



CI^AKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING

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Executive Summary

This Report summarizes the main activities and achievements of the project CIAKL II – Cinema and Industry Alliance for Knowledge and Learning promoted by a European consortium of media and film schools and companies. The report covers the entire duration of the project, from November 2013 to December 2015.

The project's first year was focused on management and key implementation activities envisioning the design of new curricula and learning materials on the subject of entrepreneurial mind-sets, entrepreneurship and industry knowledge for film and creative media students, to be delivered both at the under-graduate (1st Cycle) and Post-graduation (2nd Cycle) levels, therefore encouraging students' and teachers' active involvement with the industry through training and possibly the development of other projects. During the second year, the project targeted a group of Higher education teachers, students, professionals, HEI and companies, in the media, film and creative industries sectors in Europe, in order to assess actual needs in terms of entrepreneurship education for these areas. The results of the research activities conducted during this period informed the design and implementation of innovative contents and methods in the area of entrepreneurship education for the creative industries, developed and implemented by the consortium in cooperation with companies and professionals in the field. The outcomes of CIAKL II are already benefiting not only the Higher Education Institutions (HEI) involved, but also other European schools in this sector to which the project results have been made available and whose staff took part in the project's events and dissemination activities.

Consistently with the objectives stated for the "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, organization 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.

In general terms, CIAKL II intends to promote knowledge exchange and cooperation between industry and HEI via the preparation of contents and activities on entrepreneurship for the identified sectors, ready to be delivered as a part of existing educational programs in European film and media arts schools. The project promotes both the integration of entrepreneurship related content in film schools' curriculum and the intensive use of learning technologies for knowledge and competencies exchange among consortium partners in the context of training activities and projects development. The achievement of this objective is the main benefit for all target groups directly involved – schools, teachers, students, companies and professionals – but also for external stakeholders, namely other European schools in these areas and public bodies dealing with training and accreditation in the areas of arts and media. For the schools and teachers involved, additional benefits of the program include the design and implementation of a training program in this area with dedicated training tools, the development of several learning materials and case studies, the enrolment in mobility activities, and the creation of an informal network of cooperation between schools, companies and scholars in these areas that will greatly enhance future activities.

For the companies and professionals involved, the main benefits included knowledge exchange and training of future graduates on the skills needed by the industry, the possibility of having access, still in its inception stage, to new ideas and concepts being developed by Higher Education students, and the possibility to influence, from a very early stage, the way new courses and modules are designed and structured and, through that, a further understanding of the peculiarities of Higher Education development that so often make interaction with the industry more difficult.

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1. Project Objectives

Consistently with the objectives stated for the “Lifelong Learning Programme” as well as with the Knowledge Alliances Programme – the main objective of the CIAKL II (Cinema and Industry Alliance for Knowledge and Learning II) project was the creation, organization 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.

In general terms, CIAKL II intends to promote knowledge exchange and cooperation between industry and HEI via the preparation of contents and activities on entrepreneurship for the identified sectors, ready to be delivered as a part of existing educational programs in European film and media arts schools. Project goals also included an objective and measurable increase of the integration of academic and professional skills, produced and empowered by a platform of innovative collaboration in the sector of film, media and arts training in Europe; an increase in teachers and staff mobility among consortium organizations; the production and dissemination of teaching materials on entrepreneurship and innovation between consortium members; the implementation of the conditions (i.e platforms’ implementation) for the actual provision of b-learning based training and the design of a dedicated curricula and content.

The integrated experimental educational design based on a training through projects in development approach foreseen in the project constitutes a fundamental innovation as it will allow a real adaptation to the contexts and the address of real needs, beyond well-intentioned but unrealistic attempts which have been the practice in the past in the field of teaching vs practice in the film and media area. The work basis of this project is in line with the basis of future development of our vision of the closer relationship required between skills and market needs. Therefore the project explores a methodology based on training through project in development, a learner centred methodology that focus on learning by doing and on learning via actual market problems and challenges solving, which is very close to the pedagogy of knowledge instantiation followed for instance in computing education. This methodology demands strongly for the type of creativity and technological innovation highly present in the film and media industry and that the consortium seeks to emulate. By following this approach, the consortium not only intended to reinforce entrepreneurship education in the creative industries and in particular in the areas of film and media arts education, but also to bring entrepreneurship education closer to creativity based education, with the synergies that can arouse thereof.

In summary, the outputs of the project include:

- Curricula and content design, for a graduate or post-graduate Subject, a short course and a Post-Graduation Master level course;
- Provision of teachers training;
- Several events namely one Conference with academia and industry testimonials;
- Academic and industry case studies in video, under the brand “Lessons in Film”;
- Matching of projects and development needs;
- Increase in employability capacity amongst film graduates;

- Increase in orientation towards business and ability to create new businesses amongst film and media graduates;
- Production of Didactic materials;
- Implementation Collaborative learning and knowledge sharing platform;
- Networking between partners and associated companies namely via the involvement in the 2015 CILECT congress and the organization of a dedicated event with CILECT in Jerusalem in 2015 on entrepreneurship and alumni.

The main developed products were:

- Collaborative learning and knowledge tools for entrepreneurship education (courses and contents);
- Website of the Alliance (CIAKL II);
- Course guide for subject and post-graduation course;
- Learning materials (syllabus/handbooks);
- E-book on project results and outcomes;
- Video educational content/case studies;
- Platforms ready to use (LCMS – moodle and content freely and openly available in slideshare);
- Written case studies;
- Research reports – results three research stages;
- Integration of a subject on entrepreneurship for the creative industries in the structure of a new European Joint Master Degree - Kino Eyes - The European Movie Masters. Erasmus + ref. 553676-EPP-1-2014-1-PT-EPPKA1-JMD-MOB. Consortium Members: Universidade Lusófona (leader), Edingburgh Napier University; Baltic Film School;
- Creation of a network between Film Schools and industry at an European level for the promotion of employability between graduates in the area supported by the Erasmus + programme - CAMKA – Cinema and Audiovisual Mentors Knowledge Alliance” ref. 2013-1-PT1-ERA04-16696-LISBOA52-CAMKA

2. Project Approach

Cinema and Industry Alliance for Knowledge and Learning II (CIAKL II) was based on a methodology that covers three stages: identification (diagnosis of the needs); design (conceptual development of the outputs needed to meet the defined learning outcomes); development (production and dissemination of the outputs). All three stages involved cooperative work among schools and companies involved in the consortium. Figure 2 illustrates this process. In the first stage, training and project development needs were identified in the context of the definition of the learning outcomes to be met by the courses to be developed. This was done via the prosecution of a specific three stages research design. In the second stage, content, curricula and collaborative solutions were designed and, on the third stage, both materials, knowledge sharing and training activities came together in the context of the developed materials and tools. Finally, a series of events and dissemination activities (i.e edition of dedicated publication) were promoted for the dissemination of the project. Figure 1 illustrates this iterative process.

