



SYLLABUS

“Management and Entrepreneurship in Cultural and Creative Industries”

**for adult education courses
for trainees with background in arts and
humanities**

www.fenice-project.eu



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FOSTERING ENTREPRENEURSHIP AND INNOVATION IN CULTURAL AND CREATIVE INDUSTRIES THROUGH INTERDISCIPLINARY EDUCATION

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I. Introduction

This course is developed within the project “*Fostering Entrepreneurship and Innovation in Cultural and Creative Industries through Interdisciplinary Education (FENICE)*” with the support of the Erasmus+ Programme of the European Union.

It is designed for professionals with background in arts and humanities (A&H) who want to pursue self-employment or manage creative teams within their careers. In broader terms, the course would be useful for any artist and artist-to-be as it will provide a targeted insight in the entrepreneurial and management practices that define the modern creative and cultural business. The overall aim is to build up the skills that are needed for career success and creative impact as well as for launching projects that fall in the scope of experience economy.

The course is interdisciplinary and presents the theory and practice of entrepreneurship and management combining guided and experiential learning activities.

CCIs are content, knowledge and technology-driven and as such, they are, by definition, a subject to interdisciplinary research and education. CCIs combine the creation (often by artists or designers), production (often by companies) and distribution (often by multinationals) of goods and services that are cultural in their nature and usually protected by intellectual property rights (IPR).

Developing the entrepreneurial and managerial skills of the artists will provide the CCIs with innovative and self-sustainable professionals that can lead and contribute to the viable and sustainable functioning of the creative economy.

The concept of CCI is usually based on the British definition introduced in 1998 in the Creative Industries Mapping Document, focusing mainly on employing personal talent and skill in order to create jobs and wealth.

For the purposes of this syllabus, the CCIs are understood in the sense of the *Green Paper on the Potential of CCIs of the European Commission (COM (2010) 183 Final)* and refer in particular to:

- (1) Performing arts,
- (2) Visual arts,
- (3) Cultural heritage,
- (4) Film, DVD and video,
- (5) Television and radio,
- (6) Video games,
- (7) New media,
- (8) Music,
- (9) Books and press,
- (10) Architecture and design (including graphic design, fashion design, advertising)

Cultural industries are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have (1-9).

Creative industries are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional (10).



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The course is elaborated by a joint team of experts and researchers from the Varna University of Management (Bulgaria), Greek Academic Network, GUNet (Greece), Universitatea Nationala De Arte (Romania), Universidade Portucalense (Portugal) and Univerzitet U Novom Sadu (The Republic of Serbia). It contributes to the development and improvement of the entrepreneurial education for CCIIs in Eastern and Southern Europe at higher education level to line up with the developments of the business and the training offer in northern Europe and the US.



II. Course Overview

This course is intended to provide a targeted insight into the operation of CCI enterprises and to explore major practical issues facing creative and cultural professionals and entrepreneurs. It builds on the interdisciplinary approach that is pertinent to CCIs to showcase how creativity and culture can be sustainably commercialized and bring to life viable and innovative enterprises.

In this sense, the **goals** of the course are:

- To improve the entrepreneurial and managerial skills and competencies that are relevant to the CCIs
- To build trainees' capacity in forming and working in cultural and creative teams, solidly anchored in economic realities and up-to-date cultural context
- To familiarize trainees with the main important aspects of self-employment in CCIs such as personal promotion in the on-line environment, organising artistic events and artistic research
- To promote the social change, accountability and innovation based on creativity
- To convince A&H professionals of the overall importance of teamwork under the coordination of professionals/specialists in business and economics (B&E) who are also trained in CCI activities and projects.

The open-science values obtained within the A&H activities through artistic, practice-based and studio research are the core of CCIs. The activities and projects in turn could generate a corpus of data, images, trial-and-error processes which when thoroughly documented could spin off future research, projects, activities and inspire the B&E professionals within the CCI teams to maintain the processes of creativity.

