

A woman with dark hair is focused on sewing at a desk. She is using a white sewing machine. On the desk, there are several pieces of fabric, some with patterns, and a few sheets of paper, possibly patterns or sketches. The background shows a room with a bed and some shelves, suggesting a home workspace. The overall lighting is soft and warm.

C-ACCELERATE

PROGRAMME HANDBOOK

a guide to foster
the entrepreneurial mindset

PROGRAMME HANDBOOK

JUNE 2024

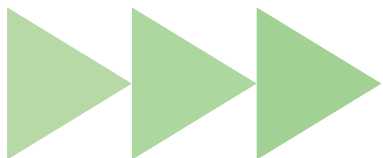
Authors:

Bengts, Annika (Aalto University)
De Bruyn, Jan Louis (LUCA School of Arts)
Escudero, Tanya (Tallinn University)
Fitzpatrick, Ella (IADT)
Frühmorgen, Tobias (Lusófona University)
Gallagher, Rachel (IADT)
Ganoo, Apurva (Aalto University)
Jõesaar, Andres (Tallinn University)
Keating, David (IADT)
Rohn, Ulrike (Tallinn University)
Van De Walle, Marc (LUCA School of Arts)
Van Loon, Heleen (LUCA School of Arts)
Vaz Sousa, Marta (Lusófona University)

KIC [EIT Digital] is supported by the European Institute of Innovation and Technology (EIT), a body of the European Union.

CONTENT

1	Executive Summary About the EIT HEI Initiative About the C-ACCELERATE project	4 - 7
2	Introduction The Six Pillars of Entrepreneurship C-Accelerate Core Values The Purpose of this Manual	9 - 19
3	Case Study 1 Entrepreneurship in the Creative (Film) Industry, KinoEyes Lusófona University	20 - 27
4	Case Study 2 Podcast / Media Resources Lusófona University	28 - 29
5	Case Study 3 Student Enterprise Bootcamp IADT	30 - 33
6	Case Study 4 Radical Creativity Week NFS @ IADT	34 - 45



7

Case Study 5

'LIFE' Learning in Interdisciplinary Focused Environment
Tallinn University

46 - 51

8

Case Study 6

IDBM Challenge
Aalto University

52 - 57

9

Case Study 7

Makers Market
LUCA School of Arts

58 - 65

10

Case Study 8

Course on Entrepreneurial Mindset For Junior Researchers
Tallinn University

66 - 69

11

Case Study 9

Business Coaching VR in Performance Anxiety
LUCA School of Arts

70 - 75

12

Conclusion

Resources

List of contributors

76 - 79

EXECUTIVE SUMMARY

C-Accelerate is a project aimed at increasing innovation and entrepreneurship in higher education for the arts and creative practices. The consortium consists of four European universities, including FilmEU, the European University for Film and Media Arts, Aaltoes and Aalto University.

Collectively, the consortium aims to promote entrepreneurial education, innovation, and research in the multidisciplinary field of cultural and creative sectors and industries. C-Accelerate presents an ambitious innovation vision action plan that covers four dimensions, including entrepreneurial education, project development, support structures for creativity and knowledge transfer, and collaboration and institutional engagement.

This manual outlines the core values and purpose of C-Accelerate, a collaborative project focused on fostering entrepreneurship and innovation. The manual includes case studies, such as the example of Lusófona University, to illustrate how C-Accelerate supports and encourages entrepreneurship in various contexts. Lusófona University was able to leverage C-Accelerate's resources and support to help students prepare for life in the film industry.

The manual provides guidance and strategies for fostering an entrepreneurial mindset, promoting interdisciplinary teamwork, utilising design thinking, and more. Overall, this manual serves as a valuable resource for those looking to promote innovation and entrepreneurship in their organisations.

ABOUT THE EIT HEI INITIATIVE

The EIT HEI Initiative: Innovation Capacity Building for Higher Education has been designed with the aim of increasing the innovation and entrepreneurial capacity in higher education by bringing together HEIs in innovation value chains and ecosystems across Europe. A central philosophy of the EIT is the integration of the EIT Knowledge Triangle Model into all its activities. HEIs selected to participate in the HEI Initiative will also leverage and use the Knowledge Triangle Model as an enabler, facilitating the creation of systemic, institutional change. Additionally, HEIs selected to participate in the HEI Initiative will contribute to and leverage Smart Specialisation Strategies, the Regional Innovation Impact Assessment (RIIA) Framework, as well as align to the goals of the EIT Regional Innovation Scheme (EIT RIS).

This will strengthen the links between HEIs and their local and regional ecosystems and provide an impetus to leverage additional funding sources beyond the HEI project funding period of the selected HEI projects.

HEIs are encouraged to prepare applications which will support the development and implementation of six Actions in their institutions, cumulatively leading to institutional transformation, an increase in entrepreneurial and innovation capacity, and integration with innovation ecosystems.



ABOUT THE C-ACCELERATE PROJECT

C-Accelerate is focused on increasing the innovation and entrepreneurial capacity in higher education in the fields of the arts and creative practices. It brings together four higher education institutions that currently promote one of only two European Universities in the cultural and creative industries and one university (Aalto University) with strong expertise and participation in different KICs, along with several industry and public organisations.

Together, the consortium works towards incrementally improving the degree to which entrepreneurship is included within the core ecosystem of the future European University, to which innovation is central in its consolidation.

All partners are deeply involved in developing and promoting entrepreneurial activity and seek to put this at the centre of the future European University. FilmEU brings together eight European higher education institutions:

Lusófona University, Portugal; TLU - Tallinn University, Estonia; LUCA School of Arts, Belgium; IADT - Dún Laoghaire Institute of Art Design and Technology, Ireland

– the above are all full partners in C-Accelerate.

And more recent full partners in FilmEU are:

VŠMU – The Academy of Performing Arts, Slovakia; LMTA – The Lithuanian Academy of Music and Theatre; VIA University College, Denmark; NATFA – The National Academy for Theatre and Film Arts “Krustyo Sarafov”, Bulgaria.

Together with Aalto University, and all other full and associated partners, these institutions collaborate around the common objective of promoting entrepreneurial education, innovation, and research activities in the multidisciplinary field of the cultural and creative sectors and industries (CCSI).

C-Accelerate covers four related dimensions that represent the pillars of the project:

entrepreneurial education; project development and business acceleration; support structures for creativity and knowledge transfer; and collaboration and institutional engagement.

These four pillars articulate the actions the project proposes across the knowledge triangle.

PARTNERS

Aaltoes



LUCA
SCHOOL
OF
ARTS

**Institute of
Art, Design +
Technology
Dún Laoghaire**

film EUROPEAN
UNIVERSITY
eu

A!

Aalto University



Funded by
the European Union

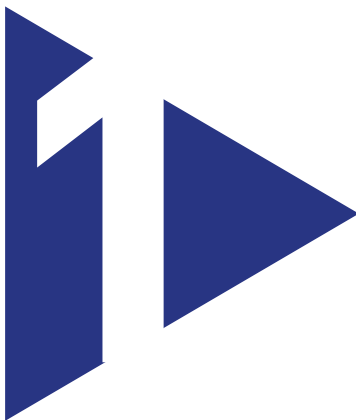
INTRODUCTION

C-Accelerate is a project aimed at increasing innovation and entrepreneurship in higher education for the arts and creative practices.

The consortium consists of four European universities, including FilmEU, the European University for Film and Media Arts, Aaltoes and Aalto University. Collectively, they aim to promote entrepreneurial education, innovation, and research in the multidisciplinary field of cultural and creative sectors and industries.

C-Accelerate presents an ambitious vision that covers four dimensions, including entrepreneurial education; project development; support structures for creativity and knowledge transfer; and collaboration and institutional engagement.

We are excited to introduce our new project which builds upon the previously established Samsara pedagogical framework initiated and implemented by FilmEU. Samsara is derived from the Sanskrit word meaning “flowing on” or “passing through” and in Buddhism, it represents the endless cycle of birth, death, and rebirth. At FilmEU, we chose this name to reflect our holistic and iterative approach to film and media arts education. Samsara proposes that artistic teaching, learning, research, and production are practice-based, collaborative endeavours that engage ethically and actively with societal problems through the creative use and mediation of technology. The Pedagogical Guidelines of this project will be guided by the learning theories, methodologies, and teaching approaches described in Samsara. We believe that people learn best when they work together to create meaningful creative work on equal terms.



LEARNING THEORIES

The Samsara pedagogical framework is based on three interconnected theories of learning: Constructivism, Social Constructivism, and Constructionism.

It proposes that knowledge is actively constructed through direct experience, interaction with others, using tools and technology in the creation of a meaningful artefact(s) that others will see, use, or critique. These theories offer insight into learning and development throughout an individual’s lifespan.