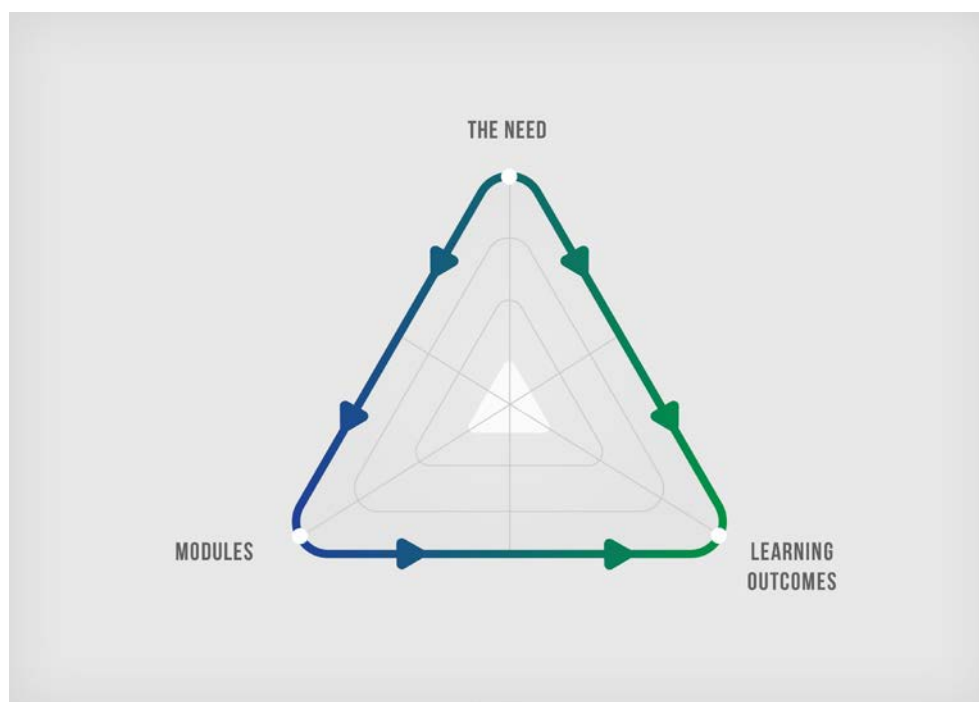


Figure 1. Interaction between stages of the project.

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 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 along with the initial and continuous 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 21st century education.

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 broader curriculum approaches that include all the technological and aesthetic variations of cinema. 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 – és 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 Film 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 one of 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.

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 acknowledged, 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 reinforces 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	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.

	intrapreneurship attitudes of the graduate. Focus on production and teams.	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 packing; pre-production development; budgeting; market research and marketing; IP management; project management; lean management; creative production.

Table 1 – Entrepreneurship education and learning outcomes in CIAKL II

CIAKL II addressed these two gaps – the technological and the business gap - and proposed 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 and the approach we followed on CIAKL II towards these schools, 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

communication and critical media themes have 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 “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 producers 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 21st 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 fledged master course ready to be offered to any students in the areas of the creative industries.

In the context of the creation, organisation and dissemination of these subjects and courses on the transversal theme of entrepreneurship education for the creative industries, particularly focusing on the area of film and media arts education, a specific educational approach was followed in CIAKL based both on previous experience, best practices described in the literature and more importantly, results from the initial research stage of the project. The curricula focused 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 developed the structure, content and didactic materials for the above mentioned programs. The didactic approach that was followed allows for 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 aimed 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” (available online at: <http://ciakl2.ulusofona.pt>)
2. The Reports on the three research stages: Intra- and entrepreneurship drivers amongst film and creative media students and teachers and perspectives of the industry and the schools (included in the project’s e-book and <http://ciakl2.ulusofona.pt>)
3. Selected teaching and learning approaches identified via online ethnography 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 was 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 primarily 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 ..".

Following the perspective put forward by the leaders and teachers of the different schools, this is the approach that best serves all the variable possibilities for entrepreneurship education in this field, 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. 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 film 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 II

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 in 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.

Research carried on in the context of CIAKL II shows 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. Considering this, the three folded educational design we propose is the most flexible one in order to answer these schools need for entrepreneurship education.

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 streaming platforms. The positive impact of the inclusion of entrepreneurship education in film and media arts schools educational settings has been acknowledged by the different stakeholders in the sector, 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 2 resumes the overall approach and stages of the project.

