

# HOW TO TEACH ENTREPRENEURSHIP TO COMMUNICATION AND CREATIVE INDUSTRIES STUDENTS

OCT2016



BUSINESS DEVELOPMENT LABORATORY STUDY MODULE  
FOR CREATIVE INDUSTRIES



# ABOUT THIS HANDBOOK



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FOR CREATIVE INDUSTRIES

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This handbook has been written as a result of the research done in the CreBiz - Business Development Laboratory Study Module for Creative Industries project

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Lead Author: Stenvall-Virtanen, Sari (University of Turku). Co-authors Grönlund, Mikko and Malinen, Pasi (University of Turku); Foà, Caterina, Crespo, Miguel and Cardoso, Gustavo (ISCTE - University Institute of Lisbon); Jones-Evans, Dylan and Agusita, Emma (University of the West of England); Sádaba, Charo, Arrese, Angel and Salaverría, Ramón (University of Navarra) and Picard, Robert (external advisor)

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CHAPTER 1

# THE AIM OF THE CREBIZ STUDY MODULE

The objective of the Study Module is to enhance the business knowledge of undergraduate and graduate students of arts, humanities and media and communications, i.e. individuals, who have potential to be (self) employed after their graduation in the field of creative industries. Special focus in the study module is given to the latent entrepreneurial propensities, i.e. personal qualities and skills of the individual that would enable students to pursue an entrepreneurial career when given the opportunity or incentive to new venture creation.

High-level innovations in the academic and business world today are born transnational and even global. The Study Module addresses the development of innovation and entrepreneurship within knowledge-based businesses (specifically, the creative industries), which is highly challenging with regard to content and implementation. Thus any regional or national resources applied to such a project are too limited by scope and development of significant levels of knowledge intensive innovation and entrepreneurship are carried out by so few. As a result, training geared to support highly effective practice has to be at a European level. To achieve and maintain a global lead in innovation and creativity, Europe has to



combine its deep and varied cultural backgrounds and combine the forces of all the European sub-cultures to gain a state of constant renewal and keep its competitive edge in a global context.

The CreBiz Study Module will address the following objectives:

1. develop more entrepreneurial undergraduates and graduates through training and use of appropriate enterprise education methodologies to foster the entrepreneurial spirit, entrepreneurial society, and innovative capability;
2. promote entrepreneurship as a career option for university students;
3. enhance the understanding of the target group in business opportunities, business competence, business logics, start-ups and enabling two-way communication and collaboration with the business environment;
4. enhance academic-business collaborations to generate innovations and new businesses,
5. enhance the employability of the target group by creating a platform (aggregating skills, networks, tools via the Business Development Laboratory Study Module) for students to meet the needs of the SMEs and companies;
6. enhance academic entrepreneurship and the creation of knowledge-based businesses and innovation processes at universities through multi-disciplinary collaboration (European paradox/Lisbon agenda);
7. ensure the positive impact of training by focusing on creative industries as a sector with the most potential to exploit the outcomes and opportunities available (but this has been lacking to date);
8. ensure the positive impact of created outcomes and models by creating transferability elements (possible to transfer to other countries and to other key sectors in the future after development phase).

CHAPTER 2

# THE MOST IMPORTANT CURRENT AND EMERGING TRENDS AFFECTING THE CREATIVE INDUSTRIES

Commercial economies build value with money at their core. Sharing economies build value, and tend not to privilege money – both of these economies are critical to life both online and offline today. Between these two economies, there is an increasingly important third economy: one that builds upon both the sharing and commercial economies, one that adds value to each.<sup>1</sup> This third type of economy is called hybrid economy and it greatly changes the way the sharing economy is functioning and strongly affects the media and creative businesses today.

According to Robert Picard (Robert G. Picard: Media Economics Overview, Lisbon, 2008) there are five key trends pertaining to the media industry and changes in its structures. The first trend is that the amount of time and money spent on consumption of different media products is limited. The second trend is abundance, which means that the growth of media supply far exceeds growth of consumption of different media. Thirdly this growth of media supply far exceeds the growth both of time and money spent on media. Media supply is so large that people are already drowning



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<sup>1</sup> Lawrence Lessig Remix –Making art and commerce thrive in the hybrid Economy (2008)

in information and entertainment. The fourth trend is fragmentation which means that audiences are spreading their media use across more channels and titles. It also produces extremes of use and non-use. In other words, polarization means that some people are spending more and more time using different media, but on the other hand there are also people who choose not to use media at all. The fifth trend is that the mass audience is becoming a series of small audiences and, in extreme cases one person audiences. As a consequence of fragmentation and polarization of audiences advertisers are responding by spreading their expenditures and paying less for smaller audiences.

Media companies are responding to these significant changes with portfolio development. Because of declining average return per unit, creating single media products has become problematic and most media companies now produce multiple products. This kind of portfolio development also aims to reduce risk and achieve economies of scale. According to Picard media companies reach even smaller portions of the audience even though they have become bigger.

Underlying all this is a power shift in communications. In the past, the media space was controlled by media companies, but today it is perceived as increasingly controlled by consumers and supply market has become demand market. At the same time the general public has become an active part of the communication. Individuals can also choose their own way of communicating and they are able to filter communication.

Production and consumption of consumer-created content is also growing and the majority of new

technology is promoting peer-to-peer sharing, social networking, collaborative games and blogging. These developments will reduce the advertiser's media advertising investments and shift them to other marketing communications means such as personal and direct marketing, sponsorship agreements, cross-promotion etc.

To sum this up, the five key media trends that are changing the environment and infrastructure of media according to Picard can be listed as follows:

- Abundance
- Fragmentation and polarization
- Portfolio development
- Eroding strength of media firms
- Power shift in communications

According to Alan B. Albarran (2010), in addition to changes in media usage, the media and communication industries are also affected by big megatrends like globalization, regulation, changes in economy and technology.

### Convergence

Convergence is a trend that has been strongly affecting the processes and business in the media and content industries for over ten years. Henry Jenkins defines convergence as "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who would go almost anywhere in search of the kinds of entertainment experiences they wanted. Convergence is a word that manages to describe technological, industrial, cultural, and social changes, depending on who's speaking and what they think they are talking about. In the world of media convergence, every important story gets

told, every brand gets sold, and every consumer gets courted across multiple media platforms. Right now, convergence culture is getting defined top-down by decisions being made in corporate boardrooms and bottom-up by decisions made in teenagers' bedrooms. It is shaped by the desires of media conglomerates to expand their empires across multiple platforms and by the desires of consumers to have the media they want where they want it, when they want it, and in the format they want."<sup>2</sup>

This convergence, which turns a multiple of everyday items such as household appliances and clothing into a media carriers not only challenges traditional media, but also further fragments the advertisers' choices of advertising space. At the same time the power shift in media means also that there is a power shift in advertising from advertiser to media consumer. In order to gain the positive effects of targeting, the advertisers need to shift towards permissiveness. This means that in order to gain susceptible audiences the advertisers need to let the consumer choose the types of messages they prefer to be exposed to.

### The long tail

In statistics, a long tail of some distributions of numbers is the portion of the distribution having a large number of occurrences far from the "head" or central part of the distribution. The distribution could involve popularities, random numbers of occurrences of events with various probabilities. A probability distribution is said to have a long tail if a larger share of population rests within its tail than

would under a normal distribution which is actually the case with many media products and services today.

The term long tail has gained popularity in recent times as describing the retailing strategy of selling a large number of unique items with relatively small quantities sold of each—usually in addition to selling fewer popular items in large quantities. The long tail concept was popularized by Chris Anderson in 2004, published in his book "The Long Tail: Why the Future of Business Is Selling Less of More".

The distribution and inventory costs of businesses successfully applying this strategy allow them to realize significant profit out of selling small volumes of hard-to-find items to many customers instead of only selling large volumes of a reduced number of popular items. The total sales of this large number of "non-hit items" is called "the long tail".