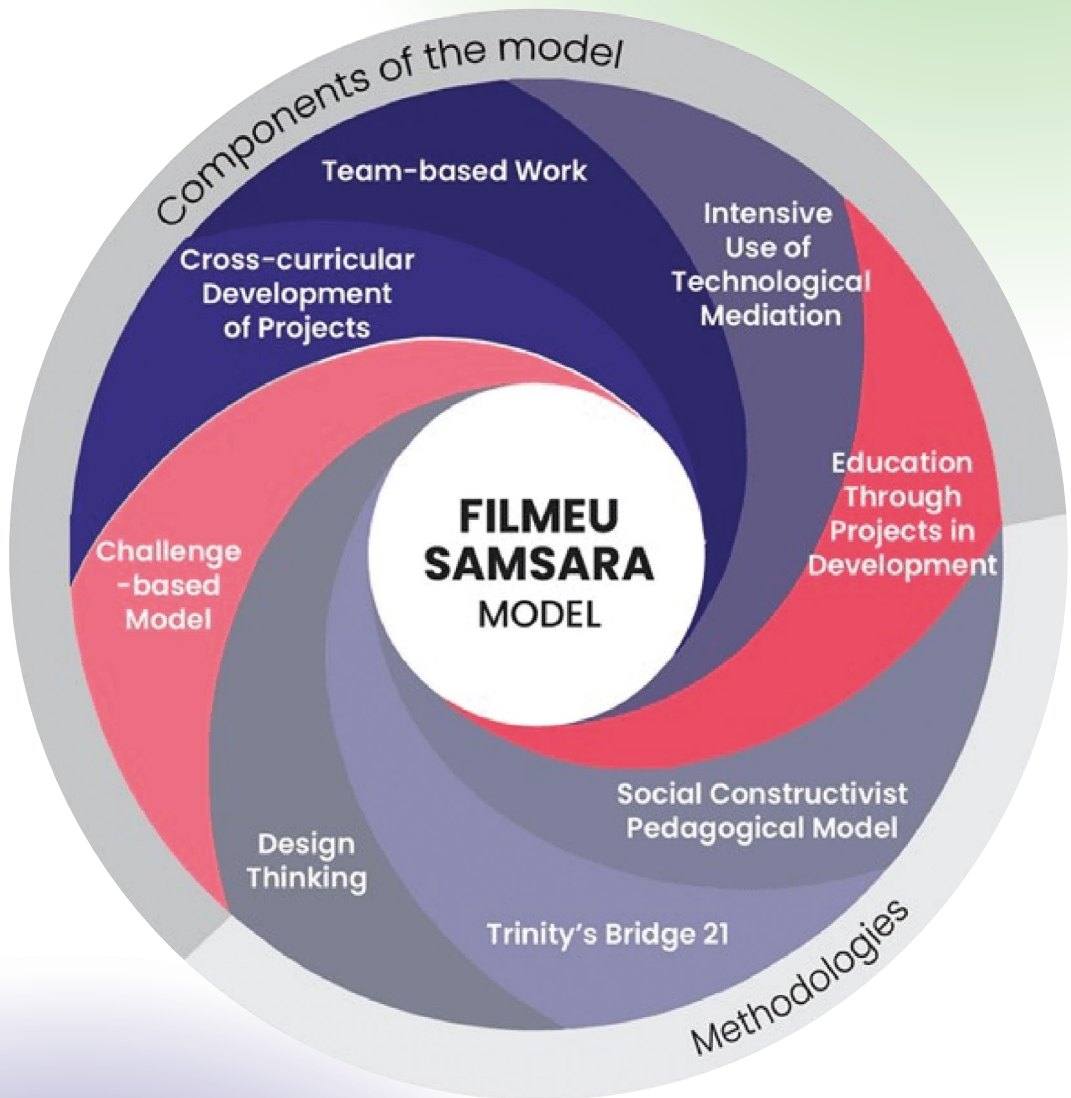
We are excited to introduce C-ACCELERATE which builds on the previously established Samsara pedagogical framework initiated and implemented by FilmEU.

Samsara is derived from the Sanskrit word meaning “flowing on” or “passing through” and in Buddhism, it represents the endless cycle of birth, death, and rebirth. At FilmEU, we chose this name to reflect our holistic and iterative approach to film and media arts education.

Samsara proposes that artistic teaching, learning, research, and production are practice-based, collaborative endeavours that engage ethically and actively with societal problems through the creative use and mediation of technology.

The Pedagogical Guidelines of this project will be guided by the learning theories, methodologies, and teaching approaches described in Samsara.

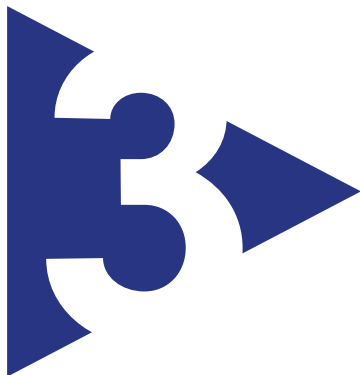
We believe that people learn best when they work together to create meaningful creative work on equal terms.



METHODOLOGIES

Samsara has integrated five key pedagogical methodologies that apply these theories to the 21st century: Artistic Research, Challenge Based Learning, Design Thinking, Technology Enhanced Learning, and Universal Design for Learning.

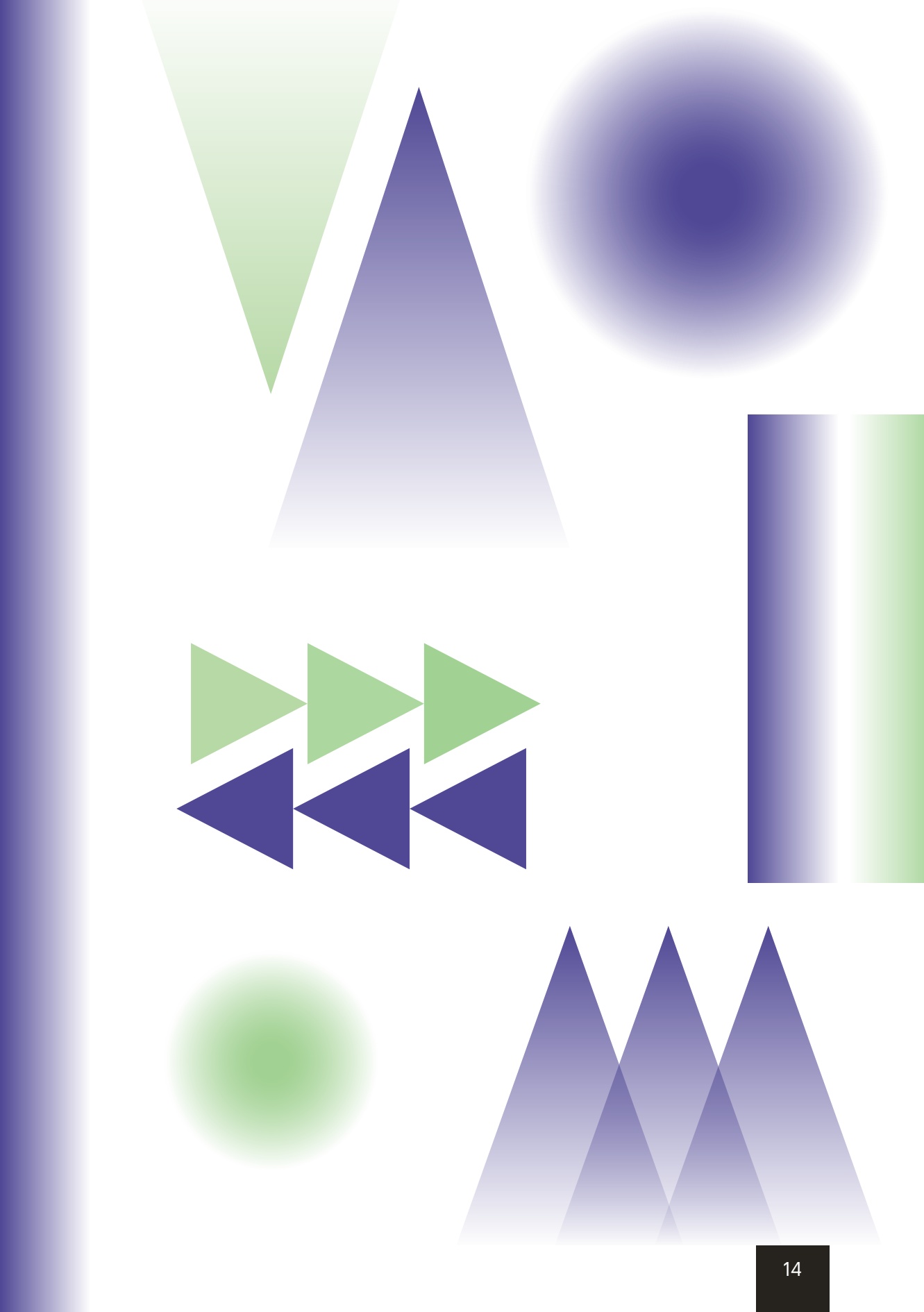
While not exclusive, these methodologies are considered best suited to achieve the goals of FilmEU's mission and pedagogy.



APPROACHES

In practice, the methodologies described above rely on certain approaches to teaching which also follow constructivist and constructionist theories of learning.

We have identified FIVE key approaches which we will prioritise at FilmEU: discipline-diverse, hybrid learning, project-based, student-centred learning, and team-based.



SIX PILLARS OF ENTREPRENEURSHIP

This handbook focuses on six pillars of entrepreneurship. Interdisciplinary teamwork brings together individuals with diverse backgrounds and skillsets.

Conflict management allows team members to resolve differences constructively. Design thinking and first iterations are important in developing and refining the product or service idea.

Prototyping allows entrepreneurs to test their ideas in the real world and obtain feedback from potential customers.

Pitching and presenting are crucial skills for entrepreneurs to sell their ideas and attract investors.

Promotion and networking help entrepreneurs to build their brand and expand their business network.

**INTERDISCIPLINARY
TEAM WORK**

**CONFLICT
MANAGEMENT
INTRODUCTION**

**DESIGN THINKING /
FIRST ITERATIONS**

PROTOTYPING

**PITCHING AND
PRESENTING**

**PROMOTION AND
NETWORKING**

C-ACCELERATE CORE VALUES

The core values of C-Accelerate include collaboration, creativity, agency, shared leadership, innovation, risk-taking, curiosity, sustainability, and reflection. Together, these values represent the importance of teamwork and creativity, empowering individuals to take ownership of their ideas and act with a shared sense of responsibility. The project encourages innovation, taking risks, and embracing curiosity, while also focusing on sustainability and the importance of reflecting on progress. These values come together to create an environment that fosters entrepreneurial and innovative thinking and prepares individuals for success in today's rapidly changing world. Having diversity and inclusion as a core value to the project will lead to a more equitable and enriched experience for all participants involved.

CREATIVITY

AGENCY

SHARED LEADERSHIP

COLLABORATION

INNOVATION

RISK-TAKING

CURIOSITY

SUSTAINABILITY

REFLECTION

THE PURPOSE AND VALUE OF THIS MANUAL

This programme handbook contains information, examples, and tools to aid educators and facilitators in increasing innovation and entrepreneurial learning objectives within their course modules. The handbook can also serve as a reference guide for students who are interested in pursuing entrepreneurship in these fields. By providing practical tips and real-world examples, the handbook can help students and educators build the necessary skills and knowledge to succeed in today's rapidly changing creative economy. Ultimately, this can lead to the creation of new businesses, jobs, and innovations in the arts and creative industries.





CASE STUDY 1

Entrepreneurship in the Creative (Film) Industry, KinoEyes LUSÓFONA UNIVERSITY, LISBON

Project Overview: KinoEyes

In the 3rd and 4th semesters of the European Master Programme “KinoEyes”, the students are asked to develop a fiction package. This package is a document of 60–100 pages in length, designed to provide students with a tool to demonstrate their ability to develop and produce fiction content such as serialised TV or a feature film. It also offers a variety of elements to form a complete development package. This package can be used by teams or individuals to present to potential producers and/or distributors/investors, following “real world” premises and models. Additionally, the scope of competences is to develop an entrepreneurial mindset.

