

# CIAKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING



## EDUCATING ENTREPRENEURS FOR THE CREATIVE INDUSTRIES

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## INTRODUCTION

# Educating Entrepreneurs for the Creative Industries

*Cinema and Industry Alliance for Knowledge and Learning II* (CIAKL II) departs from one core hypothesis: Entrepreneurship teaching empowers students' individual initiative in the creative industries. In order to test this initial hypothesis, CIAKL II proposed the design and development of a set of subjects and courses dedicated to entrepreneurship education, targeting students in the areas of film and the media arts. In a broader sense, the CIAKL proposal entails the conceptualization and development of educational programs and didactic contents that articulate the adequate theoretical content with the definition of practical experimentation activities aiming the education of entrepreneurs in areas of the creative industries. The project followed a holistic approach and all stakeholders involved in the educational process were considered. The need for this particular type of education was clearly identified for this target group and the interest from schools to offer this type of education was also assessed via dedicated research carried out in the initial stages of the project. This research also highlighted the need to define specific training for the trainers activities along with the initial and continuous foreseen training activities. Complementarily, and from a very early stage in the project, it was understood that the fact our initial hypotheses only pointed to an individual dimension could undermine the relevance and adequacy of our proposal. In consequence, an institutional dimension was added based on the hypothesis that entrepreneurship education can better capacitate film and media arts schools to face the challenges of 21<sup>st</sup> century education.

This e-book collects results from all these different stages of the project, from the initial stages where the need was assessed, to the following stages on the definition of the materials to be designed and implemented, concluding with a set of policy recommendations for the implementation of entrepreneurship driven programs in the fields of the creative arts. Although it departs from a focus on film and media arts education, CIAKL attempts to outline the multiple possibilities and contexts of entrepreneurship education in a way that (I) can be applied in all the different contexts of artistic education (II) covers all the core stakeholders in the process: students, teachers and institutions; and (III), identifies some of the different factors underpinning the energetic contest of meanings of entrepreneurship and intrapreneurship which characterises contemporary entrepreneurship education.

Considering this context, the book is divided into four parts. Part one describes the need we are trying to address: the need for entrepreneurship education in the area of the creative industries and in particular in the area of film and media arts education. The second part presents the result of research activities conducted throughout the project in order to understand how an entrepreneurial mind-set is conceived from the film schools' perspective and the different facets it entails. The third part summarizes our educational proposal and describes in detail all the different materials it involves. The fourth and last part, concludes with a reflection on the impacts of the project, the description of its outcomes and the relevance they have for a definition of recommendations for the future implementation of entrepreneurship oriented educational activities in the context of film and media arts schools. In annex we present two case studies alerting to the need of stronger bridges between business and academia when entrepreneurship education is at stake.

We are obviously dealing with an issue much more complex than what the apparent simplicity of our initial hypothesis might imply. Entrepreneurship education relevance has been assessed many times in the past, namely at the European level (Eurydice, 2012; 2016). The role of the so called "creative industries" can have in fostering innovation and in accommodating environments that can foster an entrepreneurial mind-set (Muller, Rammer & Truby, 2009) is also commonly accepted. One of Ciakl's core objectives is to

understand the connections between these two areas and how the teaching of entrepreneurship can fortified an entrepreneurial mind-set amongst arts and creative industries students', thus reinforcing their employability and their ability to embark on new business ventures.

Results from our previous research (Manuel & Cordeiro, 2013), have showed us that the complexity of interactions occurring in the academic environment, seldom support proper conditions for the development of an entrepreneurial mind-set. The question is not so much the impact entrepreneurship education can have at the individual level, but more the long-term consequences it can have, both for the organization providing and receiving such form of education, as for the individuals undertaking the process (Gulati & DeSantola, 2016). Therefore, it becomes clear that the involvement of all the stakeholders involved in the process and the auscultation of their views, constitutes a key departing point for any new educational proposal in this area. Having this in mind, CIAKL II started precisely by seeking to understand the views of stakeholders and to exactly define the need(s) the proposed courses should address. This is the subject matter of the first part of the e-book.

# 1. WHAT WE WERE LOOKING FOR: CAN TEACHING ENTREPRENEURSHIP EMPOWER STUDENTS?

## 1.1 Industrial Context

### 1.1.1 Creative Media Industries, Entrepreneurship and Employability

*Creative industries* are “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS ,UK).

Creative industries are a central element of the *creative economy*, an economy driven by knowledge and innovation – by people paid to think. The creative economy is industry-agnostic and employs creative workers who work across all industries and sectors – including manufacturing and agriculture. It is industry neutral and knows no boundaries. In fact, creative occupations have infiltrated every part of the economy.

Some definitions of creative industries include *cultural industries* as a core component. These include all cultural or artistic production, whether live or produced as an individual unit. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) uses the term cultural industries to refer “the industries which combine the creation, production and commercialisation of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and can take the form of a good or a service.”

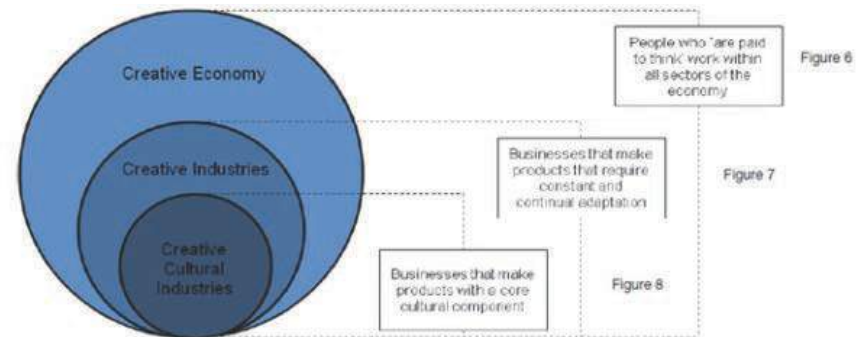


Figure 1 - Creative environment (Source: Florida)

The *sectors* traditionally included in the definition of creative industries are: advertising; architecture; the art and antiques market; crafts; design; designer fashion; film and video; interactive leisure software (such as computer games); music; the performing arts; publishing; software and computer services; and television and radio.

However, *another model focusing on how commercial value is created* organises the creative industries based on four characteristics: creative service providers, creative content producers, creative experience providers and creative originals producers. In this model it is the sub-sectors' similarities or differences in terms of *business model, value chain and market structure*, rather than the nature and value of the product, that situates it within the model. According to this model, for example, the sub-sector film production has greater commonalities with designer fashion than it does with cinemas.

Creative industries have become important components of *modern post-industrial knowledge based economies*. They are thought to account for higher than average growth and job creation. From the social point of view they are vehicles of *cultural identity* that play an important role in fostering *cultural diversity*.

Increased entrepreneurship has been identified as a key aspect in enhancing the performance of the creative industries in particular, and of industries in general. However, nobody really knows

the value of the outputs of the creative industries to individual consumers as it is only known after they have been consumed or experienced. It is in this context that American author and screen writer William Goldman remarked of the movie industry that 'nobody knows anything'. Industry executives may know a great deal about what worked in the past but that knowledge is of no help when predicting what would work in the future. The factors that explain a flop or a blockbuster are still a mystery.

The creative economy concept includes *two industrial types: core creative industries and non-core creative industries*. The core creative industries include the production and distribution of creative products aimed at *mass reproduction, mass dissemination and exports*. These include film and video, videogames, broadcasting, music, books and press publishing. Other major contributors to the creative economy are software, databases, printing activities and online distribution of content.

Non-core creative industries are *related to a lesser extent on copyright-protected materials and more on industrial property (IP)* and include for instance the manufacturing, wholesale and retail sale of television sets, electronic games equipment, computers, photographic and cinematographic instruments. Other support industries engaged in the broadcast, communication, distribution or sales of the cultural products are also included in this concept.

Creative industries *value chain actors* are, according to Abadie et al. (2008) the following groups:

*Publishers and content creators:* Publishers and content creators need to finance the initial content creation and marketing, a requirement that places publishers in a central position in the industry.

*Publishers and distributors:* The nature of the interaction between publishers and distributors depends on the physical nature of the good being produced.

*New players in the area of online distribution:* Although the move towards digital distribution has not reduced the role of publishers who carry out essential funding and marketing functions (essential to increase a product's visibility in a fiercely competitive environment), it creates new opportunities for actors with key capabilities and resources for online content aggregation, distribution and branding, such as Internet Service Providers and Internet Portals.

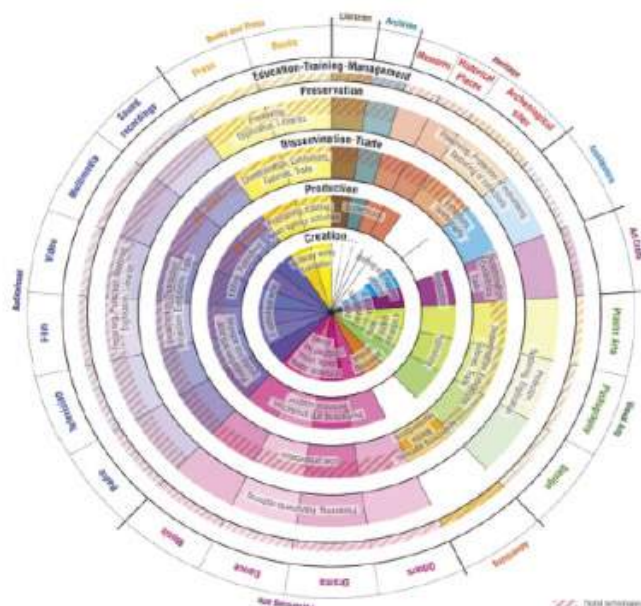
*Retail:* Physical retailers continue maintaining an important function in the distribution and promotion of creative content goods (e.g., by placing goods in visible displays in their stores).

*Providers of intermediate inputs and tools:* The growing complexity and costs of content creation brought forward by market and technological processes, and the fierce competition in creative content markets has increased content creators' reliance on developers of creative and project management tools.

*Communities of customers:* The move towards online distribution models facilitates the creation of closer communication channels between content owners and consumers, as well as the emergence of communities of consumers that in some cases engage in content production themselves.



## Framework of Cultural Activities



Source: ESSnet-Culture Final Report (2012)<sup>10</sup>

Figure 2

## Key Challenges of the Creative Industries

Creative activities have *distinctive properties* that affect their organization, economic impact and geography. During the last decade, a number of governments around the world have recognised this fact and started to develop specific *policies to promote these industries*. However, the sector is still poorly understood and many governments need to be convinced of its potential, while trying to accurately measure economic activity in the sector poses considerable obstacles. (Creative industries Analysis of industry-specific framework conditions relevant for the development of world-class clusters, September 2013, European Cluster Observatory).

Creative industries are *centered on the individual*. There is often a high degree of individual skill, talent and commitment involved. Creative producers may care deeply about attributes of their products that most consumers do not notice or value as

much, such as originality, purity, meaning, aesthetics, integrity or technical proficiency. This can create a *tension between cultural and commercial objectives*, especially for 'high' or 'alternative' cultures rather than 'popular' forms. It tends to make income generation and business viability more difficult than in many other industries where individual, cultural and political values do not feature as prominently.

*Diverse and specialized skills* characterize the creative industries. Some creative products (such as feature films or major television dramas) require very diverse and specialized skills and knowledge to be *brought together temporarily*. This complicates their organization and can be very costly, creating barriers to entry for new producers. The public profile of popular entertainment can create powerful personalities, such as film, television and pop music stars. Celebrities may exert a strong pull on the timing and location of production.

Creative products are often *heterogeneous and irregular in scale and character*, which creates awkward and *inefficient discontinuities in production*. Flexible organizational arrangements and labour markets can assist the process, including project—based teams and freelancers. Social networks among individuals and associated institutions may facilitate essential exchange of ideas and information, and reduce some of the difficulties of coordination that result from fragmentation.

Creative industries *cluster around specific sectors or a variety of subsectors*. Clustering and co-location tendencies differ per subsector. Whilst there are different cluster and location tendencies for different sectors of the creative and cultural industries it is noteworthy different stages in the creative industries value chain also exhibit different cluster tendencies. For example, while the Berlin cluster focuses on film production, Cologne specialised in television. (Creative industries Analysis of industry-specific framework conditions relevant for the development of world-class clusters September 2013, European Cluster Observatory)

European creative industries are a very dynamic and job creation sector. However, the sector, *mostly composed of micro Small and Medium Enterprises (SME)*, still suffers a slow adoption of Information and Communication Technologies (ICT), a

precondition for competitiveness. Beyond their direct contribution to Gross Domestic Product (GDP), these sectors trigger spill-overs in other economic areas such as tourism, fueling content for ICT, benefits for education, social inclusion and social innovation.

The difficulties in finding finance and to form sustainable teams have steered away from film development and production some of the most instinctively talented *creative entrepreneurs in the independent film business* have. Those business-minded producers who have built assets and integrated companies have normally emerged as significant filmmakers in their own right, or as teams which embrace writers, directors and producers, alongside sales arms and local distribution operations or output deals. The trend has been that entrepreneurs have tended to focus on international sales, distribution, fund-raising or the newly changing world of exhibition, rather than development or production.

The *main challenges facing the creative industries* as identified by the European Union include the following:

*Rapidly changing environment.* New technologies (digital shift) and globalization, which bring with them new challenges and opportunities.

*Access to finance.* This remains a major difficulty, the banking sector does not have the necessary expertise to analyse business models in these sectors and does not adequately value their intangible assets.

*High fragmentation along national and linguistic lines.* While the resulting cultural diversity is a clear European asset, this leads to limited and suboptimal transnational circulation of cultural and creative works and operators within and outside the EU, geographical imbalances and a limited choice for consumers.

*Powerful dynamics take place at the borderlines.* Between various sectors (for instance, through increased linkages between gaming, film and music) and with other industries (such as fashion, high end or tourism). However, the sectors and policies are still often organised in sectoral silos, limiting the scope for synergies and the emergence of new solutions and businesses

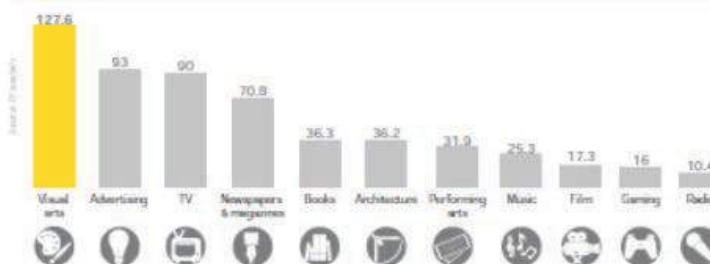
## Key Facts and Figures



### Turnover

With revenues of €535.9b, the creative and cultural industries (CCIs) contribute to 4.2% of Europe's GDP. The sector is its third-largest employer, after construction and food and beverage service activities, such as bars and restaurants.

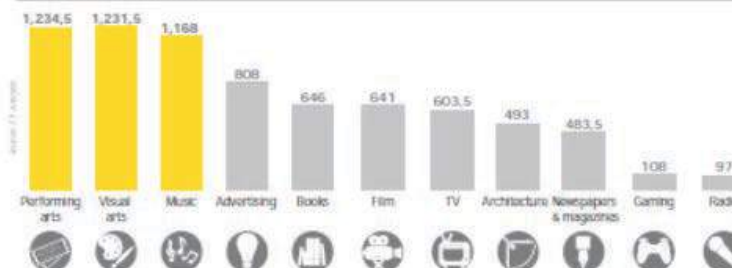
Turnover (€b) - 2012



### Employment

More than 7m Europeans are directly or indirectly employed in creative and cultural activities – 3.3% of the EU's active population. Performing arts (1,234,500), visual arts (1,231,500) and music (1,168,000) employ more than 1m people each, followed by advertising (818,000), books (646,000) and film (641,000).

Employment (in thousands) - 2012



Total for jobs and markets have been estimated after removal of double-counting. For markets, the sum of sectors figures, €554.7b, exceeds the consolidated total, €535.9b (rounded figure). For instance, live music is counted in both Performing arts and Music sectors (see Methodology).

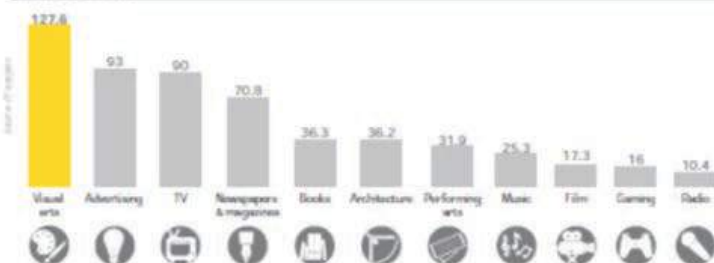
Figure 3



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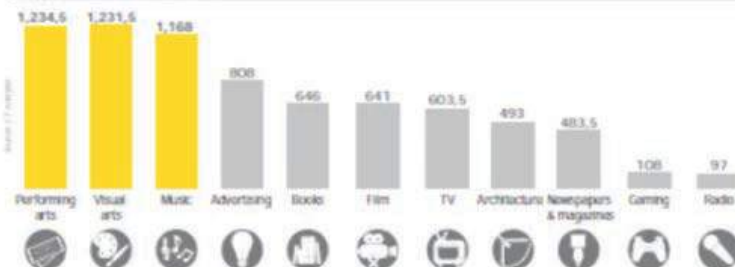
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Figure 4 - Creating growth Measuring cultural and creative markets in the EU December 2014, EY

## Creative Industries' Economic Importance

In 2011, the core creative industries in the 27 countries of the European Union generated €558 billion in value added to Gross Domestic Product (GDP), approximately 4.4% of total European GDP. The value added by the total creative industries (core creative industries plus non-core creative industries) is approximately €860 billion, representing a 6.8% share of GDP. The creative industries represent approximately 8.3 million full time equivalent jobs, or 3.8% of total European workforce. Employment in the total creative industries (core creative industries plus non-core creative industries) is approximately 14.0 million, or 6.5% of the total EU workforce. (2013 TERA Consultants analysis)

Three-quarters of Europe's total creative industries *turnover* is generated by the five largest EU members (the UK, Germany, France, Italy and Spain). (The Value of the Creative Industries and Culture, 2007-2008, Arts & Business UK)

The number of *employees* in the core creative industries in the EU has increased by 9% between 2011 and 2012, reaching nearly 1,700,000 jobs in 2012 (advertising and marketing, Architecture, Crafts, Design, Film, TV, video, radio and photography, IT, software and computer services, Publishing, Museums, galleries and libraries, Music, performing and visual arts). Employment in Film, TV, video, radio and photography (2012) was 266,000 (+14.9% relative to 2011). (The economic contribution of the creative industries to EU GDP and employment Evolution 2008-2011, TERA Consultants).

In terms of *value added*, the economic contribution of the creative industries has been rather *stable* in Europe between 2008 and 2011. However, this overall stability hides a strong heterogeneity within the different sub-groups, which can be explained by the variety of the underlying drivers of growth. Within the core creative industries, there is a decrease in all activities except for TV broadcasting and movie production.

The *diversity of business models*, ranging from self-employed creators to giant global companies and public interest organizations, contributes to their resilience. But small or very

small enterprises and organizations are the norm. The European Commission noted that lack of good market intelligence, pressure on existing business models, high dependency on expensive digital solutions deter capital owners from responding to capital seekers. Moreover, Europe suffers from a lack of mid-sized companies in its creative sectors. The smallest companies have difficulty in expanding and in finding finance. The EC has called for new financial instruments.

Parts of the creative economy and its sectors are underpinned by public support through purchases. According to Eurostat, governments in the EU28 devoted €62b of spending to cultural services. Cultural spending by governments gets a high profile, yet accounts for only 1% of government outgoings in the EU28 — a share unchanged during the decade to 2012 and far behind defense (2.9%) and education (10.7%).

To offset the financing challenges facing EU film companies, different types of film-support schemes have been set up, accounting in 2009 for an estimated €2.1 billion (excluding tax incentives and interventions by publicly funded banks and credit institutions).

### 1.1.2 Everything Digital: the Web Value Chain

#### A Revolution in the Creative Ecosystem and Value Chain

In this new ecosystem, a new value chain has taken shape. The term *web value chain* has been coined to better express the revolutionary power of digital in the whole process, *from the moment of creation to the way in which Europeans consume media and interact with brands*. Thanks to a rapid upsurge in time spent online, the average European now spends more than 30 hours a week watching TV or using the internet. Cross-media engagement is growing in importance: consumers use several media, sometimes while watching TV — leading to new ways of interacting.

Disruptive business models are paving the way for *new forms of consumption*. The abundance and immense diversity of content is now taken for granted by today's consumers. The creative

industries embody our appetite for more and more personalized content and consumption. The emergence of “time and content consumption crossroads,” such as Google and Facebook, has fueled market segmentation enabled by *big data* and the renewed search for relevance.

*Social networks and the digitization of community-based economy* contribute to the production, diffusion and marketing of cultural and creative works. Digital technologies and the internet have enabled the emergence of many unauthorized services and usages. *Unlawful dissemination* deprives creators and entrepreneurs of revenues, in some cases making it hard to create.

### Film Industrial Environment

Europe pioneered both technological and content innovation in cinema, but at present the EU film landscape is characterised by the *strong presence of Hollywood productions*. In 2013, they held a share of nearly 70% of the EU market, while European productions represented only 26%. Any understanding of the challenges facing European audiovisual finance, production and distribution cannot but first take look into an industrial environment where one player has overwhelming market power.

The widespread *Hollywood cluster* offers unrivalled competitive advantages. It derives huge benefits from the fact that films that succeed in the US market also tend to succeed in foreign markets. It has a unique ability to make big-budget films that appeal powerfully to popular tastes in many different cultures. Presently, American films garner at least 1/2, sometimes more than 2/3, of total box-office receipts in foreign markets. No big budget Hollywood film today is produced without first evaluating its potential gains in giant export markets like China.

The Hollywood cluster offers exceptional technical and organizational capacities, specialized but complementary producers, a unique pool of talent from many countries, extensive distribution networks, joint ventures or long-term agreements with local distribution. Since the 30's of last century, Hollywood has averted confrontation with regulators with self-regulation (Hays Code of Conduct 1930) and has benefited immensely from US government efforts to push open foreign doors and promoting its

products abroad (US State Department, Commerce Department, other agencies, Marshall Plan for Europe). Hollywood speaks with voice through the Motion Picture Association of America (MPAA), the industry's mouthpiece and lobbying organization, through the MPEA (Motion Picture Export Association) and the AFMA, the Independent motion-picture distributors (the American Film Marketing Association). The major US companies are vertically integrated, with activities spanning production and distribution, allowing them to spread risks over several films, and reinvest profits in new projects.

Hollywood is today the acronym for a worldwide film and TV production and distribution ecosystem. Large multinational media corporations in Europe and Japan have significant stakes in US film, television, music, publishing other cultural-products. Disney is the only of the Big Six Hollywood studios whose parent company is still located near Los Angeles. The five others (Warner Bros. Pictures, Paramount Pictures, Columbia Pictures, Universal Studios, 20th Century Fox) report to conglomerates headquartered elsewhere: New York City, Philadelphia, and Tokyo.

The Hollywood ecosystem faces today several powerful disruptive forces. The disrupters are globalization, digital distribution and the financial crisis. *Globalization* is an insistent and problematical process. The traditional models for creating, distributing and monetizing content have changed. Hollywood is paying more attention to the international box office, even more than it pays to the U.S. box office. Exports grow much more rapidly than the domestic market and exceed domestic box-office receipts. The main importers of Hollywood products are Europe, Japan, Canada, Australia, Brasil and Korea. China became the fastest source of growth for Hollywood as screens are added at a tremendous rate. China is on course to eclipse the US box office as the world's largest cinema market by 2017.

Forthcoming competition between US and Chinese studios to grab market share is forecast. One option for Hollywood would be to change its film release dates. The North American release calendar is wedded to US holidays, with the biggest movies released in the summer for maximum impact. Theatrical distributors have guarded these windows. Tinkering with the model could undermine cinema-going which often propels a film's

financial performance through its life on DVD, cable and TV. It is an open question whether Hollywood will change release patterns to reflect the international market. Some argue that films will continue to come out under a windowing system for a significant amount of time.

Hollywood's *cultural impacts* are now felt in virtually every corner of the world. Cultural products are intimately bound up with matters of social identity and consciousness. Hollywood's dominance has led to commercial and cultural confrontations with Canada, European countries, and in particular France. A "cultural exception" clause regarding French film was adopted within the treaties of the World Trade Organisation (WTO).

However, continued Hollywood leadership is by no means automatically assured. *Runaway* production activities from Hollywood are travelling to cheaper locations in Canada, Mexico and Europe. This trend is not a threat to Hollywood as a center of creativity and deal-making, but entails capital and work outflows to competitor film industries.

There are *new dynamic production centers*: Paris, Beijing, Hong Kong, Tokyo, Mexico City, Mumbai, Sydney, Nigeria. These foreign studios now think about their own export markets and the budgets in developing countries are increasing rapidly.

Film is looking to find growth in exhibition and in theatrical experience. The nature of storytelling must appeal to a worldwide audience, particularly when it comes to blockbuster films, but it is no longer enough to insert ethnic actors into big-budget movies. Hollywood studios – or any other producers -- must truly consider a global audience when making films.

For the first time in its history, Hollywood studios have set up *international offices to facilitate local productions* filmed in local languages. DreamWorks Animation formed a joint venture with Chinese partners in 2012 to create original Chinese content for the market. Other studios deal with local producers to ensure their films qualify as Chinese co-productions, to grab a far larger share of the box-office. Legendary Entertainment's Legendary East in Beijing and Disney, Viacom and Fox's subsidiaries in India formed to create Bollywood content. US investment in local European

content is also growing. NBCU + PBS invested in Carnival Films UK (“Downton Abbey”), forged deals with leading German network RTL and with TF1 in France to co-finance and produce procedural series directly for the European market. There is every reason to believe that this trend will continue.

There is contents supply in abundance but *audiences are more discerning and demanding*. Audiences are not moved by the spectacle movie like they were a couple of years ago, maybe a consequence of over-familiarity. U.S. drama series are on the decline throughout Europe on prime time free-to-air linear TV. But they are grabbing market share on the new digital channels and streaming, albeit with smaller audiences. In 2009 nearly 20% of the top-rated series on European TV were American. In 2014 they were only slightly more than 10%. They have to compete with Europe-made drama that is growing in strength with some of top-notch productions.

Powerful *barriers to entry* remain. The movie business has been around for 80 years but there are still just six Hollywood studios with worldwide distribution reach. Wide-release studio distribution remains the great barrier to entry and the great goal. A number of independent financiers and producers rely on the studios for distribution. Distribution is still a narrow gate, despite all the new media platforms. With the help of massive amounts of data (big data) and the experience of previous box office results, Hollywood typically assumes there is a built-in audience for a certain genre. The strategic objective remains the blockbuster. Once a film becomes a blockbuster it is obvious, safe and eventually lucrative to repeat the recipe with simple variations – sequel after sequel.

SudioCanal, owned by Vivendi, is the only European producer and distributor of film and television ranking among the top ten studios with worldwide reach. It is the only studio operating in the three main European territories as well as in Australia and New Zealand, but outside France, Britain and Germany StudioCanal does not have a formal distribution unit relying on other studios and video companies to handle its product. The other two major groups in Europe specialised on television. RTL Group, owned by Bertelsman, is Europe's leading entertainment network, with holdings in 54 television channels and 29 radio stations, as well

as production companies around the world. Sky also has a large European footprint but is controlled by US based 21st Century Fox.

*Digital distribution* impacts on every stage of the value chain, although film production processes remain the same as ever. Digital distribution is changing the economics of how producers make money after release. Streaming and the associated Subscription Video On Demand business model (SVOD) dispatches films directly and cheaply to individual purchasers and open the market to smaller independent production and distribution from a wider circle of locations. Two big problems: creating outstanding products and creating awareness that they exist. Once film or TV products are created they must be brought to viewers' attention in a sea of digital irrelevance. Whatever the quality of the production, digital awareness still has to be invented. Producers must develop digital strategies and take advantage of new cost savings opportunities and hope to find ways to make money.

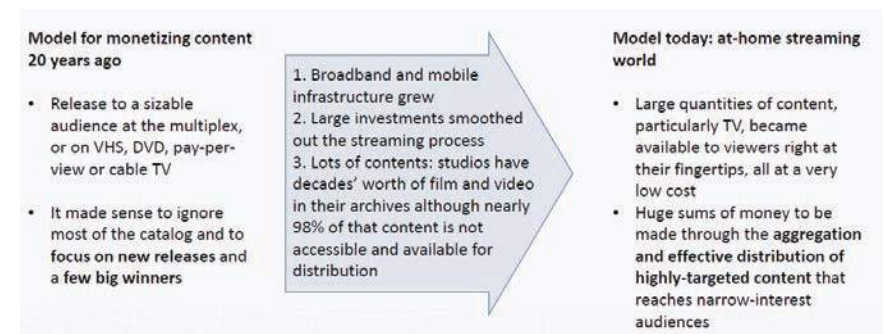


Figure 5 - Monetization models in the film industry

Outstanding productions are drowned *in a sea of digital abundance*. There is a great increase of cinematic material available to consumers, broadening the market and making inroads on audiences for blockbuster films. Unpredictable shifts in the structure of consumer preferences are as strong as ever. Marketing is more complex, and although there are better quality and more expensive products, uncertainty remains and is inflated by the wide array of consumer choices. These are molded by a limited number of firms with the resources to mount extravagant marketing and promotional campaigns. Even if the audiences for blockbusters stabilize or shrink, the phenomenon of large-scale



revenues on products at the top end of the market is likely to continue. Steven Spielberg predicts that an “implosion” in the film industry is inevitable when a half dozen or so \$250 million movies flop at the box office and alter the industry forever, changing the paradigm.

