



HANDBOOK

EDUCATIONAL PROPOSAL

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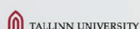
UNIVERSIDADE



LUSÓFONA

FILM
AND MEDIA
ARTS
DEPARTMENT

in cooperation with:



What we propose

The educational proposal

Introduction

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

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

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

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

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

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

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

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

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

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

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

CIAKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING

ELECTIVE

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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 ENTREPRENEURIAL IDEA TO AUDIENCE DEVELOPMENT

Course Description

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

KEY LEARNING OUTCOMES

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

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

Students will be able...

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

TEACHING FORM

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

GRADING

Exam

LECTURES / SCHEDULE**1 - Globalisation**

The integration of economies, industries, markets, cultures and policy-making around the world. Includes: media, technology, socio-cultural, political, biological factors, e.g. climate change. Big ecosystems.

Improved standards of living. Global middle classes. Global imaginary. Mental and cultural models of encourage even greater globalisation of the economy, culture and politics. Mental models, commercialization of daily life. Global consumer culture.

2 – Digitisation or Web Value Chain

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

3 – Clusters and Entertainment

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

4 – Entertainment Brands

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

LECTURES / SCHEDULE

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

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

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

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

LECTURES / SCHEDULE

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

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

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

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

RECOMMENDED READING & CASE STUDIES

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

Next Steps for educators

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