One of the trends challenging media and creative industries business models is the eroding 20/80 rule where 20 per cent of the products offered is expected to yield 80 per cent of the revenues, or in some cases, profits. Digitalisation has enabled the content providers to create massive back catalogues with low marginal costs and at the same time made it possible to have the entire inventory on offer worldwide. This change has caused declining sales (and profits) from the hit products and trickle of small revenues from thousands of niche products.

### User Generated Content

The media and creative companies have begun to appreciate and utilise the value of the fact that users themselves can create plenty of material that

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<sup>2</sup> Henry Jenkins (2006) *Convergence Culture: Where Old and New Media Collide*, New York University Press, (2006).



is interesting to a broader audience by adjusting their business models accordingly. Many relatively young companies in the media industry, such as YouTube and Facebook, have foreseen the increasing demand of UGC, whereas the established, traditional media companies have taken longer to exploit these kinds of opportunities. Today many large media firms such as BBC, CNN and Fox News have adopted UGC or “citizen journalism” as part of their offering.

Big and small brands are attempting to lure customers and potential customers back to their websites with rich social experiences, like the photo- and video-sharing that has made networks like Vine and Instagram so popular. Realizing the demand for UGC is more about creating a “playing field” for the visitors rather than creating material for them to consume. A parallel development can be seen in the video game industry, where games such as World of Warcraft, The Sims and Second Life give the player a large amount of freedom so that essential parts of the games are actually built by the players themselves

*Crowdsourcing* is the practice of obtaining needed services, ideas, content, or funding by soliciting contributions from a large group of people and especially from the online community rather than from traditional employees or suppliers. The word is a combination of the words 'crowd' and 'outsourcing'. The idea is to take work and outsource it to a crowd of workers. There are a number of practices that can be called “crowdsourcing”.

If a firm is looking for a logo design, they can tell a crowd of designers what they want, how much they will pay, and the deadline for the finished

design. All interested designers will create a finished design specifically for the firm’s specifications. The firm can select the design it prefers from received suggestions. By doing design this way, crowdsourcing actually increases the quality & decreases the price, compared to online freelancing. Crowdsourcing can also be used to get designs for furniture, fashion, advertisements, video, & product design. Furthermore, *Micro tasking* involves breaking work up into tiny tasks and sending the work to a crowd of people. If you have 1,000 photos on your website that need captions, you can ask 1,000 individual people to each add a caption to one photo. Break up the work and decide the payment for each completed task (typically .01¢ – .10¢ per task). With micro tasking, you can expect to see results within minutes. Micro tasking can involve tasks such as scanning images, proofreading, database correction and transcribing audio files.

*Crowdfunding* involves asking a crowd of people to donate money to a named project, the practice is not new but nowadays is mainly based on Internet platforms to launch the call for funding. The European Commission lists different types of online practices, distinguishing between equity, lending, hybrid and reward-based crowdfunding. The last one is the most popular and used all around the world (more than 1250 active platforms, according to Massolution Crowdfunding Report 2015) especially for projects related to Creative Industries. Through donation and reward-based crowdfunding it is possible to ask a crowd for funding for a project, by offering tangible or intangible rewards in return, such as products, discounts, merchandising or a simple acknowledgement. Depending on each platform policy they can be divided into all-or-nothing and

flexible funding ones<sup>3</sup>. For example, if one wants to raise money to pay for studio time to record a new CD, crowdfunding can help raise that money. One finds a crowdfunding platform, sets the goal amount, deadline, and any rewards offered to donors. For example, in an all-or-nothing case the project must raise 100% of your goal before the deadline, or all the donations are returned to the donors. Deadlines are typically less than 60 days.

Crowdfunding is mostly used by artists, charities, & start-ups to raise money for projects such as filming a documentary, manufacturing an iPod watch, cancer research, or seed money.

The above mentioned trends strongly affect the media and creative businesses today which need to be understood when discussing the curriculum and capacity development in the related industries within the Higher education institutions in Europe.

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<sup>3</sup> More information available at [http://ec.europa.eu/finance/general-policy/crowdfunding/index\\_en.htm](http://ec.europa.eu/finance/general-policy/crowdfunding/index_en.htm) and <http://www.crowdsourcing.org/editorial/global-crowdfunding-market-to-reach-344b-in-2015-predicts-massolutions-2015cf-industry-report/45376>

## CHAPTER 3

# CREATIVE INDUSTRIES IN EUROPE

The focus area of the study module is creative industries<sup>4</sup>, because of its importance in the European economy. According to the EC, culture and creative fields are the main drivers of European economy and societal development, as well as innovation and cohesion. It is a growing sector; in 2003 the total value of cultural and creative industries sector in Europe was over € 654



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<sup>4</sup> Creative industries are understood in its broadest sense as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (UK Government Department for Culture, Media and Sport (DCMS 2001 05). Many definitions exist due to the changing and evolving nature of the Creative Industries. According to one definition (Development Strategy of the Creative Industries in Finland 2015, Ministry of Trade and Industry of Finland, Julkaisuja 10/2007. Edita Publishing Ltd.) they include for instance animation, architecture, film and TV, visual arts and art galleries, arts and crafts, sports and experience services, advertising, design, music and programme services, toys and games, video games and software, radio and sound production, arts and antique markets, dance and performing arts, and communications and publishing. In some definitions (See e.g. Howkins, John (2001) *The Creative Economy: How People Make Money from Ideas*, Penguin) also fashion and R&D are included in the definition. E.g. Furthermore, Bakhshi, Freeman & Higgs (2013) propose a determinant based on an expanded range of occupations that measures creative intensity, high levels of which characterize creative industries, and which recognizes creative occupations outside the industry as creative economy employment (a measure now adopted by the DCMS) (Bakhshi, H., Freeman, A., & Higgs, P. (2013) *A Dynamic Mapping of the UK’s Creative Industries*, Nesta: London).

billion, outweighing traditionally strong sectors such as ICT and the car manufacturing industry. In 2004, it employed 5.8 million people (equivalent to 3.1% of total employed population in EU25). This means that the sector out-performs the rest of the economy also with regards to employment. In addition, 46.8% of workers have at least a university degree (against 25.7% in total employment).<sup>5</sup> According to the report *The economic contribution of the creative industries to EU GDP and employment. Evolution 2008-2011*, published in 2014 by the Forum D'Avignon, "the core creative industries in the 27 countries of the European Union were estimated to generate €558 billion in value added to GDP in 2008, approximately 4.5% of total European GDP". Besides that "the value added by the total creative industries (core creative industries plus non-core creative industries) was approximately €862 billion in 2008, representing an estimated 6.9% share of GDP."

However, there are challenges to the sector. For example, European creative media practitioners, micro businesses and SME's are facing major structural changes to their markets. Unlike North America where scale is vital and homogenous services and content are common, European creative media customers and audiences are

becoming increasingly fragmented, regional and sub-regionalised, user led and more multi-lingual. In addition, creative media customers are increasingly looking for products and content that are free. The problem facing creative media practitioners and content makers is how to respond to the demand for 'locally' produced or relevant content whilst ensuring they can still monetize their work and maintain sustainable knowledge based business models<sup>6</sup>. The Business Development Laboratory Study module will enable students to understand current and new business models for the sector and how they can be developed and applied within the creative industries sector.

The CreBiz Study Module contributes to the EU 2020 Strategy, particularly two of the thematic objectives, 'Agenda for new skills and jobs' and 'Innovation union', by making it easier for students to get the right working skills for the future and ensure that innovative ideas can be turned into new products and services that create growth and jobs. On a more concrete level, the CreBiz Study Module supports latent entrepreneurial talent of the participating students, by enabling them to improve and advance the entrepreneurial skills and competences necessary to develop a vibrant creative industries sector.

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<sup>5</sup> European Commission (2006) Economy of Culture in Europe. Study prepared for the European Commission. Coordinated by KEA European Affairs, contractors Media Group and MKW GmbH.

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<sup>6</sup> Department for Business Innovation and Skills (2009) Digital Britain, final.