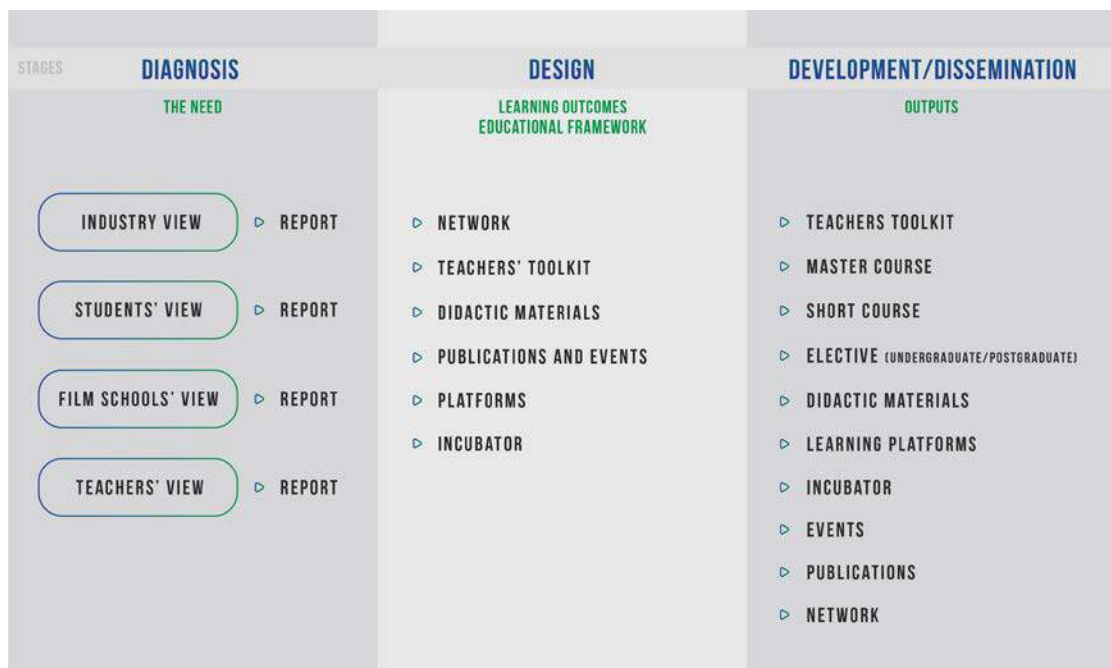


Figure 2 – CIAKL II stages

3. Project Outcomes & Results

Cinema and Industry Alliance for Knowledge and Learning II (CIAKL II), an Erasmus Multilateral Project / Knowledge Alliance, was able to upgrade curricula on entrepreneurship and entrepreneurial skills for students in film and media arts schools, while at the same time developing a toolkit for teachers and schools. Developed courses and content attained to current industry and societal demands and seek to bridge the gap between these schools educational models and market and societal needs. CIAKL II brought together universities and enterprises in a collective effort to refresh and update the higher education system in these fields, in line with the European agenda for the Modernisation of Higher Education and the Lifelong Learning Programme.

The project allowed for the confirmation that most creative media and entertainment training and teaching institutions need or are looking for better entrepreneurship or entrepreneurial courses in the fields of arts and creative media. There's an important difference within the practices of media and communication schools and creative media and arts schools in regards to entrepreneurship knowledge and learning, which vary according to industry realities and student profiles. Entrepreneurship goals, initially envisioned to raise the number of self-employed Europeans, were adapted, during CIAKL II project, to the goal of raising entrepreneurial skills among all film, arts and creative media students.

The three-way strategy of survey, design and dissemination proved to be the best approach to the goals and challenges identified. The identification of needs of the markets and schools, through varied qualitative and quantitative research methods, including interviews, surveys and focus groups, with industry and academia stakeholders, proved to be fundamental for better aiming curricula and courses to the aforementioned challenges.

Targeting trainers and teachers and producing materials dedicated to these groups was essential, not only to increase their knowledge on the areas of entrepreneurship and innovation, but also to make them aware of how necessary this knowledge is for any student in these fields. Trainers and teachers and also gatekeepers, main decision-makers and future users of these tools, all were involved at different stages of the project, and this process of generally raising awareness on entrepreneurship in this sector, is probably the one of the main impacts of CIAKL II. At the same time, the most relevant impact of CIAKL resulted from the fact that the developed courses and contents are already actually being adopted across European schools in varied contexts (i.e integration of the subject "entrepreneurship for the creative industries in the European Joint Master Kino Eyes ref. 553676-EPP-1-2014-1-PT-EPPKA1-JMD-MOB or the integration of a new undergraduate subject in the same area on the new curriculum being adopted by LUCA from 2017) and further HEI's involvement is now guaranteed via the direct engagement of HEI and schools members of Groupement Européen des Ecoles de Cinéma et de Télévision / European Grouping of Film and Television Schools (GEECT) and of Centre International de Liaison des Ecoles de Cinéma et de Télévision / The International Association of Film and Television Schools (CILECT) with the theme, a process that has already resulted in the submission of a capacity building application specifically dealing with the implementation of entrepreneurship education in film schools in Latin America.

From what was just explained, one can easily argue that the project proved flexible. Furthermore, since students are either unaware or sometimes opposing to entrepreneurial mind-sets and attitudes, the strategy for trainees' materials had to be to meet their language and find the best pedagogical approaches. Accordingly, all modules and lessons start with stories, case studies, teaching through narratives and other innovative pedagogical tools.

Flexibility was also used in the strategy of gathering and appointing several industry actors and specialist to develop contents for some subjects—from marketing, business, finances, author rights, soft skills, film and entertainment media markets, digital media trends to producers, distributors, directors, etc.— and the plan to have these actors create and then teach each module or each session proved crucial: the multidisciplinary approach makes CIAKL II model up-to-date, highly relevant and rich in insights for present day markets and context.

Focus groups have been conducted with HEI and industry actors during the final year of the project to evaluate the course and contents structure and selected subjects for the curricula. Some materials were tested during Train the Trainers event that allowed for some reviews and changes to still be applied before final delivery. The involvement of all these industry and academia actors throughout the development stage, proved to be another of CIAKL impacts. This was further attained through the organisation of the “Ciakl Insight talks” a space for discussion between academia and industry and the regular dissemination of the project's newsletter. Further impacts and outputs of the project resulted from the approach that was followed and the outcomes that were accomplished.

The film and media 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 the US up to seven percent of total audio-visual 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 and risky business.

This results in the following Weaknesses (Finney 2015):

- The 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 (including 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 the above identified 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 addresses these weaknesses and covers topics that allow future professionals and the industry to minimize them.

Results of the research conducted in CIAKL II confirmed this approach. When discussing the impact and relevance of entrepreneurship for Film and Media Arts Schools, the start premise should be to clearly state that these depends a lot on the way this particular type of education is presented to schools and the way it is implemented.

For the purpose of this report, we will divide the discussion of CIAKL II detailed impacts and outputs in three parts. The first concerns the impact on the content and pedagogies being taught and used at the schools; the second concerns the impact on teachers and students, and the third the impact on the schools’ relevance to society.

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 needed 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.

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 economic 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 audio-visual 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 pay 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 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.

