simulation will take place (for negotiation in action).
GRADING	<ul style="list-style-type: none"> • Participation in class • Assignment (the business plan revisited)

	<ul style="list-style-type: none"> • Final presentation
LECTURES / SCHEDULE	<ol style="list-style-type: none"> 1) Communication 2) Persuasion 3) Presentations 4) Emotional intelligence 5) Leadership 6) Negotiation 7) Networking.
RECOMMENDED READING & CASE STUDIES	<p>Alison Wood Brooks (2015): Emotion and the Art of Negotiation. Harvard Business Review, December.</p> <p>Bill Bonnstetter (2012): New Research: The Skills That Make an Entrepreneur. Harvard Business Review, December.</p> <p>Carmine Gallo (2010): The Presentation Secrets of Steve Jobs: How to Be Insanely Great in Front of Any Audience. New York: McGraw-Hill.</p> <p>Daniel Goleman (2000): Leadership That Gets Results. Harvard Business Review, March-April.</p> <p>Daniel Goleman (2004): What Makes a Leader? Harvard Business Review, January.</p> <p>Daniel Goleman (2013): Focus: The Hidden Driver of Excellence. New York: HarperCollins Publishers.</p> <p>Deepak Malhotra (2015): Control the Negotiation Before It Begins. Harvard Business Review, December.</p> <p>Garr Reynolds (2008): Presentation Zen: Simple Ideas on Presentation Design and Delivery. Berkeley: New Riders.</p> <p>Garr Reynolds (2011): The Naked Presenter: Delivering Powerful Presentations With or Without Slides. Berkeley: New Riders.</p> <p>Harvard Business Essentials: Negotiation (2003). Boston: Harvard Business School Publishing.</p> <p>Harvard Business Press Pocket Mentor: Persuading People (2008). Boston: Harvard Business School Publishing.</p> <p>Nancy Duarte (2010): Resonate: Present Visual Stories that Transform Audiences. New Jersey: John Wiley & Sons.</p> <p>Nick Wreden (2002): How to Make Your Case in 30 Seconds or Less. Harvard Management Communication Letter, January.</p> <p>Robin Williams (2008): The Non-Designer's Design Book: 3rd edition. Berkeley: Peachpit Press.</p> <p>Stephen Kosslyn (2007): Clear and to the Point: 8 Psychological Principles for Compelling PowerPoint Presentations. New York: Oxford University Press.</p> <p>Stewart Friedman (2008): Total Leadership: Be a Better Leader, Have a Richer Life. Boston: Harvard Business School Publishing.</p>

Travis Bradberry and Jean Greaves (2009): Emotional Intelligence 2.0. San Diego: TalentSmart..

2

ASSESSMENT STRUCTURE



INFORMATION ABOUT ASSESSMENT

ASSESSMENT COMPONENTS

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Assessment marking

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Grades used

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JESSICA ROSA, ACRÍLICO E MARCADOR SOBRE PAPEL COM MANIPULAÇÃO EM COMPUTADOR, 21X29,7 CM, 2016

WRITING YOUR MASTER THESIS

Prepared by
Münster University
of Applied Sciences

Date
March 31, 2015

co-funded by:



promoted by:

UNIVERSIDADE  LUSÓFONA

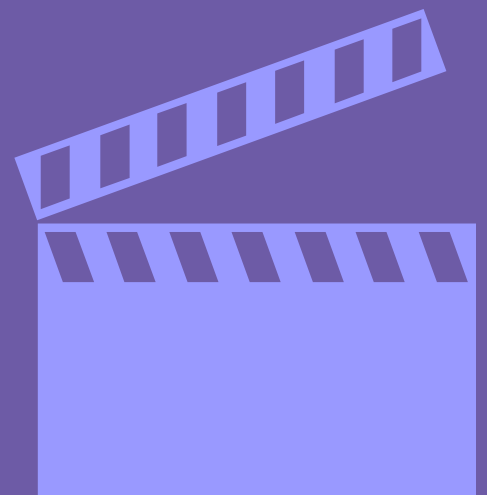
FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:





SUBJECT MODULE DESCRIPTION



SUBJECT MODULE DESCRIPTION

CONTACT TIME	16 weeks
CREDITS	24 ECTS
RECOMMENDED LENGTH	70 to 80 pages (excluding references and appendix).
WRITING FORMAT	See template provided by the university.
MODULE DESCRIPTION	<p>The master thesis is the final delivery of one's master course. With the completion of the master thesis each student gives proof of their academic ability, enabling them to go for a PhD, if they aim to.</p> <p>If not specified differently (e.g. the opportunity to focus entirely in the master thesis on a practical / creative project), one must show capabilities to execute a scientific research project.</p> <p>The master thesis can be started by every student with at least 60 credit points.</p> <p>This means that one can potentially (not recommended) start their master thesis before the internship semester or semester abroad (e.g. if an internship opportunity only exists at a specific time).</p>
KEY LEARNING OUTCOMES	<p>By the end of this subject course, the student will be able to...</p> <ul style="list-style-type: none"> • formulate a problem definition and related research question • indicate the academic and societal relevance and innovative character of research projects • critically discuss and use scientific literature to identify a research gap and build your arguments • propose a research design by selecting in a concise manner the appropriate research methods needed to effectively address research questions • design and plan a research proposal and make a project plan • perform the actual investigation of the research question(s) • draw conclusions, discuss findings, make recommendations, generalise findings and identify limitations of the research.
GRADING	Each master thesis has to be defended in front of the supervisors. Only if both the written thesis as well as the oral examination are passed, the student will be granted with 2 credit points.



CIAKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING

SHORT COURSE

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Information About Assessment Assessment components

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Distinction	D	75-84	Very good, complete in almost every way; demonstrated real understanding and shows insight.
Credit	C	65-74	Good, shows understanding of basic concepts and demonstrates initiative and clear thought; reasonably thorough and well presented; logical manner.
Pass	P	50-64	Satisfactory; some essential points understood; lacks total completeness or shows no 'insightfulness'
Fail	F	Below 50	Unsatisfactory to very poor, some essential points not covered or expression of them unconvincing. May lack clear understanding of the course.

Certificate In Business Model Design For Innovation-Oriented Ventures In The Creative Industries
Example Of A Certificate Program

The following table presents a possible structure for a three-month certificate course. The course combines three course modules and introduces participants to the core principles, models and instruments required for the creation of a sustainable business model in the audiovisual sector. Thus, the program focuses on the development phase of a venture as opposed to the exploitation and management phase.

Three-month certificate course	
Narratives: Media Formats And Consumer Experience	6 ECTS
Creativity, Innovation & Entrepreneurship	6 ECTS
Business model design and evaluation	6 ECTS

Introduction To Entrepreneurship In Creative Industries Example Of A Half-Day Course

The following table presents a possible structure for a half-day workshop introducing students to the topic of entrepreneurship. Rather than using too much technical knowledge, the idea of the course is to combine elements of three lectures to create awareness for the topic by highlighting how different entrepreneurial thinking and acting to the mind-set and behaviour taught in "regular courses".

Half-day course	
Introduction to entrepreneurship	4 hours
Entrepreneurial thinking (Inside the Entrepreneurial Mind)	
Entrepreneurial behaviour	

Entrepreneurial Thinking And Acting In Creative Industries

Example Of An Extra-Curricular Course

The following table presents a possible structure for an extra-curricular course targeting bachelor students. The course combines selected lectures from different course modules and introduces participants to the basics of the respective fields. The core idea of this course is to enable bachelor students to make a first step into the field of entrepreneurship in film and creative media and identify whether or not a “MBA course on entrepreneurship in film and creative media” (as presented before) might be the right next step after finishing their bachelor study. Thus, this course can be seen as a “recruitment instrument” for a potential MBA course.

CIAKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING

ELECTIVE

co-funded by:



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ELECTIVE - FROM ENTREPRENEURIAL IDEA TO AUDIENCE DEVELOPMENT

Course Description

WORKLOAD OF COURSE	180 hours
CONTACT TIME	26 hours <ul style="list-style-type: none"> • 13 weeks • 2 semester hours per week
SELF STUDY	154 hours
CREDITS	6 ECTS
RECOMMENDED GROUP SIZE	Due to the theoretical nature of the subject modules, a maximum group size of 15 is recommended.
COURSE DESCRIPTION	This elective starts with an understanding of the impacts of globalisation in the creation of a global imaginary, the emergence of new middle classes, consumerism. The second class explains what a value chain is how digitalisation created a new value chain disrupting the audio-visual distribution business. Understanding what clusters are with the example of the Hollywood cluster. Brands and entertainment brands are explained. Students will delve into entrepreneurship through the analysis of what is an entrepreneurial opportunity and how entrepreneurs think. Students will get acquainted with idea generation techniques and how these are embedded in development of film. The Business Model Canvas and Value Proposition design will be explained in the context of film production. Students will learn techniques used in audience development, elements of marketing and the role of early adopters. The class Business Plan development will sum up the previous classes through a holistic and integrated approach. The last class will be an exercise to apply the learned marketing concepts and to develop a rough distribution plan.

KEY LEARNING OUTCOMES

By the end of this subject course, the student will understand...

- the importance of globalisation and digitisation in the changing landscape of audio-visual entertainment,
- the need to research in order to connect with and develop audiences,
- rudiments of business development techniques, such business modelling and value proposition design,
- branding and marketing techniques applied to the film business and audience development.

Students will be able...

- to understand the basics of entrepreneurship and identify opportunities;
- to research and benchmark;
- to analyse markets to derive a starting point for the generation of ideas;
- to do audience segmentation, targeting and product positioning;
- to develop a business model;
- to foster creative concepts that can be developed into credible products targeted at specific audiences;
- to delve into the basics of business planning

TEACHING FORM

Class attendance, individual research project (Internet, literature, professional media); literature readings.

GRADING

Exam

LECTURES / SCHEDULE

1 - Globalisation

The integration of economies, industries, markets, cultures and policy-making around the world. Includes: media, technology, socio-cultural, political, biological factors, e.g. climate change. Big ecosystems. Improved standards of living. Global middle classes. Global imaginary. Mental and cultural models of encourage even greater globalisation of the economy, culture and politics. Mental models, commercialization of daily life. Global consumer culture.