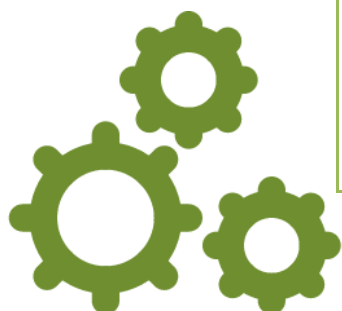
## CHAPTER 4

# CREATIVE INDUSTRIES IN THE SCOPE OF THE CREBIZ STUDY MODULE

The Creative Industries are in the CreBiz Study Module defined based on the Concentric Circles Model (CER, 2008, 2010). According to the Concentric Circles Model the industries can be defined into four categories as defined in the Table 1.1. below.

*Table 1.1. Creative Industries according to the Concentric Circles Model (modified\*)*

| Core Creative Arts                                    | Wider Cultural Industries  | Other Cultural Industries                 | Related Industries  |
|---|--|---|---|
| Literature<br>Music<br>Performing arts<br>Visual arts | Heritage services<br>Publishing<br>Sound recording<br>Television and radio<br>Video and computer games | Film (and video)<br>Museums and libraries | Advertising<br>Architecture<br>Design<br>Fashion<br>*Crafts |



CHAPTER 5

# DELIVERY TEAM (PARTNER UNIVERSITIES)

**1.** University of Turku: Professor Pasi Malinen; Research Manager Mikko Grönlund and Development Manager Sari Stenvall-Virtanen.

**2.** University of the West of England: Professor Dylan Jones-Evans, Chair in Entrepreneurship and Strategy, Bristol Business School, Faculty of Business and Law; Dr Emma Agusita Research Fellow in Creative Businesses, Bristol Business School, Faculty of Business and Law, and Senior Lecturer in Media, Communications and Culture, Department of Arts and Cultural Industries, Faculty of Arts, Creative Industries and Education; Dr. Carol Jarvis, Associate Professor in Knowledge Exchange, Bristol Business School, Faculty of Business and Law.

**3.** ISCTE - University Institute of Lisbon: Professor Gustavo Cardoso, Communication Science PhD program Director, Chair in Internet Social Dynamics; Dr. Miguel Crespo, Assistant researcher in Communication, Media and Journalism; Dr. Caterina Foà, Assistant Researcher in Communication, Marketing of Arts and Cultural Industries. Faculty of Sociology, Master program in Communication, Culture and information Technology and Master programme in Entrepreneurship and Cultural Studies.



4. School of Communication, University of Navarra (Spain): this partner has led the evaluation of the project. Members of the team: Professor Charo Sádaba, Professor Angel Arrese, Professor

Francisco J. Pérez Latre and Dr. Samuel Negrodo. As external advisor, Professor Robert Picard, from the University of Oxford, has been also part of the evaluation team.

CHAPTER 6

# THE CREBIZ STUDY MODULE

The CreBiz Study Module (15 ECTS) is an international business development study module targeted for undergraduate and graduate students in the fields of culture and creative industries (see the definition later in this document) in order to equip them with relevant skills set for future working life and changing labor market from an entrepreneurship perspective. The Study Module can also be used as a professional development program for other potential target groups in Europe to benefit the knowledge economy of Europe. These groups include managers and entrepreneurs and other groups of experts already working in expert positions in existing organisations (e.g. companies) in the culture and creative industries.

## 6.1 Study Module Objectives

The CreBiz Study Module has two main objectives: to provide the participants with necessary skills in starting up and managing a new venture in culture and creative industries and to provide them with the needed knowledge and skills to manage and lead an already running small business within the culture and creative sector.





The Study Module enhances entrepreneurship within the creative industries, and a special focus in the process of the study module is given to the latent entrepreneurial propensities, i.e. personal qualities and skills of an individual that would enable him/her to pursue an entrepreneurial career when given the opportunity or incentive to new venture creation. While many existing business and entrepreneurship programmes focus on business planning<sup>7</sup>, this particular Study Module focuses on business idea development (early phase) enabling participation of individuals with less entrepreneurial intention. In doing so, the study module will enlarge the number of individuals with a knowledge-base that will help them to adapt in a fluctuating employment market and to pursue different career paths, create and exploit opportunities.

The overall objectives of the CreBiz Study Module are:

- 1) to develop more entrepreneurial undergraduates and graduates through training and use of appropriate enterprise education methodologies to foster the entrepreneurial spirit and innovative capability
- 2) to promote academic entrepreneurship as a career option for university students in creative disciplines by providing the students with skills, networks and tools
- 3) to enhance the understanding of business opportunities, business competence, business logics in start-ups and existing SMEs

- 4) to enhance academic-business collaborations to generate innovations and new businesses in creative industries
- 1) to enhance the creation of knowledge-based businesses and innovation processes at universities by multi-disciplinary collaboration (European paradox),
- 2) to ensure the impact of the study module by creating joint study elements (modules, teaching materials, pool of mentors and teachers etc.)

## 6.2 Intended Learning Outcomes

After completing the CreBiz Study Module the students will have knowledge of starting up and running a business as well as a deeper understanding of what this means and what is required to run a small business from an entrepreneur's or manager's point of view. During the Study Module the students get help and support to realize business logics and characteristics within the creative sector, and they are able to create important business contacts within in the field which may lead to employment opportunities.

The Intended Learning Outcomes (ILOs) of the CreBiz Study Module:

- ✓ Knowledge and skills for the future working life and changing labour market.
- ✓ New and transversal skills to enable flexible career paths and enhance the employability of individuals.
- ✓ Knowledge and skills for turning innovative ideas into new products and services which create growth and jobs.

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<sup>7</sup> There are several different educational products that are offered for young professionals or even students to pursue entrepreneurial outcomes. These include e.g. Junior Achievement (modified training products also offered for HEI students), business incubators or pre-incubators for creative business. The challenge in each of these is that they are offered mainly for individuals, with reasonably ready business idea.

- ✓ Knowledge and skills for potential creative entrepreneurs (entrepreneurial propensities, qualifications and skills).
- ✓ Understanding of the entrepreneurial process (e.g. opportunity creation and recognition).
- ✓ Business management and entrepreneurial skills for start-ups.

### 6.3 Learning Process

The CreBiz Study Module consists of two course blocks supporting the creation of understanding of what media and creative entrepreneurship and new venture creation are essentially about. The general framework in the Study Module is the entrepreneurial process<sup>8</sup>, where the entrepreneur is understood as someone, who perceives an opportunity and creates an organization to pursue it or implements it in an existing organisation. The entrepreneurial process involves all the functions, activities, and actions associated with perceiving opportunities and creating organizations to pursue them. The entrepreneurial process therefore provides the students not only with skills for new venture development, but also in developing initial innovative idea to enhance general working skills.

The entrepreneurial process is run by academic professionals and business experts and mentors (this process is not commonly provided in incubators or pre-incubators). The methodology is innovative since it provides the target group with needed business skills in a compact, tailored and contextualized form that enable parallel studying and networking. This helps the participants to develop their business idea along with their subject

studies or pursue a career in existing small (and large) businesses transferring the knowledge into business and society.

The study module will be run by utilizing intensive contact teaching and ICT-based learning tools, tailored contents and efficient facilitation of the entrepreneurial process (e.g. practical learning methods, real life cases and business mentors).

The Study module aims to utilize an online shared learning environment and shared resources which enable partners and higher education institutions to further develop their teaching materials and content to include locally relevant supporting materials and business cases.

Due to the usage of shared on-line and off-line teaching materials and flexibility in the course delivery, the study module can later be offered to wider audiences in other universities in Europe granting access to international learning opportunities which can enable a wider transfer of the knowledge and value creation to the European society. In addition, the on-line content and processes can also be utilized by other potential target groups in Europe. These groups include, for example, managers and entrepreneurs and other groups of experts already working in expert positions in existing organizations (e.g. companies).

