

CIAKL II

CINEMA AND INDUSTRY ALLIANCE FOR KNOWLEDGE AND LEARNING



RESEARCH REPORT

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RESEARCH FINDINGS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Research design

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

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

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

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

This survey was elaborated with the objectives of:

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

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

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

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

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

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

In the third and final stage, focus groups were conducted with two distinct groups, key staff in film and media schools member of CILECT and industry stakeholders, namely producers and distributors. The complete research design can be found in figure 1.



Figure 1 - CIAKL II Research Design.

QUALITATIVE RESEARCH

Interviews with venture capital players and business angels

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

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

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

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

Interviews with producers and professionals

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

The results show that:

Creativity and innovation are essential in the creative industries and should be taught so that students may have ideas and know

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

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

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

They should know that to attract investment for the creative industries is not always easy. The investors should be well

informed of the risks that they may take and be aware that many times the investment is made long before they get the return on that investment.

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

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

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

Interviews with teachers

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

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

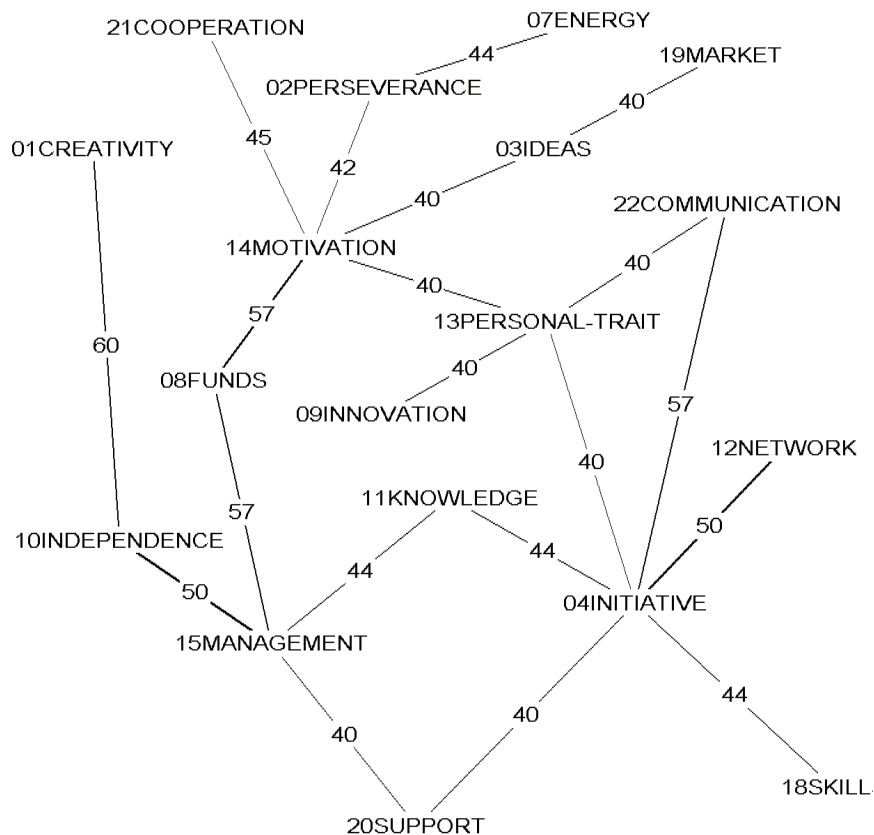
Entrepreneurs must have the following as personality traits: perseverance, the ability to take risks, be proactive, and have motivation to search for information.