2 – Digitisation or Web Value Chain

Value chain. Activities that combine to create and deliver a product (or value) to customers. Digital impacts on the value chain, film production processes remain the same. Web Value chain. Disruptive business models pave the way for new forms of distribution and consumption (streaming, others). Abundance of contents.

3 – Clusters and Entertainment

What is a cluster. Clusters encompass an array of linked industries and other entities important to competition. Why clusters are critical to competition that today depends on productivity. Clusters and Innovation. Types and examples of clusters. The competitive advantages of the Hollywood cluster.

4 – Entertainment Brands

Brand attributes and product personality. Brand high concept. Brands as a cultural statement. Entertainment companies: products are purely cultural. Consumption of a brand's products empowers the consumer with the qualities of the brand. Disney doesn't simply mean animated features or theme parks anymore: it means family.

LECTURES / SCHEDULE

5 – Sources of Entrepreneurial Opportunities

Combination of a concept and an opportunity or perceived gap in the market. Exogenous macroforces. The emergence of significant changes in social, political, demographic, and economic forces that are largely outside the control of individual. Social and political changes are a result of business practices or cultures (such as globalization. When existing firms do not adapt to these changes, opportunities are created. Inventions and discoveries that produce new knowledge. Inefficiencies embedded in a society's existing economic structure in the form of incongruities.

6 – Entrepreneurial Thinking

Effectual thinking versus causal reasoning. Means and goals. Desirable future state, belief it is possible to reach that state. Creativity and innovation, remix of old ideas to make a seemingly new application. Tools utilized by entrepreneurs. Affordable loss principle. Bootstrapping. Types of knowledge: scientific knowledge, dispersed information. Individuality: who you are, what you know, and who you know.

7 – From Idea Generation to Film Product Concept

The hybrid idea generation process, idea generation techniques. Product concept: research and/or rights acquisition, script, high concept, cast (producer, director, stars), financing, the marketing concept, production, post production, international sales, licensing, distribution platforms.

8- Business Modelling: Understanding the Market

The Business Plan Canvas method, strategic management and entrepreneurial tool to describe, design, challenge, invent, and pivot a business model. Components: Value Propositions, Channels. Partnerships. Key Activities. Key Partners. Key resources. Customer Segments. Cost Structure. Revenue Streams.

LECTURES / SCHEDULE

9 – The Product: Value Proposition Design
Value Proposition Design. Creating compelling products and services customers want to buy. Processes and tools you need to succeed. Patterns of value propositions, getting closer to customers, process design and testing, matching customers' needs and desires.

10 - Audience Development
Strategy. Market and audience research. Identifying the target audience. Determining what kinds of barriers need to be removed.. Relationship with the audience. How to stimulate interest and improve access to European audio-visual works, film literacy, marketing , platforms and promotional activities, word-of-mouth buzz. 11 – Segmentation, Targeting, Positioning
Early adopters and the innovation curve. Market segmentation analysis, the selection of the particular audience segments to target. Identification of audience key segments. Positioning. Marketing. The right message through the right media at the right time with the right product at the right price. Digital marketing.

12 – Business Plan Development
Business Strategy (The opportunity. Business model. Management. Human resources. SWOT. The product.)
Marketing Strategy (Market trends. Targets. Targeting Strategy. Partnerships. Branding. Advertising).
Finance (Resources. Launch Budget. Sales Revenue Forecast). Budget.

13 - The movie marketing and distribution plan
Genre, Film length, Target audience (age group/s), Positioning (to reach the target audience, genre, main messages), Communication channels (advertising, social media, etc) e the media plan, Distribution channels (distributors, quantity and type of screens, relationship with distributors), Marketing ideas and materials (trailer, posters, promotions, première, website, distribution, etc)

RECOMMENDED READING & CASE STUDIES

- Sarasvathy, S. (2001) *What Makes Entrepreneursd Entrepreneurial?* Washington University
- Venkataraman, V. (2003) *Entrepreneurship*. Darden Publishing, University of Virginia
- Osterwalder, A, Pigneur, Y. (2010) "Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers". Wiley
- Osterwalder, A, Pigneur, Y. (2014) "Value Proposition Design: How to Create Products and Services Customers Want". Wiley
- Mirrlees, T. (2013) "Global Entertainment Media: Between Cultural Imperialism and Cultural Globalization". New York, Routledge;
- Finney, A. (2014) "The International Film Business". Routledge;
- Ullin, J. (2009) "The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World". Focal Press;
- Reiss, J. (2011) "Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era". Hybrid Cinema;
- European Commission (2014) "European film in the digital era, Bridging cultural diversity and competitiveness", Brussels

Next Steps for educators

Following the development of subject modules and course curricula in this report, the consortium developed the contents and didactic material for each module lecture. At this point, the material enables lecturers to teach entrepreneurship in film and creative media without spending months in the development of the course. Rather, they can make use of the developed material and adapt it to their own teaching style and focus. In addition to the train-the-trainees curriculum and contents, the curriculum and contents under “strategy for educators” can also be accessed.