The financial crisis obliged producers and financiers to find new ways to spread the sizeable risk of film production. Most big studios, with the exception of Disney, now rely on external investors to co-finance big films. Incentives or tax breaks to cut filming costs are now the rule in many countries. International markets, especially China, can serve to provide a large boost. Other revenue sources like view-on-demand streaming services are becoming important. Video games and merchandising continue to provide additional income. But many companies can't depend on videos, DVDs or digital to prop up their numbers and need co-financing or international financing deals. The decisive factor seems to be the tax benefits that cities, regions and states offer today to attract production.

## Film in Europe: Present Trends

In the 1900s, European film companies dominated international film distribution and had not only the largest market share in Europe, but also in the US, reaching at times 60%. These were the good old days. Europe still ranks among the largest producers of film in the world with a total of 1,546 films produced in 2013. However, this fairly large number is not correlated in the number of cinema seats sold, i.e. gross box office receipts. The return on investment in European film is very low when compared to Hollywood's performance. Despite US-based companies having produced only 622 feature films in that same year, they account for almost 70% of the EU market, while European companies hold only 26%. The European Audiovisual Observatory figures do not calculate market share based on box-office revenue. Presumably, US blockbusters, which tend to dominate Europe's larger multiplexes with their higher-priced tickets, would account for a larger share than their admissions figures.

Animation shows a similar pattern. 188 new animations were on release in the EU in 2014, 107 of which produced in the EU. European animation got only 20% of the market share for

animation in 2014. In turn, the 44 American films on release accounted for most of the box office to animation that year (71.6% of the admissions).

In 2014 cinema attendance grew driven primarily by the success of European films. Cumulative admissions rose in line with the trend during 2013. US blockbuster attendance decreased significantly compared to previous years, causing the market share for US films to drop from its record level of 70% in 2013 to 63.1%.

The size of the European film industry is fairly large and dynamic. It encompasses over 75 000 companies, employing more than 370 000 people, and reaping some €60 billion in revenue in 2010. Within the EU, the 'Big Five' – France, Germany, United Kingdom, Italy and Spain – account for around 80% of releases, industry turnover, and persons employed. (European Parliament, 2014, An overview of Europe's film industry).

In 2014, European films rose 0.6% (€40 million) in gross box-office (GBO) takings in the 28 EU member states compared to 2013. Gross Box Office (GBO) figures increased in 14 member states and decreased in 13 (from among the 27 states where data are available). France, Spain and Poland attained the highest figures, with +€15 million, while Italy and Germany fell by €46 million and €43 million, respectively, representing the biggest declines. Despite the improvement, GBO for 2014 still represented the second-lowest level from the past five years.

Film is a high risk business based on a 'failure' model that is pitched as a 'hit-driven' business (Finney 2010). Returns are wildly difficult to predict. Financial benefits are less than Pareto's Law (80:20). The principle of portfolio diversification to mitigate individual risk is not available in fragmented markets like Europe.

Most European films are prototypes, i.e. with fluctuating demand, high fixed production costs and relatively low reproduction costs. There is no consistent industrial activity and the development of sustainable relationships at all levels. Most films target national linguistic markets featuring local stories that lack international appeal. The idea of a “high concept” that cuts across different cultures and markets because it embodies a universal human theme is alien in most art house productions.

European hits in 2014 included local-language comedy *A Spanish Affair*, Spain's most successful film of all time, and *Paddington*, StudioCanal's adaptation of the British children's book, which sold 9.3 million and 7.7 million tickets in Europe, respectively. But most European blockbusters were only hits in a handful of countries. British comedy *The Inbetweeners 2* and German period drama *The Physician*, for example, did the bulk of their business in their home territories, with little cross-border impact.

In its 2014 communication on European film in the digital era, the European

Commission identified a number of structural weaknesses which prevent the EU film industry from reaching potential audiences in the EU and globally. Along with the fragmentation of production and issues related to financing, there is greater focus on production, resulting in limited attention to distribution and promotion, and insufficient opportunities for international projects.

Gatekeepers who control distribution – mostly the Hollywood studios, are the closest to the income stream and thus the most cash-rich centres for investment. Smaller, independent producers do not offer the same spread of risk as they are too far away from the cash flows of the business. For investors investing in film is considered an “alternative” and is mostly an overlooked investment.

While uncertainty is the rule of thumb when assessing investment in any film, the fact that European film production is characterised by prototypes and not part of a portfolio of films for massive distribution that may reduce risk, further diminishes investors' appetite. European producers often turn to international co-productions to access a wider pool of public support, to share costs, to spread the risk and to improve reach. Among the panoply of intricate financial arrangements a favoured financing method is the pre-sales of distribution rights across different markets and

channels. But this method is not per se an avenue to sublimate the weaknesses of the sector which is made up of volatile small production companies largely dependent on public support. Another major weakness of the sector is the absence of the use market research and big data to inform the creative process, the development of the concept and marketing plans. This is reflected

in film budgets where the funds allocated to marketing are insufficient or negligible. Marketing is a complex and indispensable activity in the world of digital abundance and irrelevance.

## Television: Present Trends

Overwhelmingly TV continues to be consumed in the usual place: the family couch. In general, people prefer to watch television on TV sets: watching on smaller screens is typically a fall-back rather than a choice. Linear TV remains key and popular thanks to its access to premium viewing and live contents like sports and to its social value. Linear viewing is linked to age. Only slightly half of millennials watch linear TV.

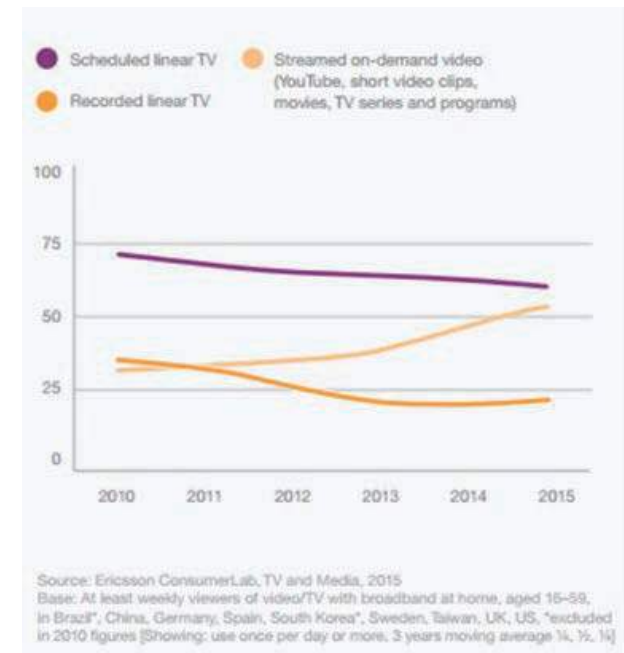


Figure 6 - Percentage of people watching different media types at least once per day

Broadcast over the air TV is a non-rivalrous service: the quality of the broadcast signal is not affected by the quantity of viewers. Average viewing hours in Europe have risen slightly from 3.5 hours



to just under 4 hours. TV advertising increased from \$34.7 billion to \$38.9 billion between 2004 and 2013.

The TV industry has survived this decade of change through reinventing itself technologically across multiple aspects. Streaming video outlets have altered the media industry. Streaming content is an audio or video file on the Internet that is partially downloaded and then played as the remainder of the file is being downloaded. Live streaming is the method of constantly sending and receiving content over the Internet.

Over half the consumers state that they watch streamed on-demand video at least once a day, up from 30% in 2010. People estimate that they watch 6 hours a day of streamed TV series (Ericsson Consumer Lab).

## **The TV Industry is Becoming More Like Film and Film More Like TV**

Marvel's most recent string of films: each film contributes to an overall narrative that flows from film to film. This business model functions a lot like a TV showrunner does, except the individual episodes of his show each cost more than \$150 million to produce. Warner Bros., Fox, Sony Universal and Paramount are following suit with their own comic properties. Greater emphasis is being placed on continuity and serialized story-telling. It's the "TV-ization" of film. Another way in which the film industry is becoming more like TV is the growth of video-on-demand/streaming as a legitimate and profitable method of distribution method of mainstream distribution.

TV is making things happen faster. Now it is common for a broadcast show with 22+ episodes per season to be split into fall and spring mini-seasons, each with their own major arcs. On cable, the mini-seasons are even shorter, perfect for "binge viewing". Event series, shows designed to self-terminate after a preset number of episodes, are on the rise. Some actors are committing to broadcast TV shows, but only on reduced orders ("The Following" only makes 15 episodes a season), further blurring the lines between the media. Shows like Marvel's Agents of Shield and the upcoming Agent Carter limited series are erasing that line entirely, sharing talent both in front of and behind the camera.

Now the decision on which distribution method is much more arbitrary. Before, simply projecting an image onto a theater screen required a completely different process than sending that same image into millions of homes. Films were shot, edited, projected on film. TV has largely been a medium of video. When TV projects chose to shoot on film back in the day, it was usually on lesser stocks and sizes than the feature world, as the end result was a video conversion anyway (at least 'til the '90s).

The emergence of TV as the financial competitor to Hollywood pushed the blockbuster trend. Big screen, CinemaScope, 3D, were some of the industry's reactions to the perceived TV threat, which cemented the belief that bigger is better, a credo that studios profess till today. Presently most movie screens are just gigantic digital TVs. Feature films and scripted TV shows are shot on largely on the same digital equipment. When directors like J.J. Abrams and Quentin Tarantino choose to shoot projects on 35mm film, it's now purely a creative choice, and no longer a necessity dictated by the medium. It used to make sense to choose a distribution method (film, television, or Internet) before you did anything else.

Actors, directors, producers are doing TV in increasing numbers because TV provides money, stability, cinematic quality, new goals. Movie-making isn't as lucrative as it used to be. TV is much more consistent. Once a TV show is green lit, it's not going into turnaround. Actors will be paid and have work for the next year. Turnaround is when the rights to a film are purchased by one studio and then sold to another. This delays production time, sometimes indefinitely. TV is stability. Actors sign on for a season and the checks keep rolling in for months, which is nice in a constantly fluctuating industry where actors are worth whatever the fans think. They no longer rely on a big upfront fee as in film.

The potential for unending royalties and residuals if the show goes into syndication is attractive. The producers and studio see the majority of this windfall, but actors can make a nice chunk of change from nonstop repeats. TV today offers far more quality than in the past. TV is much more cinematic. Dramas are more complex, comedies funnier and subtler. Their number grows every year. The small screen is no longer the domain of those who can't cut it in theaters. TV stars have a new goal. In the past, many

built a following by being in the living room every week, and then moved to the movies. But now, big TV stars are staying put on TV.

In France, Canal Plus and Arte are financing original productions that aim to match the quality of the best international TV drama such as “The Killing” or “Breaking Bad”. “Les auteurs” are being pushed to TV spurred by the success of homegrown series like “Engrenages” or “Les Revenants”. And by the failure of most of the films at the box office. The least profitable French film cost EUR 10.3 million (“Le Premier Homme”), a return of only 2% while the independent film “La Vie d’Adèle” cost only 4 million and had a return of 219%. This trend happens while a debate on how to eliminate or reduce the “paternalistic” state funding is going on. France’s edgy dramas are being plundered by the American channels. Remakes of “Engrenages” and “Les Revenants”, HBO remake of “Maison Close”, a series set in a 19th-century brothel. “Braquo”, a crime thriller that won an Emmy for best international TV series in 2012, is being remade for Russian audiences.

### Short-Form Interactive Contents

For instance, Snapchat is producing videos formatted for viewing on a smartphone, from partners such as BuzzFeed and Comedy Central, and prompt viewers to swipe from one brief clip to another unless they opt for a longer segment. All video views are via mobile devices — there is no desktop component available. Comedian Jon Stewart (The Daily Show) returned to television in deal with HBO to produce short-form digital content on current events. Content will be shown on digital platforms HBO NOW and HBO GO. HBO will also get the first look at other, unspecified, film and TV ventures. Stewart will work with a graphics company to produced timely short-form digital content that will be refreshed multiple times a day.

Another older example is Jerry Seinfeld, co-creator of the award-winning 1990s comedy series “Seinfeld”. He launched a popular web series in 2012 called “Comedians in Cars Getting Coffee,” made up of short episodes, that is now in its sixth season and has been streamed about 100 million times.

### 1.1.3 Investors and Creative Entrepreneurs Is This a Serious Sector to Invest in?

Traditionally, creative entrepreneurs nurture a mistrust of investors in large part because they don’t understand the activity which many deem to be anti-art and anti-freedom of creative expression. On their part investors remain in general skeptical about the creative industries sector. It is hard to understand, unpredictable, uncertainty dominates. Besides, creative industries have an image problem.

Many investors ask the question: is this a serious sector to invest in? They see a sector plagued by piracy, highly dependent on technology developments that make investment more insecure. These conflicting views lead to many misunderstandings and prejudices on both sides.

Summing up the major obstacles to mutual understanding between investors and creative people in general:

From the investor’s point of view:

- a. Insufficient business skills of creative businesses in analysing risks and opportunities
- b. Difficulty in assessing the value of intellectual property assets
- c. Insufficient tangible assets within businesses to offer as guarantee
- d. Insufficient information on the growth potential of the companies of the cultural and creative sector and of the economic importance of the sector
- e. Dependency on public support which makes recourse to private resources less important (so encouraging a passive approach of cultural and creative businesses)

From the creative businesses point of view:

- a. Misunderstandings and prejudices between creative businesses and the finance sector

- b. Inability of the creative businesses to organise the sector to speak with a single voice
- c. Little awareness/understanding about finance opportunities
- d. Insufficient information on available funds
- e. Few tailor-made instruments addressing the needs of creative businesses.

## Investing in Film

The possible investment sources for film production are the following: Private equity (hard to find); Business Angels (more common); Venture capital funds (more interested, specialised rather “spread” investment vehicles); Hedge fund managers (reentering Hollywood); Tax-oriented investors (not at risk but regulations state they need to be seen as at-risk to qualify); Highly successful entrepreneurs that utilize cash and assets from previous business’s success and strive to build up portfolios and both invest and start up new business strands.

One method to mitigate uncertainty and risk is slate or portfolio financing. Investors, often hedge funds or wealthy people, put money into a “slate” of several films that a studio will produce over the next few years. Another method is to sell international rights in advance. This provides seed money to finance the film in the first place. Tax breaks have become the norm. Midsize films have increasingly sought out regions of the world which offer financial incentives.

Experience shows that the \$50m-\$100m films face the greatest difficulties to recoup the investment. Small independent films can be paid for by a single source and recoup investment with a small release and ancillary market sales. The film “Babel” is a good example. It’s \$25 million budget came from an array of different sources and investors anchored with Paramount Vantage. Set in four countries (Morocco, Mexico, US, Japan), four different languages, four stories. The film included stars Brad Pitt, Cate Blanchett, Adriana Barraza but the majority of the rest of the cast: non-professional actors and some new actors. It won Best Director Prize Cannes 2006, Seven nominations at the 79th Annual Academy Awards, including Best Picture and Best Director.

There is an opportunity to go outside the system. From 2002 to 2011 the number of movies released by the Big 6 studios and their affiliates dropped by 43 percent (169 films in 2011, down from 296 in 2002). The number of releases by independent producers jumped by 74 percent over the same period (469 films in 2011, up from 270 in 2002), according to MPAA reports. With studios making fewer movies, there’s more of an opportunity and make a project one is passionate about. It’s much easier to have a hand in the creative process and in the development of a movie than when trying to get a big fee from the studios. Also there is an opportunity to get involved financially, to bet on oneself, bet on the movie and reap the rewards.

Crowdfunding is being explored to fund new film ventures. TheMovieFund.com claims to be a revolutionary new film finance and investment company that can help filmmakers take advantage of the new trend in crowdfunding movies by linking film investors and filmmakers through a shared passion for film. Bringing together ordinary members of the public, film financing companies, and producers, with writers and directors, it’s the one-stop shop for filmmakers to find movie investors and film financing. Film producers first have to get the serious, large-scale movie investors interested in their latest films before they will be given the funds to pay for the actual filming.

Many experts advise that, as always, independent producers strive to tell compelling stories, cheaper, in a different way. When you have fewer tools in your tool box, you have to focus on character and story, that parameters making better content.

## 1.1.4 Creative Management Preparing Creative People for the Market

Entrepreneurship in the creative media industries, in particular film, fluctuates between artistic aspirations, employability and uncertainty. The legacy of cinéma d’auteur persists in the syllabus and cultural environment of film courses in European academia. The auteur theory holds that a film reflects the director’s personal creative vision and primacy in spite of the film’s industrial process, and of the intrinsic team work. The auteur’s creative voice subdues studio interference and the dictates the collective process. Even

though some critics argue that the auteur theory “collapses against the reality of the studio system”, i.e. the oligopoly and pervasive power of Hollywood, a management practice of creative people inspired by experienced successful organisations like Pixar has not taken root in Europe.

Nevertheless, today the collaborative aspect of shooting a film is becoming clearer. The role of other team players and creators, notably of screenwriters, is acknowledged and fostered, but the leadership of the producer is not yet recognised as crucial in film development and creation. The auteur theory is seemingly anchored on entrepreneurship – the author as an entrepreneur -- but this notion owes more to the cultural and political environment than to putative entrepreneurial skills which would necessarily entail a market place oriented practice.

The vision of the individual artist collides with the more common aim of becoming an employee. In spite of the fact that becoming an employee could entail the end of creative freedom, it is attractive to some because it seemingly brings with it some panacea to market place uncertainty. The majority of European students that want to become employed, i.e., that shun entrepreneurship, fail to see that imbedded in entrepreneurship teaching is a body of knowledge useful in any circumstance and in particular in the company and corporate business environment, right from the moment of the first job interview.

Other students live in a permanent state of uncertainty, incapable of forming an idea of to do with their lives. They lack self-assessment skills or they are not helped by academia that fails to provide coaching, mentoring, personal orientation.

Often times students suspect that the courses objective is to let them lose in the “capitalist jungle”. Academia has not contributed as much as it could and should to highlight the usefulness of entrepreneurship teaching, in particular the fragile and uncertain value chain, what is the current industrial environment, the impacts of digital distribution, and the acquisition of competences in value proposition definition, business modelling and planning with the ultimate objective of producing works aimed at the intended audiences.

Entrepreneurship courses should eventually reconsider the epithet “entrepreneurship” and focus instead on a sobriquet that conveys the notion of preparedness with knowledge and skills that empower the students’ individual initiative and develop their creativity in a future professional environment, either as entrepreneurs or as employees.

## Shortcomings of Independent Film Development in Europe

Europe has undervalued the film development process both financially and strategically. In US up to seven percent of total audiovisual revenue and up to ten percent of each film’s budget is invested in development. In Europe film development is a secondary notion. Europe, only one to two percent is invested in development.

Part of Europe’s problems stem from the overwhelming power bestowed on directors. Investors have stayed at bay in this very uncertain business.

Filmmakers must put together a package consisting of:

1. The screenplay
2. The producer (company and track record)
3. The director
4. The budget
5. The key (lead) cast

Weaknesses: Vast majority of the industry is unsustainable on a commercial basis.

Unstable, fragmented, complex value chain, fragile business model, no strategy.

Insufficient or inexistent research and qualitative analysis predating the first day of principal photography.

Production fee payment on first day of shooting leads to production without sufficient preparation.

Simultaneous development of a number of projects to recoup investment costs and create sufficient production fees to cover both the production work and sunken costs.

The producer is left far way from the consumer and is ill informed about market demands.

Resentment between emerging producers and distributors, difficult dialogue.

Sunk costs require important financial resources.

The producer is the weakest link in the relationship with the distributors and must work under shadow of the Hollywood oligopoly.

Tenuous notion of “audience”.

Divide between academia and relevant teaching and training methods, insufficient practice and role definition.

Academic practices persist in promoting meaningless and incomprehensible research papers.

## 1.2 Entrepreneurial Mindset in the Educational Sector - the Film Schools' Perspective

A film school is a generic term for a Higher Education Institution, dedicated to teaching the practical skills of filmmaking. Many, if not all, usages of the term “film school” now refer to television and video as well as film, and frequently include animation and/or digital media. One of the main drawbacks of these educational institutions has been their difficulty in integrating research activities and advance training in transversal competences (i.e. entrepreneurship) into their curriculums and activities. In many cases, European Film schools nowadays still do not offer a University type educational model that implies that second cycle education must include research and theoretical reflection in its curriculum and outcomes, and the fact many of them are not included in larger HEI, halts them from easily implementing transversal competences oriented programmes or subjects. Considering this, it is still quite common to find schools –namely

those financed at a local level by the ministries of Culture – that have not adopted the Bologna declaration (i.e. La Femis in France or HFF in Germany). In the past decade's, the programmes offered by these schools have changed in order to cover the broader curriculum. Graduate and Undergraduate course titles range from: “Film Production”, “Film and Television Production”, “Film and Video Production”, “Film and Moving Image Production”, “Film and Multimedia”, and “Film and Video”, to “Screen Arts”, “Media Arts”, “Cinematic Arts”, and “Moving Image Production”. Notwithstanding these new wider definitions, programme titles such as “Audiovisual Production”, “Multimedia” and “Communications” almost always tend to be too general and to either also include radio and journalism, or originate from technology-based and/or computer-related activities. CIAKL II focused on schools that offer a practical teaching of film and television production, where the hands-on element is at least 50% of the curriculum; and theoretical media studies and analysis, in many cases with an element of practice, is included. Although many of these schools do not supplement their initial training education by offering second cycle or master education and in some cases when they do it, it is strongly focused on technical specialization, one of the assumptions we made, was that entrepreneurship training offers for these schools should include a strong element of second cycle education. For quite a lot of time these schools have dwelt with the old debate within film industry circles as to the importance of film school training, as opposed to the traditional hierarchical apprenticeship system of learning “on-the-job” from experienced professionals in the relevant department, despite the fact that there are no departments as such in a film crew for directors and screenwriters. Nevertheless, as film schools have increased exponentially and mushroomed around the world – particularly in the past 20 years - there is now a higher percentage of industry professionals than ever who have studied at a film school.

Film schools are clearly here to stay and are more directly important to the industry than previously. The first film school in the world was VGIK, which was founded in Moscow in 1919. A number of major international film schools are state-funded but in many cases self-standing, that is, independent from other third-level universities, institutes and colleges. Film schools in this category include those in countries formerly part of the Soviet bloc, such as FAMU (Prague); PWSFT, the (Polish) National Higher School



of Film, Television and Theatre in Łódź, founded in 1948; and Színház – es Filmművészeti Egyetem, the (Hungarian) University of Drama, Film and Television in Budapest, founded in 1947. These film schools were designed for state-funded film industries, where graduates who completed their courses were guaranteed employment for life. Elsewhere, other national (and usually independent) film schools, which tend to have a relatively small number of students, include: the Nederlandse Film en Televisie Academie (the Netherlands Film and Television Academy) in Amsterdam, which was founded in 1958, and has about 285 students; Den Danske Filmskole (the National Film School of Denmark), which was founded in 1966, and has approximately 100 students; the (UK) National Film and Television School (NFTS), which opened in 1971, and has 160 full-time students; and Den Norske Filmskolen (the Norwegian Film School), which opened in 1998, and has about 84 students. National film schools are not only situated in Europe: the Australian Film, Television and Radio School (AFTRS), founded in 1973, is a world-class film school, as is the Beijing Film Academy, established in 1950, with reportedly 100,000 annual applicants for 400-500 places – and this does include actors! However, many film schools can be found within art colleges, Universities, and institutes of technology. These would include the leading examples in the USA, such as UCLA, NYU, and the University of Southern California. In Europe, Aalto University in Helsinki (Finland); the University of Ljubljana (Slovenia); and all the Schools that are part of the CIAKL II consortium fall under this distinction since they all have film schools which are faculties, schools, or departments within the overall institution in which they are based.

The representative body for film schools is CILECT (Centre Internationale de Liaison des Écoles de Cinéma et de Télévision), the International Association of Film and Television Schools, and there is no world-class film school that is not a full member, as are all the Schools in the CIAKL consortium. CILECT includes 148 institutions from 58 countries on five continents. Its goals are to provide a means for the exchange of ideas among member schools, and to help them understand the future of education for creative personnel in film, television, and related media. It is dedicated to the creation, development and maintenance of regional and international co-operation among its member schools, and to the encouragement of film and television training in the developing

world. CILECT schools were obviously the key target for CIAKL II activities considering both their notoriety and the overall number of students and teachers they involve.

The core values inherent to the discipline of film are creative storytelling and the development of the visual imagination, whatever technology is used. The use and meaning of images and sounds are relevant whether the style or genre of the content is highly commercial in intent or experimental in form. Film education is focused on the training of creative artists in the areas of writing, production and directing and highly specialised technicians in the areas of cinematography, editing and sound. Complementarily, theoretical subjects include historical, analytical and critical facets, as well as preparation for vocational destinations. An initial analysis was performed on these schools curriculum, which showed a clear lack of education aiming the development of entrepreneurial skills. In a context of complex transformations, a need was identified for the integration into these schools curriculum of the transversal and cross disciplinary skills that mark the evolution and transformation of film value chain, today also called web value chain. Having this in consideration, CIAKL's initial objectives also included the understanding of the film schools' perspective on the integration of entrepreneurship education in their curriculum. From the point of view of the project's, such dialogue with the stakeholders was considered crucial, having in mind that no successful implementation of a program such as the one that CIAKL proposes can occur unless all involved stakeholders become aware of the relevance of the program. In the second part of this report we present the results of the interaction with the different film schools that was conducted following a qualitative design in the form of questionnaires, focus groups and interviews. At this stage, we would like to bring forward some of the conclusions of that process and what they indicate about the films' schools perspective towards entrepreneurship education.

CIAKL II addressed the need for Film and Media Arts schools to develop new educational approaches in the field of entrepreneurship that could help them in better performing their mission in face of a changing technological, economic and cultural environment.



The emergence of an ever more VUCA (volatile, uncertain, complex and ambiguous) environment has impacts on all educational areas, particularly calls for decisive educational initiatives in the case of areas – like film and media – where the objects and purposes of education are constantly being reshaped. In a VUCA environment, two gaps emerge in the field of film and media education that CIAKL II intended to address: a) the “technologies” gap and b) the “business” gap. The first one, corresponds to the gap in that in many cases exists in the context of a fast changing technological environment, between the teaching methods and technologies being used by schools and those that represent the state of the art for a given field (i.e cinematography). We are now living in the age of the moving image. The advent of digital technologies and the Internet, the proliferation of mobile devices; the introduction of inexpensive, accessible and user-friendly editing tools; and the emergence of distribution tools such as YouTube and NetFlix, or storage hubs in the cloud like Kaltura, have changed the way moving images relate to society, education and learning.

In a context where the technologies being used are constantly changing and the skills required from graduates are ever more complex, schools in these areas are daily confronted with the fact that the skills they promote, are, in many cases, no longer those employers and students call for. As a consequence, many of the methods in use are no longer consistent with the state of the art for the given field, and didactic approaches are not suitable for the current technological apparatus. In the particular case of film and media, the rapid digitalization, in the last two decades, of all aspects of the value chain, and the introduction of a large number of technical innovations, have completely redefined the competences mandatory for the field. The adoption of new methods and pedagogies is urgently needed if schools want to keep pace with the transformations happening around them. We believe entrepreneurship education can have a key role in this context at two levels: one by relating the teaching of film with project based activities closer to “reality” via the involvement of companies and professionals, and two, by providing teachers with particular teaching/learning methods and consequently helping them in bringing to their classes contextual state of the art content that can “force” them to push the barriers of technology in the realm of their teaching. Research (Eurydice, 2016) suggests

that methods which involve students in experiences outside the classroom and connect them to the real world are central to entrepreneurship education. In the case of film and arts education, project-based work can be a key instrument in filling this first gap we have acknowledge, and results from our interactions with schools show that they are aware of this.

The second gap concerns the difficulty Film schools have in integrating in their curriculum and pedagogies the economic and business aspects of the market and industries they target, namely those concerning the different aspects of creative production and co-production, and the generation of new businesses endeavours that results from an entrepreneurial mind-set. In recent years the film business has become much more complex compared even to the late 1990's or 2000's. Traditional cinemas have seen the number of competitors rise in the form of pay-tv, VOD and Internet streaming and mobile telephones or second screen engagement options. The digital evolution has taken by storm all parts of the value chain, from capture to post-production, distribution and exhibition, transforming not only the experience of audiences but also and more importantly for us, that of the creators and educators. Film schools curriculums' were designed with a focus on technical specializations and not on the broader competences required by today's VUCA environment. Of these, entrepreneurship assumes a crucial role since it reinforce the ability of those with a strong film literacy - the ability to critically understand the medium and its forms of expression and manipulate the associated language and technical features – to improve their employability potential and more successfully interact with local and international stakeholders. One of the key aspects entrepreneurship education has to address in order to help in fulfilling this second gap, is the articulation between the core learning outcomes it purposes - entrepreneurial attitudes, entrepreneurial skills and entrepreneurial knowledge – and the areas of application where those outcomes are relevant for a given field. In the case of film and media arts education, the table below summarizes the articulation between these learning outcomes and the specific dimensions of these two gaps entrepreneurship education should address. Table 1 also intends to illustrate how in CIAKL entrepreneurship education is viewed as an articulation of the skills, attitudes and knowledge necessary to fill these two gaps in the context of film and media arts education.

Learning Outcome	GAP 1 - Technology	GAP 2 - Business
Entrepreneurial attitudes	Desire to use new technologies and explore the latest developments in all project based initiatives. Aptitude to push for the use of new technologies in professional settings – contact with this technologies in an academic setting can have a fruitful role in promoting the future intrapreneurship attitudes of the graduate. Focus on production and teams.	Attention to new needs and opportunities emerging in the market namely those related with digitization (i.e SVOD) and intellectual propriety (i.e DRM's and metadata in multimedia distribution environments) and how they can impact production and distribution initiatives. Ability to present an idea and a project proposal and its development focusing not only on its artistic traces but also on the business dimensions relevant for its future success. Creative team management.
Entrepreneurial skills	Use and integration of new digital media technologies (i.e augmented reality) as opportunities for new business initiatives. Understanding of the role the innovative use of technologies can have in pushing a project towards the market.	Understanding of the crucial role market research and financial planning have in developing a sustainable media project that can be relevant to the audiences. Planning and budgeting skills. Ability to match project stages with variable business models that can sustain the project's development.
Entrepreneurial knowledge	Understanding of the media and film value chain and the transformations it is undergoing. Understanding of globalization and digitization as major trends affecting film and media creation.	Core assets and financial packaging; pre-production development; budgeting; market research and marketing; IP management; project management; lean management; creative production.

