AH EH
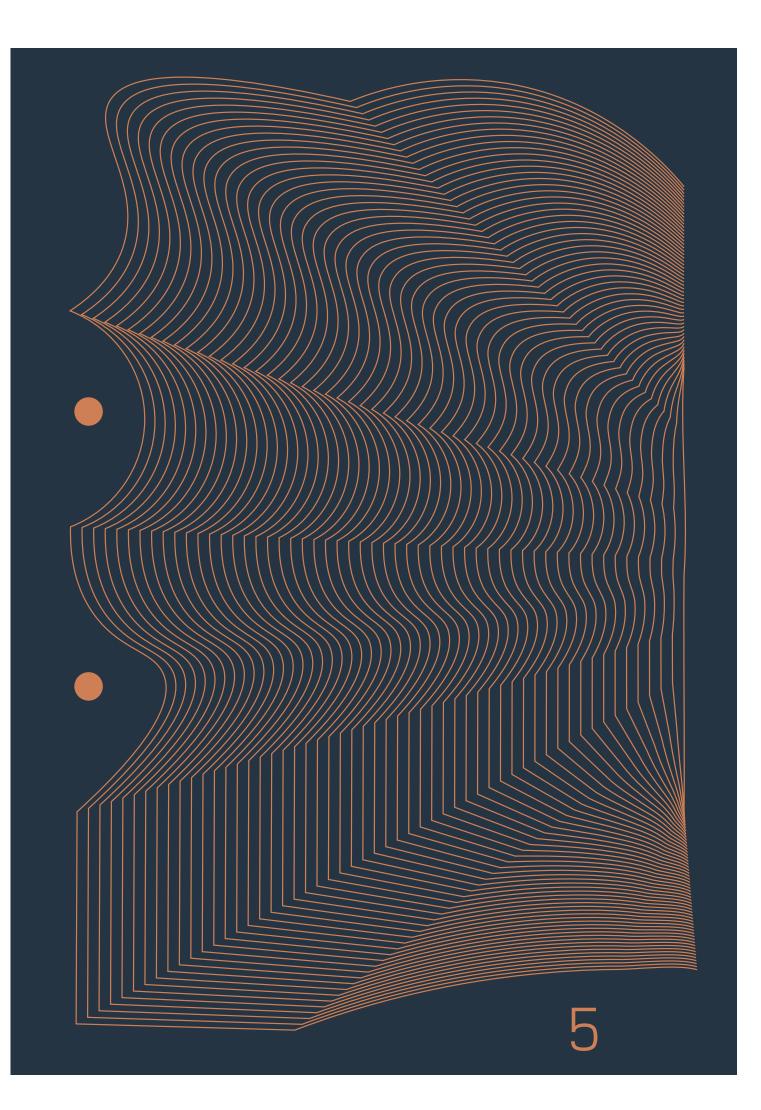
Arts & Humanities
Entrepreneurship
Hubs
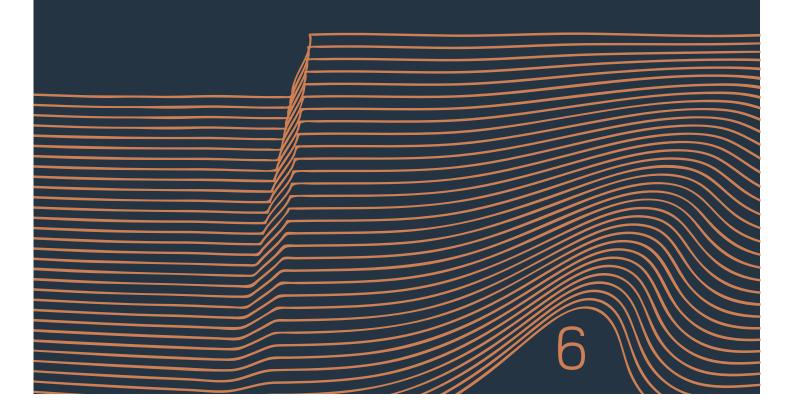
TRAINING
HANDBOOK

2

3

The AHEH training program combines a number of different strategies to best support enterprise and entrepreneurial training of arts and humanities' (AHs) students, contributing to foster a more positive and inquisitive attitude towards enterprise education, especially in areas more traditionally concerned with developing philosophical enquiry through creative practice.