Every year, between 5 and 12 projects start their development in an Entrepreneurial Workshop for one week, where the initiator(s) of the projects needs to convince teams to be part of the film, finding a producer, writer, director, cinematographer, editor, and sound designer. This structure also mirrors the specialised focus areas within the program’s teaching structure. Each project is assigned a teacher who serves as an Executive Producer, supervising the overall progress.

Additionally, students receive individual guidance from their specialisation teachers, who also collaborate with them on other projects such as short films. The project supervisor meets with the team every 2–3 weeks, while the specialist teachers come in as needed.

PROJECT TEAM

Marta Vaz de Sousa



Marta is a film and TV producer based in Lisbon, Portugal with 20 years of experience. She is currently teaching film production at Kino Eyes and B.A. at Universidade Lusófona while carrying out research in Communication Sciences at the School of Communication, Architecture, Arts, and Information Technologies and at FilmEU and as member of CICANT and ECREA.

Tobias Frühmorgen



Tobias Frühmorgen is a film lecturer, researcher and filmmaker, currently teaching in Creative Production, and project tutoring and thesis supervision at Lusófona University Lisbon. He is also involved in several exchange and research programmes, including FilmEU and a joint research project on Storytelling and GTP-4. Tobias has directed and edited numerous films, screened at festivals worldwide, and is also a story analyst and certified Green Consultant for film productions.

During the development of the package, we held a variety of Workshop Classes, focussing on Entrepreneurial Mindset:

1. Workshop on "Teams, Diversity and Collaboration" conducted by Tobias Frühmorgen (cinema teacher)

The workshop explored the profound impact of diversity within teams in fostering an entrepreneurial mindset. This session highlighted the value of diverse teams in enhancing problem-solving capabilities and innovation, as evidenced by the insights that diversity triggers more careful information processing and creative outcomes. Participants were encouraged to engage in self-awareness activities to better understand their roles within teams, recognizing their strengths, weaknesses, and the perceptions others may hold of them. The workshop provided tools and exercises aimed at improving teamwork through understanding and leveraging the diverse backgrounds and skills of team members.

Additionally, the importance of psychological safety was emphasised, where team members feel secure in taking risks and expressing their ideas without fear of negative consequences. This safe environment is crucial for encouraging the open exchange of ideas and fostering collaboration. Overall, the workshop focused on equipping participants with the necessary skills to work effectively in diverse teams, understand and utilise each member's unique abilities, and develop the entrepreneurial mindset described as the ability to handle novel situations, work collaboratively, and turn challenges into opportunities. This aligns with the broader educational goal of accelerating the role of creative communities through entrepreneurial education in European institutions.



A 360° VR Film set in Portugal and Brazil. Drama. 25 minutes

2. Workshop on "Design Thinking and the Entrepreneurial Mindset" conducted by Marta Vaz de Sousa (cinema teacher)

This online workshop was built on understanding the concept of an entrepreneurial mindset and how and why to apply it to the students' work.

By identifying opportunities, stakeholders and both individual and common assumptions about the project, the students understood how to turn questions and tension points into action. They trained to raise more questions about the projects and to embrace different ways of thinking.

The students realised how easy it can be to generate ideas but how just a few efficiently use the ideas to create something, to solve problems, to improve processes or to create value. They tried to find power in tensions and problems to design new solutions, by applying critical thinking to general assumptions about their ideas and projects. Throughout individual and group exercises, they identified the projects' key stakeholders and the most accepted assumptions the group had about them.

In the second stage, each group chose the most thought-provoking assumption and discussed it with the rest of the class. Each group eventually turned the recently found assumption/problem into an action point. Grouped by their fiction projects, they later applied the 5-whys exercise to the recently found statements to get to the roots of the issues.

3. Workshop on "Entrepreneurship in the Creative (Film) Industry" conducted by a "business angel"

This online workshop was designed to enhance the entrepreneurial capabilities of its participants, who are primarily students. It focused on developing an entrepreneurial mindset, which is essential for recognizing opportunities, engaging stakeholders, and challenging common assumptions within creative projects. The workshop emphasised the importance of inquiry and critical thinking, encouraging participants to generate more questions about their projects and to adopt diverse perspectives in their approach.

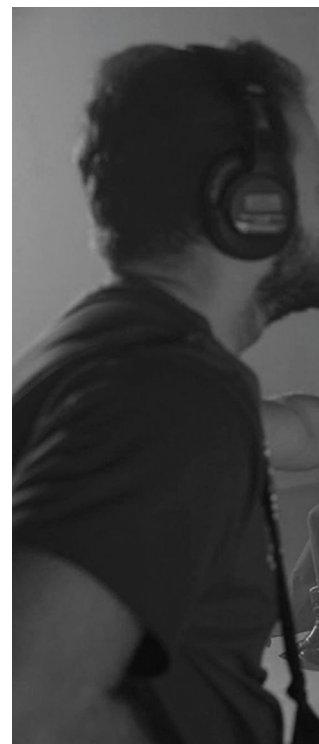
Participants were trained on how to transform tension points and queries into actionable strategies, a skill crucial for navigating the complex landscape of the film industry. This process involves identifying both individual and common misconceptions about projects and learning to leverage these insights for project advancement. The goal of the workshop was to accelerate the role of creative communities by integrating entrepreneurial education into the European educational framework, as discussed in the materials provided. This aims to foster job creation and economic development by cultivating a proactive and resilient entrepreneurial spirit among future leaders in the creative sectors.

4. Professional Practice

This module aimed at preparing students to enter the professional world equipped with essential tools and strategies. It focuses on the practical aspects necessary for building a successful career in the film industry, whether in Europe or elsewhere. Students will learn to craft a compelling CV, create an engaging showreel, and write a professional biography, all of which are pivotal in navigating the competitive landscape of film and media.

Throughout the course, students will gain an understanding of how these key elements are viewed by industry professionals and learn the nuances of presenting themselves effectively. The module includes hands-on preparation for showreel development or writing a compelling biography that encapsulates each student's unique story and professional journey.

A significant component of the module is a career strategy workshop that addresses a crucial question many emerging filmmakers face: whether to pursue their career within Europe or return to their home country. This module features guest speakers and mentors who have experience in various aspects of the film industry, offering insights into market trends and the pros and cons of working in different regions. The module will culminate in a series of panel discussions and Q&A sessions with professionals who have navigated diverse career paths in the film industry. These discussions will help students understand different perspectives on career development and geographic choices in the professional world.



5. Creative and Strategic Statement

In the landscape of students and entrepreneurship, it's crucial to marry creativity with strategic acumen.

At the heart of any entrepreneurial endeavour in the creative domain is the Creative Statement. This foundational document acts as a mirror, reflecting the essence of your project. It prompts you to articulate the synopsis, story, and themes of your film or project, underscoring the importance of clarity in your ideas. It invites introspection on the current stage of your project and the creative direction you envision. It's an opportunity to highlight the track record and previous accomplishments of your team, emphasising the unique perspectives and experiences they bring to the table. Understanding why you are driven to bring this particular narrative to life, who your intended audience is, and how you plan to translate your ideas onto the screen is pivotal. This includes musing over casting possibilities and logistical aspects such as shooting locations and timelines.

Parallel to the Creative Statement is the Strategic Statement, a document that necessitates a forward-looking approach to your project. It encompasses budgetary expectations and identifies potential technical or financial challenges. Detailing a finance plan and strategies for resource management are key components that ensure the viability of your project. It's crucial to envision a clear path for your film to reach its audience, whether it's through film festivals or a distribution-led strategy aimed at box office success. The marketing of your film, including identifying potential funders and considering the possibility of co-production, are critical considerations that can significantly influence the project's trajectory.

Combining the reflective depth of the Creative Statement with the pragmatic foresight of the Strategic Statement creates a comprehensive roadmap for Master

students embarking on entrepreneurial projects in the creative sector. It's a journey that demands both visionary creativity and strategic planning, ensuring that your project not only comes to life but resonates with its intended audience and achieves its fullest potential.



6. Introduction to fearless pitching

In order to bring collaborators (producers, actors, financiers, buyers etc.) on board a film, television or transmedia project, we typically need to talk about our work in ways that make people sit up and want to be part of it. Convincing people that the project we are proposing stands a good chance of being successful is a significant element of this. But what constitutes success? Why should an investor risk their money, or an actor their reputation, by choosing to work with you?

The answer is that usually they are in the business of doing just this – and our aim in pitching is to convince them that we are a good bet for them. In addition, it's important to say that during this process, we also need to discover whether or not they are a good bet for us.

Typically, we need to generate engagement and enthusiasm in those who listen and experience our project pitches because we want something positive to happen – whether it's to be given money, time, resources or whatever – but for lots of reasons, we often don't achieve this when we talk about our future work.

This two-hour Introduction To Fearless Pitching workshop will introduce techniques and an easily adaptable approach that will allow film and television makers to make specific preparations for their pitches in ways that can be applied to the wide range of pitching situations that they will face, and to play to their own strengths when talking about their work.

Critical Reflection

From the outset, we encountered scepticism from some students. A few misconstrued the term "entrepreneurial," expressing concerns that we would be incorporating more "capitalism" (a quote from a student) into the program. Nevertheless, this apprehension highlighted a crucial aspect in the development of the curriculum – striking a balance between maintaining a secure (academic) atmosphere and addressing the demands of the market and target audiences through project challenges.

Over the years, we have observed a disparity between the academic requirements of the "fiction packages" and the needs of the market. To address this, we implemented a dual-pitch approach: one presentation to an academic panel responsible for grading the students, and another to industry professionals who provide support and evaluate the projects from a distribution standpoint. The involvement of external partners also fostered self-confidence among the students.

“When I first heard that we would be doing a workshop to learn entrepreneurial skills, I was very reluctant that it would promote only capitalist viewpoints. But after I did the workshop, I’m quite happy to have learned that building and communicating within a team and appreciating diversity are entrepreneurial skills.”



CASE STUDY 2

Podcast / Media Resources

LUSÓFONA UNIVERSITY, LISBON

Podcast ([Spotify](#)) by Tobias Frühmorgen on “Why is having an entrepreneurial mindset important for filmmakers”, hosted by Ulrike Rohn

The integration of entrepreneurial education within the curriculum for students in creative industries, particularly in film and media arts transcends traditional business skills. It needs an innovative and adaptive mindset necessary for navigating the rapidly changing landscape of creative industries. It aims to equip students with the ability to see challenges as opportunities for innovation while balancing creative and commercial success.