Table 1 – Entrepreneurship education learning outcomes and educational gaps in film and media arts schools

CIAKL II addresses these two gaps – the technological and the business gap - and proposes the implementation of the different dimensions mentioned in table 1, via the design and development

of a set of courses that integrates the necessary contents and methods that can allow Film and Media Arts schools to implement entrepreneurship education initiatives that can support them in better overcoming the challenges posed by the two gaps and improve the overall quality of their teaching and education in order to address the challenges 21st century film schools face.

If one wants to understand the perspective film schools have on entrepreneurship education one must start by understanding that these schools deal with a complex disciplinary model that is partially in debt to artistic education but that also intends to affirm itself as an autonomous discipline, namely in the context of the growing relevance of communication and critical media themes in the academia. The academic legitimization of Film and Media Arts schools was paradoxically one of the elements that stem out of the dialogue with film and media schools as a propeller for the integration of courses and contents such as the ones proposed by CIAKL within these schools curriculums.

Film and Media arts schools education departs from primarily educating auteurs, that is, writer/directors. This is the so called the “Triangle” system, which was promoted by CILECT from the 1990s and defines that film and media applied education should focus on the triangle of specialization: Producer, Director, Writer and improve upon that understanding. Up until the introduction of the Triangle, there was very little training for the film producer but this has now appreciably changed, a fact that clearly impels entrepreneurship education in these schools. Similarly, the curriculum on many graduate and undergraduate film courses also gives more space to technical specialisms such as cinematography, editing, design, and sound. These recent trends in the sector have meant that, apart from those that work in traditionally-crewed large-scale feature films made for the cinema or television, there is an increasing demand for graduates with a wider skill set and a reasonable competency in the basic specialisms, as above. This focus on specialism undermines the definition of the discipline in theoretical terms and the relevance of the field in the academia, since it reduces it to a specific type of vocational and applied education with no critical and epistemological substrate.

Emphasis on the question of professionalization, turns Film and Media arts education into a question of academic-industrial relationships, and, while we note that the study of the broader range of interactions between both these poles of activity, can also be one of the contributions of entrepreneurship education to the field, this focus does not help in forging disciplinary sub fields of film and media Arts education, such as creative production, but also does not promote the status of film and media education in general. There is, then, a need for a consolidation of the process of disciplinary emergence of this field, considering the specific value of the knowledge and particular specialisms it entails for the larger expansion of technologically grounded processes of artistic and cultural production in the beginning of the 21<sup>st</sup> century.

In pursuing the nature and role of disciplines, we encounter a complex set of themes which tend to historicise disciplinarity as a product of past transformations in knowledge organisation. In this transformation process, a pre-eminent role is played by the more “hard” or stabilized sciences. While the contingency of the specific disciplinary ecology emerging from this transformational processes is identified, there also arises a question as to whether or not disciplinarity itself is, in some sense, an inevitable development. This concerns whether or not disciplinary sub-divisions of some form are necessary in the growth and organisation of knowledge. Is discipline formation an inevitable consequence of the increased complexity, volume and centrality of knowledge and systems of higher learning for a given social world? All the Film and Media Arts schools we discussed with thought so and viewed entrepreneurship education as a supplement to the educational offer they already have. This constitutes a major drawback to the seamless integration of this content into existing curriculum. Having this in mind a three folded approach was developed in CIAKL on the integration of entrepreneurship education in film and media arts schools:

1. Development of stand-alone subjects ready to be integrated in existing graduate or undergraduate degrees as extracurricular subjects;
2. Development of stand-alone short courses ready to be deployed in existing schools;

3. Development of a full fledge master course ready to be offered to any students in the areas of the creative industries.

Following the perspective put forward by the leaders and teachers of the different schools, this approach best serves all the variable possibilities, mandatory if one wants to cover all the dimensions set forward in table 1. An obvious question then arises on the articulation between entrepreneurship education and the particular type of education provided by these schools. This question concerns not only, as mentioned above, the relevance this type of education has for these schools mission and objectives, but also, how it contributes to the overall development of the field. We have mentioned above that disciplinarity historically provided a grounding that enabled further accretions of knowledge without giving rise to the overwhelming disorientation that multiple lines of teaching, rapidly developing across a wide spectrum of knowledge, would no doubt have. At the same time, the VUCA environment we currently work on and the emergence of the two GAPs identified in our research, precipitated individual schools' attempt to assimilate these developments in a broad way. The integration of entrepreneurship education is one of such processes. Figure 3 summarizes the interactions in CIAKL's development.

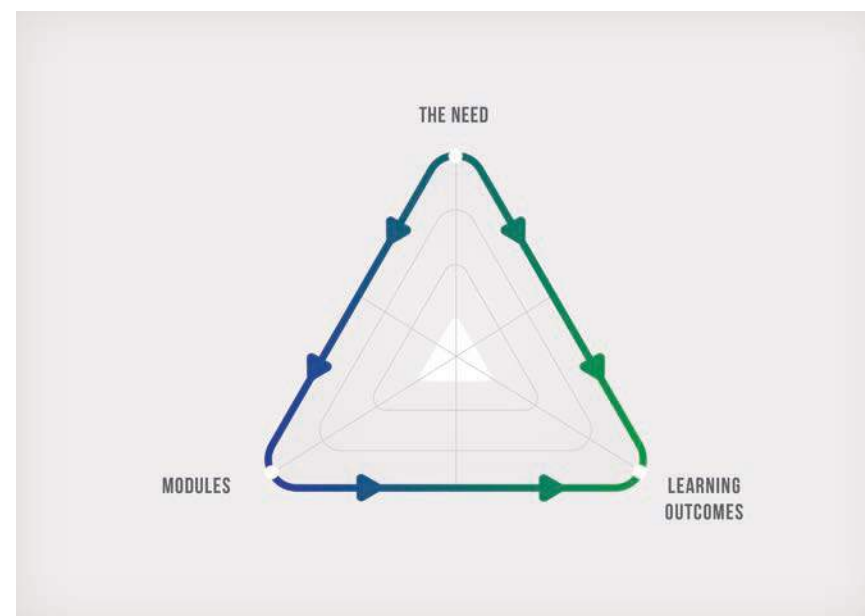


Figure 7. Strategy for entrepreneurship education in film schools

The formation of a discipline also provided a means with which to organise the reproduction and certification of expertise at a given moment in which a specific technical expertise becomes crucial to the broader project of society. An aspect of this discipline-reproductive process has been presented as the reproduction of a specialised discourse. Our discussion with films schools shows that most of them are aware that we are living such a moment in film and media education and more in general in the arts, whereby transformations in technological paradigms call for a reorganization of the discipline. CIAKL proposes different layers that were designed as a contribution to surpass an emerging process of discipline formation and conflict, whereby film and media arts education is implicated in conflict (I) by attempts to police the boundaries between its different domains; (II) by attempts to maintain a disciplinary ecology that preserves its given discipline's status – artistic education for film creation, territory and network of external relationships. In this process, a particular force of exclusion was also identified with the role of the autodidact as a dark twin of the discipline-based authorised knowledge-bearer. The emergence of the so called “creative enthusiast” was identified by many of the schools we talked with, but also by industry partners in the consortium such as Avid, as one of the main problems currently affecting film education and diminishing these schools interest in entrepreneurship, sometimes viewed as formal way of promoting auto didacticism in film and media.

In conclusion, we can say that the perspective of film and Media arts schools on entrepreneurship education is that this is a supplement to the education they already offer and mostly related with the production axis of the triangle their model of specialization is based on. At the same time, we also concluded that awareness exists for the need of this type of education, namely when the two gaps we have identified in film and media arts education are considered.

Our proposal overcomes the limitations in terms of the provision of entrepreneurship education of many of the existing offers, by focusing not on a single course or on the integration of specific topics in existing syllabus, but on an articulated model that covers all the core competences required by entrepreneurship

education, while allowing, via its three folded approach, for schools to implement this type of education the way it best suits their particular legal and educational context. This quest for the integration of entrepreneurship education in film and media arts schools programs follows both industry and market demands and a recent trend towards the emergence of more cross-disciplinary competences associated with the arts and the moving image. This has happened at the same time that there has been a so-called “democratisation” of the media, with the advent of reasonably-priced video cameras, mobile phones with the capacity to record moving images, computer editing programmes, and platforms such as YouTube or VIMEO, the fertile terrain where the autodidact that we have mentioned above has emerged. However, this “democratisation” has been shown to be largely illusory, frequently promoted by manufacturers of digital technology or promoters of websites, who have deliberately fostered the impression that anyone can be a film-maker overnight as long as they are in possession of the equipment. The positive impact of the inclusion of entrepreneurship education in the educational model already offered by film and media arts schools has been acknowledged by the different stakeholders in the sector we talked with, and the principle of developing more overall cross-disciplinary skills, at the expense of training only writer/directors, has been considered beneficial namely as it will broaden employment opportunities and enlarge the scope of the discipline in itself.

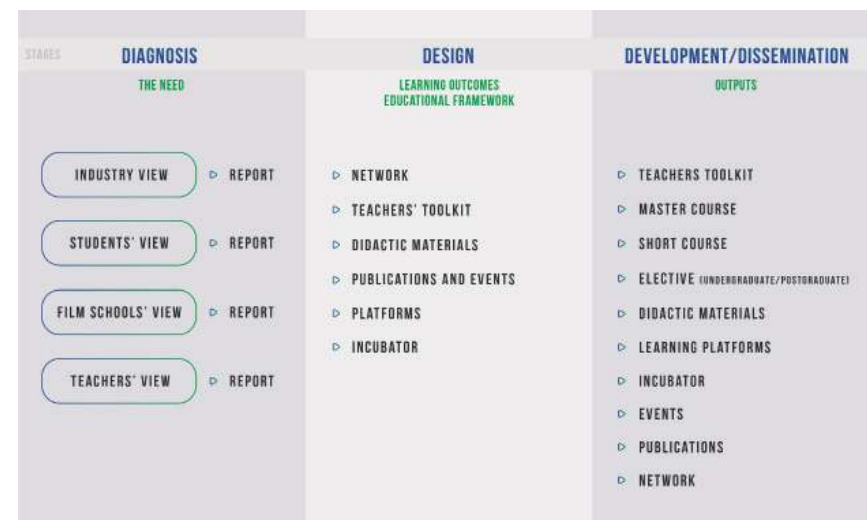


Figure 8 - Stages in CIAKL II

## 2. RESEARCH FINDINGS

The creative industries are an important part of the economic development and culture of any country, also bringing a strong contribution to their quality of life. The report elaborated by the UK National Academy in 2010 shows that, in the UK, there were an estimated 157400 businesses in this sector, which have contributed with more than 50 billion pounds to the economy each year. Most businesses are micro-enterprises with fewer than 10 employees, but that employ a total of 1.502.200 people. Such businesses, due to their unique characteristics, demand also specific characteristics from their entrepreneurs and managers, either for the creation of enterprises or for their subsequent maintenance. Creativity is a key element in these industries, either for their creation or for the development of their products which operate in contexts of businesses that are very particular. This is one reason why investors generally have some doubts regarding the financing of companies in this sector. The understanding of this sector requires financial institutions to create a specific risk capital for the creative industries, as well as business angels.

Due to the expansion of these industries, institutions of higher education are creating courses on entrepreneurship in the creative industries.

It is in this context that we wanted to understand what social actors in this sector think about the skills and knowledge that an entrepreneur should possess through a preliminary analysis.

Entrepreneurship education is a recent theme in many European countries and educational offer at various levels is still scarce (Eurydice, 2016). The first courses in higher education in this area have appeared only in the twenty-first century. These courses aim essentially to train social actors in becoming able to create

and develop new businesses that can produce a competitive asset in the market of the sectors in which they operate. Thus, it becomes important that entrepreneurs can understand the market they operate in, in order to detect business opportunities that they can fill with their creativity and new ideas (Vesper and McMullan, 1988). Then, it is also very important that entrepreneurs can develop original ideas, that is, that they can learn to be creative in order to find the idea that best can be applied to the opportunity they have identified. In the creative industries this factor is crucial.

Developing a curricular unit for training in entrepreneurship requires the development of research that allows us to understand what entrepreneurs are, in every society in which they operate, and what are their needs regarding materials and pedagogical characteristics. Research has shown that one of the main contents is the teaching of entrepreneurship as a process (Hills, 1988; Solomon et al., 2002). The other is to show that entrepreneurship can be a career path. Another still is the teaching of some curricular units in the area of management, such as, finance, marketing, accounting, so that one can develop a credible business plan. In them it is important to understand what contents should be included, as well as the teaching methods that should be used in particular educational situations, using practical cases that can simulate reality. It should be noted that entrepreneurship has an important behavioral component in addition to the skills that each one must possess. Investment in self-knowledge is also very important so that people may know their potential in this area, especially their personality traits which can lead to an increase of their self-efficacy.

The dimension of entrepreneurship education in universities needs to go beyond simply teaching students in this field. It is now taking on a more global dimension, which is to transform Universities into Entrepreneurial Universities (Etzkowitz, 2004). In this context, one can define an entrepreneurial university as one that, given its entrepreneurial nature, conveys to its stakeholders a need for entrepreneurship, leading them to assume this role, and making the University into an institution that can survive in a competitive world, building bridges between education and research (Kirby, 2005). This leads to universities engaging into social networking and conducting cooperative activities and collaboration with



public and private entities in order to begin to develop their own innovation (Urban and Guerrero, 2010).

The great aim of education in entrepreneurship is to be able to provide graduates with a relevant ideas generating potential, so to fill a market opportunity and have the ability to explore it as a profitable business (Vesper and McMullen, 1988). On the other hand, business in the creative industries is perceived, in many situations, as being a totally different industry. The real challenge lies in revealing common failures in the management of creative businesses where art and creativity can weigh more visibly than the company or the business itself (Kolb, 1984; Caust, 2004). This research seeks to identify the thinking of the social actors regarding the knowledge and skills of entrepreneurs in the creative industries, to better prepare students in this field.

In order to address these issues, CIAKL II – Cinema and Industry Alliance for Knowledge and Learning proposed an ambitious research design involving all the main stakeholders in this sector at a European level with the goal to identify the main intra and entrepreneurship drivers amongst film and creative media students and teachers and the needs and expectations of all those involved in this fields of the creative industries. A second objective of these studies was to compare views and expectations of investors, sponsors and industry players in variable local European contexts.

In the first stage of this process, a survey was conducted amongst actors in this educational area, namely students and teachers in all the schools that are members of CILECT (148 schools worldwide; 76 in Europe) but also European professionals working for companies that are member of the FIAFP (Fédération Internationale des Associations de Producteurs de Films), in order to evaluate how students, teachers and business professionals see the interconnections between entrepreneurship and creative attitudes and behaviours in business development. Sample for the survey was composed of students n=820; teachers n=97 professionals n=108. In the second stage, Interviews were conducted with business angels, business players, investors and other social actors. N=48. In the third stage, focus groups were conducted with key head staff in film and media arts schools and with industry stakeholders' at a European level. A total of 36 academic leaders and 41 professionals participated in the different

focus groups. This mixed quantitative and qualitative research design, culminated in a debriefing and critical evaluation of results during an international conference held in Jerusalem in the summer of 2015 with representatives of the main European film and media arts schools.

Teaching of entrepreneurship in the creative industries has become a vital necessity for the economic development of this sector, to the extent that most businesses are small enterprises with fewer than 10 employees. Thus, we have to foster students' propensity to be entrepreneurs, be it while working for others or for their own companies. To know the pedagogical assets and the content needed to teach entrepreneurship was the major objective of the survey.

The main findings show that there are few students in this sector who consider themselves entrepreneurs from the outset, despite aspiring to develop projects and to make achievements in areas where entrepreneurial and business related skills prove to be crucial, according to experts, decision-makers, stakeholders and teachers.

According to teachers, it becomes vital to train students in entrepreneurship, not only for them to feel better prepared when launching a new project, as employees or self-employed, but also for them to have clear and appropriate knowledge of markets, audiences, finances and funding or sponsoring schemes.

## Research design

For the first stage of the research, we surveyed the social actors who engage with the creative industries, ranging from producers and professionals to students. Both CILECT and FIAFP were used as intermediaries for sampling and recruiting.

The survey is composed of An open-ended set of questions concerning two stimuli – intrapreneurial and entrepreneurial drives for creative people – evaluates through respondent evocations the key factors for innovative business achievement in these sectors.

1. A more extensive survey using 6-point Likert-type scales assesses the importance attributed to entrepreneurship



teaching in creative industries education, funding access and incentives, as well as success factors for an entrepreneur in creative industries.

This survey was elaborated with the objectives of:

- Understanding the competences in creative organizations
- Understanding the competences to be an entrepreneur
- Understanding the context to be an entrepreneur
- Understanding the importance of support services to be an entrepreneur
- Understanding the motivations to be an entrepreneur
- Understanding the personality traits to be an entrepreneur

Furthermore, teaching staff was surveyed about relevant topics to be included in creative industries training curricula. They were also asked about the role of action, analysis and means in business development and obstacles to investment in creative media.

The survey was conducted online and responses were received between December 2014 and March 2015.

The open-ended questions' analyses were conducted with the use of EVOC, SIMI and AVRIL, software applications which allow, correspondingly, for: 1) prototypical evocation frequency analyses with categories formulation; 2) identification of categorical similarity index of implication (varying between 0 and 100); 3) production of lexicographic analysis resulting in the optimal graphical display of these relations, in a maximum spanning tree.

The Likert-type scale questions analysis was conducted with the use of SPSS21.

A second line of inquiry was used for qualitative research, with interviews with venture capital players and business angels. Key stakeholders in the industry were surveyed by interviews on what they thought of teaching entrepreneurship in higher education, and the necessary curricula to do it. These interviews were subjected to content analysis following Bardin (2001).

In the third and final stage, focus groups were conducted with two distinct groups, key staff in film and media schools member of CILECT and industry stakeholders, namely producers and distributors. The complete research design can be found in figure 9.



Figure 9 - CIAKL II Research Design.

## Qualitative Research

### Interviews with venture capital players and business angels

In the interviews we sought essentially to know what criteria investors use to select projects in creative industries.

Two interviewed business angels argued that entrepreneurs in the creative industries, when they have a business project for funding, do not deal with the parameters that lead it to be self-sustaining. Thus, when these investors seek to invest in a business in this industry, they first try to know the entrepreneurs, their personality characteristics in terms of integrity, and the skills they have to develop the project, to explain to them “what they want to do with the investor’s money” (a sentence from a Business Angel).

Then, they try to see if the project is feasible, if it has a well-conceived business plan, if it has secure markets and customers that allow it to have a return on the investment, and if they have a business model that enables them to have scale.

These investors have built some stereotypes in relation to entrepreneurs in the creative industries, because they consider that many may be able to develop a good product, but do not think of their acceptance by the market and customers. One of them even states that, sometimes, it has happened that entrepreneurs are so enthusiastic about the product that they forget the market and its acceptance, which shows a lack of knowledge regarding project management.

### Interviews with producers and professionals

In this analysis we sought to evaluate how important the inclusion of entrepreneurship education in training curricula is for interviewed professionals, and what areas should be addressed.

The results show that:

Creativity and innovation are essential in the creative industries and should be taught so that students may have ideas and know how to choose the ideas that can be implemented in order to achieve innovation. Another of the key factors in the creative industries is that the creative people should be intrapreneurs, implementing innovative ideas in the companies where they work, besides being able to create their own businesses. Creative people must have a notion of the profitability of the (innovative) ideas they will implement. Often creative people lose this notion by focusing too much on the project and losing track of its profitability. Very often, they are not focused on the customers, on what they want nor on the manners in which the project can succeed in the market.

To be an entrepreneur in the creative industries (and not only in these fields), one has to have the defining personality traits: to be persistent, to be able to overcome all the problems one could be faced with, and not give up, always keeping in mind the pretended goals. One must have the ability to take risks: not huge risks, but moderate, since life has many uncertainties and if one is waiting for certainties, nothing is done. One must believe in the project, in what one is doing, and show it. If people themselves do not believe in what they are doing, they cannot convince others to fund the project, whether through internal or external funding. One has to be motivated to search for information in order to be always updated regarding the market trends, and to develop projects that will fill the opportunities that satisfy customers in innovative manners. One should have the ability to identify market opportunities, to be the first to arrive and, therefore, take a leadership position. One must take into account the national cultures of the places where the projects shall be developed.

In terms of skills, the entrepreneur must have extensive knowledge of management, whether in operations, human resources or in the

financial component. Having knowledge of the economic aspect of the project is vital. It should be noted that the management should influence the implementation of projects, which for many entrepreneurs in the creative industries is unknown and is not borne in mind. The entrepreneurs must also have leadership skills to manage people and be able to lead them to collaborate and cooperate in the development of projects.

They should know that to attract investment for the creative industries is not always easy. The investors should be well informed of the risks that they may take and be aware that many times the investment is made long before they get the return on that investment.

There is a lack of entrepreneurs in the creative industries, either through lack of training or because the market is small and entrepreneurship learning is scarce.

Managing people in the creative industries is not different from other sectors. The only difference is that creative people sometimes focus too much on the project and not enough focus on the management of it, nor on giving the project a business dimension. As the market is small, there is a great shortage of skilled people in this sector, which can also be a handicap for the internationalisation of companies. Internationalisation is vital, but it must be very carefully managed, since it also requires large funding. Thus, it has to be done very slowly and carefully.

Finally the creative industries are vital to the country's development.

## Interviews with teachers

According to the interviewed teachers, life requires entrepreneurship and creativity. Therefore, it should be promoted leverage the economic development of the country. Entrepreneurship in Portugal pertains to professionals working in the sector. The training and knowledge of the sector is vital for the creation of companies.

Teachers find that entrepreneurship education should be based on the following competencies: management at all levels, trading, team leadership, innovation, creativity and learning to live with uncertainties, knowing the means and trends, identifying opportunities, knowledge about the market and its trends, financial skills, business plans, reporting by business owners and managers in the creative industries.

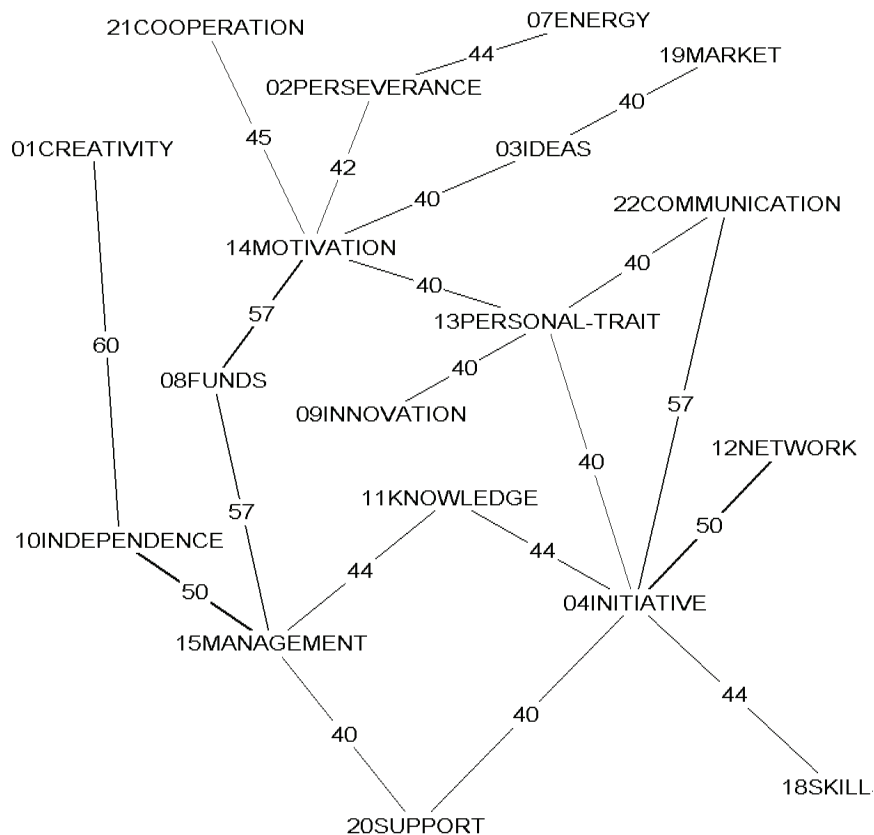
Entrepreneurs must have the following as personality traits: perseverance, the ability to take risks, be proactive, and have motivation to search for information.

Yet, the challenge for teachers is greater due to the fact that most students of the creative industries do not want to hear about these dimensions of entrepreneurship and management.

# Quantitative Research

## ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - STUDENTS

**Which are the three fundamental drivers you associate to Intrapreneurship (someone that develops an innovative business inside an enterprise)?**



## Results Analysis

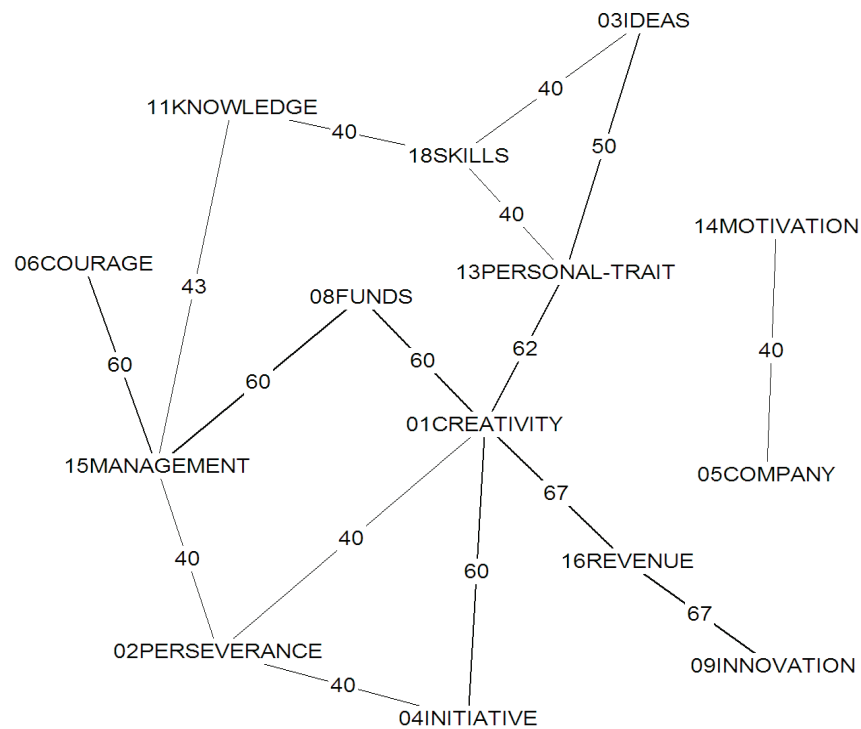
This image is anchored in four great stars where the stronger is initiative. Initiative is characterized by correlations with drivers such as network access, communication, having support of others and the necessary skills in creative industries. Also related to this, is the importance of having key personality traits, namely independence. A second dimension is the motivation to develop the intrapreneurship actions, which is also associated with personality traits. Other than that, respondents frequently mentioned the importance of management, knowledge, funds and other types of support and cooperation in a company.





## ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - TEACHERS

**Which are the three fundamental drivers you associate to Intrapreneurship (someone that develops an innovative business inside an enterprise)?**

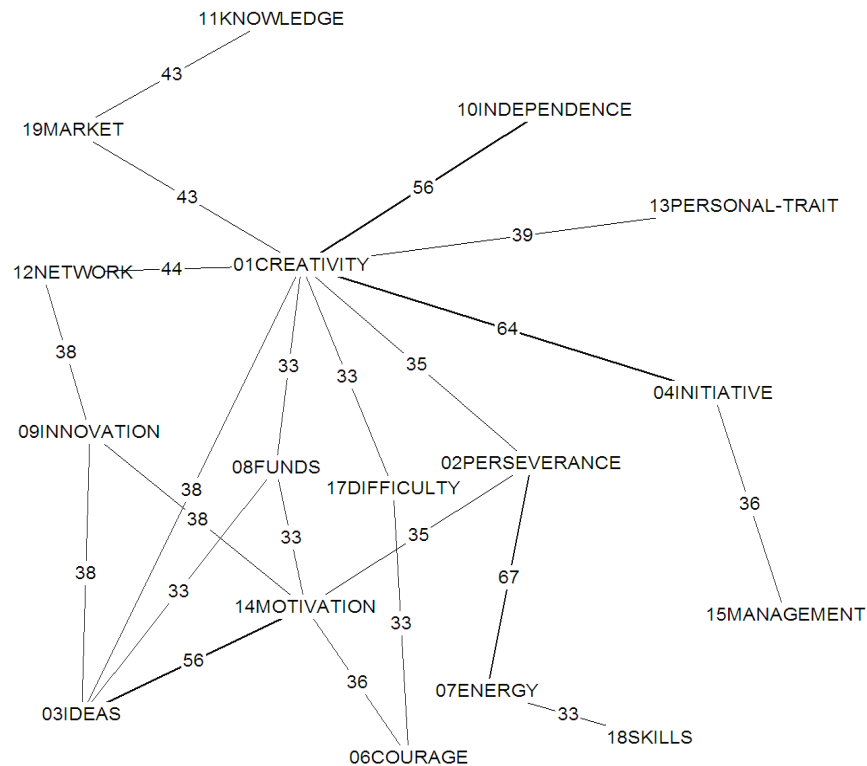


## Results Analysis

This image concerning intrapreneurship drivers is centered on creativity. Creativity is strongly linked, on the one hand, with other personality traits such as initiative and perseverance, and, on the other hand, with revenue and funds. There is another organizational dimension where management skills and knowledge are important.

Compared with students' responses, teachers and professionals attribute much more importance to creativity as a driver for entre- and intrapreneurship.