Considering **teaching-learning strategies/methodologies**, the main approach in this course is experiential learning. Accordingly, this course makes use of different teaching, learning and assessment methods, in line with the needs of the students and the learning objectives. Teaching methodologies were designed to boost autonomous work while respecting students' diversity and needs, allowing flexible learning paths.

This course aims at fostering an active learning environment, proven effective in developing higher-order cognitive skills. By being involved in an active and participatory learning process, enhanced by the integration of digital technologies, students intervene directly in the construction of knowledge, questioning and co-creating it. As opposed to conventional approaches, generally passive and unidirectional, the students become the centre of the learning process and the trainer/teacher assumes the role of mediator.



III. Expected Learning outcomes

Upon the completion of the course, the trainees should be able to

- Interpret the key characteristics of the economy of the cultural and creative industries, the important challenges the industries face, such as technological, legal and economic – and the policies adopted to meet those challenges
- Create business models for creative business ventures, including strategic planning for entrepreneurship initiatives, innovative methods for generating funds, stakeholder management and development of partnerships, governance structures of creative enterprises, etc.
- Identify new opportunities within social and business problems and develop business solutions, while at the same time, securing revenue sources that achieving financial sustainability
- Work in interdisciplinary CCI teams
- Design artistic events (exhibitions, workshops, promotions, etc.) and online promotion campaigns

In addition, the course encourages the implementation of the *European Entrepreneurship Competence Framework (EntreComp)*¹. Competencies are presented by area and with reference to whether they are improved (when they are effectively developed within the scope of the contents foreseen for the course) and/or assessed (when subject to evaluation), and with regards to the two content units proposed within this course – Unit 1: Understanding Entrepreneurship in the CCIs and Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise – which are further detailed in section IV of this syllabus.

¹ <http://europa.eu/!kR69Tb>



Competence Area	Competence	Short Description	Unit 1		Unit 2	
			Improved	Assessed	Improved	Assessed
Ideas and Opportunities	1.1 Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value	✓	✓		
	1.2. Creativity	Develop creative and purposeful ideas				
	1.3. Vision	Work towards your vision of the future				
	1.4. Valuing Ideas	Make the most of ideas and opportunities	✓	✓	✓	✓
	1.5. Ethical & sustainable thinking	Assess the consequences and impact of ideas, opportunities and actions	✓	✓	✓	✓
Resources	2.1 Self-awareness & self-efficacy	Believe in yourself and keep developing				
	2.2 Motivation & perseverance	Stay focused and don't give up				
	2.3 Mobilising resources	Gather and manage the resources you need			✓	✓
	2.4 Financial & economic literacy	Develop financial and economic know-how			✓	✓
	2.5. Mobilizing others	Inspire, enthuse and get others on board				
Into Action	3.1 Taking the initiative	Go for it				
	3.2 Planning & management	Prioritise, organise and follow up			✓	✓
	3.3 Coping with uncertainty, ambiguity & risk	Make decisions dealing with uncertainty, ambiguity and risk				
	3.4 Working with others	Team up, collaborate and network			✓	✓
	3.5 Learning through experience	Learn by doing			✓	✓



IV. Contents of the course

The contents of the course refer to the following main considerations and rationales in the CCIs:

- Mutual understanding and comprehension between artistic creativity and economics/management, toward feasibility and economic viability of CCI product/project is indispensable. Professionals with both types of profiles need to be aware of the necessity to develop and employ skills for team work and cooperation;
- The development of the creative process is different from its transfer to third parties, therefore each participant in the course is required to acquire a business discipline (to see if it can be implemented in the form of diagrams specific to each artistic discipline);
- The key feature of the creative economy is the transformation of artistic value in economic value; as such all the characteristics that give value to an artistic product will have to be monetized as economic values (thus generating business): uniqueness, non-standardization as impossibility of reproduction, technological process, recognition, copyrights, etc., that is, understanding the artistic product in relation to the market is essential.
- Creativity should be the main tool and competence to work within the CCIs. Usually perceived as a natural ability, individual creativity used in teamwork is able to accelerate the evolutionary pace of ideas within a team when used in project-based team work. During CCI projects, any type of creativity could be the difference of added value and capacity in a competitive market – thinking outside the box, avoiding clichés, permanent adaptation to contemporary realities - regardless of their nature - cultural, economic, technological.
- Within a CCI project team, all members are/should be creative, although only the ones with artistic background (A & H) are creators, from the point of view of professional skills in artistic transposition technology. The creators are motivated by the contemporary cultural and creative context, by the media exposure of the projects' end product and obviously by the economic benefits of the CCI activities. Feasibility, economic viability and potential success of the CCI team product can be secured or positively evaluated only through the economic and management expertise provided by the members of the team with economic background. The cultural context should definitely be evaluated constantly together within the team, by both artists and CCI economics/management experts. There is also necessary to have a certain level of comprehension within the CCI team – the access to other one subjectivity /artistic creativity versus economic feasibility – and balance must always be reached for the lasting development of the project.
- Eastern, mainstream stakeholders usually state cultural policies tainted by latency, protochronism and reactionary traditionalism. There are some exceptions however: cultural institutions which are financed through competition CCI projects, private stakeholders with contemporary visions over CCI, young galleries, cultural/artistic hubs, independent galleries, private enterprises as cultural stakeholders/non-government organizations, local authorities interested in new cultural visions for their cities/regions. Stakeholders in cultural policies are either mainstream (state driven, institutionally or financed) or alternative (independent/young galleries, private architecture/design offices, independent cultural festivals, media, galleries, cinema, design, multimedia, etc.).



- The Test of Reality – even before the pandemic, it was obvious that financing CCI is more and more connected with some major subjects – is in improving quality of life, especially within urban environment, ecology, recycling, involvement to generate solutions for social problems, preserving and restoration of cultural heritage. Art for the sake of art is no longer an option for public funding. Media exposure is essential for any CCI activity/projects, such as social platforms, the World Wide Web, online publications, etc.
- Involvement in social activities of education – such as creative workshops, youth creative education. Even in a technological environment, an economic option for added value is creativity, originality, artistic creation inserted within production process and end product.
- The capacity of contemporary CCIs to monetize their activities depends on B&E strategies.
- Both A&H and B&E members of the CCI teams should maintain a high level of interest in digital technologies for 3D and 2D transposition when considering the production of artefacts. In addition, when sellable CCI services, working ideas and applications are involved, digital support is essential – Internet, social platforms, dedicated and interactive sites, etc.
- The overall importance of images (photographic material and videoclips) posted on social media and Internet to disseminate and validate the concepts, working ideas or the entire projects is essential for start-ups. The B&E professionals need training and expertise in digital PR and communication strategies to support the A&H creators in promoting their creative activities, models, work in progress on concepts and transposition of artefacts. The imagistic quality of the CCI documented material could make the difference during the dissemination on the Internet and social platforms and enhance the public validation process.

The contents of the course are divided in two major thematic Units, with specific learning objectives and learning outcomes.

Unit 1: Understanding Entrepreneurship in the CCIs

Specific learning objective:

- To enable trainees to comprehend the liaison of CCIs with the other sectors of the economy, their innovation and social innovation potential while focusing on the relevant innovative, participatory and interdisciplinary working approaches in the CCIs

Specific Expected learning outcomes:

In addition to the generic course goals, Unit 1 will allow trainees to:

- Analyse the CCIs and their position in society and economy
- Differentiate and select the CCI project types
- Recognize ethics and intellectual property issues related to the work and the products of the CCIs
- Analyse the main aspects of the entrepreneurship and business modelling in CCIs
- Distinguish the roles in CCI teams and communication channels

Themes

Theme 1.1. Creativity, Innovation and Cross-Sectoral Collaborations. Intellectual Property.



(Reference to artistic research, open science, social value and social entrepreneurship)

Theme 1.2. Entrepreneurship, Management and Leadership in the CCIs.