### 6.4 Study Module Target Groups

The Study Module is targeted for **undergraduate and graduate students** of culture and arts, humanities; media & communications, information and communication technologies and social sciences (including for example business students majoring in management and organization) i.e. individuals, who have potential to be (self)

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<sup>8</sup> Bygrave, W. D. (2004). 'The Entrepreneurial Process'. In W. D. Bygrave & A. Zacharakis (Eds.). *The Portable MBA in Entrepreneurship*. Hoboken, NJ: John Wiley & Sons.

employed after their graduation in the field of culture and creative industries.

Students majoring in the subjects and degree programmes listed in the *Tables 1.2-1.4* are eligible to apply for the CreBiz Study Module:

*Table 1.2 The main target groups of the Study Module (U.Turku)*

|   |   |
|---|---|
| <b>Art Studies</b>                                | Art History; Comparative Literature; Creative Writing; Literature; Gender Studies; Media Studies; Musicology; Cultural Production and Landscape Studies; Digital Media and the Information Society; Master's Degree programme in European Heritage, Digital Media and the Information Society |
| <b>Business and Economics</b>                     | Marketing; Management and entrepreneurship  |
| <b>Cultural Studies</b>                           | Archaeology; Comparative Religion; Folkloristics; European Ethnology; Life Philosophy; Museology  |
| <b>History Studies</b>                            | Cultural History; Finnish History; General History  |
| <b>Information and Communication Technologies</b> | Software Development  |
| <b>Languages and Translation Studies</b>          |   |

*Table 1.3 The main target groups of the Study Module (UWE)*

|   |   |
|---|---|
| <b>Arts, Creative and Cultural Industries</b>     | Animation; Applied Arts; Communication Design; Filmmaking and Creative Media; Media Practice and Culture; Creative Media Design; Fashion; Fine Art; Journalism; Photography; Drama and Film; English Language and Linguistics; English; History |
| <b>Architecture and the Built Environment</b>     | Architecture  |
| <b>Geography and Environmental Management</b>     | Urban Design; Urban Planning  |
| <b>Computer Science and Creative Technologies</b> | Audio/ Music Technology; Digital Media; Enterprise Technology; Creative Technology, Games Technology  |
| <b>Engineering Design and Mathematics</b>         | Creative Product Design; Engineering; Product Design, Technology; Robotics  |
| <b>Business studies</b>                           | Business Enterprise; Business Management; Leadership and Management   |

*Table 1.4 The main target groups of the Study Module (ISCTE)*

|   |   |
|---|---|
| <b>Media studies</b>                              | Journalism, political communication, internet and social media, digital communication, entertainment and cultural industries, media management, Digital Media and the Information Society; media production, audiovisual creation, creative media |
| <b>Entrepreneurship and Cultural Studies</b>      | Art History; Media Studies; cultural industries, Museology, heritage and cultural projects development, Cultural and arts management , visual anthropology, cultural tourism development and management   |
| <b>Business and Economics</b>                     | Marketing; Management and entrepreneurship, Leadership and Management, Business Enterprise, Business management, service and technology management  |
| <b>Arts market and business</b>                   | Cultural marketing, curatorship, business models for cultural projects, art valuing expertise, galleries management and exhibition planning and organization  |
| <b>Information and Communication Technologies</b> | Management and Development, open source software development  |
| <b>Architecture and environment</b>               | Architecture, Urban Design, Urban Planning, Urban studies<br>Landscaping, studies of environment and sustainability   |

## CHAPTER 7

# STUDY MODULE STRUCTURE AND COURSE SCHEDULE

The main innovation of the CreBiz Study Module is the multidisciplinary and multilateral approach combining academia and business; the study module is developed based on successful models used in university teaching (e.g. science business laboratory method and design studio methodology) and business development (e.g. open innovation and lean innovation concepts). The Study Module includes subject specific content (culture and creative industries) incorporated with business competence and collaboration with companies. Up to date information on new business models within the media and creative industries, using examples from running companies will underpin the learning. This is done to achieve better business understanding and skills, entrepreneurial qualifications, and employability of the participants in knowledge-based enterprises. **The duration of the study module is one academic year and students gain 15 ECTS from it<sup>9</sup>.** The Study Module consists of two courses which will both be regularly offered by all partner universities (see the respective Syllabus and Teaching timetables for more information). A student can cover the



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<sup>9</sup> By definition 1 ECTS credit is based on 20-27 hours of student work where approximately 1/3 is contact teaching and 2/3 independent student work and/or team work

courses also at partner universities by agreeing this both with the home university and with the receiving university beforehand and applying through different student mobility programs (student mobility programs are not incorporated in the study module implementation). The partner universities may also apply different teacher and staff mobility programmes in order to utilize teaching resources effectively. Programme structure also includes an Open Innovation Laboratory seminar which is a compulsory part of the programme delivery (see more in below). In the attachment 1 we are presenting short descriptions of the national piloting of mini O.I.L.s for your reference.

### 7.1 COURSE 1: Business Environment (5 ECTS)

**Time:** Autumn term

**Objectives:** The first course provides the student with an overview of the business environment and ecosystem within the culture and creative industries (a specific focus can be chosen), giving a basic knowledge of current issues and characteristics in the field, its development and future predictions. The student will also gain understanding and knowledge on the most important current and emerging trends affecting the industry/ industries. After the course the student is able to understand business logics and the overall business ecosystem within the field.

**Content:** Mapping the landscape of culture and creative industries (a specific focus can be chosen), introduction to the business environment and ecosystem; sources, use and analyzing business information (competitor analysis, market research etc.), networks and value network management.

**Teaching methods:** short lectures, interactive workshops and seminars; individual and group assignments based on international or national business cases (enhancing application of real business information and contacting businesses) in the field of culture and creative industries.

**Modes of study:** Short lectures, interactive seminars; independent and team work, participation in the Open Innovation Lab (2 day workshop) and a written report based on the O.I.L workshop, lectures and specified literature. Course assessment will be based on a written final report.

#### Study materials:

1. Andy C. Pratt and Paul Jeffcut (eds.) (2009): Creativity, innovation and the cultural economy. London: Routledge.
2. Chris Anderson (2006): The Long Tail Why the future of business is selling less of more.
3. **Henry Chesbrough (2011) *Open Services Innovation: Rethinking Your Business to Grow and Compete in a New Era.***
4. *John Hartley et. al. (2013) Key Concepts in Creative Industries. London: Sage.*
5. *John Howkins (2001) : The Creative Economy: How People Make Money from Ideas. London: Allen Lane.*
6. *Albarran, Alan B. (2010) The Media Economy. New York: Routledge.*
7. Selected articles from the Journals<sup>10</sup>
8. Grönlund, M., Stenvall-Virtanen, S. and Toivonen, T. (2014), The University of Turku. European Observatory for Creative Industries. An overview on the economic performance of

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<sup>10</sup> Creative Industries Journal; Journal of Cultural Economics; Journal of Media Economics; International journal of Media Economics; Journal of Media Business Studies

SMEs and craft enterprises in the European economic Area in 2004-2014.

Additional study materials:

1. Colette Henry (2007), *Entrepreneurship in the creative industries: an international perspective*. Cheltenham, UK: Edward Elgar.
2. Richard E. Caves (2002) *Creative Industries*. Boston, MA. Harvard University Press.
3. Terry Flew (2012) *Creative industries: Culture and Policy*. London: Sage
4. Business Case Studies:  
<http://businesscasestudies.co.uk/case-studies/by-topic/#axzz3byrfwLVD>
5. Business Case Studies:  
<http://www.caseplace.org/>
6. Selected books from the list of selected publications (List of relevant books in alphabetical order, CreBiz teaching and learning materials)

## 7.2 COURSE 2: Business Creation and Development (10 ECTS)

**Time:** Spring term

**Objectives:** The second course of the study module aims at increasing the student's ability to create and recognize business opportunities in the field of culture and creative industries and exploit these opportunities by establishing a new business (entrepreneurship) or realizing those in an existing organization (intrapreneurship). After this course the student knows in practice how to apply the learned knowledge for development of a new product or business concept and be able to understand how modern technologies can support

and create value for the business (including also scalability and sustainability aspects). After the course the student will have the ability to systematically explore and create ideas or modify existing ideas for feasible business solutions and have an understanding of the interaction between business functions within a new venture. This course provides the student with the needed mind-set and courage to become entrepreneurial, and they are given knowledge and skills for turning ideas into a business and starting up a new venture. In addition, the module aims at providing the students with transferable skills, e.g. pitching and negotiating skills.