**Which are the three fundamental drivers you associate to Entrepreneurship (someone that develops an innovative business by himself)?**



## Results Analysis

The graphic display of entrepreneurship drivers for teachers and professionals is anchored in first place in the category of creativity. This creativity has diverse meanings, through co-evocation with different dimensions. Creativity is a challenging dimension, requiring perseverance, independence, a valuable network, and knowledge of the creative industries market. Personality traits are decisive aspects in creative entrepreneurship attitudes and behaviours, namely perseverance, initiative, energy and courage. A second star is marked around motivation, a vital dimension to have ideas and be innovative.

This representation is marked by a view of the creative industries reality as challenging, difficult and highly demanding.

To professional and teachers, the difference between intrapreneurship and entrepreneurship is great, as demonstrated by the low correlation between matrices (0,25). Therefore they have relatively different representations, despite being centered on creativity.

## Teachers and students questionnaires

Please refer to the [ebook annexes](#) for detailed survey results.

## Topics which should be included in a training curriculum for the creative industries across Europe.

### Results Analysis

In what concerns the specific question of what to teach future entrepreneurs, professionals and teachers choices pointed to teaching the specifics aspects of creative industries management and the ways organizations are conceived in this sector. Moreover, with a significant percentage respondents chose teaching idea development in the creative industries and how to develop products so they can address market opportunities.

### CONCLUSIONS

In terms of a balance of these results it appears that entrepreneurship education in this area is still scarce in Europe and in particular in Southern Europe, and it should be supported through training in institutions of higher education to enable the sector to contribute significantly to the economic development, as it already happens internationally, and as the social actors in the sector wish. This training must be crafted bearing in mind the cultural reality which will be worked on, and it should have a content that could pave the way for entrepreneurs to be creative, whether at their place of work, or in the projects they may develop on their own. This training should also address the gaps that investors and professionals indicate. This has to do with the fact that the creative people should not think on the intrinsic dimension of the product, but on the marketing that requires one to bear in mind the financing returns to those who invest. Preparing these professionals is a vital necessity for any country and especially for Portugal that is still taking its first steps in this sector not yet consolidated, and with an almost non-existent internationalization.

In conclusion, entrepreneurship is perceived by students not as matter of choice or a job option. Personality traits, such as being pro-active, persistent, brave, energetic and not waiting to be told what to do transpire as fundamental attitudes to overcome obstacles. The access to contact networks is also a main key to success. Students value motivation beside management and organizational knowledge. Other important competences include finance, market and business plan knowledge. Students show some reservations towards being entrepreneurs because they feel insecure in many of these areas. Therefore, training becomes of great importance.

To professionals, one may learn to be an entrepreneur, and as a result they think training may prepare students to become entrepreneurs. Additionally, creative industries professionals should be creative people, in the technological forefront, pro-active and want to be free and independent to develop work in the way they personally think it should be done. To be an entrepreneur is not an adventure but a calculated act, where risks need to be minimized through adequate preparation.

Refer to the [ebook annexes](#) for detailed results.

## 3. WHAT WE PROPOSE

### 3.1. 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.

## Course Design Options MBA in entrepreneurship for industries example of a cou

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



# M o d u l e s o v e r v i e w

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.

## 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

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 Entrepreneur 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.

## Elective - From the Entrepreneurial Idea to Audience Development

### Course Description

<b>WORKLOAD OF COURSE</b>	180 hours
<b>CONTACT TIME</b>	26 hours <ul style="list-style-type: none"> <li>• 13 weeks</li> <li>• 2 semester hours per week</li> </ul>
<b>SELF STUDY</b>	154 hours
<b>CREDITS</b>	6 ECTS
<b>RECOMMENDED GROUP SIZE</b>	Due to the theoretical nature of the subject modules, a maximum group size of 15 is recommended.
<b>COURSE DESCRIPTION</b>	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.

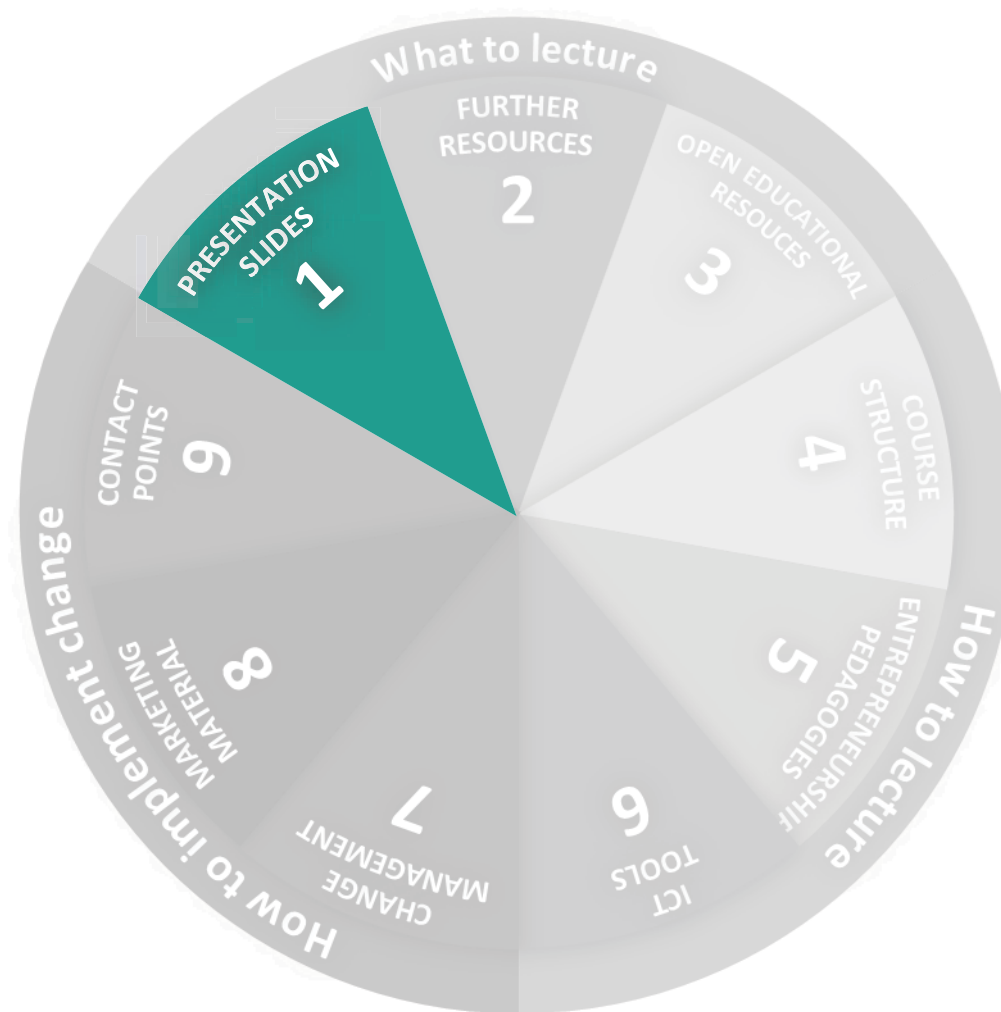
### 3.2 A Strategy for Educators – the toolkit

**To empower education professionals  
in creative industries  
to teach entrepreneurship and  
business thinking elements  
in their courses**

## THE CIAKL II Toolkit Structure



## THE CIAKL II Toolkit Structure

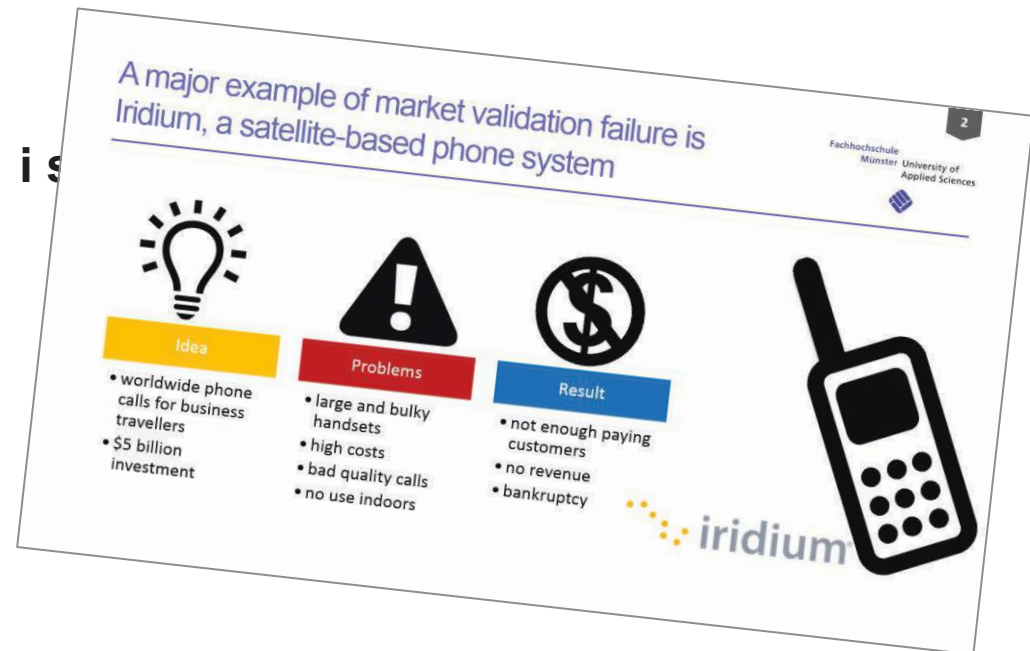


# P r e s e n t a t i o n s l i d e s

## Toolkit element 1

### KEY ELEMENTS

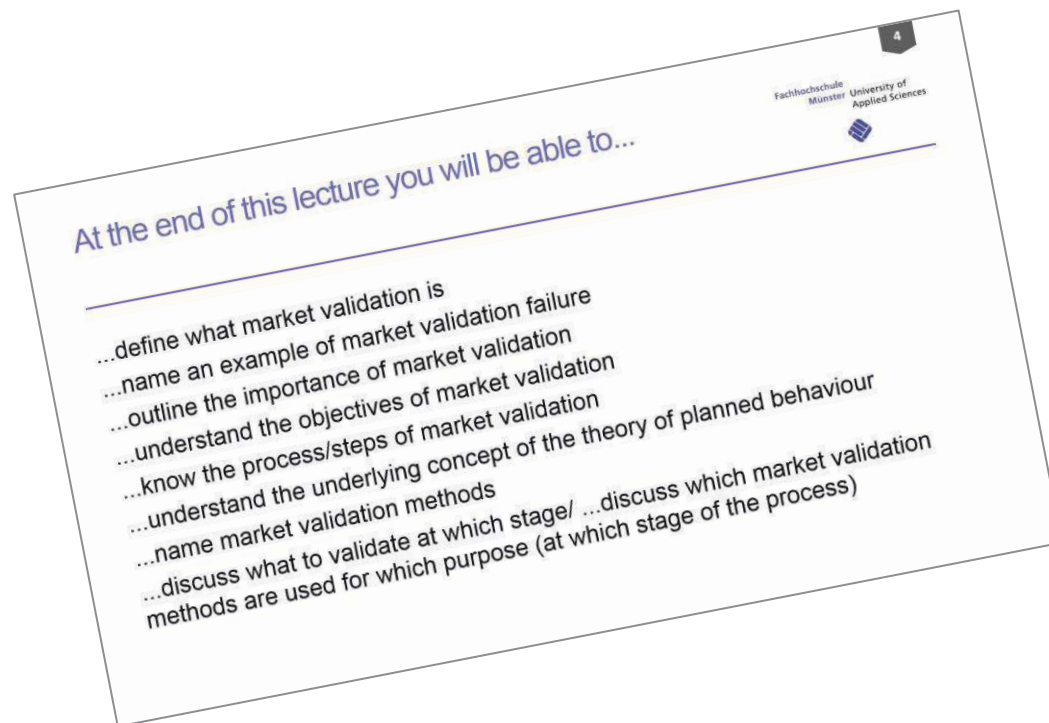
Story telling to raise  
among students





# P r e s e n t a t i o n s l i d e s

## Toolkit element 1



## KEY ELEMENTS

**C**learly defined  
**l**earning outcomes

# P r e s e n t a t i o n s l i d e s

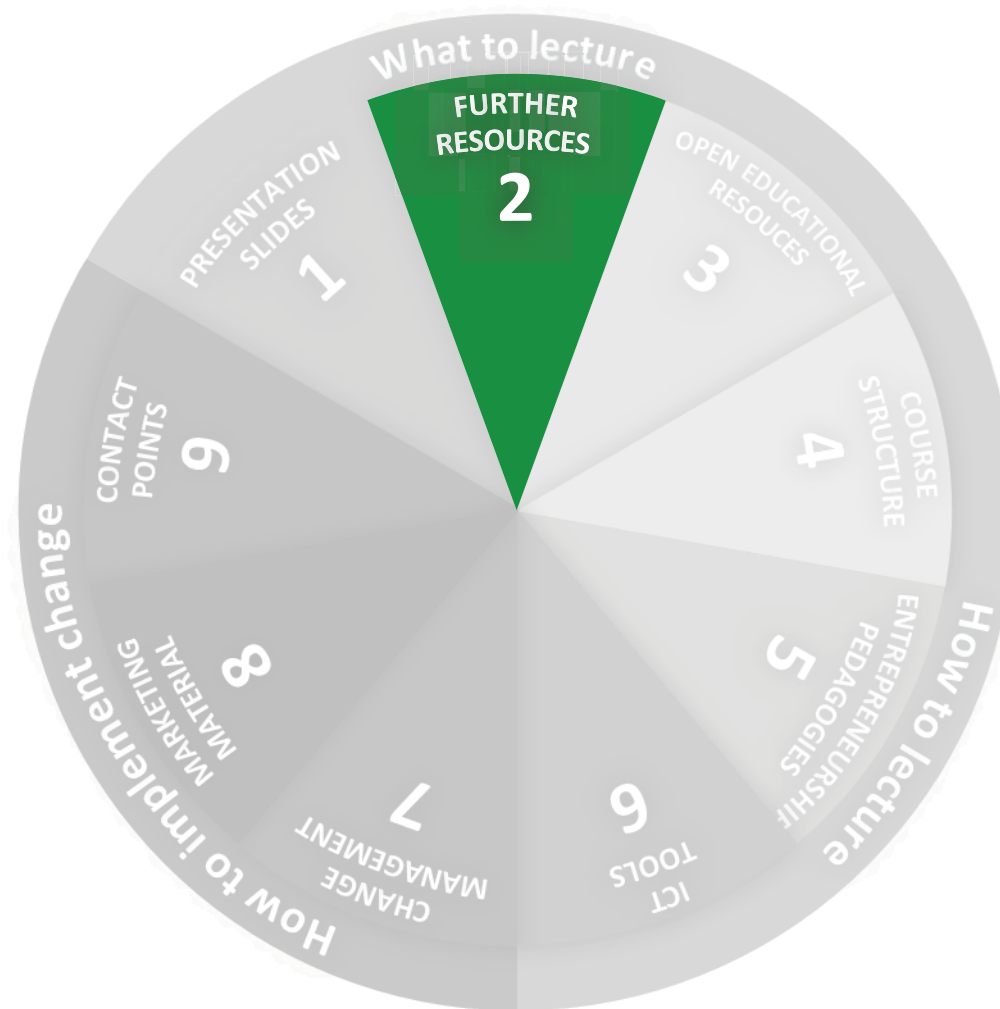
## Toolkit element 1



## KEY ELEMENTS

E a s y t o a d a p  
p r e s e n t a t i o n d

## THE CIAKL II Toolkit Structure



## F u r t h e r r e s o u r c e s

### Toolkit element 2

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- Check the CIAKL II website for material to be printed, e.g.
  - E.g. Business Model Canvas
  - Sheet for an assessment of entrepreneurial characteristics
  - [...]
- Excel sheets, e.g.
  - Business case
  - Finance plan development
  - [...]
- Quote library
- [...]

## THE CIAKL II Toolkit Structure



# Open Educational Resources (OERS)

## Toolkit element 3



**The Economics Network**  
<http://www.economicsnetwork.ac.uk>

**Open Learn**  
<http://www.open.edu/openlearn/>

**Open Courseware in Maastricht**  
<http://opencim.grenoble-em.com>

**Open Learning Initiative**  
<http://oli.cmu.edu>

**Open Michigan**  
<https://open.umich.edu>

**MIT OpenCourseWare**  
<http://ocw.mit.edu/index.htm>

**Oxford Open Collection**  
<http://podcasts.ox.ac.uk/open>

**Free Education & Business School**  
<http://free.regenesys.net>



**Connexions (\$TAX)**  
<http://cnx.org>

**Khan Academy**  
<https://www.khanacademy.org>

**Saylor Academy**  
<https://learn.saylor.org>

**Academic Earth**  
<http://academicearth.org/>

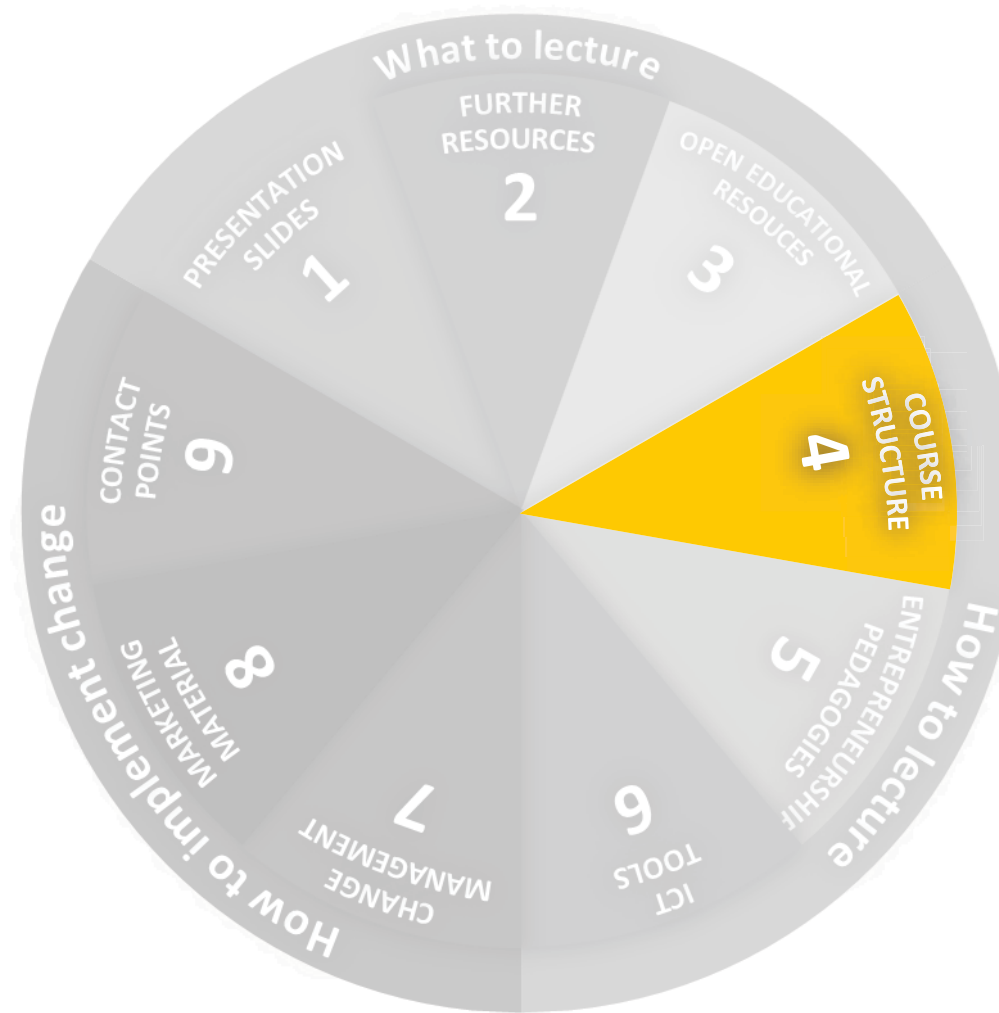
**Open Education Europa**  
<http://www.openeducationeuropa.eu/en>

**iTunes U**  
 Accessible via iTunes

**OER Commons**  
<https://www.oercommons.org>



## THE CIAKL II Toolkit Structure





# Co u r s s e u c t u r e

## Toolkit element 4

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### Half-day course

**To create awareness**

3 lectures

### Extra-curricular course

**To teach the basics**

Selected lectures from different modules

### Certificate programme

**As a LLL offer**

3 modules over three months

### Full study programme

**As a top-up for those having a Bachelor in CMI**

10 modules plus study semester abroad / internship semester and master thesis

# Entrepreneurship pedagogies

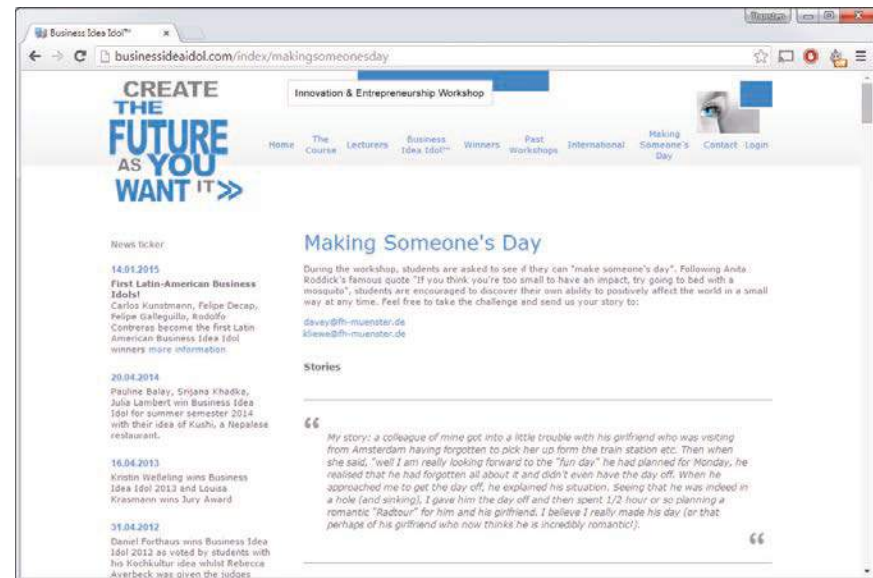
## Toolkit element 5

FROM

IF YOU THINK  
YOU'RE **TOO SMALL**  
**TO HAVE AN IMPACT,**  
TRY GOING TO BED  
WITH A **MOSQUITO**  
IN THE ROOM

*Anita Roddick*

TO



# Entrepreneurship pedagogies

## Toolkit element 5

Fachhochschule  
Münster University of  
Applied Sciences



### RUNNING REAL LIFE SEMIESTER PROJECTS

- Getting things done
- Leadership
- Responsibility





# Entrepreneurship pedagogies

## Toolkit element 5

### RUNNING REAL LIFE SEMESTER PROJECTS

- Getting things done
- Leadership
- Responsibility





# A u d i o v i s u a l m e d p a e a d n a d y o r g e i a t s i v i t y

Fachhochschule  
Münster University of  
Applied Sciences



## Toolkit element 5

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- Mindfulness. Focus attention. Previous exercises of breathing during a couple of minutes before starting a class or project.
- Learning by playing. The integration of games as assignments reduce pressure and open students to take further risks.
- Drama. It can be part of the learning games, especially within audiovisual communication, playing different roles help to communicate and understand each others perspectives.
- Visual mind-maps. Applying democracy by sharing information creating collages and selecting ideas in groups.

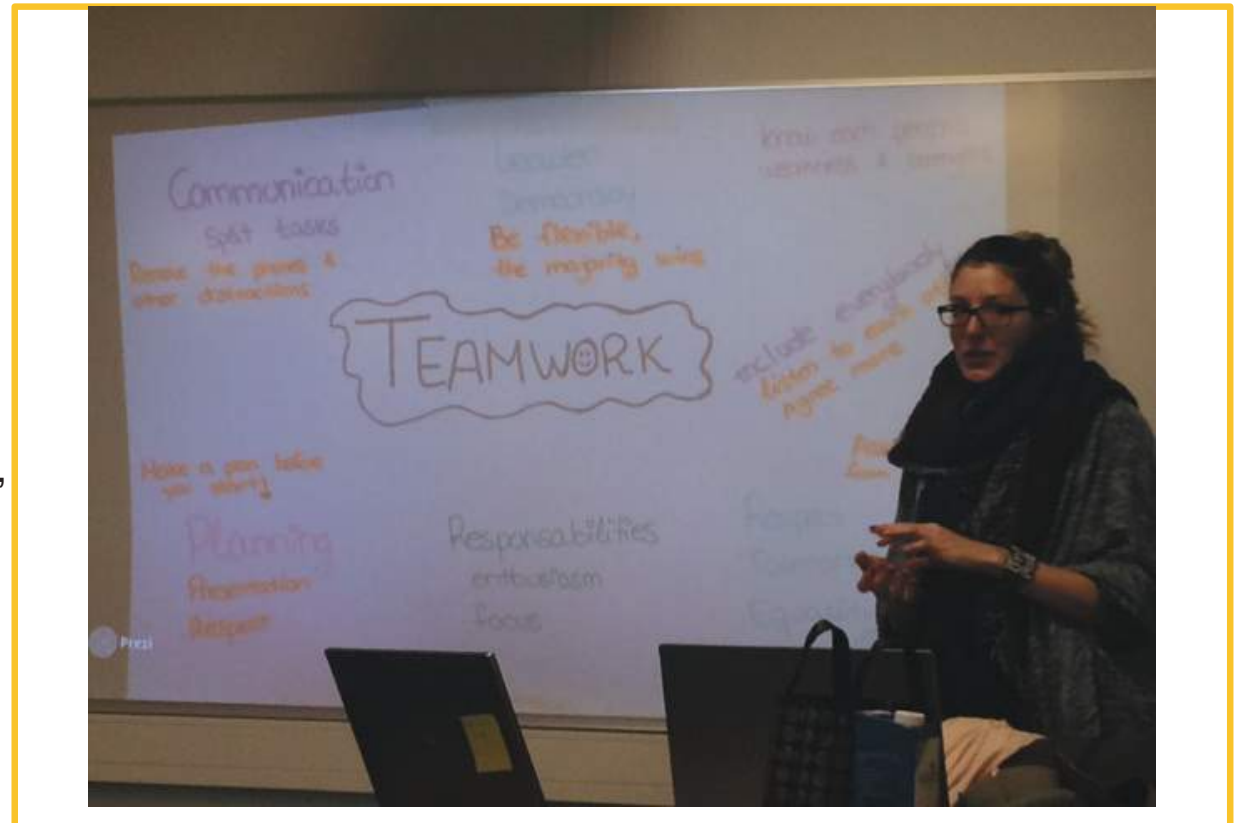
# Audiovisual media and creativity pedagogy

## Toolkit element 5

Fachhochschule  
Münster University of Applied Sciences



- Watch and analyze movies linked to theory.
- Make a movie in teams.  
By watching and listening stories our brains synchronize.
- Critical thinking. After each activity, groups expose their work for feedback.



# Au d i o v i s u a l m e d i a a n d c r e a t i v i t y p e d a g o g y

## Toolkit element 5

Fachhochschule  
Münster University of Applied Sciences



-Fieldwork, real practices.  
Connect the academic world with companies.

-Invite guest teachers from the professional fields.

-Develop work activities outside of college. Visits to studios or change the work place.



# Audiovisual media and creativity pedagogy

## Toolkit element 5

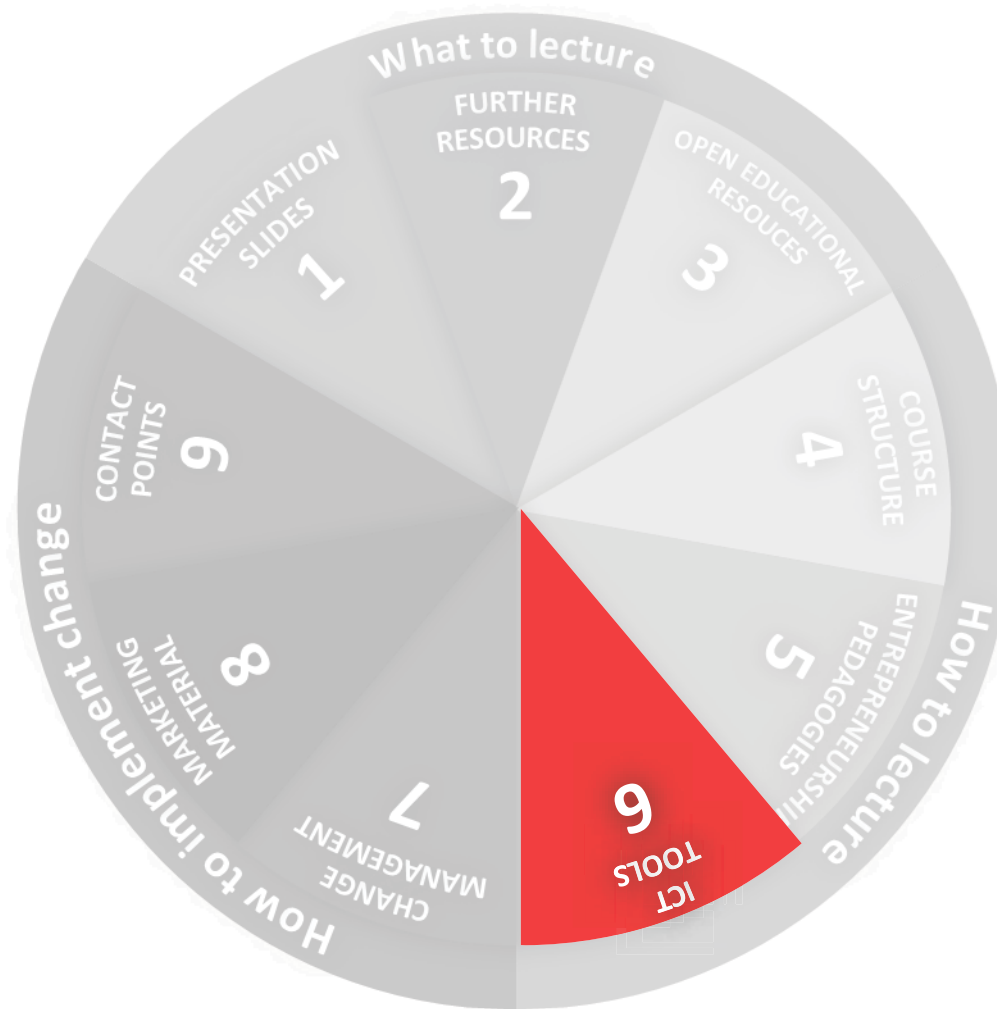
-Arts as alternative communication tools.