Detailed outputs in this domain include:

- Tailored multimedia educational content in the form of online lessons available at: <http://www.ulusofona.pt/lessons;>
- An electronic newsletter of which eight numbers have already been published. Past issues can be accessed via the project’s website;
- The handbook containing all the syllabus for each of the subjects and courses developed under CIAKL II available at: <http://ciakl2.ulusofona.pt;>
- The e-book with the main outcomes and results of the project also available on the project’s website;
- All the presentations and support materials for the classes available in slide share dedicated area;
- Courses and contents available as tailored ready to use educational content in dedicated LCMS under <http://moodle.ciakl2.ulusofona.pt/>
- Case studies developed during the project and report on research work available in the project’s website;
- Specific Toolkit for teachers available online in the project’s website.

In conclusion, we can affirm CIAKL II impact pedagogies and content by integrating into film and media arts schools a set of new courses and educational materials in the areas of entrepreneurship for the creative industries, which adhere to the transformations the surrounding cultural, social,

technological and economic environment is going through. Besides this, impact also results from the fact those same contents incorporate such changes.

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 of 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 arising thereof.

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 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 those who control the means of production and distribution, 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 an academia that fails to provide coaching, mentoring, personal orientation. One of the outcomes of CIAKL II is the definition of a toolkit for educators that clearly addresses this need to supplement entrepreneurship education with mentoring activities supported by proper structures.

Many times students suspect that the courses true 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 digital media 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.

As we've said before, 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. For teachers, the provided toolkit will allow them to adhere to this attitudes but more importantly alert them for the need to bridge their teaching and methods with real world problems and project management models. The insertion of new methods, contents and pedagogies will be the greater impact CIAKL II will have on teachers.

Detailed outputs in this domain include:

- The development of the toolkit for teachers;
- Development of new educational offer (the courses);

- Implementation of ready to use learning platforms;
- Implementation of the incubator for students – PLAY;
- Implementation of the network for employment promotion – CAMKA;
- Mobility activities;
- Events and conferences organized by the project.

c) Societal relevance and educational impacts/outputs

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

The creation and availability of these programs and associated didactic materials and contents, will greatly impact film and Media Arts schools by providing them with opportunities to improve their existing curriculums, start new educational ones and overall improve the quality of their teaching and education.

The structure and contents of the proposed master are the basis of the entire proposal and they can be fully accessed via the project's website at <http://ciakl2.ulusofona.pt> . We consider the master program to constitute the peak of our educational proposal, but each one of the proposed programmes 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 extracurricular Facilitated learning

Type 5: Via 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, 2005)

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 to score their achievement. Figure 2 illustrates the relation between the three core stages of CIAKL II – identification/diagnosis, design and dissemination/development and identifies the different outputs at each of these stages.

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 legitimization of their own educational model and the outcomes it delivers.

Detailed societal and educational impacts/outputs of the project included:

- Production of Subjects' curricula and educational materials made available to Film and Media arts schools;
- The production and dissemination of a set of multimedia educational materials aggregated and made freely available in the web site: <http://www.ulusofona.pt/lessons>;
- Dedicated workshops for teachers and professionals that reinforced liaisons between industry and academia;
- Three dedicated events with CILECT film and media arts schools that highly raised awareness on the subject of entrepreneurship for the creative industries;
- Organization of one final conference for dissemination and results exploitation;
- Publication and dissemination of a dedicated e-book;
- Implementation of a ready to use dedicated LCMS made available to any schools that want to use CIAKL in the future;
- Implementation in Lisbon of an incubator already with 12 companies installed dedicated to the creative industries – PLAY – the creative arts incubator;

- Creation of an European network dedicated to foster employability in this sector funded under Erasmus + CAMKA – Cinema and Audiovisual Mentors Knowledge Alliance” ref. 2013-1-PT1-ERA04-16696-LISBOA52-CAMKA
- Actual implementation of the programme in the context of one European JMD with three more schools already preparing programme implementation;
- Development and implementation of new educational offers targeting entrepreneurship education in the field of the creative industries;
- Joint redesign of schools curricula to include new subject matters and new educational approaches focusing on entrepreneurship; business skills and innovation related issues such as IP;
- Content and materials to be developed and made available to all based on open access policies;
- Publication of a special issue collecting the results of the project in the “International Journal of Entrepreneurship and Innovation”;
- Joint development and provision of content and didactic materials with the inclusion of key industrial staff in the teaching process;
- Course book (ebook format) on entrepreneurship and creativity strategies for the arts, media and technology domains;
- Improvement of the network platform implemented for knowledge sharing;
- The design of educational approaches that will bridge the business gap of film and media arts schools via the introduction of contents and didactic approaches attaining that gap;
- The introduction of new pedagogies involving project and student based learning and the involvement of professionals in teaching activities that will bridge the gap with market and industry;
- Events targeting the dissemination of project’s result will raise awareness on entrepreneurship for the creative industries sector and in particular film and media arts.

All the project’s outputs can be reached at: <http://ciakl2.ulusofona.pt>

4. Partnerships

The consortium that promoted the CIAKL II project integrated schools and companies coming from small linguistic and economic spaces, like Portugal, Spain and Estonia, and schools and companies coming from much larger economic and cultural realities, like Germany. At the same time, the consortium integrated small/medium size companies connected with the Audiovisual media industry like NOS and Ukbar, and medium/large multipurpose Universities like Universidade Lusófona. Besides these partners already associated with the consortium for this application, the project also entailed mobility, joint didactic content development and staff involvement with the following partner: Asociación Madrid Plataforma Audiovisual.

During the development of the project, a strong partnership was developed with CILECT and many of its member schools. CILECT (Centre Internationale de Liaison des Écoles de Cinéma et de Télévision), the International Association of Film and Television Schools, 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 one of the key target for CIAKL II activities considering both their notoriety and the overall number of students and teachers they involve. Throughout the project the partnership with CILECT evolve along the following axis:

- Collaboration during the research stage in the recruiting of students and teachers to participate in the surveys and FG;
- Cooperation in the context of two events, the international conference in Jerusalem June 2015 on Alumni networking and the international congress in Munich in November 2015, where CIAKL results were presented and discussed and further dissemination was done;
- Specific cooperation with CILECT schools namely with IFS Cologne for the organization of the project's final conference; with Napier University (UK) for the organization of a project's meeting and workshop and with Sam Spiegel (Israel) for the organization of focus groups with teachers and industry.
- Overall collaboration in project's results dissemination.