### Content:

The course builds on the idea of a holistic entrepreneurial process where a special focus is put on the pre-business phase and **idea development process** (idea generation, evaluation and iteration and exploitation) and only after this the studies will focus on the **business development** aspects of new venture development, including knowledge in establishing a market entry, establishing and developing a market position, customer relationship and service management, marketing communications (including pitching and presentation skills) and brand management, needed knowledge in entrepreneurial finance (early stage), management accounting basics and intellectual property rights management.

After the course the student understands the process of business development from the early initial idea development phase to the actual idea exploitation. After the course the student is equipped with the basic concepts of business and understands their proper usability.

The proposed flow of the course is presented in the picture below.

*Picture 1.1. The process and an overall flow of the Business development course*



**Teaching methods:** Short lectures, interactive seminars and workshops together with business partners and mentors; individual/ team mentoring sessions. During the course the students will also work individually or in teams with a real business idea and the result of this process will be documented in a form of a written report (e.g. business plan; Business Model Canvas & Customer Journey Canvas; Development plan for a business partner or a client).

#### **Modes of study:**

Short lectures; interactive workshops and seminars; independent team work. Course assessment will be based on a written final report (60 %), oral presentations (20 %), learning process and active participation (20 %).

#### **Study materials:**

1. Business Model Generation, Alexander Osterwalder & Yves Pigneur (2010)
2. Seeing What's Next – Using the Theories of Innovation to Predict Industry Change, Christensen, Clayton M. Anthony, Scott D. & Roth, Erik A. (2004), 1591391857
3. Creative Enterprise toolkit. Nesta, UK. Online: <http://www.nesta.org.uk/publications/creative-enterprise-toolkit>
4. Henry Chesbrough : Open services innovation.

Rethinking your business to grow and compete in a new era

5. Guy Kawasaki (2012) The art of the start. The time-tested, battle-hardened guide for anyone starting anything. Penguin Books Ltd.
6. Anita Elberse (2013), Blockbusters: hit-making, Risk-taking, and the Big Business of Entertainment. New York. Henry Holt and Company.
7. The New Business Road Test: What Entrepreneurs and Executives Should Do Before Writing a Business Plan, Mullins, John W. (2003), FT-Press, 0-273-66356-9
8. Selected articles from the Journals<sup>11</sup>

Additional study materials:

9. Launch your own successful creative business, <http://www.kreanord.org/entrenord/launch-your-own-successful-creative-business-2-getting-ground>
10. Business Case Studies: <http://businesscasestudies.co.uk/case-studies/by-topic/#axzz3byrfwLVD>
11. Business Case Studies: <http://www.caseplace.org/>

<sup>11</sup> Creative Industries Journal; Journal of Cultural Economics; Journal of Media Economics; International Journal of Media Economics; Journal of Media Business Studies



### 7.3 Open Innovation Laboratory

The International Open Innovation Laboratory seminar is a compulsory part of the programme structure and will be organized at least once an academic year at one partnering university. The aim of the Open Innovation Laboratory seminar is to collect together students, academics and industry professionals to discuss currently interesting topics in the Creative Industries in Europe. In terms of study module objectives, this final seminar draws the prior learning together and ties it together with real industry frameworks, trends and weak signals providing the students with a great window to the surrounding work environment in the media and creative sector.

Students, teachers, learning process facilitators, researchers and entrepreneurs representing creative industries are invited to a seminar called Open Innovation Laboratory (O.I.L.) organized as the final of the Business Development Laboratory Study Module. Invited speakers would need to include both academics and creative industry professionals and fresh start-ups with a wide range of age and work experience so that the program would create an interesting mix of talks by academics, practitioners and practical innovation sessions.

One very important element in the O.I.L. seminar is the final competition for the study module students. During their studies the students have been developing one or several possible business ideas towards feasible business and in this final seminar they will compete against each other for the best business idea. The competition will be organized in pitching format (the length of the pitch can be decided by the organizers) and the

best student team will be awarded. Sponsors are encouraged to donate something to be given out as a price.

On a practical note, it is recommended that refreshments and lunches be offered to create a dynamic and interesting atmosphere surrounding the event and in order to make networking possible for everyone. For effective seminar delivery the venue would need to be flexible multi-space with smaller working spaces open to provide for attendants' different needs during the event, with one larger facility to host general sessions. The facilities would need to support productive and creative learning.

### 7.4 General recommendations for Study Module implementation:

1. While the course recommended duration is one academic year, shorter and more time-intensive formats could also work (weekends, 48 hours programs, etc.).
2. The course outcomes would improve if students' background are diverse. Business students may find it easier to participate in the course at a later stage, when projects are starting to shape.
3. While international cases and examples are welcome, national particularities should be taken into account as creative industries are particularly sensitive to local issues
4. Some formal certification encourages student participation, but it seems that this kind of content works better as an informal academic offer.

CHAPTER 8

# STAKEHOLDER ENGAGEMENT

The involvement of local entrepreneurs as advisors, mentors, speakers or jury members for students' presentations, is an excellent option. Some tips for mentoring are added in the next section.

## 8.1 Business and Academic Partner Guidelines

The role of industrial and business partners in the development and implementation of the CreBiz study module and individual courses is essential. This part of the CreBiz Handbook helps the partner universities to set up meaningful and strategic partnerships to be utilized in the study module development and course delivery in their own higher education institution.

The primary role of business experts is to act as role models to and mentors to participating students, particularly in the student's generation and development of initial business ideas. The industry specific and tacit knowledge of mentors will help students in their development of specific business concepts.

The primary role of academic experts is to act as advisors and commentators to the team delivering the module. They will help the team in facilitating the entrepreneurial process, offering feedback on



the design, delivery and appraisal of teaching and learning processes.

Transnational co-operation and alliances between academic/business mentors is encouraged to enhance sharing and exploitation of effective practices and approaches.

### Mentoring Activities

The following activities offer a basis for mentor's engagement with the study module.

#### Academic Mentors

**Formation of an academic panel** – a panel of academic mentors should be convened to meet before, during and after the study module to consider and discuss approaches to its planning, content and delivery, giving feedback on content and processes.

**Participation in networking and lab events** – academic mentors should take part in relevant developmental study lab module activities (module networking events and open innovation labs) contributing their expertise and knowledge in order to help enrich developmental module processes.

#### Business Mentors

**Input into teaching and learning activities** – business mentors should engage in module sessions sharing their experiences and insights regarding creative businesses with students through talks and discussions, particularly in relation to ideas generation and development.

**Participation in networking and lab events** – business mentors should take part in relevant developmental study lab module activities (module

networking events and open innovation labs) contributing their expertise and knowledge in order to help enrich developmental module processes.

### Mentoring Programme

There are many online publications regarding the development and sustainability of an effective mentoring program. The following publication provides a review of mentoring literature and best practice in relation to creative businesses, signposting useful information and resources:

Nesta & SQW Consulting. (2009). *A Review of Mentoring Literature and Best Practice: Creative Business Mentor Pilot*. London: London. This publication is available from [www.nesta.org.uk](http://www.nesta.org.uk)

### Establishing partner relationships

Experienced business and academic partners can act in different roles in study module development and implementation. The main roles can be divided into three a mentor, a guest speaker/ an external expert and a member of a business expert panel. Each of these is presented in more detail in below.