-Creative journal. Write a paper after each practice to reflect.

-How to pitch. Learn to Listen and speak. Sell a product/concept with coherence.



## THE CIAKL II Toolkit Structure



## ICT Tools

### Toolkit element 6

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- List of > 2000 teaching and learning tools
- Different sections
  - Instructional Tools
  - Document, Presentation & Spreadsheet Tools
  - Video Tools
  - Image Tools
  - Audio Tools
  - Blogging, Web & Wiki Tools
  - Web Meeting & Conferencing Tools
  - Communication Tools
  - Social & Collaboration Platforms
  - Other Collaboration & Sharing Tools
  - Personal Productivity Tools
  - Browsers, Players & Readers
  - Places to learn online

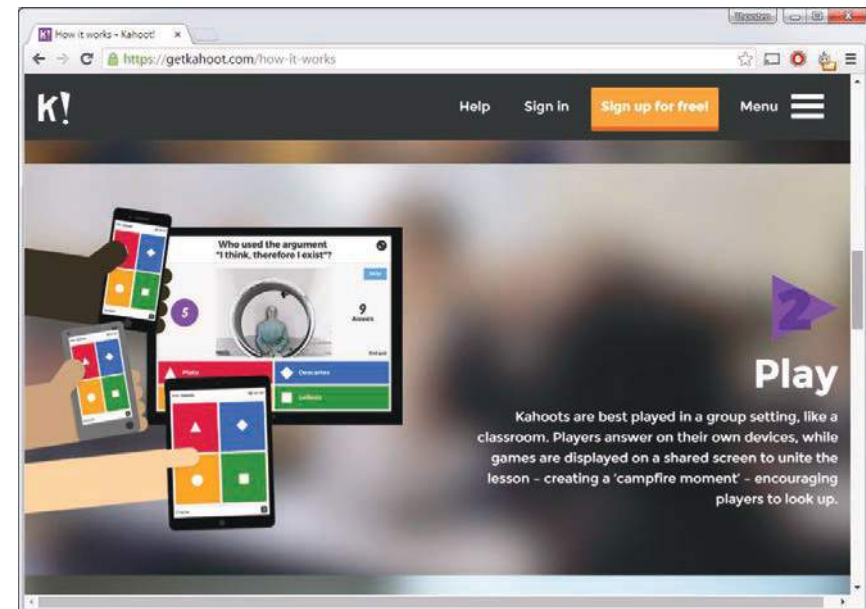
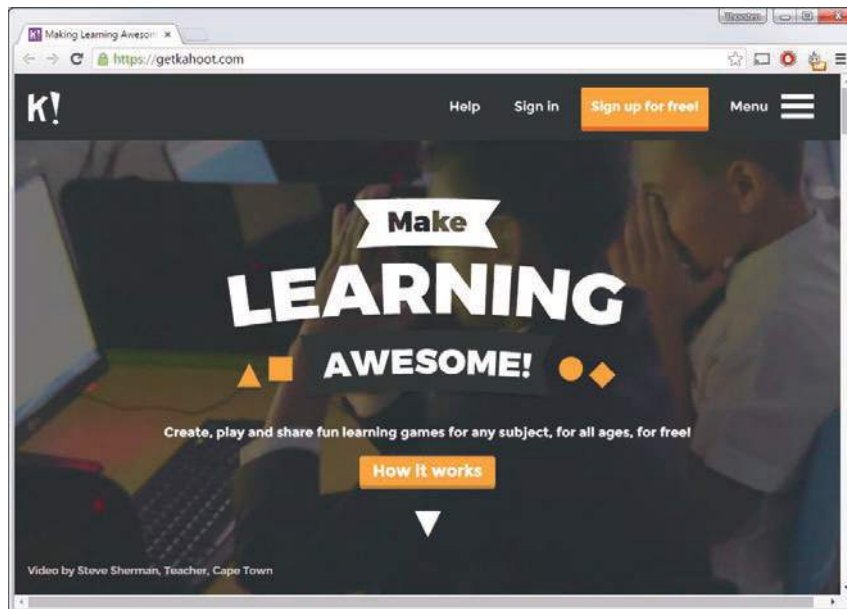
**Find list of ICT Tools at CIAKL2 website**



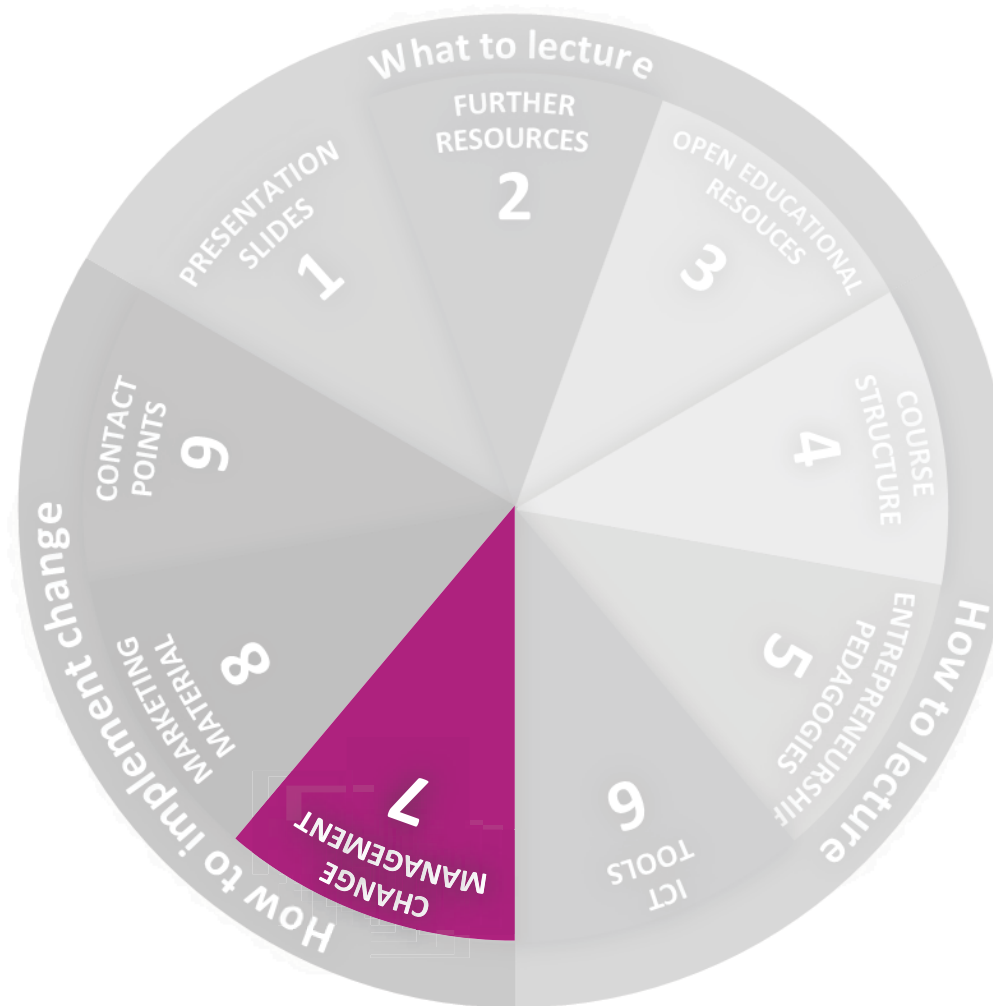
# ICT Tools

## Toolkit element 6

Example: Kahoot

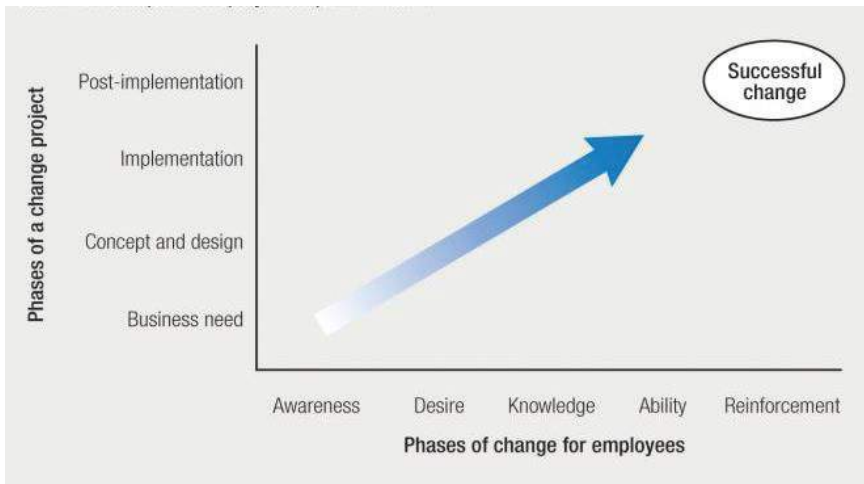


## THE CIAKL II Toolkit Structure



# Changing management

## Toolkit element 9

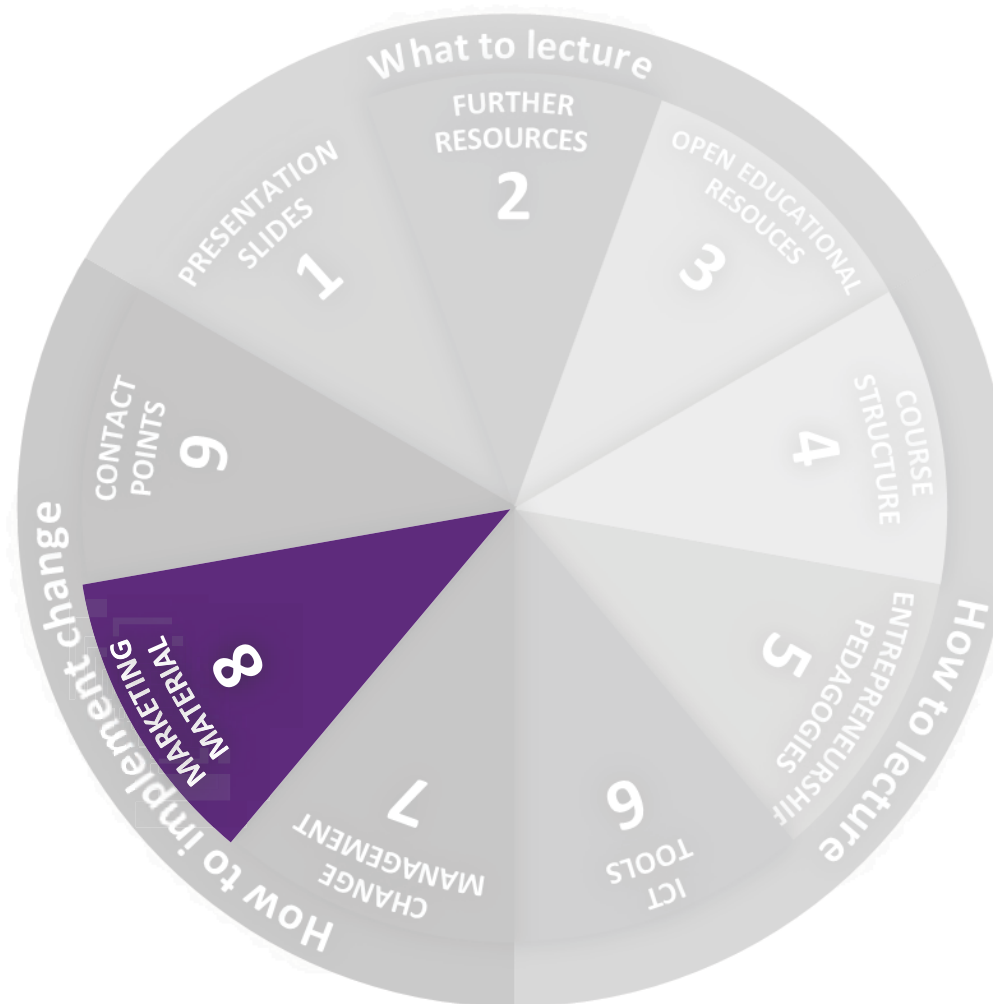


## KEY ASPECTS BEING DEFINED

- Definition of activities
- Responsibility of stakeholders in the different phases
- Assessment of each stakeholder's current position in the process

Find Change Management Model at CIAKL2 website

## THE CIAKL II Toolkit Structure

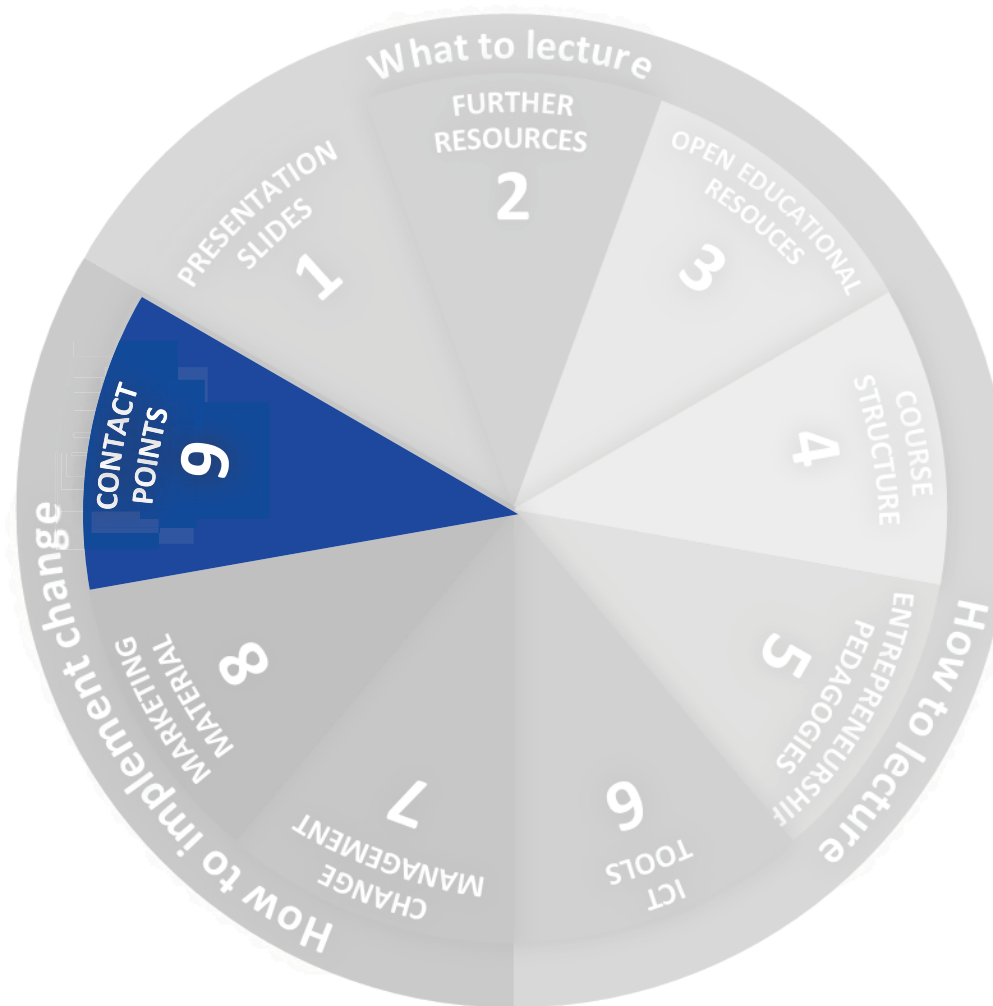


# Marketing material

## Toolkit element 8



## THE CIAKL II Toolkit Structure





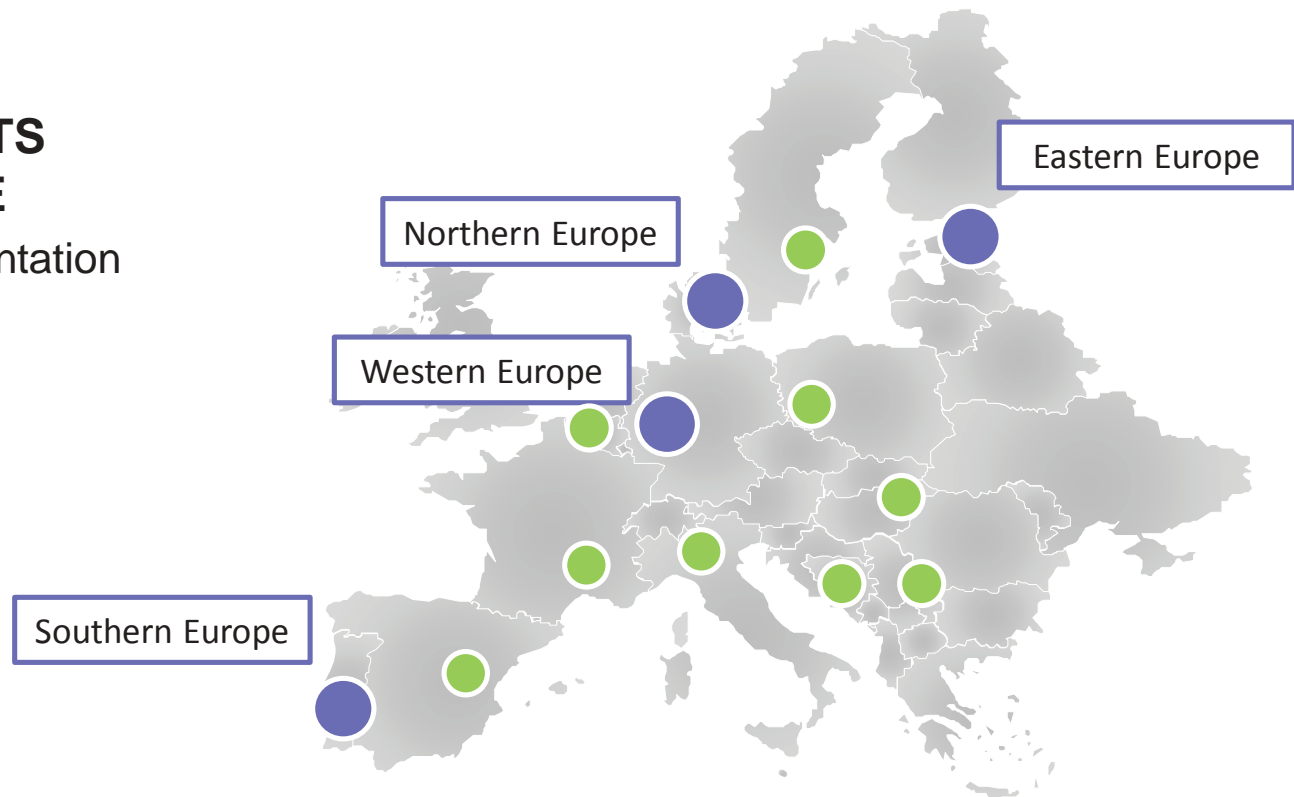
## Contents

### Toolkit element 9

## CONTACT POINTS ACROSS EUROPE

supporting the implementation  
of the CIAKL II Toolkit

*In the future:*  
Good practice  
contact points



## THE CIAKL II Toolkit Structure



## 4. CONCLUSIONS AND RECOMMENDATIONS

“Technology inspires art, and art challenges the technology.”

*John Lasseter*  
Pixar Disney Animation Studios

### 4.1 Impact and relevance of entrepreneurship education for the industry and academia

Entrepreneurship in the creative media industries, in particular film, fluctuates between artistic aspirations, employability and uncertainty. The legacy of cinéma d’auteur persists in the syllabus and cultural environment of film courses in European academia, like we mentioned in part 1 of this book. The auteur theory holds that a film reflects the director’s personal creative vision and primacy in spite of the film’s industrial process, and of the intrinsic team work. The auteur’s creative voice subdues studio interference and the dictates the collective process. Even though some critics argue that the auteur theory “collapses against the reality of the studio system”, i.e. the oligopoly and pervasive power of Hollywood, a management practice of creative people inspired by experienced successful organisations like Pixar has not taken root in Europe.

Nevertheless, today the collaborative aspects of shooting a film are becoming clearer and that is why project management activities and team work take such a relevant place in the structure proposed for CIAKL II. The role of other team players and creators,

notably of screenwriters, is acknowledged and fostered, but the leadership of the producer is not yet recognised as crucial in film development and creation. The auteur theory is seemingly anchored on entrepreneurship – the author as an entrepreneur -- but this notion owes more to the cultural and political environment than to putative entrepreneurial skills which would necessarily entail a market place oriented practice.

The vision of the individual artist collides with the more common aim of becoming an employee. In spite of the fact that becoming an employee could entail the end of creative freedom, it is attractive to some because it seemingly brings with it some panacea to market place uncertainty. The majority of European students that want to become employed, i.e., that shun entrepreneurship, fail to see that imbedded in entrepreneurship teaching is a body of knowledge useful in any circumstance and in particular in the company and corporate business environment, right from the moment of the first job interview.

Other students live in a permanent state of uncertainty, incapable of forming an idea of what to do with their lives. They lack self-assessment skills or they are not helped by academia that fails to provide coaching, mentoring, personal orientation. One of the recommendations we will leave in the final chapter of this publication precisely addresses this need to supplement entrepreneurship education with mentoring activities supported by proper structures.

Often time’s students suspect that the courses objective is to let them lose in the “capitalist jungle”. Academia has not contributed as much as it could and should to highlight the usefulness of entrepreneurship teaching, in particular the fragile and uncertain value chain, what is the current industrial environment, the impacts of digital distribution, and the acquisition of competences in value proposition definition, business modelling and planning with the ultimate objective of producing works aimed at the intended audiences.

The film business consists of a chain of connected companies, individuals and freelancers, all working on different elements of the filmmaking and exploitation process, at varying stages of the process (Finney 2015). It is a “disintegrated model” in which each

element in the chain is dependent on the next player or operator partnership and cooperation to drive the project forward. This network has to be managed and made to focus on delivering specific commitments and activities. There is no guarantee that any value will be extracted from work and ideas. Some players are socially motivated, others are economically driven. The process is complex, lacks transparency and has inherent deficiencies. Europe has undervalued the film development process both financially and strategically. In US up to seven percent of total audiovisual revenue and up to ten percent of each film's budget is invested in development while in Europe, only one to two percent (Figures from 2014). In Europe film development is a secondary notion. Part of Europe's problems stem from the overwhelming power bestowed on directors. Investors have stayed at bay in this very uncertain business.

Filmmakers must put together a complex package consisting of:

1. The screenplay
2. The producer (company and track record)
3. The director
4. The budget
5. The key (lead) cast

This results in the following Weaknesses:

- Vast majority of the industry is unsustainable on a commercial basis.
- Unstable, fragmented, complex value chain, fragile business model, no strategy.
- Insufficient or inexistent research and qualitative analysis predating the first day of principal photography.
- Production fee payment on first day of shooting leads to production without sufficient preparation.

- Simultaneous development of a number of projects to recoup investment costs and create sufficient production fees to cover both the production work and sunken costs.
- The producer is left far away from the consumer and is ill informed about market demands.
- Resentment between emerging producers and distributors, difficult dialogue.
- Sunk costs require important financial resources.
- The producer is the weakest link in the relationship with the distributors and must work under shadow of many oligopolies (i.e the SVOD distributors).
- The notion of "audience" is tenuous.
- Divide between academia and relevant teaching and training methods, insufficient practice and role definition.

Entrepreneurship courses should address all these weaknesses. The content developed for the different programs proposed under the CIAKL program include learning outcomes that cover all these areas. Entrepreneurship education will impact film and media arts schools the more it speaks to all these weaknesses and covers topics that allow future professionals and the industry to minimize them. This implies that entrepreneurship education should eventually reconsider the epithet "entrepreneurship" and focus instead on a sobriquet that conveys the notion of preparedness with knowledge and skills that empower the students' individual initiative and develop their creativity in a future professional environment, either as entrepreneurs or as employees. Results of the research conducted during the first stage of CIAKL II confirmed this approach and when discussing the impact and relevance of entrepreneurship for Film and Media Arts Schools one should start by affirming that these depend a lot on the way this particular type of education is presented to schools and the way it is implemented. We will divide the discussion on the impact and relevance of entrepreneurship education for film and media arts schools in three parts. The first one concerns the impact on the content and pedagogies of being taught at these schools; the second one concerns the impact on teachers and students and the third one the impact on these schools relevance for society.

### 4.1.2 a) Content and Pedagogies

Nowadays images play a crucial role as visual objects in different media contexts. Both the moving and the static image have acquired new functions and values that challenge past approaches to their study and understanding. Images have for a long period been dependent on a specific discipline, art history. The multiplication of perspectives on the term, with different roots and mistaken applications, from philosophy, to optics, psychology and neurology, has resulted in successive speeches that have been studying images relation with human knowledge (Mitchell, 1986). If the construction and analysis of the image, according to classical paradigms', was built by a division between percipient subject and object, between the mental image that resulted from the act of seeing, and the social construction of that act of seeing, the advent of mass media introduced problems so far not anticipated in the analysis of images' and their uses. Winning over the field of mere aesthetic enjoyment, where images were analysed only from an aesthetic perspective, or the fields of optics and neurosciences, where images were studied solely on the basis of their locations in the brain or their functions, the media introduced new problems and perspectives, namely via the emergence of the moving image. The possibility of images reproduction, hitherto confined to the human hand, was concomitant with the possibility of faster transmission and ubiquitous presence. The proliferation of image, its acceleration and its growing use for non-aesthetic purposes, not reducible solely to the realm of knowledge, began to draw, more clearly, to the historical and political role of images.

The image, taken as an object, thus migrates from a discipline that requires a basic preparation of the subjects to recognize the meaning of images, to a process that primarily seeks to evaluate their primary function and meaning in social and historical context of uses in which it is presented. The term coined for this new emerging form of image analysis, was visual culture (Elkins, 2003). In this context, it is clear that images must always be connected to the medium through which they are produced and presented. The important thing to note is the observation carried out by visual culture studies that the study of the image, with its separation of the realms of aesthetics, art history, optics and neuroscience, is totally dependent on the media. The question today is, if there are media that create images for us, who is there in control and

what are the uses and social contexts surrounding those uses that can help us in finding the meanings and essences of images? It is tempting to answer this question by identifying the medium as a simple material support or something on which an image is displayed. But this response is always unsatisfactory. A medium is more than the materials it is composed of. It is, as Raymond Williams wisely insisted, a material social practice, a set of skills, habits, techniques, tools, codes and conventions' (Williams, 1974). Here the problem raised by Benjamin with regard to the apparatus and the image reproduction technique recovers its political value. If visual culture studies introduced images in the world of media studies via their linkage to mediation, then we should take seriously the words of art historian Georges Didi-Huberman (2002) and see the image problem as belonging to the devices that mediate the broadcast, in the case of television, or the internet and the projection, in the case of film. It is clear today that an approach to understanding the image, despite its relationship to other areas of knowledge, is totally dependent on media studies, as a way of understanding the communication processing that deals both with individual and collective practices. These initial questions are not solely theoretical ones, since they lay the ground for any reflection or approach that wants to discuss how we, as educators, can train students in the production of filmic representations, and what content and pedagogies should be considered. Besides those that result from the relevance this visual and sound cultures have in our society, these contents and pedagogies should also reflect the nature of this type of education that we focused on in the initial paragraphs. Entrepreneurship education will mostly impact the content and pedagogies being taught in film and media arts schools via the integration in these schools of a set of skills – see table 1 - that will reinforce the bridging between these schools' education and real world settings, besides assuring that the pedagogies used in the context of project development throughout the courses are sustained in an audience building perspective so much in need for European film and media production.

The shift towards a fully digital production and distribution environment that we are witnessing these days, affects all stages of the film and media value chain, but more importantly also provokes relevant societal changes, namely on what concerns information use and consumption for cultural, entertainment, educational or many other purposes. When talking of film and

media arts education, we are considering all practices associated with image and sound production, reception and interpretation, namely those that fall under the umbrella of the “film and media literacy” perspective (Buckingham, 2007).

Previous research alerted us to the emergence of media contexts (Damásio & Poupa, 2008) where users deal with images and associated messages by means of strategies that point to original forms of literacy (Buckingham, 2007), while at the same time, raised new questions regarding the role visual elements (Mitchell, 2008) play in users engagement with society and others.

Several studies have been made to try to identify elements that might attract, or more effectively direct users’ attention to visual messages (Dreze & Hussherr, 2003, Guérard, Chtourou & Tremblay, 2010, Pieters & Wendel, 2004, Nielsen & Shapiro Manson, 2009). Specific features of stimuli (bottom-up) in video, such as its location more or less central to the axis, its frequency and the contexts where they are placed (with variable emotional valences) have only recently begun to be studied using objective measures of attention (Teixeira et al, 2008, 2010).

The development of a technique for monitoring the eye, using eye-tracking equipment has only recently become non-intrusive and therefore more valid in the reproduction of the real contexts of use (Duchowsky, 2007). The measurement of attention given to certain stimuli and the duration of the action are increasingly central to the analysis (Pieters & Wendel, 2010) and understanding the ways in which people process visual information. This aspect is of a particular relevance to educators, since it points to the key difference between the complexity of what is produced and the complexities of what is perceived.

Those involved in training moving image experts should not focus their attention on the qualities and technicalities of what is produced – e.g “digital film” – but on the external characteristics of the object – e.g the film – that are perceived and consumed by the subject.

By this distinction we point to the central conflict that seems to affect film schools and other training organizations in these fields: does technology drive content or does content drive technology? On another axis we have another clash: should we train highly

skilful technicians or should we centre our attention in training individuals that dominate the system of emotions and stimuli that film and audiovisual embody?