(Reference to incubators, clusters and creative partnerships at the community and regional level, specifics of the cultural and creative team)

Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise

Specific learning objective:

- To enhance the trainees' understanding of the entrepreneurial process from idea generation to concept development and creation of a venture in CCIs while focusing on cooperation, co-creation and interdisciplinarity

Specific Expected learning outcomes:

In addition to the generic course goals, Unit 2 will enable the trainees to:

- Generate and/or identify a business idea in the CCIs
- Distinguish relationships among various components of business and its environment
- Manage the material, non-material and digital resources needed to turn ideas into action
- Promote CCIs' activities, products and projects through free (costs and use) communication channels;
- Collaborate to develop business ideas for the CCIs, in particular with artists and cultural professionals.

Themes

Theme 2.1: Designing a business for the CCIs: preparing a business plan and pitching business ideas

Theme 2.2: Towards value: Economic, Market and Cultural valuation of products and services in the CCIs

Theme 2.3: Market, Competition, Consumption and Branding in CCIs



V. Workload and class structure

No	Module/ Topic	No of hours	
		In-class	Independent/ self-study, incl. assignments, case-studies, research, readings, video-tasks, games, etc.
U1	Unit 1: Understanding Entrepreneurship in the CCI		
	T1.1. Creativity, Innovation and Cross-Sectoral Collaborations. Intellectual Property.	3	6
	T1.2. Entrepreneurship, Management and Leadership in the CCI.	3	
U2	Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise		
	T2.1: Designing a business for the CCI: preparing a business plan and pitching business ideas	3	9
	T2.2: Towards value: Economic, Market and Cultural valuation of products and services in the CCI.	3	
	T2.3: Market, Competition, Consumption and Branding in CCI	3	



Detailed description

Unit 1: Understanding Entrepreneurship in the CCIs

Theme 1.1. Creativity, Innovation and Cross-Sectoral Collaborations. Intellectual Property.

The theme introduces the specifics as a fast-developing area of economic activity that fosters economic growth, job creation and export earnings while promoting social inclusion, cultural diversity and human development, especially at the local and regional levels. Attention is placed on interpreting CCIs as interdisciplinary sectors with high knowledge-absorption potential, which however thrive on local resources and heritage.

Emphasis is placed on discussing what is innovation in terms of CCIs and which team members are the drivers of creativity and innovation in a CCI project. Further, types of teams for different areas of CCI are presented and discussed (film production, gaming, event production etc.).

Different types of CCI projects will be discussed, with the effort to make a distinction between artistic, technical and managerial roles in those projects.

Within this theme, information will be provided on the topic of intellectual property in CCIs. The issues of intellectual property in CCIs will be addressed through examples related to designs, copyright and rights related to copyright (for performers, producers and broadcasters).

Theme 1.2. Entrepreneurship, Management and Leadership in the CCIs.

The theme discusses the concepts of entrepreneurship, management and leadership in the context of CCIs. The main elements of planning, organization, staffing, leadership and control shall be reviewed and considered with practical examples. The focus is placed on managing the teams regarding co-creation and cooperation among professionals with artistic and non-artistic backgrounds. In that, conflict management and change management is considered. Information on the business models, communication and cooperation channels that are particular for the CCIs shall also be considered.

Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise

Theme 2.1: Designing a business for the CCIs: preparing a business plan and pitching business ideas.

This theme introduces the concept of a business plan as a roadmap that systematises a business, details the business' operational and financial objectives, determines the viability of a business idea, and guides decision-making. Given the relevance of the business plan when starting a business, which is crucial for the success of a venture in any field of activity and so as in CCIs, special attention is given to the content/key sections of the business plan: products and services (value proposition, key activities, resources), management and control, partnerships, market analysis, marketing strategy, and financial planning (forecasted income and costs, funding needs). Considering relevant communication techniques in business contexts, the role of pitching a business idea is approached. Relevant tips and especial guidance/mentoring on how to prepare and deliver a pitch for potential investors are presented.