There are several definitions for the meaning of “mentoring” and how it can be distinguished from other activities such as coaching or counseling. In the CreBiz study module context a mentor is described as someone to share ideas with, someone who will listen to your development problem and issues, help whenever possible and be a critical friend to your studying process. <sup>12</sup>

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<sup>12</sup> Adapted from European Entrepreneurship Educators Mentor's Pack (2012), <http://ieeponline.com/wp-content/uploads/2013/11/3EP-mentor-pack.pdf>, Accessed October 7<sup>th</sup>, 2016

In overall it can be useful to think of the whole mentoring process in four phases (Zachary, 2000<sup>13</sup>):

- i. preparation: explore motivation, assess mentoring skills, clarify expectations and roles, determine viability of specific relationship
- ii. negotiation: agree on goals, content and process of relationship, determine details of meetings, responsibilities, criteria for success, accountability and conclusion of relationship
- iii. enabling: implement learning, nurture professional growth, offer feedback
- iv. closure: evaluate, acknowledge and celebrate achievements, conclude relationship term and talk about transitions that will occur.

It is very important to set the rules for the relationship during your first meeting so that both parties understand from the outset the expectations of the other. Both parties will need to set out the subjects which can be covered and those which cannot. Discussing and agreeing contact availability and the frequency and methods of contact is another important element in establishing the mentoring relationship. How regularly you want to schedule the contact (approximately once a month) and by what method? Setting these expectations will ensure a better working relationship in developing the interactions required to fulfill clear needs.<sup>14</sup>

### 5 points to agree within a mentoring exchange: <sup>15</sup>

- Consider methods of communication – how and where?
- Agree on the frequency of mentoring sessions
- Agree on the topics and areas of expertise you would like to discuss
- Consider and agree what do you want and absolutely do not want from this relationship/ exchange and why.
- Think about what you mean by a confidential relationship and agree the boundaries

### 8.2 Tips for mentoring<sup>16</sup>

#### Mentoring Tip 1

Long-distance mentoring communication often gets accomplished in “sound bites”: a quick email, a fax, or very short conversation. At other points, longer conversations or exchanges take place. Knowing which to use and when is advantageous. It is also important to monitor communication that takes place. Do you:

- actively listen?
- from time to time check assumptions about what is going on?
- share thoughts and feelings authentically?
- maintain sensitivity about the students personal and learning needs?
- discuss accountability and follow up regularly?
- reflect on the learning taking place?
- focus on the learning goals?

<sup>13</sup> Zachary L. The Mentor's Guide. San Francisco: Jossey-Bass, 2000.

<sup>14</sup> European Entrepreneurship Educators Programme, Mentor Pack (2012), <http://ieeponline.com/wp-content/uploads/2013/11/3EP-mentor-pack.pdf>, Accessed October 7<sup>th</sup>, 2016

<sup>15</sup> Wendy Parvin (2009) in: European Entrepreneurship Educators Programme, Mentor Pack (2012), <http://ieeponline.com/wp-content/uploads/2013/11/3EP-mentor-pack.pdf>, Accessed October 7<sup>th</sup>, 2016

<sup>16</sup> Adapted from European Entrepreneurship Educators Programme Mentor Pack (2012), <http://ieeponline.com/wp-content/uploads/2013/11/3EP-mentor-pack.pdf>, Accessed October 7<sup>th</sup>, 2016

### Mentoring tip 2

Establishing a meaningful human connection and building the relationship are the foundation for building effective mentoring partnerships.

### Mentoring tip 3

The heart of the mentoring relationship is the learning that takes place during the course of the relationship. Keeping a journal or log is one way to add depth to your learning.

### Mentoring tip 4

Some mentoring partnerships end with successful completion of learning goals, some do not, for a variety of reasons. Even unproductive mentoring relationships can benefit from having a good closure experience. The key to successful closure is being prepared with an “exit strategy” that can be defined as follows:

- a learning conclusion (processing the learning that went on in the relationship while working toward achievement of learning goals);
- a process for integrating what we learned ( a conversation focusing on how to apply the learning and taking it to the next level);
- a meaningful way of celebrating success (collaborative planning a mutually satisfying way to celebrate successful achievements of goals, or a particular accomplishment);
- a conversation focusing on redefining the relationship (talking about how the relationship is to continue);
- moving on (letting go by both partners and identifying ways to keep in touch, if appropriate and/ or mutually desired).

### Mentoring tip 5

Mentors and mentees who are proactive and continuously work at evaluating their relationship are more likely to stay on course and achieve their learning goals than those who do not. A specifically focused evaluation conversation ensures mutual accountability and keeps a mentoring relationship focused and growing. Evaluation conversation can be a simple conversation that answers the questions “how are we doing?” or it can be a more in-depth conversation in which the parties assess the relationship, the learning process and measures the progress in achieving goals.

### Mentoring Tip 6

The likelihood of mentoring being successful is increased when mentoring partners have a firm understanding of the learning needs. Make sure you both agree on the learning goals and establish objective measures to track success. Discuss also learning styles.

### Mentoring Tip 7

Mentoring requires careful preparation. When self-preparation is ignored the results are often weak.

To start your relationship well, you will need to:

- reflect on your own purposes
- be clear about your own goals and objectives
- consider what is you are willing to contribute to the relationship
- be willing to share your needs, expectations and limits
- show interest and compatibility
- work continuously at establishing, building and maintaining a relationship

Table 8.1 The tasks of a mentor in the CreBiz Study Module<sup>17</sup>

| A Mentor will   | A Mentor will not   |
|---|---|
| <ul style="list-style-type: none"> <li>● listen to you and be impartial</li> <li>● provide support and guidance</li> <li>● maintain confidentiality</li> <li>● discuss and test ideas with you</li> <li>● help you to clarify your own aims, goals and objectives</li> <li>● encourage you</li> <li>● inspire confidence</li> </ul> | <ul style="list-style-type: none"> <li>● judge you</li> <li>● offer feedback in a negative manner</li> <li>● provide solutions to your problems or resolve your conflicts</li> <li>● identify your goals</li> <li>● teach you everything</li> </ul> |

To support the information on managing the mentoring process, the GROW model presented below can be used to develop a practical approach to the mentoring sessions. The model will help the mentor to prepare for the sessions, and will provide a useful structure for the discussions. A number of ready questions have been listed at each stage of the model, however they are suggested questions only, and it is important to adapt them to every situation and to the mentor’s style to ensure an affective mentoring session. The GROW mentoring model will help the mentee to identify goals, and options to move towards their goal.<sup>18</sup>

### GOALS

Set goals, written them down and establish what this person wants out of the session:

- What do you want to achieve out of this mentoring session/ relationship?
- What are the goals you want to achieve? (Make sure the goals are SMART, i.e. Specific, Measurable, Action-oriented, realistic, Time-limited);
- What do you hope to achieve through this goal?
- On a scale from 1 (lowest) to 10 (highest) how committed are you to this goal?
- Who else needs to know about these goals? (home institution, colleagues, network members).

<sup>17</sup> Adapted from European Entrepreneurship Educators Programme, Mentor Pack (2012), <http://ieeponline.com/wp-content/uploads/2013/11/3EP-mentor-pack.pdf>, Accessed October 7<sup>th</sup>, 2016

<sup>18</sup> European Entrepreneurship Educators Programme, Mentor Pack (2012), <http://ieeponline.com/wp-content/uploads/2013/11/3EP-mentor-pack.pdf>, Accessed October 7<sup>th</sup>, 2016

### *OPTIONS*

Help the mentee to identify how they can move towards the goal and what has worked in the past by exploring “options”. Here are some guiding questions:

- What could you do as a first step?
- What else could you do?
- What would happen if you did nothing?
- What has worked for you in the past?
- How could you do more of what works for you?
- Who can support you in making the needed changes?
- How could you redesign your work environment to support implementing this goal?
- What are the costs and benefits of this goal?

### *WRAP-UP*

Identify specific steps and any obstacles, then write an action plan:

- Where does this goal fit in with your personal priorities at the moment?
- What obstacles do you expect to meet? How will you overcome them?
- What steps do you need to take to achieve this?
- What are you going to do?
- How can I help you in moving forward?