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

QUANTITATIVE RESEARCH

ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - STUDENTS

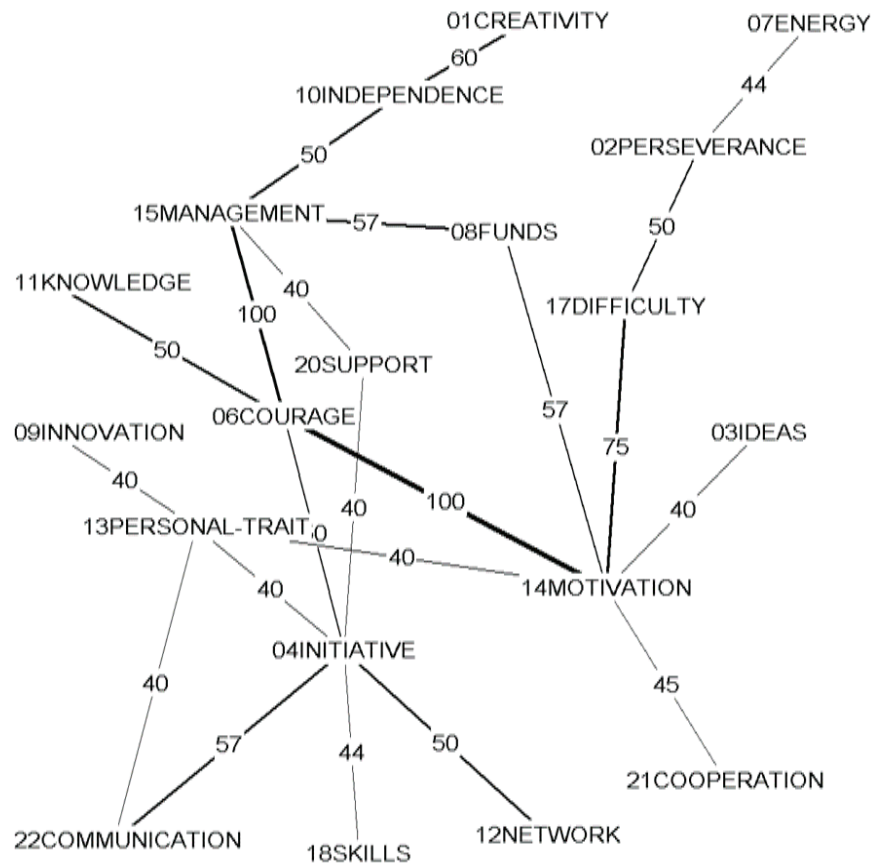
Which are the three fundamental drivers you associate to Intrapreneurship (someone that develops an innovative business inside an enterprise)?



Results Analysis

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

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



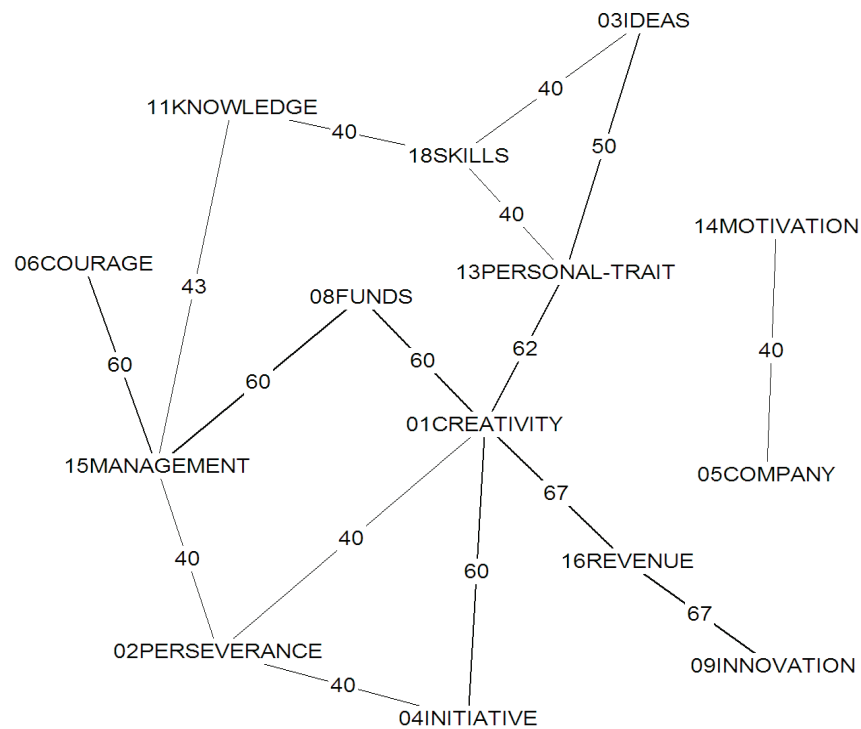
Results Analysis

This image is anchored in three main dimensions. The first one is the motivation to want to be entrepreneur, strongly correlated with personal traits such as courage (the third axis), and the ability to overtake difficulties. The second dimension is initiative, a driver with a high personal aspect, as well. It is related to dimensions such as communication, network, and skills. Other organizational dimensions are necessary, namely, having management capabilities and having access to funds.