Theme 2.2: Towards value: Economic, Market and Cultural valuation of products and services in the CCIs.

The theme addresses the contemporary challenges of a value-oriented approach to the design of products and services in the CCIs. Theoretical fundamentals related to value creation are tackled and the specific contents of this theme contribute to a better understanding of differences between cultural value and economic value as socially constructed measures. In face of economic value, the market-based paradigm is explored, considering demand systems, pricing, and willingness-to-pay in the specific context of market behaviour within the CCIs. From a business perspective, students are oriented towards a more efficient justification for product or service design or redesign, considering the supply and demand in the CCIs' marketplace.

Theme 2.3: Market, Competition, Consumption and Branding in CCIs.

Within this theme, the relevance of developing effective competitive strategies in the CCI's business context are discussed. Pertinent topics such as the definition of target markets, customer acquisition, and the communication of the business proposition as a means to set out a business' competitive advantage in relation to competitors, are addressed. Students are also encouraged to discuss and reflect upon building a customer base and competition in the CCIs, along with its strengths and weaknesses, hence being able to outline specific and impactful marketing and sales strategies. An overview on brand management, based on tangible and intangible brand values, and on the application of branding strategies to the CCIs, boosted by emerging technologies and communication strategies such as storytelling, is offered. Special emphasis is placed on the potential of Digital Marketing in reaching a global marketplace in a more cost-effective and measurable way, in building two-way communication with the CCIs audiences, and in increasing brand awareness.

Format of delivery

The course is based on the experiential learning model (ETL)² and the delivery of the training contents will follow the main stages, defined below. The instructors will adapt the sequence and combination of the activities according to the specifics of the groups of learners:

1. Stage 1. Motivation (Why?)

- Motivational video stories from real practice
- Group or paired discussions
- Subjective quizzes followed by self- or peer-assessment
- Virtual field trips (observing activities)
- Simple group projects (feedback from instructor and peers)

2. Stage 2. Expertise (What?)

- (Video) lecture – models, factual information, theoretical background

² Kolb, David. (1984). *Experiential Learning: Experience as the Source of Learning and Development*.



- Reading (textbooks, magazines, articles, websites)
- Video demonstrations
- Independent research and application of theoretical models (simple quantitative or qualitative research questions)
- Objective tests (quizzes)

3. Stage 3. Coaching (How?)

- Case studies
- Problems for self-study
- Individual (written or oral) reports
- Reflective essays
- Problem solving virtual discussion boards

4. Stage 4. Evaluation (What if?)

- Subjective exams
- Short individual (or group) research projects
- Group or individual competition simulations (trainees run virtual business enterprise - analysing particular market, and strategies for promotion, setting prices, identifying competitive advantages...)
- Trainee presentations of solutions to more challenging questions (providing an opportunity for learners to demonstrate own personal strengths and talents – incorporating music, arts, technical skills or expert knowledge...)
- Brainstorming, role-play, competitions, games

Suggested organisation of experiential class activities

An example lesson could be introduced through a short motivational video story, followed by a couple of topic relevant questions or an experiential game activity, leading to an attractively visualised lecture (stimulating reflective observation). An additional individual reading task can be associated with a particular research question to encourage abstract conceptualisation, followed by a group discussion of individual results or a subjective quiz, which can be done for summarising the key points and assign an individual report, a reflective essay or a creative group project presentation as a homework task (a part of the active experimentation stage).

Finally, learners can share their findings in a class presentation, or do an objective test as a new form of concrete experience. Self-assessment, or peer-evaluation, feedback will further lead to reflective observation, which, in turn, could be used as an introduction to the next course topic.



VI. Qualification Characteristics of the Course

The course syllabus is designed as a generic program of study that can be adapted for delivery as an adult learning course by both academic and non-academic institutions. The overall workload of the syllabus in this case is 30 hours and it can be delivered in an on-site, on-line and blended-mobility learning forms following the practice of the delivering institutions. It can be certified as a non-formal learning activity and validated into formal education based on the national legislation of the country where the training is performed.