Besides CILECT, relevant collaborations were also attained during the project duration with the Portuguese Film Academy in order to assure project's results dissemination amongst the industry namely in the context of the European Film Academy (EFA). Other relevant partnerships with the industry or institutional stakeholders included the dissemination of project results amongst NEM - New European Media. This is a network established as one of the European Technology Platform under the Seventh Framework Programme, aiming at fostering the convergence between consumer electronics, broadcasting and telecoms in order to develop the emerging business sector of networked and electronic media. In order to respond to new need and requirements of the Horizon 2020 Programme, the NEM initiative enlarged its focus towards creative industries and changed its name to New European

Media. The NEM constituency includes all major European organizations working in the networked and electronic media area, including content providers, creative industries, broadcasters, network equipment manufacturers, network operators and service providers, academia, standardization bodies and government institutions. Those actors share a common Vision and have been producing a Strategic Research and Innovation Agenda (SRIA) as well as position papers, in order to accelerate the innovative development of the new sector in a harmonized and fruitful way and to place European industry at the forefront of the information era. We believe NEM can have a core role in CIAKL II future developments and we are currently seeking to reinforce links with this organization. Other partnerships included ICA – The Portuguese film institute and FIAPF, the international federation of film producers' organizations. These institutions were basically involved in the recruiting of participants for the several research stages and in the dissemination of results activities.

Project activities within and between partners were managed on a day-to-day basis with a close following of activities through multiple channels, including the Yammer platform, Skype calls and chat, email, telephone and face-to-face meetings. Consortium partners participated in the creation of the materials and were involved in all stages of the projects, along the several foreseen work packages, though contributing to the accrued value of project results. The following is a more accurate description of the partners in the consortium.



VIA UC is the biggest university college in Denmark, representing an educational institution in the sphere of public administration. The objectives of VIA UC are to provide and develop higher education programs and continuous education in compliance with international standards and requirements for qualified labour in the private as well as public sector.

The Animation Workshop (TAW) is part of VIA. TAW offers a bachelor degree in character animation and consists of six individual departments all devoted to different animation-related activities: Centre for Education and Animation, Bachelor of Arts Department, Professional Training, The Drawing Academy, The Incubation House, Animation Hub and Open Workshop. It detains a broad international network of companies and professionals and performs a large number of activities in areas such as: New animation based communication methods; Educational development; Animation pedagogies; Cultural development.

The Centre for Education and Animation is an autonomous department of the Animation Workshop. It has sixteen years of experience with the use of animation as a didactic tool within every age group. It has conducted a number of workshops on making animated films both in Denmark and abroad.

Tallinn University (TLU) is the third largest public university in Estonia with 9500 students in 20 institutes and 5 colleges. Centre for Educational Technology (CET), established in 1998 is an interdisciplinary R&D unit within the Institute of Informatics. CET staff (21 in total) consists of 8 full-time researchers, 3 software developers, 2 project managers, 3 post-doc, some part-time employees and a group of postgraduate students. Scientific and technological qualifications of CET staff intertwine deep knowledge in educational research, open-source software engineering, and experiences of empirical research in authentic educational and work settings in the field of technology-enhanced learning, competency management with e-portfolios, interactive media art, interaction design and Semantic Web technologies. The main ongoing research projects in CET are related with developing the next-generation distributed learning environments involving interoperable social software tools (ePortfolio, Learning Path Creator, Learning Object Repository and QTI test authoring/delivery tools) and Webservices (OntoSpace Explorer, Competency Directory, Competency Mapper, SCORM package delivery service). CET has been actively participating in FP6 IST projects Calibrate (calibrate.eun.org) and iCamp (icamp.eu, WP leader), FP7 projects IntelLEO (intelleo.eu, WP leader) and S-Team, eContentPlus project iCoper, and several others. Currently CET is the project leader for a TEMPUS project "Incoming" and scientific coordinator for FP7 project "Learning Lyers". TLU Institute of Informatics has established partnerships with leading Estonian software companies (Skype, Webmedia, Eomap, Playtech, NetGroup), and also with the main open-source based learning technology providers in the Baltic sea region (JukuLab OÜ in Estonia, MediaMaisteri OY in Finland). CET is also one of the key contributors to the technology-enhanced learning infrastructure of Estonian E-university (the consortium of all major Estonian universities). CET has established the Interaction Design Lab (IxDLab), led by prof. David Lamas. IxDLab focuses on the user experience analysis, participatory design and development of mobile (iPhone, iPad, Android) and Web-based (W3C widgets, social software) applications for augmented learning, outdoor learning and serious games.

Tallinn University also integrates BFM – The Baltic Film School one of the leading providers of film education in the Baltics.

Münster University of Applied Sciences has a long tradition of education: founded in 1971 after the merger of public and private schools of engineering and vocational training institutions, it is now one of Germany's largest and most successful institutions of its kind.

At the Münster University of Applied Sciences, 233 professors and 400 research and technical assistants hold lectures and teach approximately 10,000 students. The university has 12 departments

with 3 main academic facilities: Engineering, Economics and Social & Arts Sciences and offers 56 degree programmes with 45 being Bachelor and 20 Masters Courses.

Münster University of Applied Sciences, with its learning opportunities and research work, puts itself into service for the people in the society. With a multidisciplinary and intercultural philosophy, it qualifies people for life in the global market and imparts a living understanding for the changing world of life and work. Supported by a network of strategic partnerships, the university develops the leading position among German universities through a market need oriented, effective and enduring design of education as well as the transfer of knowledge and research.

The university is continuing to expand its network of renowned, high-performance partners in business, science and society, guaranteeing the future-oriented education of its students. The transfer of technology and knowledge between partners is systematically promoted. The funding and initiation of strategic alliances and partnerships for Münster University of Applied Sciences is centrally administered in an independent prorectorate for "Co-ordination and Partnerships". With its quality in teaching and research, Münster University of Applied Sciences provides all kinds of interesting points of contact for co-operation partners. Whether in product development, company management, human resources development or communication: its partners can always find the specific competencies they require - either in individual disciplines or by pooling various factors of excellence.