In many aspects, this image is different from the teachers and professionals tree. In this case, the correlation between intrapreneurship and entrepreneurship matrices is higher (0,32). This correlation means that for the students there is no significant difference between the two domains. We conclude that students have more rigid and idealized understandings of intra and entrepreneurship.

ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - TEACHERS

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

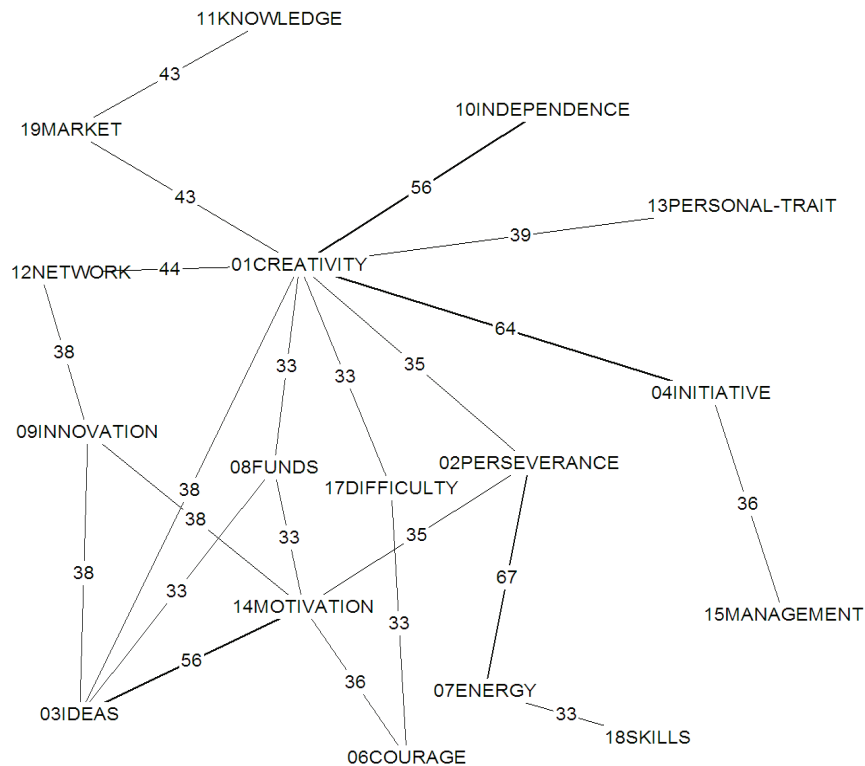


Results Analysis

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

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

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



Results Analysis

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

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

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

Teachers and students questionnaires

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

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

Results Analysis

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

CONCLUSIONS

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

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

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

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

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Introduction

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

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

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

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

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

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

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

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

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

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

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

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

2005). This leads to universities engaging into social networking and conducting cooperative activities and collaboration with public and private entities in order to begin to develop their own innovation (Urban and Guerrero, 2010).

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

Research design

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

The survey is composed of questions of two types:

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

This survey was elaborated with the objectives of:

- Understanding the competences in creative organizations
- Understanding the competences to be an entrepreneur
- Understanding the context to be an entrepreneur

- Understanding the importance of support services to be an entrepreneur
- Understanding the motivations to be an entrepreneur
- Understanding the personality traits to be an entrepreneur

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

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QUALITATIVE RESEARCH

Interviews with venture capital players and business angels

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

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The results show that:

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

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

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

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

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

Interviews with teachers

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

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

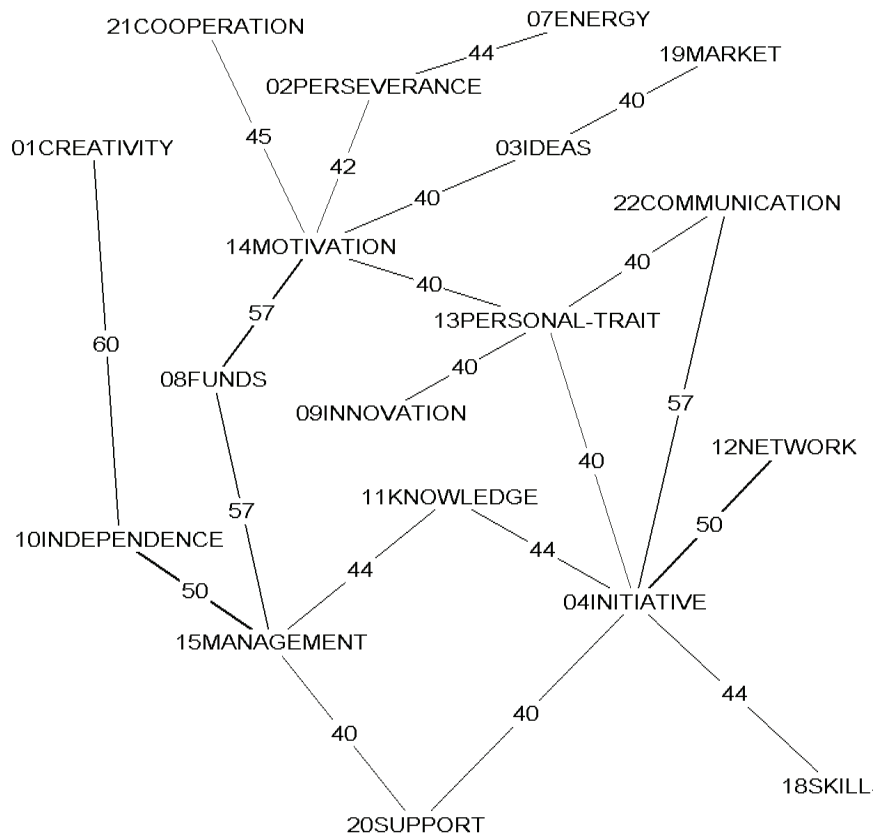
Entrepreneurs must have the following as personality traits: perseverance, the ability to take risks, be proactive, and have motivation to search for information.

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

QUANTITATIVE RESEARCH

ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - STUDENTS

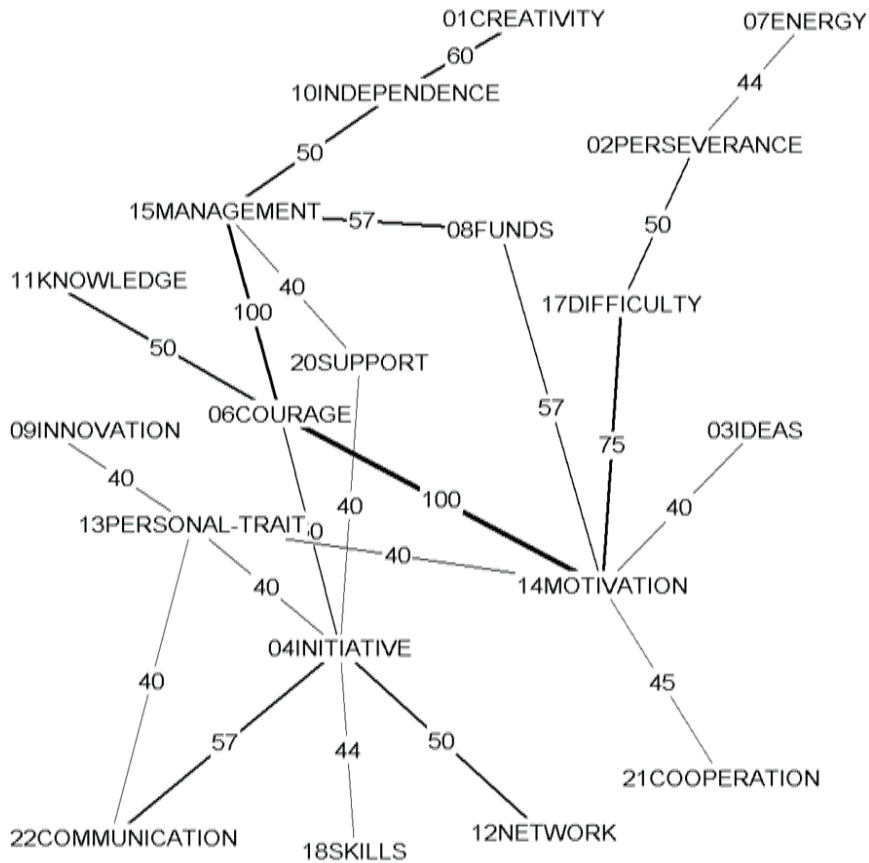
Which are the three fundamental drivers you associate to Intrapreneurship (someone that develops an innovative business inside an enterprise)?