Modern film students should possess a diverse set of skills that extend beyond traditional filmmaking techniques in order to include proficiencies in digital technologies, social governance, and environmental management. As the industry evolves, there is an increasing need for such a comprehensive skill set. Educators are therefore tasked with developing a curriculum that is both comprehensive and adaptable, ensuring that students are well-prepared to navigate both current and future challenges in the industry.

This includes a strong emphasis on teamwork and communication skills. Effective collaboration and the ability to resolve conflicts are taught through practical exercises that promote cooperative and productive team dynamics. These exercises are designed to help students understand and navigate the complexities of working in diverse teams and to make use of the diversity of teams and not perceive diversity as a burden. Students are encouraged to engage in role-playing and problem-solving scenarios that mimic real-world challenges. Training includes gamification of situations where students are pitching themselves to be part of a team, or setting up



the “rules” of the team like working hours, communication styles and responsibilities. This training helps them learn to communicate clearly and effectively, ensuring that creative ideas are expressed and executed efficiently.

The importance of reflective learning and adaptation in the educational process means that students are encouraged to view failures as learning opportunities, engaging in a reflective process that allows them to assess both their successes and errors. There is no “punishment” for errors. This reflective practice is crucial for developing resilience and a mindset geared towards continuous improvement, which are essential for personal and professional development in the creative fields.

An educational framework like this aims to merge entrepreneurship, practical skills, and personal growth to prepare students for successful and responsible careers in the creative industries.

CASE STUDY 3

Student Enterprise Bootcamp

IADT, DÚN LAOGHAIRE

Summary

The IADT Student Enterprise Bootcamp provides mentoring and communications training to IADT students and recent graduates across various disciplines. This annual programme offers two evening modules per week from January to March and culminates in a “Pitch Perfect” session where participants pitch their business ideas to a panel of judges. The bootcamp includes education on using the Lean Canvas, managing finances, securing funding, and networking, and is incorporated into some IADT academic programs. The program aims to equip students with the skills needed to become entrepreneurs and test the market validation of their ideas.

PROJECT TEAM

Rachel Gallagher



Rachel is the Enterprise and Development Manager in the Media Cube, IADT where she is working with start-ups and SMEs to help their businesses grow. Rachel is an experienced marketer with over 30 years of communications and digital enterprise expertise, including running her own business 'Market-Eazy', and is focused on lending her vast industry experience to support the clients of the Media Cube.

Project Overview

The IADT Student Enterprise Bootcamp . The aim of this programme is to provide the IADT students and graduates with the skills to become entrepreneurs and test the market validation of their ideas.

The Bootcamp takes place annually with two evening modules per week from the end of January to mid-March, ending with a 'Pitch Perfect' session where the participants make their pitch to a panel of judges for prizes.

Some key elements of the programme include the mentoring of the students - each participant is matched with a suitable mentor - usually entrepreneurs who are currently based at the Media Cube, or a representative from one of our Alumni companies. The second is a communications module, where participants are given individual presentation skills training, so they are ready to make an 'elevator' pitch for their business.

The Department of Entrepreneurship at IADT has been very closely involved in this Bootcamp and have incorporated it as a module on some of their academic programmes.

Methodology

The main tool used in this project to facilitate learning is through the use and understanding in applying the Lean Canvas, to identify problems and solutions. This tool equips students with an understanding of what is needed to create a viable product or service for market, including conducting research on existing competitors, defining their target audience and highlighting their unique selling point.

Also included in the training is an education on how to manage the finances of any business using a profit and loss statement, as well as learning how to secure funding, networking etc.

Finally, the students learn how to pitch their ideas (in 3mins) to a panel of judges, which then takes place on the final night. Awards are given for the most developed idea, and the best pitch. All students receive a certificate for completing the training.

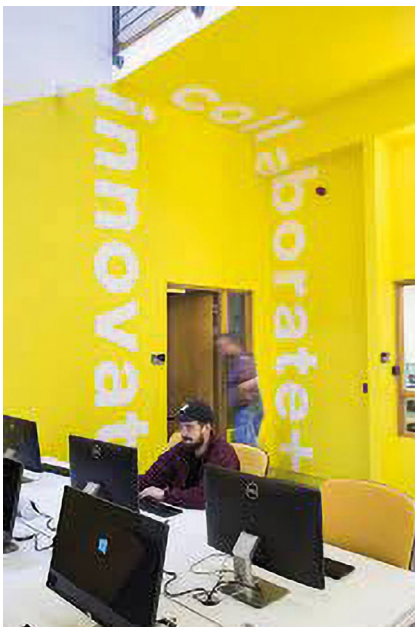
Critical Reflection

Each year, a survey is conducted by the students where they have the opportunity to share their experiences with the program. Based on the feedback of previous years, the format has been restructured to ensure maximum engagement from the students.

It was noted that interactivity is a key element in the learning environment. Especially as the course runs in the evenings, during winter. Having energetic facilitators and activities that involve moving around greatly enhanced the experience for students and captured their attention more effectively.

Large spaces are needed for collaborative work, so that people can physically move around the room. The length of the training sessions is currently three hours, which some students found to be too long. This is being considered in the refinement of next year's program. Students reported that they enjoy working in groups and this is a crucial part of the delivery of such a program. What is most evident to measure in terms of success is the student's confidence levels which visibly increase throughout the course. By the final evening, most students are comfortable delivering a 3-minute pitch of their idea.

The biggest reason people don't apply to the programme is because they don't think they have an idea to develop. If they do have an idea, often fear can prevent them from pursuing this further. To combat this, last year an ideation welcome session was included before the program began, to encourage more people to bring their ideas and brainstorm with a facilitator and overcome this barrier.



CASE STUDY 4

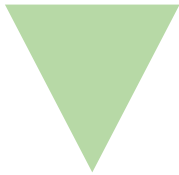
Radical Creativity Week

NATIONAL FILM SCHOOL @ IADT, DÚN LAOGHAIRE

Overview

Radical Creativity week was an experimental 5-credit module for 3rd year Film and TV students at the National Film School at IADT. It took place in January 2024.

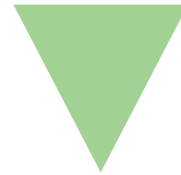
This module was inspired by ideas and approaches developed at:



Aalto University in the area of entrepreneurial thinking and Radical Creativity that have been shared through C-Accelerate



The Changemakers Programme at Homerton College, Cambridge University



The Oxford Praxis Forum at Green Templeton College, Oxford University

And by specific insights from the work of:

Robert Poynton and Alex Carabi through the leadership programme, YELLOW

Arne Dietrich, Associate Professor of Psychology, the American University of Beirut, Lebanon

The Radical Creativity Module at the NFS @ IADT was based on the precept that creativity, innovation and collaboration are inherently human characteristics and available to everyone. By helping the workshop participants to identify and engage with their own creative, innovative and collaborative “muscles”; the habitual use of helpful traits and techniques becomes a natural and effective way of working.

Throughout the week, students engaged with a range of learning environments, providing specific feedback crucial to the ongoing refinement of the module.

This model transcends the conventional paradigm of one-way transmission from teacher to pupil, advocating instead for a “curiosity led” environment. One of the reasons for this is the supposition that the higher the level of curiosity of the learner, the easier it is to learn – and the more learning tends to take place.

PROJECT TEAM

David Keating



Lecturer in Film Directing at the National Film School @ IADT and Radical Creativity module lead;

David is a screenwriter and film director working mainly in Ireland, the UK and the US. With 3 x feature films and numerous TV productions to his name, he also runs training for industry bodies including BAFTA, Directors UK and Screen Ireland. David has recently co-directed SIT STAND SMOKE, his first art piece in Virtual Reality shot in stereoscopic 360 and volumetric capture – and is now a big fan of immersive / spatial storytelling and working in XR.

DAY 1 – CREATIVE TAPAS

In order to help participants to experience the creativity mode that Prof. Arne Dietrich designates as “flow mode”, the first day of the 5 x day module was devoted to the Creative Tapas Workshop.

Developed by Robert Poynton, and assisted by David Keating in its most recent iteration prior to the Radical Creativity week, this workshop is framed as “an invitation” to be creative and collaborative for no other reason than it is fun, instructive and an effective way of practising creativity. Its steps throughout the day are as follows:

- Introduction / invitation
- Inspection of spaces and materials
- Making through collaboration
- Report
- Making through collaboration
- Presentation: the tapas trail
- Reflection

The introduction / invitation outlines the objectives and timeframe of the day and the “two rules”.

The invitation is to take the available hours to collaborate on an artwork and to present it towards the end of the day.

The “two rules” are:

- If the created piece has a running time, it must be 5 mins or less
- Work must be made through collaboration with at least one other person – no solo projects

After the introduction, the spaces that have been made available for presentation of art works visited on a leisurely walk; and the arts materials that can be used, or not, are displayed.

If participants can suggest an alternate space for presentation or different art materials, if they are practical and accessible, then they are agreed.

The participants are now encouraged to “get started” without too much planning or pre-visualisation – and so groups start to form.

At the start of the making phase and several times throughout the day, participants are reminded that they don’t need to stay in the group that they started in. They can float, join in with others, start a new group if someone will join with them, etc. The groups are fluid.

Two phases of “making / collaborating” are separated by a meal break and also a “report” phase. The Report takes place around the middle of the day at which time each group indicates what space they want to use for their presentation. At this time the facilitators plan a route for the “tapas trail” – essentially an order in which the presentations will take place usually based on easily walkable proximity to each other.

The Tapas Trail stage starts with everyone gathering in a central space and then walking as a group to each of the presentation spaces to view each of the art pieces. During the Radical Creativity Week / Creative Tapas Workshop, art pieces presented included:

Video Art pieces

Conceptual Theatre

A game / performance called Stick Ball

Music and costume pieces

The REFLECTION stage of Creative Tapas is a discussion of what the participants noticed, how they felt throughout the day, what ideas and emotions came up for them, and to hear the responses and reactions of others – including the facilitators.

Feedback and insights

Feedback typically centred around enjoyment and the pleasurable feeling of making.

A key comment from this iteration was “So much freedom but just enough structure”

Others comments included:

“Refreshing just to have time to make something without worrying about deadlines”

“How far you can get in just a few hours”

“Starting the day with NOTHING and having something finished by the end of the day was great – we should do it more”

“The Creative Tapas was the most significant and impactful module of the week. I just wish we did this during the rest of the year.”