The acquired knowledge, skills and competences will prepare the course graduates for working in some of the following professional ESCO³-defined categories of occupations as self-employed or contracted professionals:

- **Category 1:** Managers => 1431 Sports, recreation and cultural centre managers,
- **Category 2:** Professionals => 216 - Architects, planners, surveyors and designers/2166 - Graphic and multimedia designers; 262 Librarians, Archivists and Curators; 264 Authors, journalists and linguists; 265 Creative and performing artists;
- **Category 3:** Technical and Associate professionals => 343 Artistic, cultural and culinary associate professionals, 3332 - Conference and event planners; 3339 - Business services agents not elsewhere classified (promoters, tour managers, etc.),

as well as in other relevant occupations that have been emerging in the CCIs or other sectors that utilise the outcomes and resources of the CCIs.

³ ESCO stands for the European multilingual classification of Skills, Competences and Occupations. It provides a general uniform list and descriptions of professional occupations and skills relevant for the EU labour market and education and training. ESCO is maintained by the DG Employment, Social Affairs and Inclusion of the European Commission.



VII. Methodological Guidelines for Delivery

- *Pre-requisites*

This course is designed to provide targeted knowledge for A&H professionals who are interested in managing their own projects and ventures as well as projects initiated by their peers and co-workers. It will be particularly useful for A&H graduates with little or negligible background in economic interaction, entrepreneurship, management as well as culture and creations as industries of economic value. However, trainees with more substantial knowledge on the topic can also benefit from the course by expanding the breadth and depth of their understanding of sustainable development. For the second category of users, additional readings are of particular value.

The task of the course is to underline the association between cultural, economic and social issues as well as the complex impact of CCIs on the development and innovation across the different sectors of the economy and society. The course relies on an interdisciplinary approach while avoiding technical jargon.

The weight of the different subjects/themes in the syllabus can be changed in order to be adapted to the needs of the trainees and the contents can be enlarged to include additional or more in-depth information.

- *Instruction, required reading and in-class participation*

Instruction should generally comply with the prevalent instruction culture in the educational institution that offers the course. However, users should note that this syllabus is designed particularly in view of facilitating experiential-learning, i.e. lectures are kept to a minimum and the class should be based on active learning techniques.

The purpose of the classes is to encourage debate on the covered topics, as well as exchange of views and additional information. Additional readings are provided for more advanced trainees, for future reference, or for trainees doing further research on the topic, e.g., as a means to develop their final projects. Trainees are expected to come to class prepared to contribute meaningfully to group in-class discussions, assignments, and exercises. The participation of guest lecturers who are exceptionally knowledgeable in the field under discussion – e.g., policymakers, experienced educators, entrepreneurs, company mentors, etc. – is strongly encouraged. The use of freely accessible online resources for education (edu-games, case study videos) as well as peer mentoring among the trainees can additionally add to the quality of the training.

- *Assignments and Assessment*

Assignment and assessment follow the internal rules of each delivering institution. Without prejudice to the internal rules of each institution, two main options of assessment shall be considered: (i) regular class attendance and the associated in-class participation and (ii) final exam.

The following examples of assessment tasks and assignment are designed as a pick and choose list, i.e., each instructor can develop their own assessment plan based on the institutional context as well as the needs and level of the trainees when the course is delivered in a real educational environment.



(a) Individual/group e-portfolios of case studies of CCI enterprises

The e-portfolio (developed using different multimedia tools) should serve to introduce the trainee to the process of research and analysis in the field of CCIs. The main result of the e-Portfolio should be the detailed presentation, analysis and assessment of one case study of CCIs. A case is a synopsis of a real world situation faced by an enterprise. A special focus shall be placed on the spill-over effect achieved in each case and the challenges faced by the chosen enterprise, focusing on how the lessons learned can be made known to and influence other professionals in the sector. High-graded papers should ideally be based on an interview or exchange of questionnaire(s) with the enterprise and/or on extensive research. These papers should be complemented by multimedia artefacts such as photos, videos, PowerPoint, transcripts, completed questionnaires or audio files from interviews and others. Class instructors can develop their own guidelines in view of the needs of trainees and their level of knowledge in related fields.