Science-to-Business Marketing Research Centre

The Research Centre "Science Marketing" at the University of Applied Sciences Münster, developed with its concept of Science-to-Business Marketing, is the first strategic approach worldwide for a successful commercialisation of research competencies, capacities and results.

Science-to-Business Marketing aims at a successful marketing of research competencies, capacities and results. The objective of the research centre is to develop, test and provide new models, instruments and procedures for research commercialisation that enable universities to market their research more effectively. Its focus distinguishes itself from the University's former marketing approach because "Science Marketing" focuses specifically on a target group consisting of actual and potential users of research and not the general public.

The core competencies of the research centre are based on a wide array of fields – namely university-business cooperation, innovation, technology transfer, partnering, technology evaluation, Science-to-Business Marketing and entrepreneurship.

The Science-to-Business Research Centre Germany (S2BMRC) at MUAS is the leading centre for the development of approaches to University/Industry partnerships having built the "Science Marketing Toolbox" which includes 75 instruments to assist Science-to-Business Marketing.. The S2BMRC has

been involved in a number of European and regional projects relevant to this project including: Trans2Tech (FP 6): pan-European technology evaluation framework; TechTransfer processes, (Ministry for Research & Technology, Germany): Optimising the Scientific Value Chain. During the period in which the Research Centre was funded by the State of North Rhine-Westphalia, a number of customer satisfaction studies were carried out, leading to the development of concepts for seminars, which were then realised in other universities in NRW. The S2BMRC is the co-developer with ProTon and other key European bodies of the EC'S 'Responsible Partnering Handbook' "A guide for better practices of collaborative research and knowledge transfer between Science and Industry". The S2BMRC has recently undertaken the study on "The state of European University-Business Cooperation" (2011) in commission of the European Commission DG Education and Culture. The S2BMRC is the organiser of the International 'Science to Business Marketing' Conferences (12 conferences until now in locations such as Australia, Belgium, South Africa, Japan and China). International Workshops and Presentations in the subjects of partnering, research commercialisation held throughout Europe and Australia, Asia, the US and others, totalling more than 180 presentations were given on request of interested parties from abroad.



NOS Lusomundo Audiovisuais is part of NOS Group, a Portuguese Group listed on the Portuguese stock market index, the PSI-20. NOS Group leads the market in pay TV in Portugal and is the second largest Internet provider. Nationally, it is also the leader of the cinema market.

NOS Group includes the following brands: NOS (quad play operator, almost 200 TV channels, 100Mbps, fixed and mobile internet and telephony), NOS Lusomundo Cinemas (theatrical exhibition), NOS Lusomundo Audiovisuais (audiovisual rights acquisition and multiplatform distribution), NOS Pub (film and series pay TV channels aggregation and advertising air time sales). Dreamia (children pay TV channels aggregator) and SportTV (channel producer and aggregator) are 50 and 25 percent ZON holdings respectively. NOS's internationalisation started in 2010 with the ZAP joint venture for the provision of subscription TV services via satellite to the Angolan market. This service has been extended to include Mozambique. NOS is pursuing opportunities in other markets.

NOS Lusomundo Audiovisuais operates in the audiovisual works distribution market, both in Portugal and in the Portuguese-speaking countries of Africa, especially Angola and Mozambique. The leader in the provision of contents, it distributes, through the acquisition and management of rights, films and series of independent producers and films of the majors. It has a large catalogue of works, including international blockbusters, Portuguese films and the best of the indie production. NOS Lusomundo Audiovisuais distributes its works for cinema, home entertainment (video and digital, such as VOD, SVOD and EST) and television.

Besides the management of copyright, NOS Lusomundo Audiovisuais also publishes DVD and Blu-Ray, ensuring their wholesale distribution in Portugal and the Portuguese-speaking countries of Africa.



Established in May 2007, Madrid ICT-Media cluster (legal name Asociación Madrid Plataforma Audiovisual) is a nonprofit business association declared Innovative Business Association (AEI) of Excellence by the Ministry of Industry and Tourism in Spain. Madrid ICT-Media cluster is a triple helix cluster representing 46 partners and involves local authorities (Community of Madrid), research groups (Complutense University of Madrid, IMDEA networks institute,...) and enterprises (32 SMEs). Covering the whole media value chain, its members create and market multimedia content, products and services for the both media and content and ICT sectors.

Many of the Madrid ICT-Media cluster partners have large experience in projects related to the film industry at local, regional, national and international level (broadcast, production, data transmission, digital TV, videogames, 3D, animation, training, subtitling,...), the prestigious Madrid film and media school (ECAM) being one of them.

Madrid ICT-Media cluster main goals are:

- To boost the innovation and competitiveness of its members, promoting the generation, retention and sharing of talent and knowledge.
- To promote business models that encourage the search for new media technologies and content.
- To develop synergies with other actors and networks, giving way to creative and talented people
- To contribute to the development of R&D in all fields related to the media and ICT sectors.

Madrid ICT-Media cluster is member of the following networks: NEM (Networked and Electronic Media) Initiative, European Cluster Collaboration Platform, European Creative Industries Alliance, Red CAVE (Spanish media clusters network), Ministerio de Educación y Cultura de España (Committee for distribution of audiovisual Works), Broadcast International Trade Fair and FICOD (International forum of digital content).

All its activity is based on a collaborative approach among all players involved in the sector (companies, universities, government bodies and R&D centres) to generate added value and in the belief that we live in an increasingly visual world.



Avid creates the digital audio and video technology that creative professionals use to make the most listened to, most watched and most loved media in the world – from the most prestigious and award-winning feature films, music recordings, and television shows, to live concert tours and news broadcasts. Some of Avid's most influential and pioneering solutions include Media Composer®, Pro Tools®, Interplay®, ISIS®, VENUE, Sibelius®, and System 5. Our innovative digital audio and video solutions continue to revolutionize the art of creative storytelling, and have earned us hundreds of awards, including two Oscar® statuettes, a Grammy®, and 14 Emmys®.