DAY 2 - MASTERCLASSES

On the second day of the Radical Creativity Module, two masterclasses were conducted featuring an expert in entrepreneurship, Raomal Perera, and a fearless pitching session from David Keating.

To optimise opportunities for extensive collaboration within the larger cohort, the week's structure incorporated components of both comprehensive participant sessions and smaller group interactions.

Following Raomal Perera's masterclass, five distinct group project concepts emerged. Subsequently, each student participated in a voting process to select the project they desired to engage with for the remainder of the week.

Masterclass 1 - Ideation session using 'Lean Disruptor' with Raomal Perera

Duration: 3 hours

In this session, each student was asked to develop a personal idea using the lean disruptor methodology. In essence, the steps are as follows;

Step 1: write down all of your interests using one word to describe each interest

Step 2: narrow down this list to the four which interest you most and write why each topic you have chosen is particularly special to you

Step 3: write the problems you have associated with these four interests

Step 4: write some solutions to these problems you have created

Step 5: 'doodle' for 5 minutes anything that comes to mind regarding this activity

Step 6: 'crazy eights' - divide your A4 paper into eight sections by folding it over itself a number of times. You will have 1 minute per section to draw something related to your idea

Step 7: '3 panel concept' - take three pieces of paper and draw, write, explain your idea/concept to present to the rest of the room. Once finished, put it on the wall anonymously.

Feedback and insights

Based on the collected feedback, it was evident that the session:

- Acted as a catalyst for envisioning alternative approaches to idea generation.
- Was perceived as a novel process that could be a practical tool
- Indicated that deriving ideas from personal interests is pivotal for success

Masterclass 2 – Intro to Fearless Pitching with David Keating

This 75 min session introduced ideas such as:

- Clarifying one's objectives in a pitch makes it easier to get desired results
- Simplicity is not the enemy of complexity – having clear memorable things to say, and show, that illuminate a range of pitch elements can significantly advance a creative project.
- Preparing pitch elements that are adaptable means that they can be used in a wide variety of situations and with a broad range of audiences
- Adaptability comes from preparation and practice

Feedback and insights

The inclusion of pitch decks, particularly those from well-known films and series, was thought informative and useful.

“Interesting and useful anecdotes about industry pitching”

“75 minutes only gave an introduction to the subject and the session would be more practical use if we had more time.”



DAY 3 & 4 - SEMINARS

The module's third and fourth days aimed to deepen and diversify the learning by dividing participants into groups A and B, each comprising film and TV students, about 15 in each. Each day included three 75-minute seminars followed by collaborative group projects from 3:30 pm. This structure allowed facilitators to execute identical days while participants alternated sessions.

Session 1 - Networking with Caitlin Hafer

Caitlin's instructional session on networking was tailored to equip students with the necessary skills to navigate the professional landscape commonly referred to as the 'Real World.' Aligned with the learning objective of establishing oneself as an independent business entity and cultivating a personal brand, Caitlin collaborated with students to impart practical tools for effective networking and self-presentation. The objective was to familiarise students with the practical aspects of business practices, particularly in the context of client acquisition.

Feedback and insights

The feedback on the 'networking' session included “amazing, insightful, and engaging, appreciating the useful tips provided”. A small number of participants found the networking aspect long and difficult, expressing discomfort with the idea of networking being perceived as "evil and fake."

Mostly, participants acknowledged the importance of networking and valued the class's helpfulness. Some suggested a desire for more content, including exploration of different types of networking and practical insights on where to find networking events.

The session was generally seen as valuable, providing easy and effective techniques for navigating networking scenarios, even though some participants struggled with self-consciousness.

Session 2 - Identifying Opportunities using Systems Mapping with Ella Fitzpatrick

This session expanded on previous ideation tools, focusing on 'system mapping' to uncover opportunities. The approach encourages mindfulness while aiding students to connect with intuition. Drawing on neuroscience principles, the session introduced students to the concept of limiting beliefs, emphasising the impact of thought processes influenced by external validation rather than internal authenticity.

After meditative exercises, students explored systems thinking, understanding projects' wider impacts. They then crafted individual maps, collaborating with peers to identify collective opportunities.

Feedback and insights

Feedback on the Systems Mapping session was generally positive, with participants finding it “enjoyable”, “good”, and “thought-provoking”. They appreciated its “calming

elements”, but opinions on the empathising component varied. Participants with prior experience in similar workshops found it useful but not ground-breaking.

Positive feedback noted the creativity inspired by combining ideas through systems mapping. Some wished for more in-depth exploration despite time constraints. However, there was consensus on its value in fostering critical thinking, urging thoughtful consideration.

“a nice and relaxing break in the day that spaced things out and let me self-reflect”

Session 3 - Incorporation & Collaboration with David Keating

This collaborative session centred on exercises that fostered joint participation among students. These activities focused on letting go of fixed outcomes as a useful practice in collaboration. By emphasising collaboration at every stage of the creative process, the exercise not only evoked excitement and motivation but also facilitated heightened engagement and humour. Notably, the collaborative nature of the exercise facilitated the rapid and seamless creation of pieces, showcasing the benefits of working collectively.

Feedback and insights

Participants reported that they found the session “interesting and valuable”, particularly appreciating the unique perspective on creativity. The incorporation of a TED talk received mixed reviews, with some participants finding it enjoyable and insightful, while others perceived it as “too American”.

Collaborative games received positive feedback for being fun and engaging, and there was a suggestion for additional speaking games to the week to enhance comfort with public speaking. Overall, the session was acknowledged as informative and useful.

Session 4 - How to Pay Tax with Fola O’Grady

The 75 minute session, embedded within a conventional business course framework, offered students insights into tax matters, including self-registration with Revenue and nuances of the Irish tax system. Suggestions included hiring an accountant for freelance artists with significant income.

This session assumed a conventional business course framework, seamlessly integrated into the week to offer students a glimpse into the business student perspective. The session provided a concise introduction to tax matters, covering aspects such as self-registration with Revenue and elucidating the intricacies of the Irish tax system. Fola advocated for the consideration of hiring an accountant, particularly for those generating substantial income as freelance artists. While the session delivered a comprehensive overview, Fola ensured ample time for questions, fostering an interactive atmosphere and enabling students to receive personalised advice from a tax expert.

Feedback and insights

Feedback on this session was extremely positive, including "best ever" and "most useful workshop." Participants found the information hugely helpful and reassuring.

Suggestions included: more classes; additional time for exploration, and increased interactivity.

Session 5 - Empathy & Research with Ella Fitzpatrick

An alternative approach to teaching the foundational principles of research by focussing on the importance of taking an empathetic approach, including tools to help improve the quality of your research insights.

The session began with a video by Jason Nam on 'Great Design Starts with Empathy'. Following this was a brief discussion about the projects students had been working on and how they might consider alternative perspectives on the impact their work may have and how they might address a social or political issue within their work to create meaningful change.

The tool introduced in this session was an 'empathy map', and students were asked to apply this to their group projects to enhance the design and developmental direction of their ideas.

Feedback and insights

The feedback from the session on applying empathy in research varies among participants. Some expressed satisfaction with the session, finding it relaxing and conducive to self-reflection. They appreciated the video discussing the importance of empathy in design, considering the session insightful with an interesting angle on developing ideas. However, others had a less positive experience, describing the session as a waste of time or just okay. Some participants noted the importance of recognising the responsibilities of artists in affecting others but desired a more practical exploration of research aspects.

Session 6 - Nerves, Anxiety & Inertia with David Keating

A session focused on addressing impediments and exploring potential ways to overcome obstacles that hold us back.

The session involved students finding a partner with whom they typically do not collaborate with and embark on a walk, engaging in discussions about their ongoing projects and the obstacles encountered.

Following the walking activity, a dedicated discussion session provided students with an opportunity to articulate their challenges, revealing commonalities among their concerns.

The session conveyed the perpetual importance of self-reflection and ongoing

development refinement in navigating challenges associated with personal and professional growth.

Feedback and insights

Some participants found the session helpful, prompting them to consider self-improvement strategies and providing a sense of reassurance that others share similar challenges. Others were more indifferent to the experience and described it as being “not particularly helpful”.

Descriptors used included, “relaxed”; “reassuring” and “it was easy to talk freely” with walks sparking interesting discussions.

DAY 5 - GROUP PROJECT PRESENTATIONS

On the concluding day of the 'Radical Creativity' module, each student was allocated approximately 10 minutes to deliver a presentation on the project work assigned during the afternoons of days 3 and 4, with additional time provided on the final morning for completion. The projects as originated from concepts introduced in Raomal's masterclass on day 2, were subjected to a voting process resulting in the selection of five projects for development.

For students whose ideas were not chosen, an alternative opportunity was provided as they voted to contribute to the winning project teams and participate in their development throughout the remainder of the week. The feedback received aligns with facilitators' observations, indicating that while students demonstrated proficiency in idea generation and accessing a state of 'flow' or 'spontaneous mode,' challenges arose when attempting to focus and present ideas succinctly and promptly.

Experts who attended the pitches were complimentary about levels of ingenuity and imagination employed but felt that although the proposed ideas exhibited some investment potential, they highlighted shortcomings in the execution of some of the project work and real-world applicability.



CONCLUSIONS

For the most part, the large majority of participant feedback and observed responses by facilitators was extremely positive – but much like more conventional modules, it did not elicit full engagement from everyone.

The major successes were at the extremes of the spectrum: the Creative Tapas Workshop and the How To Pay Tax session.

Going forward, areas that require further consideration include:

- Scheduling: a single week is probably too tiring and an overly intense experience
- Shorter days to give more time for reflection and project work
- Finding a mechanism that allows play and open creativity on the one hand, but that also triggers greater levels of effort and pursuit of excellence for the final project presentations.



CASE STUDY 5

‘LIFE’ Learning in an Interdisciplinary Focussed Environment

TALLINN UNIVERSITY, ESTONIA

Learning in an Interdisciplinary Focused Environment (LIFE) is a new way of learning that uses teamwork to solve real-world problems. We see LIFE as a direction and a model for the future of education. Each LIFE project is like a start-up company, where the inspiring ideas of the participants, the problem to be solved and the goal to solve it in an intelligent way come together. The search for solutions to real life problems based on scientific sources may lead to collaborative activities with external partners.

The purpose of the LIFE course is to support the development of generic competences and thereby increase the development of competences necessary for resolving interdisciplinary problems. Learning activities take place in teams consisting of 6 students. The project team must include students from at least three different study areas.