CHAPTER 9

# LINK TO THE VIRTUAL LEARNING PLATFORM AND TEACHING RESOURCES

All necessary teaching resources for the programme delivery can be found at:

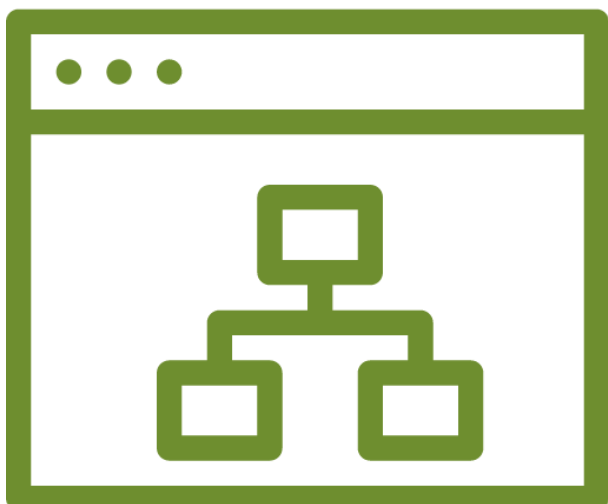
<https://moodle.utu.fi/course/view.php?id=9702>

Should you need to have teacher status and access to these resources on the Moodle, please contact the course administrators at the University of Turku:

Mr. Mikko Grönlund ([mikko.s.grönlund@utu.fi](mailto:mikko.s.grönlund@utu.fi)) or

Ms. Sari Stenvall-Virtanen ([sari.stenvall@utu.fi](mailto:sari.stenvall@utu.fi)).

Please notice that the Moodle site is also functioning as a course site for the students. For this reason, part of the content (teaching resources and materials and tools) is “hidden” so that only persons with a “teacher status” can see the content and access it.





ATTACHMENT 1

# NATIONAL IMPLEMENTATIONS ON THE OPEN INNOVATION LABORATORY

University of the West of England,  
Bristol, UK – National O.I.L.  
Monday 8th June 2015



## 1. Event summary description

The UWE mini oil sought to give an offering to its students that provided a sense of *progression* from both the earlier pilot module and the international OIL. The international OIL was hosted and facilitated by UWE and included a number of local academics and Bristol-based practitioner/industry contributors and participants. Therefore, to avoid direct repetition of the content of the major OIL, the mini oil event was focused on highlighting and signposting opportunities that would help students to take their ideas forward through appropriate funding and support mechanisms. Nonetheless, this process necessarily drew and built on concepts, approaches and resources that the students had been introduced to in the pilot module and international OIL.

## 2. Structure and content

A morning workshop was delivered by Sift Media who run “Britain’s biggest small business competition” (<http://www.thepitch.uk/>). The Pitch competition was founded in 2008 and “sees some of the UK’s best entrepreneurial talent pitch their business idea to a panel of expert investors, and to peers online, for a chance to win business support and investment”. The workshop offered an anatomy of a great pitch, examples of good pitches from previous competitions, dos and don'ts, how to improve confidence and pitching skills and a Q&A session.

The afternoon session opened with a talk by CreBiz pilot module student Joe Munro, who talked about his project ‘Leftovers’ which he recently obtained UWE social enterprise part-funding for (<http://www.joemunro.com/leftovers-exhibition/>). The talk offered an exemplar of successful student enterprise activity and funding.

A workshop followed which focused on the goal of supporting students to apply for a CreBiz UWE £500 prize fund competition (provided by UWE student enterprise) – this session included an overview of the competition process and criteria and a workshop of ideas development, review and feedback (including additional business development opportunities). All members of the previous CreBiz UWE student cohort were encouraged to apply for the prize funding.

## 3. Program

| When          | What  |
|---------------|---|
| 11.00 – 11.15 | Arrival and Welcome   |
| 11.15 – 11.30 | Session briefing and CreBiz update                                |
| 11.30 – 12.30 | Sift Media/The Pitch Session - Presentation and workshop with Q&A |
| 12.30 – 13.00 | Lunch   |
| 13.00– 13.15  | Joe Munro – talk on social enterprise project/funding             |

|               |   |
|---------------|---|
| 13.15 – 13.30 | CreBiz Prize Funding Competition - Overview |
| 13.30 – 14.45 | Drafting application ideas                  |
| 14.45 – 15.00 | Break                                       |
| 15.00 – 15.30 | Review drafts/feedback                      |
| 15.30 – 16.00 | Application action planning                 |

#### 4. Attendants/contributors

The Sift Media team that delivered the Pitching workshop were Yiuwin Tsang, Publisher - Small Business; Dan Izzard, Community Manager; Rachel Power – Small Business Editor.

UWE staff that supported the delivery of the mini oil were Dr Emma Agusita (Senior Lecturer in Media and Cultural Industries and CreBiz Research Fellow), Dr Carol Jarvis (Associate Professor in Knowledge Exchange) and Kim Brookes

(Entrepreneur in Residence) – from the Faculty of Business and Law.

Due to other commitments (summer internships and employment opportunities starting in early summer) only 4 students from the previous CreBiz UWE cohort were able to attend. Therefore, the total number of attendees was 11.

#### 5. Other remarks

As with the pilot module and International OIL, the Mini Oil event was hosted and supported by UWE’s Digital Cultures Research Centre, at the Pervasive Media Studio (“a community of artists, creative companies, technologists and academics exploring experience design and creative technology” - <http://www.watershed.co.uk/pmstudio/about-pervasive-media-studio>) at Watershed cross platform arts centre in Central Bristol.



ATTACHMENT 1 (cont.)

# NATIONAL IMPLEMENTATIONS ON THE OPEN INNOVATION LABORATORY

University of Turku  
 Finland - National O.I.L  
 May 25th 2015 from 9:30 to 17:30



## 1. Event description

The event was a professional seminar where leading professionals, academics and speakers from several governmental authorities shared their views on the field. The CreBiz project was presented throughout the event as the main driver and also because several students, participants on the Module and the Innovation Camp, were also invited. The purpose of the event was to gather representatives of academia and business together for an open discussion on business development in the creative industries and it provided an excellent opportunity to network and develop business opportunities for the future.

## 2. Structure and content

The event started with a welcome speech and an introduction to CreBiz project and concept by Pasi Malinen, Research Director of the Brahea Centre at the University of Turku. The first half of the day consisted of a keynote from a top media professional and two presentations from academics and government authorities.

After lunch several case studies depicting creative businesses were explained and discussed. Before the ending, some of the students that took part on the CreBiz Innovation Camp presented their projects.

Around 40 people attended the event that was an excellent opportunity for networking for both students, faculty and professionals.

## 3. Program

| When  | What  |
|---|---|
| 09:30   | Registration and Coffee   |
| 10:00   | Welcome and Overview of the CreBiz Project Pasi Malinen, Research Director University of Turku  |
| 10:15   | Keynote: Barriers are Breaking Eka Ruola, CEO, Hasan & Partners Oy  |
| 11:15   | Business Ecosystems - Creative Space for Business Development Thommie Burström, Assistant Professor, Hanken School of Economics         |
| 11:45   | Competition Policy and Creative Industries in the New Economy Tom Björkroth, Senior Adviser, Finnish Competition and Consumer Authority |
| 12:15   | Lunch   |
| Industry views and insights from Creative Businesses – Case study presentations |   |
| 13:15   | Story of Logomo Päivi Rytsä, Managing Director, Logomo  |

|             |  |
|-------------|--|
|             |  |
| 13:45       | Media & Startups - New Media Concepts in the Digital Ecosystem<br>Timo Ketonen, Entrepreneur, Aboa Advest Oy         |
| 14:15       | Ad Agencies - Survival of the Fittest<br>Jonne Saivosalmi, Managing Director, Briiffi Oy                             |
| 14:45       | Building Mobile Games<br>Torulf Jernström, CEO, Tribeflame Oy  |
| 15:15       | Digital Campaign – From Idea to Execution<br>Tuomas Niinikoski, Managing Director, Magis Multimedia Oy               |
| 15:45       | CreBiz Innovation Camp: Turun Sanomat Challenge<br>David Wray & Singh Simranjit and Amos Taylor & Venkat Rathikannan |
| 16:15-17:30 | Informal Networking Refreshments and finger food   |

authored articles and book chapters in a range of subjects in Economics and Competition Law.