UKBAR FILMES is a Lisbon based film production company. Pandora da Cunha Telles is at the heart of Ukbar Filmes with her Argentinean partner Pablo Iraola. Producer on the move in Cannes 2004, since then she has produced 12 feature films, most of them in international coproduction: **Hollow City** with France and Angola; **Sleepwalking Land** with Mozambique and ARTE-ZDF which was sold to 17 countries; **Mystery of Sintra's Road** with Brazil; **Ilusiones Ópticas** by the Chilean director Cristián Jiménez with France and Chile, **How to Draw a Perfect Circle** by Marco Martins, the immigration tale America, featuring Chulpan Khamatova from Good Bye Lenin, coproduced with Brazil, Russia and Spain. In 2010, the TV serial **República**, starring Joaquim de Almeida was a hit with almost one million viewers. In 2011, Ukbar co-produced the second feature by Cristián Jiménez, **Bonsái**, which premiered in the Un Certain Regard, beginning a long festival run in festivals and the documentary **Behind the lights** with Argentina and Spain which has in San Sebastian 2011. In 2012, it was the time to release their latest production **Florbela**, the second feature-film by Vicente Alves do Ó, that focused on the Portuguese poetess Florbela Espanca, which is on the top5 most watched Portuguese films of the last years, while the political drama, **Virgin Margarida**, by the Mozambican director Licinio Azevedo premiered in Toronto and 10 other festivals. In the documentary ground they produced several documentaries in the last two years most of them in coproduction: *Letter to the Future*, *Many Days to a Month*, *Design behind Bars*, *Return*, *Camping*, *Home*. Now shooting is *Brave Youth* in southern Mexico following the *forcados*.

To better meet the needs of and achieve engagement of stakeholder and target groups, the project has made some changes in activity locations: final events were transferred to other countries or to the facilities of associated partners, such as IFS (international filmschule köln); Luca Film School and the

Baltic Film School are now active members in this endeavor, and are committed to implement CIAKL II tools and courses in the future.

CONCLUSION

CIAKL II partnerships resulted from the common experience of the schools involved in the consortium in the teaching and training of film and audio-visual professionals in Europe for more than twenty years and addressed some of the main faults in the articulation between training, professional development and industry in this areas in Europe.

This partnership was designed following the recognition of the need amongst these graduates for the provision of training that addressed transversal and business skills that can foster employability and complement their very strong creative mind-set, but also of the distinct need for a much stronger linkage between Higher education and industry in term of innovation and knowledge sharing, namely on what concerns the dissemination of information related with technological innovation and shared project development. These two identified gaps framed all of the partnership activities.

CIAKL II – Cinema and Industry Alliance for Knowledge and Learning II – project, promotes these objectives in a unique manner by bringing together a set of Higher education institutions that are all active members of CILECT - Centre International de Liaison des Écoles de Cinéma et de Télévision and GEECT – Groupement Européen des Ecoles de Cinéma et de Télévision, the two main international and European associations of film and audiovisual schools, with management schools and highly active and relevant companies in the fields of media and learning technologies, to promote the development of new ways of learning and teaching and the provision of original content and platforms that match companies needs with students projects, offer new opportunities to access learning materials and promote the acquisition of competences oriented towards the development of new products and services in the area of cultural and entertainment industries.

Heterogeneity and diversity were the key aspects of the promoting consortium, and these were further reinforced with the involvement of other organizations and stakeholders throughout the duration of the project. The consortium integrated film and management schools and larger Universities with media, management and IT departments, with medium size and larger companies that are spread along the value chain for media production and distribution. At the same time, the consortium also involved consultancy organizations specialized in the fields of training, and a significant number of companies that were not formally associated with the consortium but that were also involved in different work packages, namely on what concerns cases and materials development.

This heterogeneity and diversity points to strong complementarities between consortium members and large opportunities for collaboration and synergies that might arouse in the future in the context of the foreseen implementation of CIAKL's educational proposals.

5. Plans for the Future

CIAKL- Cinema and Industry Alliance for Knowledge and Learning is expected to influence all involved institutions long after project's completion. The spill over effects of the project will directly result from the use of the developed courses and contents but also from the reinforcement of an entrepreneurial mind set amongst involved schools and other that will join the network in the future. CIAKL has already influence the schools involved in the project by promoting the introduction of new subjects and changes in teaching methods and pedagogies, while at the same time many of the outputs of the project, namely the different materials, are already being used. The fact that during the duration of the project one incubator for the creative industries has actually been implemented in one of the schools and all partner schools are benefiting from the implemented platforms, is also of great relevance. Future plans for the project can be divided in three areas: institutional; educational; pedagogical.

At the institutional level, the main goal is to formalize the creation of a network dedicated to knowledge and best practices sharing involving film and media art schools at a European level. The first step for the formalization of this network has been done during the Berlin 2016 Film Festival, with the presentation of the network to several other GEECT/CILECT schools in the context of the European Film Forum. Still at the institutional level, we also want to reinforce the involvement of CIAKL with the NEM network and to promote the articulation between CIAKL and NE@XT, an international network of creative hubs and incubators promoted by ELIA – European League of the Institutes of the Arts on which CILECT is also involved. In order to reinforce the future synergies between the schools involved in CIAKL and other Film and Media Arts schools, several initiatives are already underway at the institutional level:

- Set-up of a network between academia and industry to foster employability in the creative sector funded under project Erasmus + CAMKA – Cinema and Audiovisual Mentors Knowledge Alliance” ref. 2013-1-PT1-ERA04-16696-LISBOA52-CAMKA;
- Submission of a capacity building proposal to the Erasmus + program. “ACROSS - Film Schools` crossing knowledge and experiences” Ref: 573608-EPP-1-2016-1-PT-EPPKA2-CBHE-JP;
- Submission of a strategic partnership proposal targeting the actual implementation of the proposed master as a European Joint Master degree. This submission will be the first step in a later submission of a full proposal for a JMD;
- Publication of an already accepted special issue of the “International Journal of Entrepreneurship Education” dedicated to the project's results.

Finally, and still at the institutional level, future plans include to promotion of CIAKL results in several events and initiatives, namely the CILECT 2016 congress in Brisbane, Australia.