Within LIFE course, projects are carried out in cooperation with the supervisor(s) and students, and they include the following components: defining a common topic or problem, setting goals, creating an action plan and carrying out the plan as intended. Participation in LIFE course is supported by workshops and seminars intended for students.

On completion of the course, the student will achieve the following learning outcomes.

- can make connections and can analyse the goals of the project and their possible solutions from the perspective of one’s own as well as that of other fields;
- can use professional and cross-disciplinary knowledge newly acquired during the project and can identify their application potential;
- has knowledge and skills of applying principles of teamwork, including the division of roles, taking responsibility and contribution to group work and has acquired time management skills;
- can analyse the performance and effectiveness of the project by critically assessing one’s own activities and suggesting improvement measures;
- can analyse his/her own, as well as team members’, role and responsibilities when implementing the activities and goals of the project;
- can introduce the project results to stakeholders and/or the public.

PROJECT TEAM

Andres Jõesaar



Andres Jõesaar is an Associate Professor of Media Policy at the Baltic Film, Media and Arts School (BFM) of Tallinn University. He has extensive experience in the media and telecom industries. During his media career, he has gained a variety of experiences, from the role of radio and television host to the CEO of a commercial TV channel. During the past two decades he has chaired the Estonian National Broadcasting Council and been vice-rector of Tallinn University. He has also been active in teaching and media studies at the university. On the international level has been involved as an expert in several OSCE and Council of Europe working groups.

CASE STUDY – ELISA EXPERIENCE 2.0

Project Overview

LIFE projects are carried out in collaboration with external partners. The case study partner was the international telecommunications company Elisa, which is expanding into media activities – including the production of TV series, films and video-on-demand services.

The project was based on a real-world problem that provides experience of IT and UX design issues and their solutions in a corporate environment.

The project involved students from nine different disciplines: advertising and public relations, applied computer science, audiovisual media, cross-media, public sciences, human-computer interaction, computer science, information technology management, psychology.

The aim of the Elisa development team was to get ideas from the students for the development of their online content environment, Elisa Experience. It was a bit of a wicked problem. At the beginning of the project, the company did not formulate a specific problem or give the students a clear task. It was up to the students to identify the problem and stick to the task. Using a variety of methods, it was concluded that the biggest existing problem with the Elisa Experience online application was its ability to display and search for media content. Once the problem had been identified and described in more detail, a project objective was agreed with Elisa experts.

It was agreed that the aim of the project was to propose concrete design and functional solutions for media content navigation and search in Elisa Experience using various scientific methods.

During the first group meeting of the project, the plan and timeframe were established, which were used in the implementation of the project and modified as needed. The project consisted of four phases.

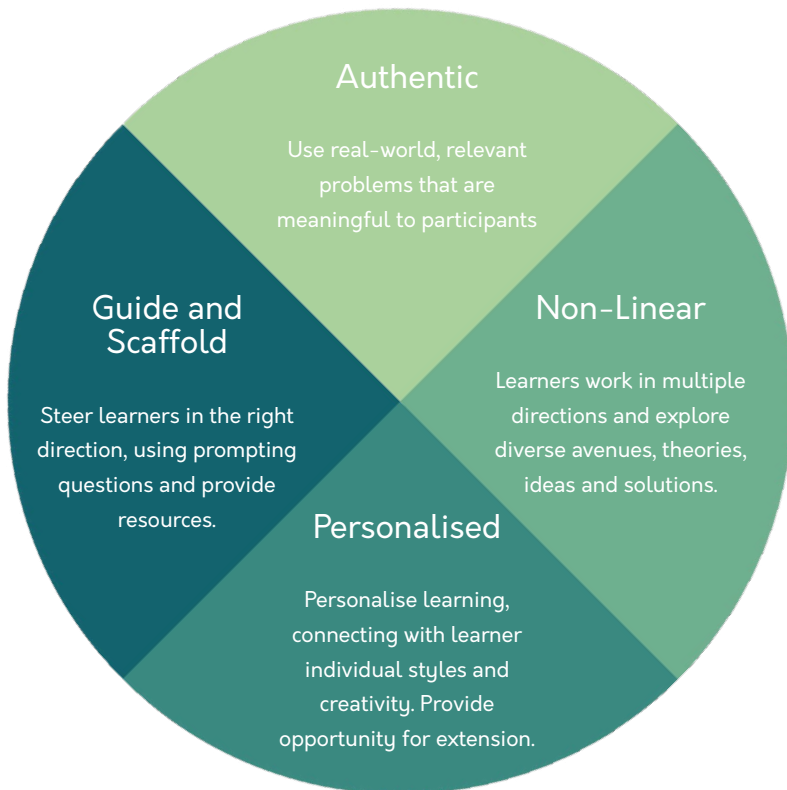
1. Situation mapping and analysis. The problem was formulated using various methods (including focus group interviews, analysis of existing usage data, comparison with similar competing solutions, etc.). The objective of the project was agreed with Elisa experts.
2. Subsequently, different working groups were set up and the lines of action were agreed. The group was divided into different research areas (persona mapping, user base research data analysis and desktop research groups).
3. The work of the groups resulted in prototypes. The next step was to test the prototypes with users representing the personas. Based on the analysis of the test data, the prototypes were refined and ideas for new functionalities to improve the user experience were proposed to the Elisa development team.
4. The final activity was the presentation of the completed work to the client and the formalisation of the results, to which all project participants contributed.

In all four phases, various specialists from the external partner participated in weekly group meetings and provided feedback on the work carried out.

METHODOLOGY

Problem Based Learning Framework

1. Explore the issue and gather necessary information;
2. State what is known and what is lacking;
3. Define the issues and frame the problem (consultations with and presentation to the client);
4. Research the knowledge and find resources;
5. Investigate solutions and test hypotheses; (also including prototyping and testing)
6. Present findings / solutions to the client;
7. Write a final report (including self- and team members 'evaluation)



Critical Reflection

An important success factor of the project is the involvement of the external partner to participate throughout the process, including mentoring the students. If the company does not have the necessary time and skill resources, then the implementation of the project will be extremely difficult.

The task given to the students should not be too narrow, but leave room for thinking out-of-the-box and defining wicked problems. At the same time, too much freedom creates uncertainty among students and makes it difficult to focus on the project.



CASE STUDY 6

IDBM Challenge

AALTO UNIVERSITY, HELSINKI

Summary

The IDBM Challenge course is the introductory course for 1MA students of the International Design Business Management (IDBM) programme at Aalto University.

An intensive, six-week course, the IDBM Challenge course pushes students towards identifying, conceptualising, and pitching sustainable approaches towards complex, societal challenges. Working in interdisciplinary teams, students are provided with lectures, keynotes, and workshops on topics such as creativity, teamwork, conflict management, pitching and presenting, and design thinking.

The course culminates with a public event where students pitch their concepts in a 5-minute presentation.

PROJECT TEAM

Apurva Ganoo



Apurva is a doctoral researcher in the department of management studies at Aalto University. His research areas and interests include entrepreneurial education, business models, design thinking, and incorporating creative tools and practices within management education. He has been a part of the IDBM faculty since 2019, and his work has primarily focused upon developing and fostering the relationship with key stakeholders, exploring strategic development opportunities for the programme, and coordinating IDBM's activities in EIT Projects such as C-ACCELERATE. Apurva has previously worked in R&D projects and activities within the engineering and software industry.

Helena Eharand



Helena Eharand is a young professional, currently focused on enhancing the student experience and fostering partnerships within the IDBM programme at Aalto University. She has had a vast set of experiences in the cultural and creative sector, ranging from theatres to the music industry. At Aalto, she has explored her interest in entrepreneurship by establishing new student-led initiatives as part of the Aalto Entrepreneurship Society.

PROJECT OVERVIEW

This intensive course takes place over six weeks with an average student-cohort of around 50 students. Students are all from the IDBM master's Programme, but from a variety of disciplines (Business, Design and Technology), and as part of the course requirements, are placed into small interdisciplinary teams of 4-5 students each. The course is structured with a combination of guest lectures and keynotes, workshops and studio sessions, and mentoring sessions. The students are also expected and provided with sufficient working hours for independent teamwork. The course evaluations are based upon individual and team deliverables which include personal reflection essays, team activities and reports, and the final presentation(s).

The course begins with an introduction to complex societal challenges through the World Economic Forum's Risks Report and the SITRA 'Megatrends', providing students with a large and complex context to begin working with. Over the next weeks, students are provided with various tools and frameworks that help them identify, as a team, the area(s) they may want to focus upon/ towards, and work towards presenting their approaches. Approaches in this case can be anything from clear business concepts, product/service ideas, or simply even an in-depth overview of the topic and issues at hand.



METHODOLOGY

The course adopts approaches from design thinking, transition design, and entrepreneurial education. Every week has been given a specific theme/topic to cover, and includes some keynotes, work time.

In particular topics that are covered include: workshops, mentoring sessions, and group Epistemic Fluency, where topics covered include:

- Theory of Change, Prototyping as a mindset, Startup way of building and scaling
- Tools: Arts Immersion Workshop, theory of change, prototyping examples, event planning Developing your ideas: Presentation and pitching, mentored teamwork, paradoxes in creativity, Pitching exercises, presentation formats (Ignite)
- Need for Converge: Pitch rehearsals and mentored teamwork
- Interdisciplinary teamwork, where topics covered include: Psychological safety, facilitating teamwork, managing conflicts
- Tools: team launch and team charter canvases, psychological safety test
- Design Thinking, where topics covered
- include: Transition design, fundamentals of design thinking, qualitative and design research methods, speculative and futures design
- Tools: Research Plan, IDEO Design Toolkit, 5 WHYs exercise, stakeholder mapping, How Might We canvas

Critical Reflection

This course has reached a well-defined phase, with several successful iterations behind it. Despite its intensity, requiring significant resources from both faculty and students, there is interest in exploring how digitalisation and other tools can be used to optimise resource utilisation. Looking ahead, the course aims to embed technology, such as ChatGPT, to guide and support students' creative processes further.

Efforts are being made to support students in developing their ideas beyond the course by incubating them with partners, all while not compromising the learning objectives. To facilitate this, the course encourages teamwork and provides optional mentoring sessions, while avoiding cramming too many sessions that can be overwhelming.

The course emphasises the value of pitching as a valuable tool, not just for business students or startups. To achieve this, students are given a variety of tools, frameworks, and canvases to use, allowing them to choose the ones that work best for their case.