Results Analysis

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

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



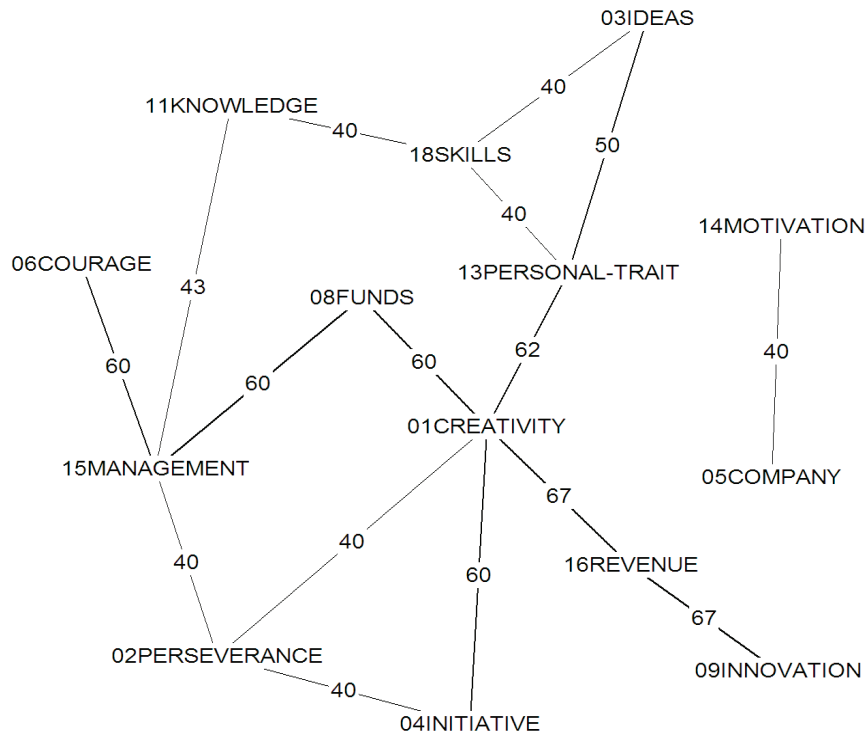
Results Analysis

This image is anchored in three main dimensions. The first one is the motivation to want to be entrepreneur, strongly correlated with personal traits such as courage (the third axis), and the ability to overtake difficulties. The second dimension is initiative, a driver with a high personal aspect, as well. It is related to dimensions such as communication, network, and skills. Other organizational dimensions are necessary, namely, having management capabilities and having access to funds.

In many aspects, this image is different from the teachers and professionals tree. In this case, the correlation between intrapreneurship and entrepreneurship matrices is higher (0,32). This correlation means that for the students there is no significant difference between the two domains. We conclude that students have more rigid and idealized understandings of intra and entrepreneurship.