Päivi Rytsä is the managing director of Logomo. Logomo is a centre for culture, the arts and creative economy. Concerts, conferences, seminars, congresses, exhibitions and cinema performances are arranged at Logomo, in addition to private events such as weddings. The building also houses 9,000 square metres of office space. Logomo Byrå has approximately 250 people working in 60 enterprises every day, while 200 people in 25 companies work at Logomo Konttori.

Timo Ketonen is an entrepreneur, independent advisor and investor with a passion for helping start-ups and other growth companies. He has particular focus on the design of a viable business model, best customer experience and Go2Market strategy. He is actively involved as an advisor and investor in a number of Finnish start-ups. I'm also an experienced Board member in several companies and foundations.

Jonne Saivosalmi, Managing Director of Briiffi Ltd, has a long and diverse experience in the field of marketing communication, both in b2b and b2c marketing. He has a special knowledge area in place branding / location marketing. He has a lot of experience in creating networks between different partners in joint marketing projects.

Torulf Jernström is CEO and co-founder of Tribeflame Ltd. Company's biggest hit, Benji Bananas, has globally some 70 million downloads (in late 2015). In addition to running this company, he is also a mentor at Game Founders, and Entrepreneur in Residence at F50 as well as weekly columnist at PocketGamer.biz.

Tuomas Niinikoski is managing director and founder of Magis Multimedia Ltd, a marketing communication agency established 1994 specialising in digital media. Company also create digital media solutions for museums and exhibitions.

#### 4. Attendants' profile

Eka Ruola is the CEO of Hasan & Partners Ltd, the leading Finnish marketing communications agency based in Helsinki and Stockholm. He has a vast experience from different positions in several marketing communications agencies.

Thommie Burström is Rettig Capital Assistant Professor of Management and Organisation at Hanken School of Economics in Helsinki, Finland. His academic interests are in projects, entrepreneurship, business ecosystems, and platform research.

Tom Björkroth works as a Senior Adviser in Finnish Competition and Consumer Authority (FCCA). Before joining the FCCA in 2007 he worked as a senior researcher in Turku School of Economics and as an assistant professor in Economics at Åbo Akademi University. He is a Doctor of Political Science (Economics) and also holds a MA degree in EU Competition Law from King's College. He has

UTU staff that supported the delivery of the mini oil were Research Director Pasi Malinen (Project Director of CreBiz), Research Manager Mikko Grönlund (Project Manager of Cre Biz), Senior Project Manager Kaisu Paasio and Project Planner Katariina Nordell – from the Brahea Centre.

## 5. Other remarks

Creative Future - Open Innovation Laboratory for Creative Industries was arranged at Turku School of Economics. The event was promoted by The Communications Unit which is in charge of the internal and external communication at the university level.



ATTACHMENT 1 (cont.)

# NATIONAL IMPLEMENTATIONS ON THE OPEN INNOVATION LABORATORY

ISCTE

Portugal - National O.I.L.

June 4th, 2015 from 10 AM to 5 PM



## 1. Event description

The OIL was structured around a 6 hour workshop for students from a masters in Communication, Culture and Information Technologies, Management and Cultural Studies, and post-graduates in Digital and Visual Culture.

The workshop objectives were to explain the basic guidelines to make a business proposal, and how to define the communication and marketing strategies of a new media project or creative venue.

## 2. Structure and content

The workshop took place from 10am to 5pm.

In the morning, it started with a welcome introduction. Then teams were created with the students and each team was given one project. 4 projects were proposed: a hyperlocal journalism project, a cultural local venue, a mobile service and a social media marketing agency. A presentation of Crebiz.eu was followed by an introduction to the basics of design thinking and the ideation concept was offered.

Following this, the business model **Canvas** was explained, and then the students started to work, in teams, on the assigned project. For about one hour, the teams developed their canvas, with the

support of the teachers (Miguel Crespo and Caterina Foà). This work finished with the presentation of the canvas to the class.

Teachers presented innovative business models, so the students could think what models they should use in their projects, under the teacher's supervision.

After lunch, there was a special talk with the keynote speaker, Sandro Mendonça, one of the members of our experts panel, who is a fellow on the German Marshall Fund of the United States and expert for the OECD as a member of the task force for policies related to the measurement of the Internet Economy. Mr. Mendonça spoke on innovation in media and creative industries, the creative economy, the need to think out-of-the box and he presented some examples of good practices in entrepreneurship.

After his speech, SWOT analysis was explained and the students applied the SWOT to their projects, under supervision.

The next step was to show students how to make a pitch, and, again, each team had to develop a pitch for their project. This exercise finished with the presentation of the pitches to the class.

The workshop ended with a short feedback talk with the students (they also wrote their evaluation on the form provided). The feedback given in

person was very positive, and matched the one provided through the forms. During the class, several working and teaching materials were presented and distributed.

### 3. Program

| When  | What   |
|-------|--|
| 10:00 | Welcome and presentation of the team and the students  |
| 10:15 | First challenge: create working teams and assign the different kind of projects                            |
| 10:45 | What is CreBiz.eu  |
| 11:00 | Coffee break   |
| 11:15 | Design thinking and the ideaton concept  |
| 11:30 | The business model canvas  |
| 12:00 | Team work: develop a business model canvas for each project  |
| 13:00 | Team work: presentation of the business model canvas from each team  |
| 13:30 | Lunch  |
| 14:30 | Keynote presentation: Sandro Mendonça, on innovation in media and creative industries                      |
| 15:00 | How to make a SWOT analysis  |
| 15:15 | Team work: develop a SWOT analysis to each team's project  |
| 15:30 | How to make a pitch  |
| 15:45 | Team work: create a pitch for your project   |
| 16:30 | Team work: present the pitch to the other teams  |
| 16:45 | Basic guidelines to make a business proposal and how to define the communication and marketing strategies. |
| 17:00 | Closing conclusions  |

### 4. Attendants' profile

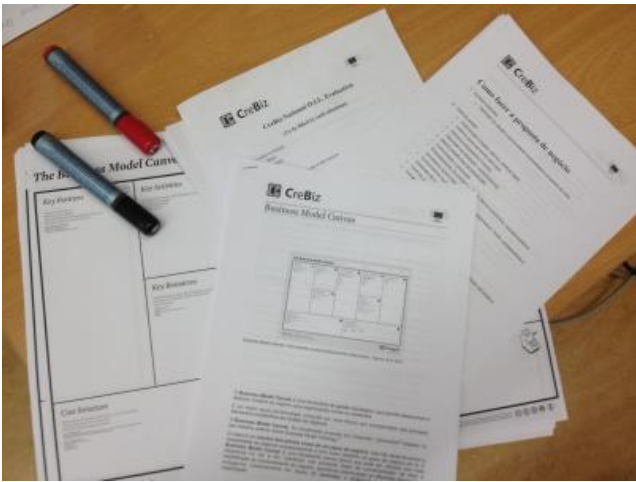
The keynote speaker, Sandro Mendonça, is one of the members of our experts panel, is fellow on the German Marshall Fund of the United States and expert for the OECD as a member of the task force for policies related to the measurement of the Internet Economy.

The teachers were Miguel Crespo and Caterina Foà, research assistants at CIES-IUL and teachers at ISCTE-IUL, specialists in communication and media, marketing and creative industries.

The attendants were students from masters in Communication, Culture and Information Technologies, Management and Cultural Studies, and post-graduation in Digital and Visual Culture *at ISCTE-IUL*.

### 5. Other remarks

The course was promoted only to the students of the announced courses at ISCTE-IUL, it was not mandatory and had no prizes, so the attendants were really interested in the content. The feedback, collected informally after the course, and through a survey, was very positive.







BUSINESS DEVELOPMENT LABORATORY STUDY MODULE  
FOR CREATIVE INDUSTRIES

 [www.crebiz.eu](http://www.crebiz.eu)  [www.facebook.com/crebiz.eu](http://www.facebook.com/crebiz.eu)