While workshops can be helpful, the course avoids providing only one tool or canvas for each theme/ topic.



CASE STUDY 7

Makers Market, a hands-on module

LUCA SCHOOL OF ARTS, GHENT

Summary

'Makers market' is a 10-week course for 3BA students in which they realise a pop-up makers market to sell their artworks. They work in 3 teams with a focus on production, communication and the business aspect. This practicum is very hands-on and trains students in the logic of "learning by doing". How to collaborate, organise and interact with possible clients and different stakeholders. It gives them firsthand experience in how to be an entrepreneur in the creative field.

PROJECT TEAM

Heleen Van Loon



Heleen Van Loon has worked for more than 15 years as a project manager and curator in the fields of design, architecture and art. She organises exhibitions, public events like lectures or symposia, talent development projects and art publications. Since 2014 she has been a tutor at LUCA School of Arts campus, C-mine Genk, as part of a hands-on course on how to set up projects as an artist or designer, like the Makers Market (academic year of 2022- 2023).

Jan Louis De Bruyn



Jan Louis De Bruyn (° 1977) is an enthusiast LUCA lecturer and project manager for more than 23 years and is passionate about business prototyping with a specific focus on the Business Model Canvas and student business coaching. As a practice-based entrepreneur in SMEs for more than 20 years he inspires and guides students to unlock and embrace their entrepreneurial mindset and enhance their skills to grow more.

PROJECT OVERVIEW

Makers market is one of the four elective modules (3 ECTS) for 3BA students at LUCA School of Arts campus C-mine Genk. It is grouped together in the overall course module of 'Entrepreneurship' (6 ECTS).

In this hands-on practical project students work in teams to realise a pop-up market as a designer or artist from A to Z. In addition to training in applying for a job, working together in a team and growing in entrepreneurial soft skills, the students get a concrete first (work) experience with everything that is involved when you go public with artistic work: looking for partners (sales location) and sponsors, writing a subsidy file, communication campaign (social media, press), interaction with the public, following up customer orders, accounting, profit analysis, ... The students literally break out of the campus walls.

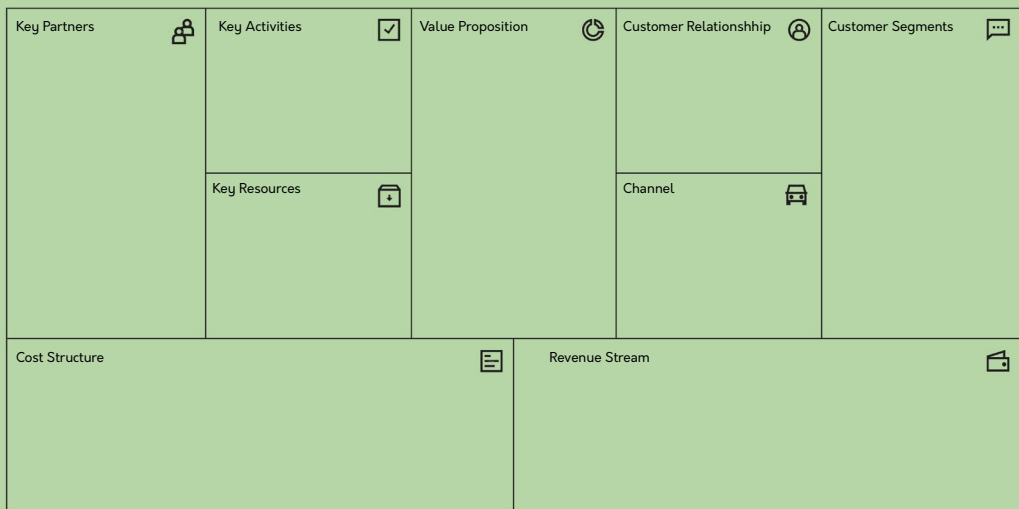
Supervision consists of weekly contact moments with the lecturer in the initial phase of the project (business prototyping with BMC). This happens as well with the full group as with all smaller teams. When the realisation phase of the project starts, the teams also work together outside of the contact moments to realise their project (sponsor acquisition, site visits, appointment with bank, appointment with printers and other producers, ...). The weekly contact moments serve, on the one hand, as a discussion with the lecturer of state of affairs and collective decision making, on the other hand, as a moment to work together with your team in the preparation of the project.

When the pop-up market opens, all students, regardless of their task, are present and help where needed. At the end of the market there is a collective evaluation moment. The tasks are divided among 3 teams (production - business - communication) each led by a team captain. For the division of roles, one-on-one interviews take place at the second contact moment, the lecturer decides who gets which task and responsibilities.

METHODOLOGY

- Soft skills survey and analysis
- Job interview
- Business Model Canvas
- Team coaching
- Event Marketing
- L CANVAS
- Key Activities
- Key Resources
- Event Marketing
- Value Proposition
- Customer Relationship
- Channel
- Revenue Stream
- Customer Segments

BUSINESS MODEL CANVAS







CRITICAL REFLECTION

To ensure that decision-making is easier, the group volume for this project is limited to 15 students. The key factor for success is to have specific product or service ideas that teams can work on.

The trajectory of this project is very intense and time-consuming, but it offers a high learning value. However, a challenge lies in deciding the best-suited evaluation method for the project. Peer-to-peer evaluation, self-assessment, and other methods need to be considered carefully to ensure the project's success.



CASE STUDY 8

COURSE ON ENTREPRENEURIAL MINDSET FOR JUNIOR RESEARCHERS

SCHOOL OF HUMANITIES AND BALTIC FILM, MEDIA AND ARTS SCHOOL, TALLINN UNIVERSITY

The course on Entrepreneurial Mindset for Junior Researcher was a piloting initiative aimed at PhD students at Tallinn University across all disciplines. This 2-credit course took place between February and March 2024 and was curated and delivered by Tanya Escudero and Ulrike Rohn.

Course overview

In the constantly evolving landscape of academic research, it is becoming more and more evident how important entrepreneurial skills – such as effective communication, team management and environmental scanning – are for researchers. In response to this need, Tallinn University has introduced a new course entitled "Entrepreneurial Mindset for Junior Researchers". Aimed at PhD students from a variety of disciplines, the course was designed to nurture an entrepreneurial mindset that would enable them to successfully navigate both academic and real-world challenges. The objectives of the course were threefold: firstly, to introduce junior researchers to entrepreneurial thinking; secondly, to guide participants in exploring their inner strengths and domain expertise for impactful contributions within and beyond academia; and thirdly, to encourage interdisciplinary interactions, collaborations and network development.

The timing for developing this course was particularly good. From September 2024, the PhD curriculum at Tallinn University will include a centrally delivered module on transferable skills across all schools and disciplines (offering short practical courses and workshops of 1-2 credits). By piloting this course in the spring semester of 2024, it has been possible to fully integrate it into the upcoming curriculum.

The course was structured into six two-hour sessions, most of which took place in consecutive weeks. Both lecturers were present at each session to encourage dialogue and create a dynamic environment. Students were asked to keep a self-reflective journal: each week, they responded to a question related to that session's topic, which then served as the basis for further reflection in subsequent sessions.

PROJECT TEAM

Tanya Escudero



Tanya Escudero is a Research Fellow at the School of Humanities, working on topics related to communication with migrants and linguistic minorities. She is also Senior Adviser of Doctoral Studies at Tallinn University. She has curated, delivered and organised numerous trainings at TLU focusing on practical and transferable skills for PhD students. She is currently curating the new module on transferable skills at Tallinn University which will be implemented for the first time in 2024.

Ulrike Rohn



Ulrike Rohn is Professor of Media Management and Media Economics at the Baltic, Film, Media and Arts School (BFM). She is the co-Head of the Tallinn University Centre of Excellence in Media Innovation and Digital Culture (MEDIT), President of the European Media Management Association (emma), co-Editor of the Journal of Media Business Studies. Ulrike leads and is part of various research projects, including projects on entrepreneurship and media management.

Session 1: Theoretical Foundations

This first session served as an introduction to the course and key entrepreneurial concepts and terminology. Students applied entrepreneurial thinking to research contexts and engaged in discussions to deepen their understanding.

Session 2: Discovering the entrepreneurial self

With a focus on self-discovery, this session explored personality archetypes, inner strengths, resilience and values. An in-class self-reflection exercise encouraged students to identify their strengths, weaknesses and skills.

Session 3: Domain expertise

Students looked at their specific domains of knowledge and identified how their expertise fits within the framework of entrepreneurial competence. The session included activities to map domains and link personal strengths to domain expertise.

Session 4: Building your network

This session covered the basics of networking, including understanding different network roles such as collaborators, mentors and stakeholders. Students practised identifying their current and ideal networks to support their research projects and future endeavours.

Session 5: Impact on society

Participants considered how to integrate societal factors into their work, identifying strategies to increase their impact. The group exercise involved creating an impact canvas outline of a project idea which combined their strengths, knowledge, and networks and could potentially have a societal impact.

Session 6: Presentation and Wrap-up

The final session was dedicated to refining the impact canvas, presenting ideas and reflecting on the course. Feedback was collected to assess the outcomes of the course and to plan future iterations.



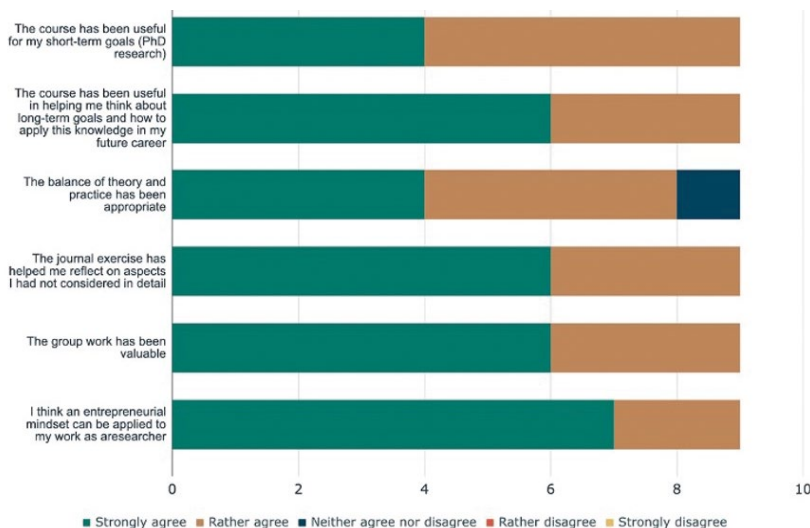
Feedback and insights

The feedback collected from participants at the end of the course highlighted several strengths as well as areas for improvement. Of the 12 students enrolled, 9 provided feedback that was unanimously positive about the course's ability to meet its objectives. Most respondents reported an increase in their awareness of entrepreneurial concepts and their application to academic pursuits, confirming that the course effectively met their expectations.