Guidelines regarding the expected content of the case studies:

- General overview of the enterprise, including its area of activity
- The drivers of the entrepreneurial initiative and the role of the enterprise's management, employees, local community, and stakeholders/audiences
- Innovative solution(s) – technological and/or non-technological – applied by the enterprise and how they have been scaled (if the case)
- Challenges and setbacks, including but not limited to problems of value-creation, financing, sustainability, management (operational or strategic), communication and marketing, staffing
- Overall assessment of the cultural value, spill-over effects, cross-sectoral collaborations and economic viability of the enterprise
- Recommendations for improving the described business model in view of expanding/maximizing its impact

Formal requirements regarding length: between 1,000 and 1,200 words (as a minimum, without sources/references, annexes and multimedia artefacts).

(b) Individual project (Business Plan)

Trainees will address the challenges facing the enterprises in CCIs by designing their own initiative for an existing or imaginary firm. The presentation of the individual project can take the form of pitching e.g. moot presentation before potential investors/funding organisations or autoscopy e.g. recording the trainees' presentations followed by self-assessment and/or peer assessment of the presentations.

The purpose of the individual project is to compel trainees to confront the challenges inherent in doing business in the cultural and creative sectors, including but not limited to:

- coming up with an idea for a CCI enterprise/project designed for their local community/region (e.g. real-life environment)
- describing the initiative and how it relates to the overall economic profile of the target area, including possible synergy with other business and sectors;



- researching and analysing the potential for creating shared value, innovation, spill-over, and cross-sectoral collaborations;
- planning the launch of the initiative, setting direction and defining management and operational structure of the enterprise;
- optimizing a communication strategy – particularly regarding value creation.

Formal requirements regarding length: length: between 1,000 and 1,200 words (as a minimum).

(c) Unit and final exams

Exams can be organised upon the completion of the entire course. The length of such an exam could range up to 1 academic hour. It is recommended that the exams consist of both multiple-choice and open questions. A case study based exam could be the preferred option for advanced-level trainees or practice-oriented training. In that, trainees may be asked to analyse the case study via multiple-choice and open questions.

• *Grading*

Assessment should generally comply with the prevalent assessment and grading rules in the education institution.

It is recommended that the assessment of projects should prioritize innovative ideas, creativity, reasoning and practicality. The following assessment model can be applied for a 1 to 5 scale and/or associated competence levels:

- 1- Novice: basic, demonstrating barely sufficient understanding of basic concepts and models
- 2- Beginner performer: satisfactory, demonstrating superficial understanding of basic concepts and models, engaging with little or no additional information, and providing little novel insight
- 3- Capable performer: good, demonstrating sound understanding of basic issues and some additional information, providing some novel insights or demonstrating awareness of novelties in the field
- 4- Proficient performer: excellent and significantly above average instructor expectations or the average performance in the class, demonstrating excellent understanding of basic concepts and issues and coupled with significant further research, with a significant creative or innovative element
- 5- Expert: strong, demonstrating good understanding of background information and basic concepts and models, with notable creative or innovative elements

The scale can be converted to levels, points and percentages, depending on the grading systems of the countries where the course is delivered.



Proposed evaluation schemes:

Option 1:

1. Participation in in-class individual and/or group assignments and exercises – 60%
2. Individual project – 40%

Option 2:

1. Participation in in-class individual and/or group assignments and exercises – 60%
2. Final exam – 40%

Option 3:

1. Final exam – 100%

- *Code on academic ethics and integrity*

Each institution implementing the course is encouraged to follow its own code or set of rules with regard to academic honesty, non-discrimination based on gender, ethnicity, religion or sexual orientation, open debate and respect for diverging opinions, plagiarism, etc.



VIII. General List of Readings

EN

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