In environments and contexts of strong competition, where the stimulus to consume is vast and plentiful, the individual is the target of an abundant set of information for which he has limited processing capacity (Milosavljevic, 2008). The selective processing of information is a cognitive response to our inability to process a vast amount of information simultaneously. The attention to a certain stimuli and not to another depends on several factors. Among those factors to be considered, is the interest we have in certain message or object and, secondly, the intrinsic characteristics of the message (Pieters, Wendel, 2004, 2010).

Considering only top-down factors (characteristics and interests of the individual) and bottom-up (stimulus features) has been, until very recently, the paradigm of the approach to the study of how (1) individuals perceive the inclusion of specific objects in the context of the moving image and (2) the ways in which different producers of images choose to operationalize this process. Edenius and Dahlén propose to include in this equation the context in which the image is consumed (Edenius & Dahlén, 2007). More than the changes in the production and processing environment – e.g – the digital intermediate chain of film processing and distribution – it is the changes in the distribution and consumption environment that should worry film schools. The digital media continuous context of consumption and interaction with content makes the previously mentioned conflict obsolete – technology is also content because users engage with both simultaneously and without making any distinction, from this resulting what we could call a dilution of the moving image, and associated emotional and sensory stimuli that are carried by films, in a complex process of collective and individual construction of social identities.

This kind of economical and cultural environment raises questions about how this commodity culture impacts the training process and how this may improve itself in accordance with this environment specificity. The knowledge and skills provided by entrepreneurship education have a strong relevance for this subject matter and could deeply impact film schools, not only by bringing to the centre the consumption process and what it entails in terms of audiences



construction, but also and more importantly, by framing the technical and artistic education provided by schools in the context of a broader social, cultural and economic environment where their competences should be applied in the production of relevant filmic objects.

To capture the attention and “seduce” individuals, the moving image makes more and more usage of entertainment and technologies that bring out the most spectacular facets of the moving image and draw its differences when compared with other media that carry similar messages (i.e 3d films).

Most of the research about the evolution of film education and its “literacies” has been centred on audiovisual content and its “effects”, but the new integrated digital media environment that uses the Internet and the mobile phones (the so called new media) brings participation and interaction to the core of the consumption process though making obsolete all approaches that revolve solely around the production/reception relation. The integration of entrepreneurship education in film schools will impact the schools’ ability to play greater attention to these processes, though improving the quality of their education. In our view the concept of entrepreneurship is deeply related with the concept of literacy when the domains of the arts and the creative industries are at stake.

If it is clear today that the rise of the Internet created the need to redefine the concept of literacy, the growing influence of different media in popular culture brings to the discussion the need to reshape our training methods and approaches in order for them to embrace all possible forms of interaction with media messages and not only those that we have in the past attached to our ontological definition of the medium “film”. Entrepreneurship has all to do with the ability to reply to emergent needs in a given context via the provision of original concepts while literacy has all to do with the understanding of the mechanisms that support the dissemination and reception of those same concepts.

#### 4.1.2 b) Teachers and students

In the previous lines we’ve tried to point to what we consider to be the main dilemma currently being faced by all moving image

educators: the conflict between the technical values of the moving image that we see assuming such a big importance nowadays, and a changing reception and consumption environment where aesthetical fruition seems to be replaced by forms of consumption that integrate interaction and participation at their core.

In our view this dilemma can only be surpassed if film schools integrate a strong component of literacy oriented skills in their training and refocus technical training from the point of view of the cognitive and emotional stimuli that are of the most importance to the final users of the messages. A key aspect for that is the integration of entrepreneurship education that can bridge the distance between the technical and artistic skills being taught and the outside world. Only then will we once again will these schools fulfil their role as educators and understand that the creative process is something inherent to education not something that is separate from the acquisition of technical or interpretative skills.

There is a huge range of combined Film and media arts courses. Film and Media students in particular are offered a bewildering range of courses ranging from those wholly dedicated to media practice including, for example interactive design, film and TV production or sound design, to combined courses in film studies, for example. These might be theory-based courses with elements of film production. This situation is complicated by overlaps with disciplines that are not based in art and media departments. For example, many computing courses include games design or engineering departments might offer game development courses. More recently, growth in the higher education sector, particularly a rise in student applications, has encouraged institutions to expand and develop their courses in the creative subjects that have proved popular with the growing number of young people entering the sector. The total of all combined and full courses including art, film and media education on offer in Europe in 2016 exceeds 6,000. The development of courses has also been shaped by external factors, in particular a density of particular sectors of industries or audiences and consumers. The major impact of entrepreneurship education for teachers and students in film and media arts schools will be the bridging of this distance between their schools and the context of application of the knowledge and skills they provide. For students this will imply better employability opportunities and stronger transversal skills that are relevant in many aspects of their



future professional lives. For teachers, it will imply an opportunity for the implementation on new methods and pedagogies that better adhere to the paradigms of literacy and audience construction we have mentioned in the previous part. In both cases, it will make them more aware of the role business ventures have in shaping the area where they act and the opportunities arousing thereof.

#### 4.1.2 c) Societal relevance

Most educational programmes for creative subjects have elements of occupational learning, focused on how to be a practitioner, that imitate real-world practice. Fine artists, designers, musicians, architects, web-designers and actors learn practical, technical and cognitive skills associated with the practice of fine art, design, music and so on. In most cases these align closely with professional and commercial skills and conventions but in many there may still be a significant distance between educational and commercial settings. By bridging this gap, entrepreneurship education will greatly increase the relevance the education provided by these schools has for society. Taken alone, a focus on occupational learning lacks sufficient resolution to define the creative subjects. Learning to practice is also central to medicine, law and engineering education. However there are clear differences in pedagogy, in the nature and means of learning and the way knowledge is developed and applied. At the centre of pedagogy for creative practice-based subjects, as distinct from the broader group of practice-based subjects is a notion of divergent thinking where solutions develop through intelligent problem creation and resolution. This is quite distinct from more convergent thinking applied in for example, medicine and engineering where solutions are arrived at through the application of well-established diagnostic skills and technical instruments.

Film and Media Arts subjects also often include varying degrees of media practice. Film, TV and radio production and multimedia can cover all aspects of working in these sectors with the exception of practical training for in front of camera/front of microphone work. There are several strands to the development of formal programmes for media education. Some developed out of art and film schools, particularly those that grew from the more arts-based traditions, some out of crafts and design, for example

printing and typography. Media subjects like photography are closely associated with fine art principles such as composition or the traditions of landscape painting and portraiture. Film and more recently TV have tended to develop degrees that those undertaking them are conscious that are not a route to employment. For many graduates, employment in the creative industries is seen as part of their learning rather than the ultimate goal. This may be part of portfolio career development and a way of financing a start-up or gaining business experience and clients. Tough, we can see that entrepreneurship education, tough not in a formal manner, is already present in many of these schools as a mind-set.

In focus groups conducted as part of our research, students revealed a remarkable consistency in their aim to set up their own company, workshop or studio. In media production, students recognised that they may work for global corporations, like the BBC, large-scale film and TV production companies or smaller production agencies, but also assumed they would eventually form either their own production businesses or operate as freelancers selling their creative skills and output to creative industries consumers. This means the students are aware that they will need the skills needed to manage those ventures.

Many of the relationships between individual higher education departments and specific creative industries have evolved out of traditional links, for example where an industry has contributed to the foundation of a department or where programmes have developed out of occupational training delivered by colleges.

Despite this, a considerable distance has opened up between higher educational institutions and the creative industries. This may be because a direct link between funding by industry and delivery has been broken or be a consequence of a change in focus from vocational to academic development. The introduction of entrepreneurship education gives schools an opportunity to increase their relevance and change this situation.

In order to assure the impact is attained, CIAKL II proposes three alternative educational programs:

1. An undergraduate or post-graduate extracurricular subject;

2. A post-graduate short course;
3. A full-fledged master course on entrepreneurship education for the creative industries.

The structure and contents of this master are the basis of the entire proposal and they were the ones more deeply discussed in part two of this book. We consider the master program to constitute the more complete educational proposal, but each one of the proposals when inserted in the activities of a film and media arts schools will impact its activities. All these contents form part, when implemented, of a “managed learning experience” on entrepreneurship education. Five different possibilities were considered in order for schools to integrate this offer:

Type 1: Embedded in the curriculum;

Type 2: Integrated with the curriculum;

Type 3: Aligned with the core curriculum;

Type 4: Via complementary Facilitated learning;

Type 5: Via complementary Self-directed learning.

The development of this variable approach to entrepreneurship education is not new and has been ample discussed in the literature about it. Alan Gibb (Gibb, 2005) identifies cultural differences between academic environments and an entrepreneurial environment. He notes that academia, particularly business schools, values “order, formality, transparency, control, accountability, information processing, planning, rational decision making, clear demarcation, responsibilities and definitions”, but that entrepreneurship thrives on “informal, personal relationship, trust building, intuitive decision making, somewhat overlapping and chaotic ‘feeling’ world of the entrepreneur.” Gibb is critical of a model that depends on the development of entrepreneurship education within the context of business schools and advocates locating it within the contexts of disciplines where the pedagogies and practices for entrepreneurship will be shaped by disciplinary practice. Gibb suggests that the status of teaching for, rather than about, entrepreneurship needs to be given enhanced status in higher education institutions.

Structural and infrastructural factors impede effective dialogue between academics and creative industry. Collaborations between the creative industries and art and media departments are likely to be an important aspect for entrepreneurship education. Developing entrepreneurship education the creative subjects without a proper integration with the schools’ other activities will most probably fail. Alan Gibb shows that graduate entrepreneurship will be cultivated most effectively when it is developed in relationship to the core subject being studied (Gibb, 2005). He demonstrates how entrepreneurial practices are bound up with the knowledge development, pedagogies and professional practices of the subject (as opposed to the view that entrepreneurship is solely a function of business and commerce and is best absorbed into the practices of business and management schools). This suggests that the definition of entrepreneurship must be either broad enough to encompass a range of practices or be adaptable for different learning contexts. “Entrepreneurial learning is acquired on a ‘how to’ and ‘need to know’ basis dominated by processes of ‘doing’, solving problems, grasping opportunities, copying from others, mistake making and experiment.” (Gibb, 2006)

Entrepreneurship education in art and media will be enhanced by developing more coherent policy and mechanisms for policy delivery. If students are to be sufficiently motivated by the idea of entrepreneurship, it needs to become part of their view of their subject and their post-graduation practice.

There have been two main points that have emerged from the consultations with academics, students, graduates and creative industries professionals that was developed as part of CIAKL II. Firstly, that entrepreneurship education will be most effective when delivered in the context of collaborations between higher education institutions and the creative industries. Secondly, that there is a need to develop greater clarity in the aims, outcomes and effective assessment for entrepreneurship education for art, design and media.

The emerging model of entrepreneurship education arising from this research results’ has the following key elements:

- A free-standing subject-focused module or components for entrepreneurship education aimed at delivering knowledge and skills for and about entrepreneurship.

- The learning within these courses is part of the core curriculum. Learning outcomes are developed in practice-based modules.
- Entrepreneurial behaviours, attributes and skills are developed through direct engagement with industry. The form of engagement is wide ranging and may include work placement, contributions to curriculum delivery and assessment and industry-based assignments by creative industries professionals and other specialists.
- Pedagogies that support deep learning approaches by focusing on situated and project-based learning and have high currency for art, design and media students.

This model is student-centred, as opposed to teacher-centred education which tends to build dependency on the teacher as the holder and transmitter of knowledge and so limits innovation and self-efficacy. Student-centred learning is characterised by multiple learning experiences aligned with learning outcomes, has a strong focus on peer review and formative assessment that the student uses to develop their abilities rather than to score their achievement.

Many creative industries professionals consider that the skills and attitudes necessary for entrepreneurship are closely related to those needed for employability. It is, to be fair, difficult to draw a clear distinction between employability and entrepreneurship, and many employability skills will also be the basic competencies of a successful entrepreneur.

One area in particular in which education appears to learn from collaborations with industry is in developing team and interdisciplinary working. Implementing work-based learning to support entrepreneurship thus become the core method to be followed for the implementation of the proposed courses.

A significant proportion of creative industries professionals favour apprenticeship models to assist students in developing their employability and occupational skills. Where there is a high level of systemic modelling of professional practice in, for example, medicine, law, architecture or engineering, students are required to undertake supervised and assessed placements as a condition of qualification and registration as practitioners. In the creative

industries there is custom and practice but no professionalised forms of practice.

The implementation of entrepreneurship education in the area of film and media arts and more broadly in all educational areas associated with the creative industries can then have a strong impact in the higher education institutions that follow this path of development since it will bring their activities closer to the stakeholders they are working with and for besides assuring a greater legitimisation of their own educational model and the outcomes it delivers.

## 4.2 Recommendations

CIAKL II had a clear strategy: to start with the diagnosis of the need for entrepreneurship education in film and media arts schools based on the hypothesis that this type of education would empower both students, teachers and schools in this educational domain, and then move forward with the development of a concrete educational proposal ready to be implemented in this context. This proposal should include the curriculum and syllabus for the proposed courses, plus all necessary support materials and technological tools, and the building of partnerships with stakeholders – a key component of entrepreneurship education. We would like to conclude by listing a set of recommendations both for the implementation of the programs put forward by the CIAKL II project but also for the implementation of any other forms of entrepreneurship education in the context of the creative industries.

Recommendations for the implementation of entrepreneurship education in the field of film and media arts are:

1. Students should be informed about the macro forces driving the business of entertainment, on the economics of various forms of entertainment and of different film genres, on the impacts of globalization on audiovisual media production, of digitalization on production (the film and TV merger) and on distribution business models (the web value chain).
2. Students should become acquainted with the following notions: benchmarking markets and competitors, the econom-

- ics of audiences, market research and marketing (strategy, branding, segmentation, targeting, positioning).
3. Students should become aware of the crucial role of the producer in the development process, of the financial aspects of production, namely the business of investing in creative endeavors, the different types of investors and investments, and notions like return on investment.
  4. Students should learn how to integrate the notion of high concept within the creative process, from idea inception, scriptwriting, shooting, post-production, to marketing and exploitation.
  5. Students should become aware of the differences between studio and independent film production and of the different components of both processes.
  6. Students should understand the practical usefulness of basic business and organizational notions in future professional life either as entrepreneurs or as employees.
  7. Students should become acquainted with business modelling and value proposition design.
  8. Students should become acquainted with the development of a comprehensive Business Plan underlying a solid finance package, like in the example below:

Business Strategy	Marketing Strategy	Finance
1. The opportunity	15. Industry and market trends	24. Funds utilization
2. Organization and operation	16. Target markets	25. Launch budget (start up)
3. Legal structure	17. Targeting strategy	26. Profit & loss account
4. Business model	18. Main and secondary clients	27. Cash flow statement
5. Operational procedures	19. Competition	28. Profit & loss forecast
6. Management	20. Partnerships	29. Sales revenue forecast
7. Human resources	21. Branding	30. Investment plan Budget
8. Risk management	22. Advertising	31. Break even analysis
9. SWOT analysis	23. Prices	32. Sensitivity test
10. Key competences and challenges		Assumptions
11. Professional experience of producer, director, script writer		Run-out-date
12. Business location		
13. The product		
14. Insurance		

9. No implementation of an educational process should be made separate from the project development activities being run in the HEI in the context of the core subjects being taught. The learning within these courses is part of the core curriculum. Learning outcomes are developed in practice-based modules.
10. The involvement of professionals as teachers in the programs should be clearly assured. Entrepreneurial behaviours, attributes and skills are developed through direct engagement with industry. The form of engagement is wide ranging and may include work placement, contributions to curriculum delivery and assessment and industry-based assignments by creative industries professionals and other specialists.
11. The implementation of the programs should be supplemented by two other initiatives: the creation of a network of alumni and the set-up of an investment fund for schools and alumni productions;
12. Priority should be given to the area of production;
13. Entrepreneurship teaching should include project management skills;
14. Learning outcomes should be divided into three dimensions – attitudes; skills and knowledge – and before implementation an internal diagnosis should be conducted like mentioned in figure 1 in order to match this outcomes with the concrete need of the school and its characteristics;
15. Education should be offered as free-standing subject-focused module or components for entrepreneurship education aimed at delivering knowledge and skills for and about entrepreneurship.
16. Methods and pedagogies should be project based and situated. Pedagogies that support deep learning approaches by focusing on situated and project-based learning and have high currency for art and media students.
17. When implementing entrepreneurship education, film and media arts schools, or any other schools in the areas of the creative industries, should have as main objectives of their strategies, venture creation and employability, since these two are the areas with the most impact and relevance for art and media students, teachers and schools.

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# ANNEX 1

## Research findings: Intra and entrepreneurship drivers amongst film and creative media students and teachers

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### Introduction

This survey was produced in the context of the European project CIAKL II – Cinema and Industry Alliance for Knowledge and Learning II, developed by Lusófona University in partnership with VIA University, Tallinn University, Muenster University of Applied Sciences, NOS, AMPA, AVID and UKBAR Films, and funded by the European Commission under the Erasmus+ Knowledge Alliances Programme.

Its main objective is to find out the main intra and entrepreneurship drivers amongst film and creative media students and teachers. A second objective is to compare these with the views and expectations of investors, sponsors and industry players in the Portuguese context.

An inquiry was submitted to the main schools in the Consortium in order to evaluate how students, teachers and business professionals see the interconnections between entrepreneurship and creative attitudes and behaviours in business development. Interviews were conducted with business angels, business players, investors and other social actors.

Teaching of entrepreneurship in the creative industries has become a vital necessity for the economic development of this sector, to the extent that most businesses are small enterprises with fewer than 10 employees. Thus, we have to foster students' propensity to be entrepreneurs, be it while working for others or for their own companies. To know the pedagogical assets and the content needed to teach entrepreneurship was the major objective of the survey.

The main findings show that there are few students in this sector who consider themselves entrepreneurs from the outset, despite aspiring to develop projects and to make achievements in areas where entrepreneurial and business related skills prove to be crucial, according to experts, decision-makers, stakeholders and teachers.

According to teachers, it becomes vital to train students in entrepreneurship, not only for them to feel better prepared when launching a new project, as employees or self-employed, but also for them to have clear and appropriate knowledge of markets, audiences, finances and funding or sponsoring schemes.

The creative industries are an important part of the economic development and culture of any country, also bringing a strong contribution to their quality of life. The report elaborated by the National Academy in 2010 shows that, in the UK, there were an estimated 157400 businesses in this sector, which have contributed with more than 50 billion pounds to the economy each year. Most businesses are micro-enterprises with fewer than 10 employees, but that employ a total of 1.502.200 people. Such businesses, due to their unique characteristics, demand also specific characteristics from their entrepreneurs and managers, either for the creation of enterprises or for their subsequent maintenance. Creativity is a key element in these industries, either for their creation or for the development of their products which operate in contexts of businesses that are very particular. This is one reason why investors generally have some doubts regarding the financing of companies in this sector. The understanding of this sector requires financial institutions to create a specific risk capital for the creative industries, as well as business angels.



Due to the expansion of these industries, institutions of higher education are creating courses on entrepreneurship in the creative industries.

It is in this context that we wanted to understand what social actors in this sector think about the skills and knowledge that an entrepreneur should possess through a preliminary analysis.

Entrepreneurship education is a recent theme in Portugal. The first courses in higher education in this area have appeared in the twenty-first century. These courses aim essentially to train social actors in becoming able to create and develop new businesses that can produce a competitive asset in the market of the sectors in which they operate. Thus, it becomes important that entrepreneurs can understand the market they operate in, in order to detect business opportunities that they can fill with their creativity and new ideas (Vesper and McMullan, 1988). Then, it is also very important that entrepreneurs can develop original ideas, that is, that they can learn to be creative in order to find the idea that best can be applied to the opportunity they have identified. In the creative industries this factor is crucial.

Developing a curricular unit for training in entrepreneurship requires the development of research that allows us to understand what entrepreneurs are, in every society in which they operate, and what are their needs regarding materials and pedagogical characteristics. Research has shown that one of the main contents is the teaching of entrepreneurship as a process (Hills, 1988; Solomon *et al.*, 2002). The other is to show that entrepreneurship can be a career path. Another still is the teaching of some curricular units in the area of management, such as, finance, marketing, accounting, so that one can develop a credible business plan. In them it is important to understand what contents should be included, as well as the teaching methods that should be used in particular educational situations, using practical cases that can simulate reality. It should be noted that entrepreneurship has an important behavioural component in addition to the skills that each one must possess. Investment in self-knowledge is also very important so that people may know their potential in this area, especially their personality traits which can lead to an increase of their self-efficacy.

The dimension of entrepreneurship education in universities needs to go beyond simply teaching students in this field. It is now taking on a more global dimension, which is to transform Universities into Entrepreneurial Universities (Etzkowitz, 2004). In this context, one can define an entrepreneurial university as one that, given its entrepreneurial nature, conveys to its stakeholders a need for entrepreneurship, leading them to assume this role, and making the University into an institution that can survive in a competitive world, building bridges between education and research (Kirby, 2005). This leads to universities engaging into social networking and conducting cooperative activities and collaboration with public and private entities in order to begin to develop their own innovation (Urban and Guerrero, 2010).

The great aim of education in entrepreneurship is to be able to provide graduates with a relevant ideas generating potential, so to fill a market opportunity and have the ability to explore it as a profitable business (Vesper and McMullen, 1988). On the other hand, business in the creative industries is perceived, in many situations, as being a totally different industry. The real challenge lies in revealing common failures in the management of creative businesses where art and creativity can weigh more visibly than the company or the business itself (Kolb, 1984; Caust, 2004). This research seeks to identify the thinking of the social actors regarding the knowledge and skills of entrepreneurs in the creative industries, to better prepare students in this field.

## Research design

For this research, we surveyed the social actors who engage with the creative industries, ranging from producers and professionals to students.

The survey is composed of questions of two types:

1. An open-ended set of questions concerning two stimuli – intrapreneurial and entrepreneurial drives for creative people – evaluates through respondent evocations the key factors for innovative business achievement in these sectors.
2. A more extensive survey using 6-point Likert-type scales assesses the importance attributed to entrepreneurship teaching in creative industries education, funding access and

incentives, as well as success factors for an entrepreneur in creative industries.

This survey was elaborated with the objectives of:

- Understanding the competences in creative organizations
- Understanding the competences to be an entrepreneur
- Understanding the context to be an entrepreneur
- Understanding the importance of support services to be an entrepreneur
- Understanding the motivations to be an entrepreneur
- Understanding the personality traits to be an entrepreneur

Furthermore, teaching staff was surveyed about relevant topics to be included in creative industries training curricula. They were also asked about the role of action, analysis and means in business development and obstacles to investment in creative media.

The survey was conducted online and responses were received between December 2014 and March 2015.

The open-ended questions' analyses were conducted with the use of EVOC, SIMI and AVRIL, software applications which allow, correspondingly, for: 1) prototypical evocation frequency analyses with categories formulation; 2) identification of categorical similarity index of implication (varying between 0 and 100); 3) production of lexicographic analysis resulting in the optimal graphical display of these relations, in a maximum spanning tree.

The Likert-type scale questions analysis was conducted with the use of SPSS21.

A third line of inquiry was used for qualitative research, with interviews with venture capital players and business angels. Key stakeholders in the industry were surveyed by interviews on what they thought of teaching entrepreneurship in higher education, and the necessary curricula to do it. These interviews were subjected to content analysis following Bardin (2001).

## QUALITATIVE RESEARCH

### Interviews with venture capital players and business angels

In the interviews we sought essentially to know what criteria investors use to select projects in creative industries.

Two interviewed business angels argued that entrepreneurs in the creative industries, when they have a business project for funding, do not deal with the parameters that lead it to be self-sustaining. Thus, when these investors seek to invest in a business in this industry, they first try to know the entrepreneurs, their personality characteristics in terms of integrity, and the skills they have to develop the project, to explain to them "what they want to do with the investor's money" (a sentence from a Business Angel).

Then, they try to see if the project is feasible, if it has a well-conceived business plan, if it has secure markets and customers that allow it to have a return on the investment, and if they have a business model that enables them to have scale.

These investors have built some stereotypes in relation to entrepreneurs in the creative industries, because they consider that many may be able to develop a good product, but do not think of their acceptance by the market and customers. One of them even states that, sometimes, it has happened that entrepreneurs are so enthusiastic about the product that they forget the market and its acceptance, which shows a lack of knowledge regarding project management.

### Interviews with producers and professionals

In this analysis we sought to evaluate how important the inclusion of entrepreneurship education in training curricula is for interviewed professionals, and what areas should be addressed.

The results show that:

Creativity and innovation are essential in the creative industries and should be taught so that students may have ideas and know how to choose the ideas that can be implemented in order to achieve innovation. Another of the key factors in the creative

industries is that the creative people should be intrapreneurs, implementing innovative ideas in the companies where they work, besides being able to create their own businesses. Creative people must have a notion of the profitability of the (innovative) ideas they will implement. Often creative people lose this notion by focusing too much on the project and losing track of its profitability. Very often, they are not focused on the customers, on what they want nor on the manners in which the project can succeed in the market.

To be an entrepreneur in the creative industries (and not only in these fields), one has to have the defining personality traits: to be persistent, to be able to overcome all the problems one could be faced with, and not give up, always keeping in mind the pretended goals. One must have the ability to take risks: not huge risks, but moderate, since life has many uncertainties and if one is waiting for certainties, nothing is done. One must believe in the project, in what one is doing, and show it. If people themselves do not believe in what they are doing, they cannot convince others to fund the project, whether through internal or external funding. One has to be motivated to search for information in order to be always updated regarding the market trends, and to develop projects that will fill the opportunities that satisfy customers in innovative manners. One should have the ability to identify market opportunities, to be the first to arrive and, therefore, take a leadership position. One must take into account the national cultures of the places where the projects shall be developed.

In terms of skills, the entrepreneur must have extensive knowledge of management, whether in operations, human resources or in the financial component. Having knowledge of the economic aspect of the project is vital. It should be noted that the management should influence the implementation of projects, which for many entrepreneurs in the creative industries is unknown and is not borne in mind. The entrepreneurs must also have leadership skills to manage people and be able to lead them to collaborate and cooperate in the development of projects.

They should know that to attract investment for the creative industries is not always easy. The investors should be well informed of the risks that they may take and be aware that many times the investment is made long before they get the return on that investment.

There is a lack of entrepreneurs in the creative industries, either through lack of training or because the market is small and entrepreneurship learning is scarce.

Managing people in the creative industries is not different from other sectors. The only difference is that creative people sometimes focus too much on the project and not enough focus on the management of it, nor on giving the project a business dimension. As the market is small, there is a great shortage of skilled people in this sector, which can also be a handicap for the internationalisation of companies. Internationalisation is vital, but it must be very carefully managed, since it also requires large funding. Thus, it has to be done very slowly and carefully.

Finally the creative industries are vital to the country's development.

## Interviews with teachers

According to the interviewed teachers, life requires entrepreneurship and creativity. Therefore, it should be promoted leverage the economic development of the country. Entrepreneurship in Portugal pertains to professionals working in the sector. The training and knowledge of the sector is vital for the creation of companies.

Teachers find that entrepreneurship education should be based on the following competencies: management at all levels, trading, team leadership, innovation, creativity and learning to live with uncertainties, knowing the means and trends, identifying opportunities, knowledge about the market and its trends, financial skills, business plans, reporting by business owners and managers in the creative industries.

Entrepreneurs must have the following as personality traits: perseverance, the ability to take risks, be proactive, and have motivation to search for information.

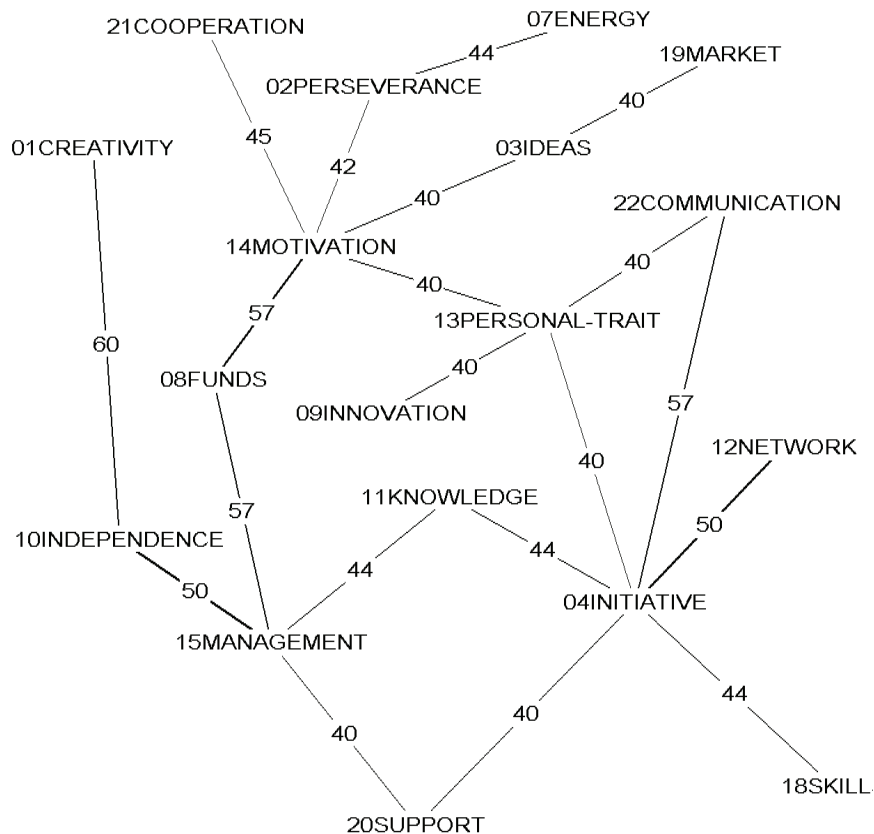
Yet, the challenge for teachers is greater due to the fact that most students of the creative industries do not want to hear about these dimensions of entrepreneurship and management.

# Quantitative research Results Analysis

## ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - STUDENTS

Which are the three fundamental drivers you associate to Intrapreneurship (someone that develops an innovative business inside an enterprise)?