Students appreciated the balance between practical and theoretical activities, the introduction of self-reflective exercises and the opportunities to apply what they learned to their research projects. They also praised the dialogue approach and the interdisciplinary composition of the course, which allowed for rich discussions and broader perspectives on entrepreneurial thinking.

However, students also provided constructive feedback, suggesting improvements for future iterations of the course. While the structure and content were well received, some students expressed a desire for more in-depth theoretical exploration and additional time for project development (impact canvas). A common request was for more examples of real-world applications from the lecturers' own experience, which could bridge the gap between theoretical concepts and practical application. There was also interest in increasing the length of time between sessions to allow for more extensive project preparation.

Example from replies to feedback form (evaluation of statements from strongly disagree to strongly agree):



Overall, the course proved beneficial, helping junior researchers apply entrepreneurial concepts to their projects and future research careers. It will be offered again in the autumn semester with adjustments based on feedback, as part of the new PhD module on transferable skills.

CASE STUDY 9

Business Coaching VR in Performance Anxiety

LUCA SCHOOL OF ARTS, GHENT

Summary

What does one do when discovering potential business value in a project of an entrepreneurial-minded student? We highlight and summarise the development process and experience we became aware of in the past months. A road ahead with challenges and bumps, where our School and our student learned a lot and gained maturity in a fast way. It gave us insights and made us aware of blind spots and the need for a LUCA culture and philosophy in Entrepreneurial Mindset and Skills.

This case study is part of the emerging LUCA search for a more entrepreneurial-oriented ecosystem within its campus locations and degrees for its students, graduates and lecturers. In this project, we nurtured the graduation project of one of our master students as a live test case. We used the opportunity to make our student enthusiastic to take a leap forward on his project potential and to allow LUCA to steer, guide and push him to the next level. Within the true spirit and objectives of the C-Accelerate project, we invested time, effort, people and knowledge in the coaching process we offered. It was an interesting learning curve and discovery in which LUCA as a school was confronted with blind spots, different challenges at hand, passion, dedication and the competencies and infrastructure needed for this coaching.

PROJECT TEAM

Jaume de Dios



Jaume de Dios is a professional flute player (LUCA graduate 2023) and music pedagogue with nearly 25 years of experience in the music field. Having performed around the world, he combines his musical expertise with a passion for technology and leverages his entrepreneurial skills to create innovative solutions that empower other musicians to reach their full potential.

Jan Louis De Bruyn



Jan Louis De Bruyn (° 1977) is an enthusiast LUCA lecturer and project manager for more than 23 years and is passionate about business prototyping with a specific focus on the Business Model Canvas and student business coaching. As a practice-based entrepreneur in SMEs for more than 20 years he inspires and guides students to unlock and embrace their entrepreneurial mindset and enhance their skills to grow more.

PROJECT OVERVIEW

Let's take you back to the very starting point of this case study. It was June 2023, when the LUCA project team within the C-Accelerate project picked up the early story of our graduating master's student Jaume de Dios Guzman. At that moment he finalised his Master's in Music Sciences (Flute) and presented his final work in a master's thesis. His idea was to investigate, tackle and facilitate the so-called Music Performance Anxiety (MPA), which many music students and professionals experience. His conclusion, creative approach and solution resulted in the use of VR Technology to support and facilitate the continuous practice in concert halls at any remote place anytime the user wants to do so.

The trigger to pick up his research project for further action was not only his enthusiasm and dedication but also the positive feedback his project received and the strong basis and potential it had for more growth into a valuable business idea. We spotted the learning value to nurture and coach his project for further development into a stronger and sustainable proof of concept.

We invited Jaume to the student programme in the C-Accelerate Conference at Aalto University in Helsinki at the end of August 2023. His presentation and pitch were warmly welcomed by the other student teams and present lecturers and C-Accelerate project members. There again the potential and drive of Jaume as a graduated young professional inspired our team to do more with him and his project.

In September 2023, we started his personal coaching and mentoring adventure. Within the challenges and development objectives of the C-Accelerate project, we took up this case as a core proof of concept to critically assess the capability and existing nurturing power and potential of LUCA as an ecosystem in the being for our own entrepreneurial inspired students and graduates.

Jaume and Jan Louis became the core duo that inspired and triggered both of their desires, interests, passion and competencies to grow this project idea into a stronger case with possible business potential. Many work meetings followed and Jaume grew in his knowledge and maturity of upscaling his initial idea into a stronger project. The Business Model Canvas was introduced and challenged this team to get back to the basics and essentials of the objectives and impact of the project at hand. We ran over the nine building blocks of the Canvas and each time we leapt forward. Not forgetting and also experiencing at hand the sound common philosophy that sometimes we have to take two steps back in order to take 1 step forward.

At the same time Jan Louis debriefed at regular times to the project coordinator Marc and supporting colleagues. This showed that we had to do this as C-Accelerate appointed team members because we could not fall back nor rely on an existing LUCA framework or ecosystem of some sort.

As of January, 2024 we identified different pitch contests, registered and applied with Jaumes' project into these open calls for young entrepreneurs. Jaume ended as finalist and Award winner in the Flanders Institute of Technology (FTI) Boftia Awards contest (category of Immersive Tech, January 2024). We also registered his project into the 'Start Academy' call of the Flanders Young Entrepreneurs Agency (Vlajo). He ended as one of 10 finalists on stage (30/04/24) and finally ended up in the 4th winner position. In the following Vlaio Student Entrepreneur contest of Lejon in the city of Leuven he received the Award of the public.

At this point in the entire coaching trajectory we ask ourselves; what's next?! In this phase of his project which has matured. Where do we bring it from here? And there lies the very core challenge for LUCA to set up its ecosystem and deliver answers and more possibilities to our entrepreneurial students of the future.

CRITICAL REFLECTION

LUCA currently lacks a proven, dedicated process to offer a comprehensive harbouring ecosystem for startups. Providing coaching or mentoring throughout all phases of a startup's development is challenging, and finding all the necessary coaching competencies in a single individual is difficult. Additionally, maintaining the coachee's enthusiasm and involvement is a persistent challenge.

Key questions we face include how to handle co-ownership and intellectual property rights, when to release a project to develop independently, the extent of our role as an educational partner, and defining the boundaries of our ecosystem.

Despite these challenges, LUCA is evolving in its philosophy and infrastructure to better support entrepreneurial students. Our team is critically evaluating and developing an optimal, homegrown ecosystem tailored for entrepreneurial students and young professionals. This system aims to strike a balance that also supports our lecturers, researchers, and staff members.

METHODOLOGY

Intensive personal coaching/
mentoring

Help with developing the pitch
deck and official pitch presentation
moments

Periodic physical and virtual work
meetings

Creating and sharing pitch
opportunities

Co-presence at pitching contests

Sharing a network of contacts and
opportunities

Welkom in de Doekomst.



CONCLUSION

In conclusion, these projects highlight various key factors and challenges in their respective courses and programs.

The Makers Market project at LUCA School of Arts, emphasises the importance of specific product ideas and careful consideration of evaluation methods for success. The Aalto IDBM challenge aims to optimise resource utilisation through digitalisation while supporting students in developing their ideas beyond the course.

The Tallinn University 'LIFE' project stresses critical involvement of external partners for successful implementation.

The IADT Student bootcamp has improved their course by focussing on interactivity, collaborative workspaces, and confidence- building through group activities; and the Radical Creativity Week was directly inspired by learnings from C-Accelerate.

The KinoEyes programme strikes a balance between academic requirements and market demands through a dual-pitch approach and involvement of industry professionals. Overall, these reflections underscore the significance of practical learning, teamwork, leadership, mentorship, and adapting to market needs in delivering valuable educational experiences.

RESOURCES

Paper - TYPES OF CREATIVITY. Dietrich, Arne.

PMID: 30128937 DOI: 10.3758/s13423-018-1517-7

<https://link.springer.com/article/10.3758/s13423-018-1517-7>

Book - Hegarty on Creativity: There are No Rules. Hegarty, John

Publisher: Thames and Hudson Ltd; 1st edition (10 Mar. 2014)

ISBN-13: 978-0500517246

Book - IMPRO. Johnstone, Keith

Publisher: Routledge; F First Paperback Edition Used (January 1, 1981)

ISBN-13: 978-0413464309

Book - DO IMPROVISATION. Poynton, Robert

Publisher: The Do Book Co (16 May 2013)

ISBN-13: 978-1907974014

LIST OF CONTRIBUTORS

AALTO UNIVERSITY

Apurva Ganoo, Zoltan Javor, Annika Bengts, Ville Eloranta

LUCA SCHOOL OF ARTS

Jan Louis De Bruyn, Marc Van De Walle, Heleen Van Loon

LUSÓFONA UNIVERSITY

Manuel Damásio, Marta Vaz Sousa, Tobias Frühmorgen, Sandra Rocha

TALLINN UNIVERSITY

Tanya Escudero, Andres Jõesaar, Ulrike Rohn

IADT, DÚN LAOGHAIRE

Barry Dignam, Ella Fitzpatrick, Rachel Gallagher, Deirdre Geraghty, David Keating, Therese Moylan, Daithi Mac Sithigh

DIRECTORSHIP

Emma Leahy, Ann O Donovan, Orla Reynolds, David Smith

Authors

Aalto University / Apurva Ganoo - Zoltan Javor - Annika Bengts - Ville Eloranta

LUCA School of Arts / Jan Louis De Bruyn - Marc Van De Walle - Heleen Van Loon
Design / Jens De Wulf - Ellen Verhegge

Lusófona University / Manuel Damásio - Marta Vaz Sousa - Tobias Frühmorgen
- Sandra Rocha

IADT / Barry Dignam - Ella Fitzpatrick - Rachel Gallagher - Deirdre Geraghty
David Keating - Therese Moylan - Daithi Mac Sithigh - Directorship / Emma Leahy -
Ann O Donovan - Orla Reynolds - David Smith

Tallinn University / Tanya Escudero - Andres Jõesaar - Ulrike Rohn



Supported by



Funded by the
European Union