At the education level, future plans include the following activities:

- Actual implementation of the undergraduate elective in the context of project “Essemble - Education for Digital Film and Media Arts” Erasmus+ – higher education strategic partnerships; Agreement number – 2015-1-pt01-ka203-013112. Partners: IFS (Cologne Film School/Cologne

University of Applied Sciences); LUCA (Leuven University Film and Arts School, Brussels) and MOMA (Mohol Nagy University, Budapest);

- Actual implementation of the master level elective in the context of project “Kino Eyes - The European Movie Masters. Erasmus + ref. 553676-EPP-1-2014-1-PT-EPPKA1-JMD-MOB. Consortium Members: Universidade Lusófona (leader), Edingburgh Napier University; BFM - Baltic Film School/Tallinn University;

- Set-up of a proposal for the submission of the Master programme developed during CIAKL II as a European Joint Master degree in the context of the Erasmus + call for JMD in 2017;

- Continuous publication of the project’s newsletter and creation of a special package to mail the educational contents to GEECT schools;

- Dissemination of CIAKL II outputs amongst CILECT schools and support to the implementation of the elective, the short course or the master course via a network of consultancy points constituted by each of the schools in the consortium. In 2017 the first implementation will be done of the elective at the undergraduate level in LUCA, Brussels, with the introduction of the subject in their undergraduate course in film production.

- Preparation amongst the consortium of a MOOC based on the CIAKL II outputs to be delivered via the Inversity platform with whom an agreement is already in place. The consortium’s intention is to launch the MOOC in 2017.

- Adaption of CIAKL II materials to secondary level education following the recommendations of the Eurydice 2016 report. A specific application will be developed in this context.

At the pedagogical level, future plans deal mostly with the dissemination of the didactic materials and educational content developed during CIAKL II and include:

- Continuous expansion of the project “lessons in film and multimedia” with the production in the next two years of 20 further lessons with international experts;
- Dissemination of the e-book amongst CILECT schools via its integration in the “knowledge” section of the CILECT’s website;
- Implementation of a set of workshops for teachers that will resort to the developed toolkit. Our plan is to involve other schools in this process and to develop this activity during the GEECT 2017 conference in Amsterdam.
- Continuous support to the maintenance of CIAKL II platforms and websites.

6. Contribution to EU policies

A recent report by the EUA - European Universities Association (Hazelkorn, Loukkola, Zhang, 2014) on rankings and higher education policies in Europe points to the fact that one of the main dangers resulting from the existence of rankings is that efforts by European Universities to improve their positions in the rankings may keep them from concentrating on elements of their mission that do not directly influence the ranking scores, namely teaching and learning. Film and art schools have always represented a differentiated case in terms of higher education development and pedagogical approaches, namely because these schools have since their inception focused on learner centred and problem based learning with a strong focus on training through project in development as a key driver of their activities. Considering this, one of the main contributions of CIAKL II is to point to the relevance Film and Media Arts Schools have in the European landscape of creative education provision and to the fact that, like other creative and artistic areas, this one also calls for distinctive forms of evaluation and a broader promotion of the contribution the methods and pedagogies used in these areas can have for the overall quality of education and teaching in Europe.

Recent European reports (European Commission, 2010; Powel, 2010) have also highlighted the relevance of the creative industries as a strategic vector of economic development, with a sustainable growth of the sector in the coming years that will result in growing impacts, namely in terms of employment. Although the relevance of the sector is clearly recognized, namely as a competitive exporter in a wide range of fields, and it's generally recognized that social, cultural and technological changes have helped fuel our thirst and demand for cultural products, new forms of entertainment, distraction, and inspiration, the sector is still not one of the targets for entrepreneurship education initiatives. The fact the cultural and creative industries represent highly innovative companies with a great economic potential and are one of Europe's most dynamic sectors, clearly points to the need to reinforce educational initiatives in this domain that can still even more propel innovation in this sector.

CIAKL II objectives are aligned with the priorities defined by the European Commission within the European Strategy 2020, the Oslo Agenda and the Small Business Act, namely on what concerns the need to reinforce entrepreneurship education amongst teachers and the need to include this type of education in academic curricula in different areas, as a vital component of a more competitive Europe. By promoting the development of educational content for teachers – the toolkit – and the development of ready to implement new educational programs – the courses – CIAKL II contributes to the materialization of both these two European purposes. By focusing its operations in the area of Film and Media Arts that are highly in deficit in this domain, CIAKL contributes to the European objective of extending entrepreneurship education to all academic fields.

Consistently with the objectives stated for the call “Lifelong Learning Programme” as well as with for the Knowledge Alliances Programme, the main objective of the CIAKL II (Cinema and industry alliance for knowledge and learning II) project was the creation, organisation and dissemination of a transversal curricula and complementary educational materials on entrepreneurship education for the creative industries, particularly focusing on the area of film and media arts education. Currently, these sectors account for 3.3% of EU GDP and employ nearly seven million workers. These are amongst the

most resilient sectors in the overall EU economy contributing also to greater employability among youth. These areas are specially allocated to entrepreneurship and innovation; however, there is an evident gap with regard to the formal capacity and knowledge needed to progress from concept to achievement of a business plan, and to create new business opportunities.

In Europe, the training in this area has grown exponentially over the last decade but there is a clear need to balance the more artistic and technical training, provided by schools, with the demand of the current need for business skills associated with greater adaptability, innovation, risk taking and entrepreneurship (Powel, 2010).

By creating tailored content and materials, along with a specific educational framework, targeting students and teachers on Film and Media Arts schools all over Europe, CIAKL II contributed to the dissemination of the knowledge, skills and attitudes considered by all current European priorities as essential if we want to teach students how to transform their ideas into business models, and then how to convert them into businesses plan capable of reaching the market. This is the virtuous circle CIAKL intends to promote as the best strategy to foster innovation and also the emergence of new businesses and more employment, namely self-employment, in this sector.

Finally, CIAKL contributes to EU Policies by providing Film and Media Arts students with training on transversal skills highly needed in the film and media production industries, namely if one wants to reinforce European film industry international competitiveness. In line with the goals of the Creative Europe program and other Europe recommendations for the cultural and creative sectors, CIAKL recognizes the uniqueness of European cinema but also the need for more agile and sustainable production and business models that can help European cinema to survive and continue to develop itself as a paradigm of European cultural richness.

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