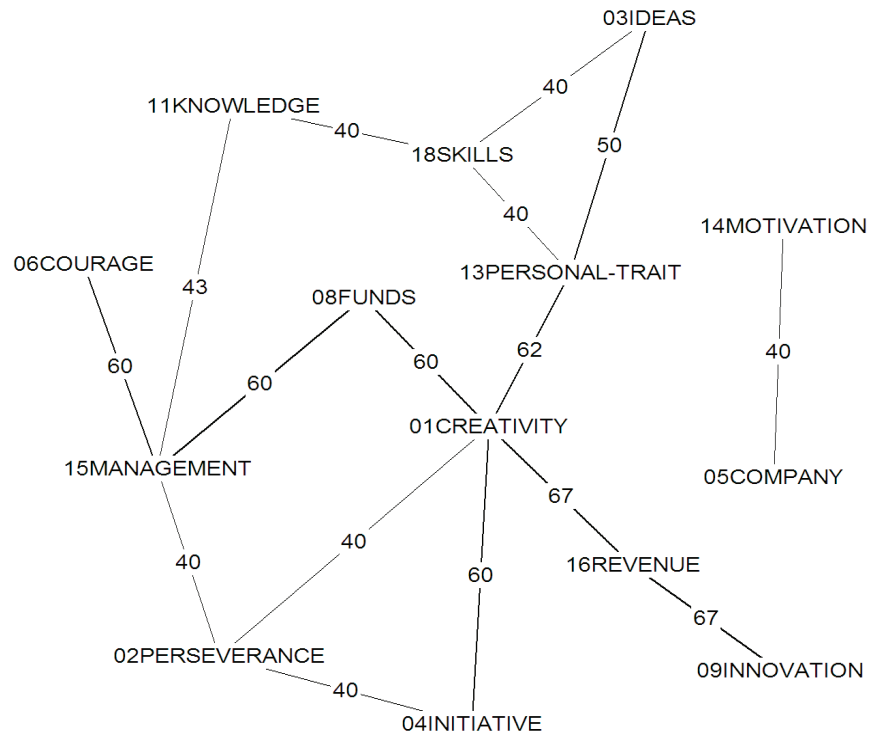
This image is anchored in four great stars where the stronger is initiative. Initiative is characterized by correlations with drivers such as network access, communication, having support of others and the necessary skills in creative industries. Also related to this, is the importance of having key personality traits, namely independence. A second dimension is the motivation to develop the intrapreneurship actions, which is also associated with personality traits. Other than that, respondents frequently mentioned the importance of management, knowledge, funds and other types of support and cooperation in a company.





# Entrepreneurship and Intrapreneurship Drivers - Teachers

Which are the three fundamental drivers you associate to Intrapreneurship (someone that develops an innovative business inside an enterprise)?

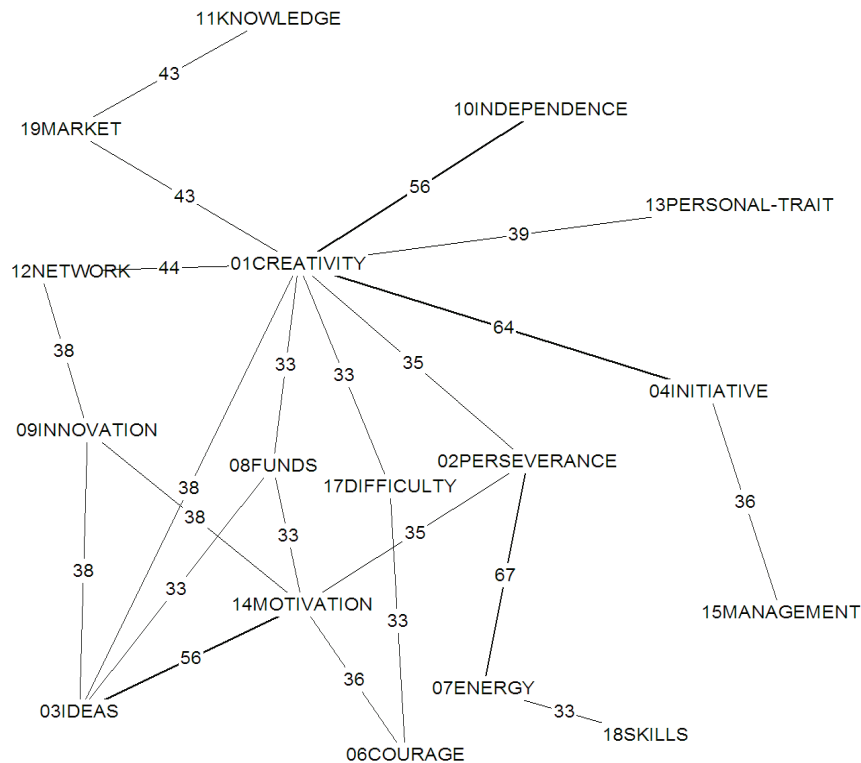


## Results Analysis

This image concerning intrapreneurship drivers is centered on creativity. Creativity is strongly linked, on the one hand, with other personality traits such as initiative and perseverance, and, on the other hand, with revenue and funds. There is another organizational dimension where management skills and knowledge are important.

Compared with students' responses, teachers and professionals attribute much more importance to creativity as a driver for entrepreneurship and intrapreneurship.

## Which are the three fundamental drivers associate to Entrepreneurship (someone that develops an innovative business by himself)?



## Results Analysis

The graphic display of entrepreneurship drivers for teachers and professionals is anchored in first place in the category of creativity. This creativity has diverse meanings, through co-evocation with different dimensions. Creativity is a challenging dimension, requiring perseverance, independence, a valuable network, and knowledge of the creative industries market. Personality traits are decisive aspects in creative entrepreneurship attitudes and behaviours, namely perseverance, initiative, energy and courage. A second star is marked around motivation, a vital dimension to have ideas and be innovative.

This representation is marked by a view of the creative industries reality as challenging, difficult and highly demanding.

To professional and teachers, the difference between intrapreneurship and entrepreneurship is great, as demonstrated by the low correlation between matrices (0,25). Therefore they have relatively different representations, despite being centered on creativity.

Topics which should be included in a training curriculum for the creative industries across Europe.

## Results Analysis

In what concerns the specific question of what to teach future entrepreneurs, professionals and teachers choices pointed to teaching the specifics aspects of creative industries management and the ways organizations are conceived in this sector. Moreover, with a significant percentage respondents chose teaching idea development in the creative industries and how to develop products so they can address market opportunities.

## Conclusions

In terms of a balance of these results it appears that the existing entrepreneurship in a professional manner is still scarce in Portugal, so it should be supported through training in institutions of higher education to enable the sector to contribute significantly to the economic development, as it already happens internationally, and as the social actors in the sector wish. This



training must be crafted bearing in mind the cultural reality which will be worked on, and it should have a content that could pave the way for entrepreneurs to be creative, whether at their place of work, or in the projects they may develop on their own. This training should also address the gaps that investors and professionals indicate. This has to do with the fact that the creative people should not think on the intrinsic dimension of the product, but on the marketing that requires one to bear in mind the financing returns to those who invest. Preparing these professionals is a vital necessity for any country and especially for Portugal that is still taking its first steps in this sector not yet consolidated, and with an almost non-existent internationalization.

In conclusion, entrepreneurship is perceived by students not as matter of choice or a job option. Personality traits, such as being pro-active, persistent, brave, energetic and not waiting to be told what to do transpire as fundamental attitudes to overcome obstacles. The access to contact networks is also a main key to success. Students value motivation beside management and organizational knowledge. Other important competences include finance, market and business plan knowledge. Students show some reservations towards being entrepreneurs because they feel insecure in many of these areas. Therefore, training becomes of great importance.

To professionals, one may learn to be an entrepreneur, and as a result they think training may prepare students to become entrepreneurs. Additionally, creative industries professionals should be creative people, in the technological forefront, pro-active and want to be free and independent to develop work in the way they personally think it should be done. To be an entrepreneur is not an adventure but a calculated act, where risks need to be minimized through adequate preparation.

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## Survey findings: Intra and entrepreneurship amongst film and creative media students and teachers

STUDENTS QUESTIONNAIRES.  
DESCRIPTIVES BY QUESTION

1 Do you consider yourself to be ... a creative person, a business person, an entrepreneur

	N	Min.	Max.	Mean	Std. Deviation
3. V1 a creative person	82	2	6	5,0732	0,96584
3. V3 an entrepreneur	82	1	6	3,5854	1,2761
3. V2 a business person	82	1	6	3,3049	1,32114

2 Do you agree that...

	N	Min.	Max.	Mean	Std. Deviation
4. V4 Do you think that managing creative people is different from managing other professionals?	82	1	6	4,4512	1,29722
4. V5 Do you agree that creative persons often are often independent-minded with little consideration for organisational hierarchies, formalities and processes?	82	1	6	3,4512	1,58038

3 Education for an entrepreneur. How important are the following factors for an entrepreneur in creative industries

	N	Min.	Max.	Mean	Std. Deviation
5. V14 in-depth knowledge, skills and abilities of the business field	82	1	6	4,8293	1,15261
5. V8 understanding of finance	82	2	6	4,4878	1,31697
5. V9 knowledge on business plans and models	82	1	6	4,3293	1,17647
5. V7 legal knowledge	82	1	6	4,2683	1,42334
5. V6 business training	82	1	6	4,1341	1,42951

4 About Entrepreneurial Skills and How important do you think are the following factors for an entrepreneur in creative industries

	N	Min.	Max.	Mean	Std. Deviation
6. V18 initiative	82	3	6	5,6707	0,62962
6. V19 persistence	82	3	6	5,561	0,73866
6. V11 awareness on opportunities, ideas or openings in the market place	82	2	6	5,1585	0,83842
6. V20 strategic thinking	82	3	6	5,1098	0,91633
6. V10 awareness on international trends	82	2	6	5,0488	0,87351
6. V27 innovative and to be in the forefront of technological development	82	3	6	4,9268	0,99108
6. V14.1 technical competences	82	2	6	4,6098	1,11948

## 5 About Access to Funding for an Entrepreneur. How important do you think are the following factors for an entrepreneur in creative industries

	N	Min.	Max.	Mean	Std. Deviation
7. V17 access to support schemes	82	2	6	4,8415	0,97461
7. V16 approach private equities, venture capital investors and business angels to receive funding	82	1	6	4,8293	1,07502
7. V15 access to public investment schemes	82	2	6	4,5488	1,12384

## 6 About an Entrepreneurs Incentives. How important do you think are the following factors for an entrepreneur in creative industries

	N	Min.	Max.	Mean	Std. Deviation
8. V24 considerable freedom to adapt their approach to work	82	3	6	5,061	0,96029
8. V25 manage their own time	82	2	6	4,7805	1,14422
8. V22 achieve something and to get recognition for it	82	1	6	4,622	1,19299
8. V26 flexibility in their personal lives	82	1	6	4,378	1,25354
8. V23 desire to have high earnings	82	1	6	3,1341	1,2935
8. V21 desire a higher position in society	82	1	6	2,5854	1,21667

	N	Min.	Max.	Mean	Std. Deviation
9. V12 build and use your contact network and information	82	3	6	5,3415	0,90567
9. V13 establish a vision with goals to be accomplished in the future	82	3	6	5,0244	0,84584

### STUDENTS QUESTIONNAIRES.

### DESCRIPTIVES BY OBJECTIVES

Understanding sample's profile regarding entrepreneurship competences with organizations

	N	Min.	Max.	Mean	Std. Deviation
3. V1 a creative person	82	2	6	5,0732	0,96584
4. V4 Do you think that managing creative people is different from managing other professionals?	82	1	6	4,4512	1,29722
3. V3 an entrepreneur	82	1	6	3,5854	1,2761
4. V5 Do you agree that creative persons often are often independent-minded with little consideration for organisational hierarchies, formalities and processes?	82	1	6	3,4512	1,58038
3. V2 a business person	82	1	6	3,3049	1,32114

## Understanding the competences to be an entrepreneur

	N	Min.	Max.	Mean	Std. Deviation
9. V12 build and use your contact network and information	82	3	6	5,3415	0,90567
9. V13 establish a vision with goals to be accomplished in the future	82	3	6	5,0244	0,84584
5. V14 in-depth knowledge, skills and abilities of the business field	82	1	6	4,8293	1,15261
6. V14.1 technical competences	82	2	6	4,6098	1,11948
5. V8 understanding of finance	82	2	6	4,4878	1,31697
5. V9 knowledge on business plans and models	82	1	6	4,3293	1,17647
5. V7 legal knowledge	82	1	6	4,2683	1,42334
5. V6 business training	82	1	6	4,1341	1,42951

## Understanding the context to be an entrepreneur

	N	Min.	Max.	Mean	Std. Deviation
6. V11 awareness on opportunities, ideas or openings in the market place	82	2	6	5,1585	0,83842
8. V24 considerable freedom to adapt their approach to work	82	3	6	5,061	0,96029
6. V10 awareness on international trends	82	2	6	5,0488	0,87351
7. V16 approach private equities, venture capital investors and business angels to receive funding	82	1	6	4,8293	1,07502
8. V25 manage their own time	82	2	6	4,7805	1,14422
8. V26 flexibility in their personal lives	82	1	6	4,378	1,25354

## Understanding the important services to be an entrepreneur

	N	Min.	Max.	Mean	Std. Deviation
7. V17 access to support schemes	82	2	6	4,8415	0,97461
7. V15 access to public investment schemes	82	2	6	4,5488	1,12384

## Understanding the motivation of entrepreneur

	N	Min.	Max.	Mean	Std. Deviation
8. V22 achieve something and to get recognition for it	82	1	6	4,622	1,19299
8. V23 desire to have high earnings	82	1	6	3,1341	1,2935
8. V21 desire a higher position in society	82	1	6	2,5854	1,21667

## Understanding personality traits

	N	Min.	Max.	Mean	Std. Deviation
6. V18 initiative	82	3	6	5,6707	0,62962
6. V19 persistence	82	3	6	5,561	0,73866
6. V20 strategic thinking	82	3	6	5,1098	0,91633
6. V27 innovative and to be in the forefront of technological development	82	3	6	4,9268	0,99108

## STUDENTS QUESTIONNAIRES. ALL DESCRIPTIVES BY MEAN

	N	Min.	Max.	Mean	Std. Deviation
6. V18 initiative	82	3	6	5,6707	0,62962
6. V19 persistence	82	3	6	5,561	0,73866
9. V12 build and use your contact network and information	82	3	6	5,3415	0,90567
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	N	Min.	Max.	Mean	Std. Deviation
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5. V9 knowledge on business plans and models	82	1	6	4,3293	1,17647
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5. V6 business training	82	1	6	4,1341	1,42951
3. V3 an entrepreneur	82	1	6	3,5854	1,2761
4. V5 Do you agree that creative persons often are often independent-minded with little consideration for organisational hierarchies, formalities and processes?	82	1	6	3,4512	1,58038
3. V2 a business person	82	1	6	3,3049	1,32114
8. V23 desire to have high earnings	82	1	6	3,1341	1,2935
8. V21 desire a higher position in society	82	1	6	2,5854	1,21667

## Results Analysis

The mean value of the scale is 3.5. Most of the questions placed above the mean. In descending order of mean value, students attribute importance in successful ventures in creative industries to having initiative, being persistence, building and using the contacts and information in a network, having awareness of opportunities, ideas or openings in the market place and having strategic thinking. Despite seeing themselves as creative persons (5,07 mean, 0,96 std. dev.), the students do not consider themselves business persons in general (3,3 mean, 1,32 std. dev.).

## TEACHERS AND PROFESSIONAL S QUESTIONNAIRES. DESCRIPTIVES B Y QUESTION

### 3 Do you consider yourself to be ... a a business person, an entrepreneur

	N	Mean	Std. Deviation
3. V1 To see oneself as a Creative Person	47	5	1,123
3. V3 To see oneself as an Entrepreneur	47	3,81	1,329
3. V2 To see oneself as Business Person	47	3,7	1,428

### 4 Do you agree that:

	N	Mean	Std. Deviation
4. V Are you able to manage the innovation process within your organisation or the organisation you work for?	47	4,57	1,137
4. V4 Manage Creative Persons is different	47	4,34	1,307
4. V5 Management is not important to creatives	47	4,06	1,275

### 5 About Education for an Entrepreneur How important do you think are factors for an entrepreneur in c

	N	Mean	Std. Deviation
5. To have Knowledge about Creative Sector	47	5,02	1,032
5. V9 To have Education in Business Plan	47	4,74	1,206
5. V6 To have Education in Management	47	4,53	1,139
5. V8 To have education in Finances	47	4,49	1,231
5. V7 To have Education in Legal Knowledge	47	3,89	1,306

### 6 About Entrepreneurial Skills and How important do you think are factors for an entrepreneur in c

	N	Mean	Std. Deviation
6. V25 To have Initiative	47	5,72	0,498
6. V26 to be Persistent	47	5,47	0,83
6. V11 Identify Opportunities	47	5,21	1,082
6. V27 To have Strategic Thinking	47	5,21	0,977
6. V32 To be in the Forefront of Technological Development	47	5,15	1,122
6. V10 To have knowledge about International Trends	47	4,98	1,011
6. V14 To have Technical Skills	47	4,19	1,135

## 7 About Access to Funding for an Entrepreneur

### How important do you think are the following factors for an entrepreneur in creative industries

	N	Mean	Std. Deviation
7. V16 Importance of Venture Capital	47	5,21	1,082
7. V15 Importance of Public Investments	47	4,94	1,292
7. V17 to have specific support to the Creative Sector	47	4,87	1,096

## 8 About an Entrepreneurs Incentives.

How important do you think are the following factors for an entrepreneur in creative industries

	N	Mean	Std. Deviation
8. V31 To have Freedom in my Work	47	5,23	0,865
8. V Control my Time	47	4,94	0,987
8. V29 To have Recognition in Society	47	4,79	1,25
8. V To have Flexibility in Personal Life	47	4,55	1,316
8. V30 To have High Earnings	47	3,45	1,059
8. V28 To have Higher Position in Society	47	2,96	1,318

## 9 How important do you think are the following factors for an entrepreneur in creative industries

	N	Mean	Std. Deviation
9. V12 Importance to have network	47	5,43	1,016
9. V13 Importance to Have Vision	47	5,21	1,062

## 10 Please indicate to what extent you agree or disagree with the following statements:

### Investors have less interest in creative businesses because ...

	N	Mean	Std. Deviation
10. V20 Don't have sufficient Tangible Assets to Offer as Guarantee	47	3,83	1,508
10. V21 Creative are dependents of of public Support then are passives	47	3,32	1,63
10. V18 Creatives don't have Skills to Analyse Risks and Opportunities	47	3,32	1,476
10. V19 Creatives don't have Skills to Assess Intellectual Properties	47	3,09	1,586



## 11 When potentially starting an entrepreneurship venture:

	N	Mean	Std. Deviation
11. V I would consider that there are available means for entrepreneurs of human capital (talent, education, and knowledge)	47	4,85	1,021
11. V22 I prefer Detailed Analysis to have success	47	4,17	1,274
11. V23 I prefer Action to entry, but decreasing Success	47	3,62	1,497

### TEACHERS AND PROFESSIONAL S QUESTIONNAIRES. DESCRIPTIVES B Y OBJECTIVES

#### Understanding sample's profile regarding entrepreneurship competence organizations

	N	Mean	Std. Deviation
3. V1 To see oneself as a Creative Person	47	5	1,123
4. V4 Manage Creative Persons is different	47	4,34	1,307
4. V5 Management is not important to creatives	47	4,06	1,275
3. V3 To see oneself as an Entrepreneur	47	3,81	1,329
3. V2 To see oneself as Business Person	47	3,7	1,428

## Understanding the competence entrepreneur

	N	Mean	Std. Deviation
9. V12 Importance to have network	47	5,43	1,016
9. V13 Importance to Have Vision	47	5,21	1,062
5. To have Knowledge about Creative Sector	47	5,02	1,032
5. V9 To have Education in Business Plan	47	4,74	1,206
5. V6 To have Education in Management	47	4,53	1,139
5. V8 To have education in Finances	47	4,49	1,231
6. V14 To have Technical Skills	47	4,19	1,135
5. V7 To have Education in Legal Knowledge	47	3,89	1,306

## Understanding the context to entrepreneur

	N	Mean	Std. Deviation
6. V11 Identify Opportunities	47	5,21	1,082
7. V16 Importance of Venture Capital	47	5,21	1,082
6. V10 To have knowledge about International Trends	47	4,98	1,011
7. V17 to have specific support to the Creative Sector	47	4,87	1,096
10. V20 Don't have sufficient Tangible Assets to Offer as Guarantee	47	3,83	1,508
10. V21 Creative are dependents of of public Support then are passives	47	3,32	1,63
10. V18 Creatives don't have Skills to Analyse Risks and Opportunities	47	3,32	1,476
10. V19 Creatives don't have Skills to Assess Intellectual Properties	47	3,09	1,586

## Understanding the importance of support services to be an entrepreneur

	N	Mean	Std. Deviation
7. V15 Importance of Public Investments	47	4,94	1,292
11. V I would consider that there are available means for entrepreneurs of human capital (talent, education, and knowledge)	47	4,85	1,021
11. V22 I prefer Detailed Analysis to have success	47	4,17	1,274
11. V23 I prefer Action to entry, but decreasing Success	47	3,62	1,497

## Understanding the motivations entrepreneur

	N	Mean	Std. Deviation
8. V31 To have Freedom in my Work	47	5,23	0,865
6. V32 To be in the Forefront of Technological Development	47	5,15	1,122
8. V29 To have Recognition in Society	47	4,79	1,25
8. V30 To have High Earnings	47	3,45	1,059
8. V28 To have Higher Position in Society	47	2,96	1,318

## Understanding personality traits

	N	Mean	Std. Deviation
6. V25 To have Initiative	47	5,72	0,498
6. V26 to be Persistent	47	5,47	0,83
6. V27 To have Strategic Thinking	47	5,21	0,977

## All descriptives by mean

	N	Mean	Std. Deviation
6. V25 To have Initiative	47	5,72	0,498
6. V26 to be Persistent	47	5,47	0,83
9. V12 Importance to have network	47	5,43	1,016
8. V31 To have Freedom in my Work	47	5,23	0,865
6. V11 Identify Opportunities	47	5,21	1,082
6. V27 To have Strategic Thinking	47	5,21	0,977
9. V13 Importance to Have Vision	47	5,21	1,062
7. V16 Importance of Venture Capital	47	5,21	1,082
6. V32 To be in the Forefront of Technological Development	47	5,15	1,122
5. To have Knowledge about Creative Sector	47	5,02	1,032
3. V1 To see oneself as a Creative Person	47	5	1,123
6. V10 To have knowledge about International Trends	47	4,98	1,011
8. V Control my Time	47	4,94	0,987
7. V15 Importance of Public Investments	47	4,94	1,292
7. V17 to have specific support to the Creative Sector	47	4,87	1,096
11. V I would consider that there are available means for entrepreneurs of human capital (talent, education, and knowledge)	47	4,85	1,021
8. V29 To have Recognition in Society	47	4,79	1,25
5. V9 To have Education in Business Plan	47	4,74	1,206
4. V Are you able to manage the innovation process within your organisation or the organisation you work for?	47	4,57	1,137
8. V To have Flexibility in Personal Life	47	4,55	1,316
5. V6 To have Education in Management	47	4,53	1,139
5. V8 To have education in Finances	47	4,49	1,231

	N	Mean	Std. Deviation
4. V4 Manage Creative Persons is different	47	4,34	1,307
6. V14 To have Technical Skills	47	4,19	1,135
11. V22 I prefer Detailed Analysis to have success	47	4,17	1,274
4. V5 Management is not important to creatives	47	4,06	1,275
5. V7 To have Education in Legal Knowledge	47	3,89	1,306
10. V20 Don't have sufficient Tangible Assets to Offer as Guarantee	47	3,83	1,508
3. V3 To see oneself as an Entrepreneur	47	3,81	1,329
3. V2 To see oneself as Business Person	47	3,7	1,428
11. V23 I prefer Action to entry, but decreasing Success	47	3,62	1,497
8. V30 To have High Earnings	47	3,45	1,059
10. V21 Creative are dependents of of public Support then are passives	47	3,32	1,63
10. V18 Creatives don't have Skills to Analyse Risks and Opportunities	47	3,32	1,476
10. V19 Creatives don't have Skills to Assess Intellectual Properties	47	3,09	1,586
8. V28 To have Higher Position in Society	47	2,96	1,318

## Results Analysis

The mean value of the scale is 3.5. Most of the questions placed above the mean. In descending order of mean value, teachers also attribute importance in successful ventures in creative industries to having initiative, being persistence, building and using the contacts and information in a network, having freedom in their work, being aware of opportunities, ideas or openings in the market place and having strategic thinking.

## ANNEX 2

### Pedagogical approaches for communication

By Inma Carpe. VIA University College/The Animation Workshop

Every day new pedagogical approaches come up to engage students in the classroom and encourage them to become more active, creative and successful in their learning. It's a big pressure to find out where we can help by questioning first which teaching approaches better fits their needs.

Within our practice in audiovisual communication studies, we try to mix pedagogical approaches with film making, especially using animation as a pedagogical tool and medium to enhance the learning process.



Taking the perspective from the vision of Vigotsky, where students professional environments and get motivated to work in other places, innovation is applied. If we want students to be creative in their productions and thinking, we should start as lectures living by example and work together with them and places out of college that we can use to improve the experience as a team work.

We focus on learning by doing, which indeed has a direct effect in our brains. We work with neuroplasticity, the skill of the brain which changes by any experience we live, especially when learning occurs. Dr Joe Dispenza emphasizes four ways in which our brain changes: learning knowledge, receiving hands on instructions, paying attention and repetition. Animation, besides being an excellent communication media, offers itself as a great kit of pedagogical approaches since: we work with mindfulness through observations, drama (embodying characters), repeating actions, focus on concentration, working in teams and learning to discuss and express ideas/feelings through a variant of artistic techniques. Through artistic practices both sides of the way we consider animation as a social emotional learning tool.



Here we expose some pedagogical approaches of our practice in college.

-Mindfulness. Focus attention. Previous exercises of breathing during a couple of minutes before starting a class, a break between classes, tasks, or at the beginning of a project, are highly recommended. Paying attention to our body parts where there might be some tensions, breath in and out to relax the mind and body helps to calm the nerves and release tension for a better learning and production time.

-Learning by playing. The integration of games as assignments reduces pressure and opens students to take further risks in their tasks. Games are prepared in accordance to the subject and theoretical content. Either if it's maths or filmmaking, we can play a game including the theory.

-Drama. It can be part of games, especially within audiovisual communication, playing different roles help to communicate and understand each other's perspectives. For example, people can describe themselves on a piece of paper as a character (physically and psychologically). Remove the shoes and put the paper in one of them. Each person takes a pair of shoes from another person, read the description and try the shoes imagining being that person. It develops empathy and understanding.

-Visual mind-maps. Democracy, learning to listen and expressing ourselves are essential to reach an understanding and agree to take some decisions. Developing mind maps as big collages, students can write, glue photos, sew textiles, draw, paint.... It helps to share information, discuss and redefine the plot or pick ideas. Working with hands, cutting, drawing or writing are recommended besides the technological devices since through sensorial information we get more data to work creativity and help the brain to work with both sides, rational/emotional.

-Exploring arts as alternative communication tools. In order to express something, pitch ideas, explore other medium that writing is a must for the reasons previously exposed in the Mind map activity.

-Writing articles over practice. Reflecting on each activity, by writing a paper as a creative journal, helps the student to stop and think about what it has been done, to develop a critical thinking and reflect on the information obtained through the experience.

-Watch movies and make an analysis. Watching a movie, music video, animation etc., to support the theory and link to it, as a kickstart of the class, provides an excellent method to deconstruct the visual work, to open a discussion and to put in practice the use of filmmaking glossary (or technical argot if the subject is different).

-Make a movie, teamwork. By watching and listening stories, our brain synchronize, neurosciences show us that the same brain areas of the speaker are activated in the listener. Taking this fact into account we can work empathy and compassion.

-Critical thinking, providing feedback. After each activity, group or individual, a small show and tell—similar to Pixar daily's reviews—takes place in the classroom. In 5-10 minutes students expose their work to defend it and receive feedback, always from a positive criticism approach. Students learn to pitch, accept critiques and develop resilience, furthermore to listen and respect other peers' opinions.

-Learn to Listen and speak. Lecturers should provide a class to teach how to pitch an already done idea/project or a movie. Experiencing talking in front of an audience or a board, help to be aware about body language, be precise delivering the message, being organize in the speech, give some thought to make a good attractive presentation and gain confidence.

-Fieldwork, real practices. College should look for external places, companies or professionals as collaborations to connect the out world and the inner world from the academic field. Students get more enthusiastic if they see they are working on some real practice or with a connection to a real place. Small or big assignments get students more engage and proactive.

-Guest teachers from the professional arena. Invite professionals to come to college and prepare a Show and Tell, offers a fresh view and inspiring experience to the class.

-Develop work activities outside of college. Visits to studios or changes of work place make classes more dynamic and it feels as a reward to students who participate, as well as an incentive to raise their interest.

For example, an activity could be one day sleep over in a camp to make a workshop about writing or making puppets for a movie. It helps especially at the beginning of the course to get students to know each other and gain trust, working having fun.

## Conclusions

There can be many other approaches, these are the most relevant in our current practice to develop a better learning experience where we work and focus on:

Social emotional learning. This is linked to emotional intelligence by working in teams and reinforcing the connections in groups through games, activities to bond, opening different ways to express oneself.

Emotional literacy and intelligence. Working relationships (intrapersonal and externally) and how we connect is crucial for an optimal healthy communication and well-being.

Cognitive neuroscience to enhance personal growth and communication. Visual literacy help to read other people and open our mind to observe and see from different perspectives.