ENTREPRENEURSHIP AND INTRAPRENEURSHIP DRIVERS - TEACHERS

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

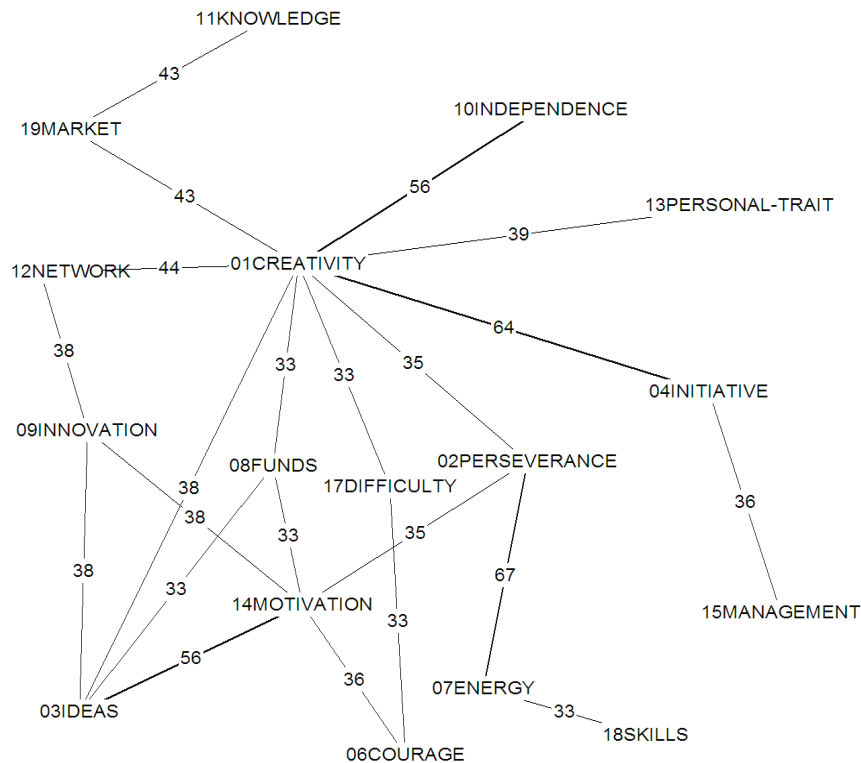


Results Analysis

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

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

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



Results Analysis

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

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

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

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

Results Analysis

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

CONCLUSIONS

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

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

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

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

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

STUDENTS QUESTIONNAIRES. DESCRIPTIVES BY QUESTION

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

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

2 Do you agree that...

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

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

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

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

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

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

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

**6 About an Entrepreneurs Incentives.
How important do you think are the following fac-
tors for an entrepreneur in creative industries**

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

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

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

**STUDENTS QUESTIONNAIRES.
DESCRIPTIVES BY OBJECTIVES**

**Understanding sample's profile regarding
entrepreneurship competences in creative
organizations**

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

Understanding the competences to be an entrepreneur

	N	Min.	Max.	Mean	Std. Deviation
9. V12 build and use your contact network and information	82	3	6	5,3415	0,90567
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Understanding the context to be an entrepreneur

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Understanding the importance of support services to be an entrepreneur

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

Understanding the motivations to be an entrepreneur

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

Understanding personality traits

	N	Min.	Max.	Mean	Std. Deviation
6. V18 initiative	82	3	6	5,6707	0,62962
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STUDENTS QUESTIONNAIRES. ALL DESCRIPTIVES BY MEAN

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8. V21 desire a higher position in society	82	1	6	2,5854	1,21667

Results Analysis

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

TEACHERS AND PROFESSIONALS QUESTIONNAIRES. DESCRIPTIVES BY QUESTION

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

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

4 Do you agree that:

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

5 About Education for an Entrepreneur. How important do you think are the following factors for an entrepreneur in creative industries

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

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

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

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

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

8 About an Entrepreneurs Incentives.

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

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

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

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

**10 Please indicate to what extend you agree/disagree
to the following statements:
Investors have less interest in investing in creative
businesses because ...**

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

11 When potentially starting an entrepreneurial venture:

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

TEACHERS AND PROFESSIONALS QUESTIONNAIRES. DESCRIPTIVES BY OBJECTIVES

Understanding sample's profile regarding entrepreneurship competences in creative organizations

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Understanding the competences to be an entrepreneur

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Understanding the context to be an entrepreneur

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TEACHERS AND PROFESSIONALS QUESTIONNAIRES.

ALL DESCRIPTIVES BY MEAN

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Results Analysis

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