*Animation as a Neuroplastic art media of communication. By doing we have fun and repeating creates new neural connections to improve cognition and develop new skills as we can unlearn unhealthy habits or painful beliefs.*

*Film making/animation to reflect on life and learn to be mindfulness. We learn about ourselves and others questioning and confronting ideas/feelings. We learn to control and regulate our emotions better in order to make decisions and resolve problems.*

## ANNEX 3

# Entrepreneurial Case Studies: using animation as an emotional learning tool for film production and entrepreneurs.

### Introduction

Animation is a communication media and artistic expression which can foster emotional intelligence and creativity within different fields, besides the film industry and the entrepreneurial world. Such a concept, animation as an emotional learning tool, is presented and developed within the international module Creative learning and Animation (Erasmus semester) at VIA University College in collaboration with The Animation Workshop.

The semester takes place at VIA college during five months, twice a year, hosting students from all over the world, creating an international environment with social challenges for the students and teachers. VIA University College and the Animation Workshop count on several years of experience educating students as professionals and entrepreneurs for the film industry, the educational system and other fields where animation or film making may be applied to the curricula as a subject or part of one. Social skills and creativity are crucial for personal development and growth, in parallel with the technical aspects taught to work within the film industry.

Towards the end of this particular semester, as part of the curricula, students face two challenges, a big opportunity to

apply their knowledge about animation techniques until that moment, as well as pedagogic approaches, working in teams and accomplishing a task given by a local company. A visual presentation is provided at the end of the challenge/job as a product to be used by the company/studio, under his policy and copy rights in previous agreement with the college's policy.

The challenges may change year to year depending on the companies contacted and agreements obtained.

On this paper we present two case studies corresponding to the semester Fall 2015:

1. Food maker. A video promo for the website of a local danish company.
2. Refugee's stories. An animated movie is made based on young refugees' stories from a local high school.

Both challenges required the use of animation and storytelling to visualize ideas and perspectives, by following guidelines provided by the client. We work different target groups and goals, but over all, the creative process remains the main focus to obtain on one hand: a physical final product which addresses the company's objective; and on the other hand, the personal outcome from the experiences of the participants of the project.



## 1

**F o o d M a k e r c a s e s t u d y****I n t r o d u c t i o n**

Food maker is a young company based in Arhus (Denmark) with an ambitious project to encourage people to organize meetings and learn how to cook. It's a social event to gather people from all ages and backgrounds to exchange recipes and learn how to eat healthy. The initiative was created a year ago and aim to expand all over the country with the desire to become a national social movement.



They provide a website <http://foodmaker.dk/> as a portal to promote the meetings offering information to make them happen. There is a group of directors to control the website and marketing, including some economical support and practical advice in order to structure the events. These take place from time to time at different locations, depending on the organizers' choice.

They organize the activity by splitting the tasks in four profiles of participants: the big brain ( director), the raw power ( production assistants), the looper ( people in charge of the continuity of the event) and the sweet talker ( the ones who help to disseminate the information). Food Maker wanted to promote through animated clips these four profiles and the company to inform and attract new participants.

The main slogan of the company is having fun by cooking, playing with food, learning by playing, which suits perfectly with animation as an attractive media, diverse and very entertaining, especially to engage with young audiences.

The company and college agreed Food Maker would pick the best movies and use them at their website and social media.

**M e t h o d o l o g y**

The goal of is to make and deliver an animated movie in two weeks.

length of film- 30 sec minimum- over one minute is recommended.

Music- free choice, and use of free sources.

Animation technique- mix of media, pixelation, cut out, hand drawing or clay animation.

Target group- all audiences, especially youngsters (15-30).

Material/software- pc, cameras, paper, plasticine, color pencil, watercolors, Stop motion Pro, Adobe premier, Adobe photoshop, Sony Vegas.

The directors of Food Maker have a meeting with the students and teachers in their classroom to discuss and present the project. Contact information is provided for further assistance or future doubts during the process.

Food Maker provided with a series of guidelines for the students with the description of the company : story about who they are, logos, website, contact information and references for possible designs; together with the four profiles. Students have to work in teams and chose either to make an animation to promote the company or the four type of participants.

Theres freedom to chose animation technique, music and the length of the movie.





Students pitching their movie to Food maker team

The class of 17 students is divided in small teams of 3 and 4 members, as they please, in order to work peacefully and have fun during the experience. At this point students have already had previous experiences working together which allowed them to get to know each other and their compatibility to work together.

Animation teachers acted as guides during the creative process allowing free decision making to the pupils. In this way students learn to be professional and take responsibility for their choices, gain confidence to distribute tasks, respect deadlines and be ready to receive external critiques.

The creative process is divided in three stages of: preproduction, production and postproduction.



At the end of the activity students pitched their idea in a formal presentation where they showed the final movie to Food Maker directors. These gave a constructive critique to each team in order to improve the movies for their use

## Results



The movies were finished in time with great success. Different quality levels were observed among all productions, reason why Food Maker decided different uses for each movie.

The company was very pleased with the results and the dynamic of the groups. Most of movies are currently in use (see link below, last view 30/12/2015)

<http://foodmaker.dk/1375-2/>

Each group felt proud of the final result showing a personal growth in social skills, communication, work under pressure, assertive discussions and facing challenges with different techniques.

The big reward to work on something real with a company raised the interest and potential of students involved in the activity. They see their work useful out in the world, that is a big validation to reinforce and rehearsal future situations in work environments, productions and project management. Even for those who would like to be entrepreneurs themselves and start their own companies or projects.

After this experience they got to know the whole process of a real production with its limitations and problems solving within team work and technical issues to face from scratch until the final render.

## Discussion

In order to improve the experience and results it's recommended to ensure students have what they need to address the companies' product regarding to material and information.

The company must be clear from the beginning with the description of the project, what is expected from students, as well as with the technical aspects of the movies (formats, music rights, aspect ratio and so on), either if students are professional animators, film makers or not.

It's very positive to watch and do a follow up of the movies before they are finished. Invite guest professionals as advisors during the creative process and in a final evaluation must be considered.

Over all, these activities must be increased during the courses no matter their length, trying to contact companies and studios to invite them to college and vice versa. Set visits where students can see the routine of a regular day in studios or productions. It's extremely important to start true relationships where pupils see the connection between what they are learning in college with the real demands from the market. Furthermore, studios must talk with colleges and educators to keep any curricula up date, always connected to real experiences. There must be a flow that comes and goes from the inside-out academic world, which is as well, a business company itself.



## 2

## Refugee's case study

### Introduction

Due to extreme circumstances, war or poverty, many citizens are forced to leave their mother land. In times where economic crisis affects the whole entire world, we face resistance and racism from the most extreme mind sets. From our educative philosophy using filmmaking and the pedagogics hand to hand, we try to foster compassion and emotional intelligence to think, feel and act with kindness and wisdom. Everybody lives a different story, but same feelings, dreams, fears and hopes.



Animation students with refugees at Ungdomsskole

This has been a great case study and opportunity to meet other kind of students who didn't decide to leave their country and families just to get an exciting experience. At Viborg Ungdomsskole, there are many refugees who arrived from different countries, circumstances and social backgrounds with the hope of a new start. At first, they are placed for a period of time in integration classes, where they learn the official language and danish culture, as others from their fellows. It's a time of adaptation and it varies from person to person and his learning process to pass to another class of different level. Although there is an estimate frame time to keep the learning flow.

Some of these students didn't even speak English, for what they have translators supporting them during the classes. This is a language barrier which makes difficult the learning and teaching. Some teachers started to use more visual material such a movies and animated clips to capture their attention and enhance the communication as wel as the classes.

The school contacted us to make some movies based on the stories of these youngsters, formers of a class of 10-12 students from 15 til 20 years old. They wanted to develop an activity which could bring students together by learning and playing. Animation within this context faces the challenge to go through language barrier and be able to communicate not just thoughts, but feelings in a very sensitive situation.

For its power as visual metaphor, animation works very well in such a situation by providing enough tools to express emotions and tell stories, even when words are hard to say or students don't feel comfortable to speak loud.

The goal was to give them a voice and tell their story, as our students had to visualize and decide what kind of story and how they could tell it, in such a way that the message of being human, over all, prevails despite of what make us different. Dreams and happy memories were the main themes to work on.

The challenge ended up in a big screening of the movies and their use in the integration classes and website of the school as real testimonies.

## Methology

The goal of is to make and deliver an animated movie in two weeks.

length of film- one minute is recommended.

Music- free choice, use of free sources.

Animation technique- mix of media, pixelation, cut out, hand drawing or clay animation.

Target group- all audiences, especially youngsters (15-30).

Material/software- pc, cameras, paper, plasticine, color pencil, watercolors, Stop motion Pro, Adobe premier, Adobe photoshop, Sony Vegas.

The school set up several meetings between the animators and the refugees to get to know each other. During these meetings the animators prepared several activities, such as games and interviews to get familiar with the refugees and feel comfortable in order to start gradually a dialog. They created a trust environment with the teachers, from both sides, supervising the whole process.



Students and animators discussing their stories.

Animators showed some previous work to the refugees to make them understand clearer what they do and wanted to do with their stories. Some animated movies related to war and persecution, from the Film Board of Canada, were shown to the class to sensitize and create a debate to talk about these issues.

There were 5 groups in total working together with one, two or three refugees respectively. Each team focused on one theme preparing a production pipeline to control the time, the activities to collect personal data, and brainstorm together about the type of story they would like to do. After collecting enough data, they draw the storyboard before jumping into production.

Some of the refugees worked on the production stage by using personal photos, recording their voices and even drawing and animating some scenes by themselves.

The main animation techniques used were cut out and hand drawing for their sensibility and aesthetic. External support, like translators and supervisors, was always provided. Animators shared their stories and experiences with the young students, obtaining a very different perspective from preconceived ideas and prejudices.

All groups worked from different angles: working personal emotions, relationships, family environment, the journey to an unknown country and dreams after their arrival to Denmark. The groups enjoyed more about learning different cultures, living situations, and traumas through games and making the movies. They realized they shared more in common despite of their origin.

The project was followed at every step by the teachers, giving constructive critiques, technical advices and triggering questions to push further those whose potential could reach better results.

The creative process had the three main stages of any animated film: preproduction, production and postproduction. The music was taken into account basically from the very beginning to inspire the team and be more in control of the movie and time.

## Results

The experience was very rich for both sides, despite of some resistance from a few animators who wanted to work on their personal story rather than a refugee's one.

The use of pedagogic games helped the animators to bond with the refugees enhancing compassion, resilience and tolerance .

They learn to listen and question cultural beliefs, religion and personal tabus, talking and discussing in a assertive manner. We see a strong use of animation to reflect on actions, thoughts and feelings.

Confidence and team work improved to resolve problems and help each other. In this specific case we appreciated the strength of animation as an affective communication tool to express very deep feelings and talk without words through the movement, colors, and mimic when they didn't want to speak.

Either animators as the refugees become more open minded, they loved the experience to be able to do something meaningful and useful for the community and themselves.

A screening was organized at the main theater of Ungdomsskole to show all movies. The experience was very rewarding, a more relax and fraternal environment full of laughs and illusions to see themselves, their stories on the big screen.



A refugee drawing and animating one scene with an animator.

## Discussion

Animation is an excellent media to work especially sensitive matters as this case. As a visual game and the practice itself of animating and being part of the creative process, helps the participants to feel useful, fulfilled and happier. It should be considered within art therapy and regular schools for a creative and emotional learning since our brains and as human beings learn and teach using stories.



Final screening at Ungdomsskole.

## CASE STUDY

### Organizational improvisation and the *Improv Lab*: Entrepreneurship, creativity and the both-way bridge

Joana Bicacro

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**Abstract:** This report aims to provide a reflection on the ways to approach the bridge between business (and organizations) and the creative people and artists.

Although typified as having contrary profiles, professionals in state-of-the-art creative industries and management both present a balance between divergent and convergent thinking; both these worlds are in search of the most radical departures that can still be controlled or the most innovative ideas that still have controllable risks. The paper focuses on *improvisation* as a management and organization method.

**Keywords:** media arts, creative industries, improvisation, management, entrepreneurship..



## INTRODUCTION

I will reflect on the bridge metaphor we frequently use to talk about the two sides of the creative media industries river: artistry and management.

In the field of entrepreneurship learning for the creative industries and media arts, there are several common running misconceptions that apparently stem from distorted views one field has about the other.

I will argue that the bridge between entrepreneurship or management and creativity or spontaneity goes both ways.

When we think that only creative cultures have something to learn from entrepreneurs and the interest is not mutual we may need to look more closely at what's happening in state-of-the-art management studies.

What's more, creativity and good management are not opposing realities, and both may find benefits in becoming entangled.

The very opposition between systematized and ordered organizations and creativity or artistry seems to fall apart when we think of some of the most successful cases in the fields of creative industries.

When we think of Pixar, should we think of a very well-managed creative media project or of a very artistic business or enterprise? When confronted with challenging cases, these stale oppositions appear to be diminishing either of managers or producers and artists.

When one aims to make creative media students familiar with business and management principles, it may be useful to make the deep gulf once imagined between these two areas look more like a gentle and peaceful narrow stream that feels natural to cross. Today I will try to contribute to that picture.

## Profiling both worlds

One usual misconception is that competences of creative media students are antagonistic to business and organization environments. Common sense, psychology and traditional management profile artists and creative people as difficult to manage, unorganized and unable to follow rules. They are therefore understood as anti-management. What's more interesting even is that creative students and teachers profile themselves according to these prejudices. They still find they are creative persons but not businesspersons or entrepreneurs, and demonstrate to still thinking these skills and attitudes are unrelated.

## THE OBJECTIVES

This misconception is easily contradicted by the not-yet-declining interest business people, managers and consultants have had, since the 1990s, in creativity as an indispensable tool for innovation and competitiveness.

What's actually at stake, is that while the creative media industries are trying to get a grip of management and organization—by way of rational and convergent projects and plans—, the organizational world is eager, in a world of accelerating change, to conquest the power of creativity, indispensable for innovation.

Therefore, when one thinks of approaching and bridging creativity and management for creative media students, it's important to consider the changes in the field of management: what transformations took place in the last decades in the *modus operandi*, the principles and the goals of management in business and organizations.

According to Brabandere and Iny (2013), of the Boston Consulting Group, in a book called *Thinking in New Boxes* the old 'convenient and manageable' boxes in which organizations kept their realities are no longer useful for the task of coming up with ideas new enough for today.

So, there are obvious benefits to be taken in management fields from creative, artistic and inventive approaches to some organizational problems. This is a long known fact.

## Creativity + management: similarities and differences

However, another problem is that even if they are trying to resemble one another more, the two fields are faced with different challenges: these changes mean very different things whether you are coming from creative industries perspective or if you are coming from business and organizations. But are they really that different?

### Similarities

They both present a balance between divergence and convergence, in that they try to find the most radical departures that can be controlled and the most innovative ideas that still have controllable risks; both look for “unfettered and more powerful—yet more pragmatic and sustainable—creativity” (Brabandere and Iny, 2013).

Concerning **the different** ways to achieve this bridging, **from a Management perspective** one is told that “thinking outside the box is not enough.” One is encouraged to come up with new, creative models and ideas, exercise divergent thinking and inductive lines of thought. The divergent phase of thinking is seen as fundamental to “see new perspectives and generate lots of original and hopefully daring ideas” (Brabandere and Iny, 2013). Keywords include Freedom, Courage, Prolific production, Departures from convention and bold acts of rebellion.

Differently, **from a Creative perspective**, most of the time, entrepreneurship teaching for creative people is focused on planning, analyzing and testing. Convergence and deductive lines of thought are stimulated.

In sum, these two fields have conflicting and maybe oppositional recipes for success in innovation.

But in both cases, the challenge is how to foster creativity in a controlled environment. From our perspective, the departing question is, then: are management, finance, planning and certainty always desirable when innovation is the objective? If we turn to

management theory and research to address the problem, we find some interesting recent developments.

Returning to profiles and misconceptions: even after admitting creativity is crucial for innovation, another likely, more challenging, misconception is that creativity—an ability to come up with new ideas and models—is in general the only capability creative industries and media arts students and professionals have which may help new successful business and organizational endeavors.

I will argue that there are other skills and traits of creative people and artists that have been increasingly pointed out as potential game-changing assets for organizations and business strategy and action. I am focusing on *improvisation*: a typically artistic and non-organizational action or behavior that has been reevaluated as a management strategy.

## ORGANIZATIONAL IMPROVISATION

*Organizational improvisation* is now a new field of study to which the *Creativity and Innovation Management* journal (John Wiley & Sons) recently dedicated a special issue (Vol. 23, No. 4, 2014).

Fields other than the arts have long adopted improvisation as a subject and method. The top 50 results in two repositories I visited show that improvisation comes up associated first with management, then with health and natural sciences (particularly with neuroscience) and only then with the arts. At least two papers actually deal with improvisation as a managing strategy for the creative industries and entrepreneurship.

These studies from the special edition of *Creativity and innovation management* on **organizational improvisation** collectively imply that the more structured and bureaucratic the organization, the less likely it is to readapt and respond to scenario changes and challenges of an evolving and mutable context.

Since the 1990s, organizational improvisation received growing attention, and was reevaluated as a strategy that may lead to flexibility and success in responding to emergent challenges.

The journal issue on organizational improvisation offers clues on how to view improvisational attitudes as processes of dealing with



innovation and creativity in an efficient way and of collecting from chaotic interactions and uncontrollable dynamics. This issue pertains to identify benefits of improvisational strategies.

According to Cunha (Cunha et al., 2014), during most of the twentieth century, improvisation was minimized in organizations theory, as it was considered to result non-deliberately and in contexts of poor planning and weak leadership. In the effort to “theorize uncertainty reduction”, organizations theory found a means to eventually predict and control internal and external factors and achieve desired certainty. But from the 1990s the idea that organizations should operate outside the realm of uncertainty became obsolete, and improvisation was found to have strategic value, allowing organizations to react to changes midway, instead of detailedly following previous plans.

Vendelo says: “as the environments become more dynamically unstable, increasingly hyper-turbulent and hyper-competitive, organizational improvisation increasingly comes to the fore of analysis as something that organizations should consider in adapting to their environments (Vendelo, 2009 apud Cunha et al. 2014, 360). Therefore, improvisation is seen as functional and organizations are seen as processes or structures-always-in-the-making (Weick). One interesting aspect of what the authors call present-day complexity-based improvisation is that it is less creative and less spontaneous than previous forms of improvisation. It is semi-structured, controlled and well received (instead of invisible, informal, creative, spontaneous and provocative).

Considering that improvisation has an essential role in the survival of contemporary organizations, Flach highlights the importance of previous knowledge of the field in which one is acting for organizational improvisation to succeed. Comparing it to musical improvisation, where musicians have great expertise, technical control and know-how, Flach claims organizational improvisation “follows from previous learning processes, which require training, discipline, knowledge and experience. In this way, actions can be successfully executed” (Flach, 375).

## IMPROV LAB

A very interesting case-study and experiment is conducted by Larsen and Bogers, who defend that innovation in large and

established organizations usually results from improvisation “in the shadow” (2014, 386-399). The authors take the term improvisation in its literal theatrical sense, using professional actors in spontaneous conversational simulations of hypothetical scenarios inside organizations that elicit innovative responses to risk and uncertainty.

Brabandere and Iny (op. cit.) describe a similar method (without an explicit reference to improvisation, however) in meetings with creative teams in marketing campaigns where new branding strategies are discussed in sessions of controlled improvisation. The Improv Lab can work as a method to engage both creative and management students in entrepreneurial and innovation thinking and acting.

## CONCLUSIONS

The main conclusion here seems to me to be the importance of preparing creative students for business and organizations based on their core capabilities and giving them a clear notion of the ways these might prove efficient in the new market realities. Creativity comes with a set of skills that make these individuals more capable to respond to scenario changes and challenges of an evolving and mutable context.

Only with that clear notion may these students make a profitable and successful use of other entrepreneurial and management tools we may provide them with.

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# ANNEX 4

## Pu b l i c a t i o n s

Ty p e	Y e a r	A u t h o r s	P u b l i c a t i o n
E-Book	2016	Manuel José Damásio, Francisco Costa Pereira, Nuno Cintra Torres, Anabela Afonso, António Paulo Santos, Arno Meerman, Carla Louro, Célia Quico, Ciro Acedo Boria, Denise Becker, Inmaculada Carpe Pérez, Iolanda Veríssimo, Joana Bicacro, Linda Kronborg Jensen, Mário Cardoso, Pandora Cunha Telles, Sílvia Machado, Thomas Baaken, Thorsten Kliewe	Educating Entrepreneurs In The Creative Industries. CIAKL II Erasmus+ ebook. Universidade Lusófona. eISBN: 978-989-757-038-4
International Referee Journal	2016	Thorsten Kliewe, Arno Meerman, Tobias Kesting	“Six key elements for successful entrepreneurship education: a commentary on how to design, promote and implement entrepreneurship courses”. Industry and Higher Education 30 (forthcoming).
International Referee Journal	2016	Igor Noronha	“ Amazu Media - Startup case study”. Industry and Higher Education 30 (forthcoming).

Ty p e	Y e a r	A u t h o r s	P u b l i c a t i o n
International Referee Journal	2016	Rui Matoso	“ Strategies and Funding Practices for Creative and Cultural Industries: Sponsorship, Patronage and Crowdfunding”. Industry and Higher Education 30 (forthcoming).
International Referee Journal	2016	Nuno Cintra Torres	“Dürer and Rembrandt: contrasting lessons in entrepreneurship”. Industry and Higher Education 30 (forthcoming).
International Referee Journal	2016	Manuel José Damásio, Francisco Costa Pereira, Joana Bicacro	“Intra and entrepreneurship drivers amongst film and creative media students and teachers”. Industry and Higher Education 30 (forthcoming).
International Referee Journal	2016	Inma Carpe, Susana Garcia Rams, Hanne Pedersen	“Building social emotional communities through Animation: connecting ideas and creative people”. Industry and Higher Education 30 (forthcoming).
Toolkit	2015	Thorsten Kliewe, Inma Carpe	The CIAKL II Course Toolkit.
Report	2015	Manuel José Damásio, Nuno Cintra Torres, Joana Bicacro, Thorsten Kliewe, Inma Carpe, Pandora da Cunha Telles	Curriculum and Course Design – Train the Trainer. Universidade Lusófona.
Handbook	2015	Anabela Afonso, António Paulo Santos, Arno Meerman, Carla Louro, Célia Quico, Ciro Acedo Boria, Denise Becker, Francisco Costa Pereira, Inmaculada Carpe Pérez, Joana Bicacro, Linda Kronborg Jensen, Manuel José Damásio, Nuno Cintra Torres, Pandora Cunha Telles, Sílvia Machado, Thomas Baaken, Thorsten Kliewe	CIAKL II Curricula Design and Subject Modules Handbook. Universidade Lusófona.

Type	Year	Authors	Publication
International Referee Journal	2015	Damásio, Manuel José, Henriques, Sara, Torres da Silva, Marisa, Pacheco, Liliana, & Brites, Maria José	"Between Old Broadcast Media and New Networked Media: Materiality and Media Consumption Practices". <i>International Journal of Communication</i> 9 (2015), 1–20. ISSN: 1932–8036/20150005
Book Chapter	2015	Damásio, M.J.; Henriques, S	"Materialidade e Práticas de Consumo de Meios de comunicação em Rede" in <i>Ministério da Educação e Ciência (Ed.), Experiências de Inovação Didática no Ensino Superior</i> , Lisboa: GSEES, pp:343-361
Book Chapter	2015	Damásio, M.J.; Henriques, S.; Teixeira Botelho, I. & Dias, P.	"Mobile Media and Social Interaction – Mobile Services and Content as Drivers of Social Interaction". In Juan Miguel Aguado, Claudio Feijóo and Inmaculada J. Martínez, <i>Emerging Perspectives on the Mobile Content Evolution</i> (chapter 18). IGI Global – International Publisher of Progressive Academic Research, Pennsylvania, USA. Pp:366-388
Book Chapter	2015	Manuel José Damásio, Sara Henriques, Inês Teixeira-Botelho, Patrícia Dias	"M-internet – Convergence or divergence? The standpoint of Industry and Users" in Lugmayr, Artur, Dal Zotto, Cinzia (Eds.), <i>Media Convergence Handbook – Vol. 1: Journalism, Broadcasting, and Social Media Aspects of Convergence</i> , Series: Media Business and Innovation, Berlin: Springer-Verlag. ISBN 978-3-642-54483-5
International Referee Journal	2014	Quico, C, Damásio, M, Baptista, A, Sequeira, A, Veríssimo, I, Cardoso, M & Henriques, S.	"Using digital interactive television for the promotion of health and wellness". <i>International Journal of Health Promotion and Education</i> , pp:2-11 doi: 10.1080/14635240.2014.912446

Type	Year	Authors	Publication
Conference proceedings	2013	Mário Cardoso & Pedro Malta	9 forces in the Creative Industries' market: an evolution from Porter's Model to identify stakeholders and improve the alignment with Project Management. Centeris 2013 – International conference on information systems, Lisbon 23 to 25 October 2013. <a href="http://centeris.eiswatch.org/index.php?p=program">http://centeris.eiswatch.org/index.php?p=program</a>
International Referee Journal	2013	Manuel José Damásio & Paula Cordeiro	"Stakeholders and Academia: Different modes of interaction", in Special section on "Policy implications of academic research on mediated participation" in <i>Comunicazioni Sociali, Rivista di media, spettacolo e studi culturali</i> , Milan
International Referee Journal	2013	Manuel José Damásio, Sara Henriques, Inês Botelho & Dias, P.	"Mobile Internet in Portugal: Adoption patterns and user experiences", <i>International Journal of Mobile Media &amp; Communication</i> , September 2013; 1 (3), London: Sage, pp:335-355. DOI: 10.1177/2050157913495690
International Referee Journal	2013	Manuel José Damásio & Sara Henriques	Internet Social Capital: Can social media foster bonding social capital? Validation of a measure for Social Capital in an online era. SAGE OPEN Source
International Referee Journal	2012	Manuel José Damásio, Patrícia Dias & José Gabriel Andrade	"The PR Pyramid: Social media and the new role of PR in organizations". <i>Revista Internacional de Relaciones Publicas</i> , v. 2, p. 11, 2012.
International Referee Journal	2012	Manuel José Damásio, Sara Henriques & Conceição Costa	"Belonging to a community: the mediation of belonging" <i>Observatorio (OBS*)</i> , Special issue "Networked belonging and networks of belonging" – COST ACTION ISO906 "Transforming Audiences, Transforming societies", pp: 127-146

Type	Year	Authors	Publication
International Referee Journal	2012	Manuel José Damásio & Conceição Costa	“School Goes Online – making sense of peer- to-peer and peer-to-content interactions with SNA”, Media Education Research Journal, 03:01
International Referee Journal	2012	Manuel José Damásio, Sara Henriques & Conceição Costa	“Virtual Communities and Social Activities: Reframing The On-Line Experience.” IJWBC—International Journal of Web Based Communities 8 (2):159–176. Doi: 10.1504/IJWBC.2012.046257.
Conference Proceedings	2012	Rute Sofia, Paulo Mendes, Manuel José Damásio, Sara Henriques, Fabio Giglietto, Erica Giambitto, Alessandro Bogliolo	“Moving Towards a Socially-Driven Internet Architectural Design”, in ACM CCR, Vol. 42, No. 3, July 2012. Computer Communication Review – CCR DOI:10.1145/2317307.2317316
Conference Proceedings	2013	Manuel José Damásio, Sara Henriques, Inês Botelho & Dias, P.	The adoption of mobile Internet: industry and users experience. In “DUXU/HCI 2013, Part IV, LNCS 8015 proceedings”. HCI International 2013, 21-26 July, Las Vegas, EUA.
Conference Proceedings	2013	Manuel José Damásio, Sara Henriques, Inês Botelho & Dias, P.	The adoption of mobile internet in Portugal: motivations and barriers to literacy and participation – conference “Media, Literacy and Citizenship” 10-11 May, Minho University, Portugal
Conference Proceedings	2013	Manuel José Damásio, Sara Henriques, Inês Botelho, Inês Verissimo, Baptista, A. & Dias, P.	What’s Smart about Smart Technologies? Drivers and Obstacles to Adoption of Smartphones and SmartTV. Dublin: IAMCR 2013. 25-29 June.
Conference Proceedings	2013	Manuel José Damásio, Sara Henriques, Inês Botelho & Dias, P.	Mobile Devices as Strengtheners of Social Capital: How an app changes communication in a University. ‘Communities in the Digital Age’. 12th June 2013, North Holmes Campus, Canterbury Christ Church University, Canterbury, UK

Type	Year	Authors	Publication
Conference Proceedings	2013	Manuel José Damásio, Sara Henriques, Inês Botelho & Dias, P.	The adoption of mobile Internet: industry and users experience. HCI International 2013, 21-26 Julho, Las Vegas, EUA
Report	2013	various	Report on Entrepreneurship in Film and Media Schools
Report	2013	various	Report on Students and Schools evaluation of the program
Conference Proceedings	2012	Manuel José Damásio, Célia Quico, Sequeira, A. & Baptista, A.	“Exploring the potential of future television for the provision of healthcare and wellness services. In ECREA 2012: Social Media and Global Voices. Istanbul, Turkey. 24-27 October 2012
Conference Proceedings	2012	Manuel José Damásio, Célia Quico, Sequeira, A. & Baptista, A.	“The potential of digital interactive television in the provision of healthcare and wellness services”. In IAMCR 2012: South-North Conversations. Durban, South Africa. July 15-19, 2012
Conference Proceedings	2012	Manuel José Damásio, Ines Veríssimo, Célia Quico, Sequeira, A. & Damásio, M.J.	“Knowledge, attitudes and expectations of 30 Portuguese families in the context of the switchover from analogue terrestrial television to digital terrestrial television”. In IAMCR 2012: South-North Conversations. Durban, South Africa. July 15-19, 2012
Case study	2013	CISCO Collaborative Tools Bring Together Film Students and Industry	<a href="http://www.cisco.com/en/US/prod/collateral/ps10352/university_lusofona.pdf">http://www.cisco.com/en/US/prod/collateral/ps10352/university_lusofona.pdf</a>
Case study	2013	Nutriventures	