Based on prior research results, the AHEH training model proposes an educational strategy that includes an emphasis on the development of ventures that integrate management principles as a tool to drive cultural, social and/ or educational change and improvement, alongside more commercially motivated projects. The programme focuses in the development of team work and collaboration skills, both of paramount importance to prepare students for the work place. Networking and cross disciplinary pollination are also central to this project-based training model, as participatory and experiential learning have proven to offer pedagogical frameworks more suited to the creative and practice orientated arts and humanities subjects where creativity rather than finance is often motivator.
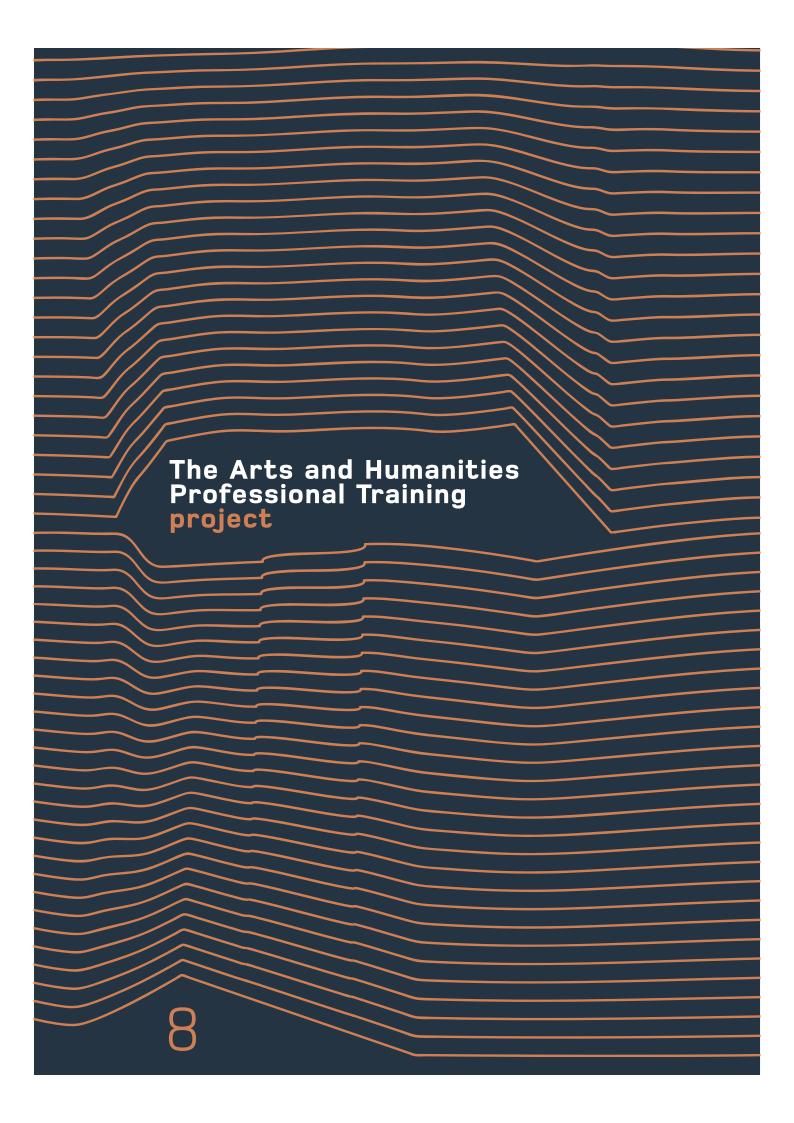
However, knowing there is no ?one size fits all? for developing employability and supporting professional and entrepreneurial training of AHs students, while the AHEH training programme can provide a more generalised template for AHs students, each training programme should always be adapted to meet the requirements of each particularised context."

4

5

EUROPEAN AHS <u>arts and humanities students</u> FACE
CHALLENGES WITH ACCESSING
GRADUATE LEVEL EMPLOYMENT AND
ENTREPRENEURSHIP OPPORTUNITIES.
THESE COURSES TYPICALLY DO NOT HAVE
A DIRECT ROUTE TO THE JOB MARKET,
REFLECTED IN HIGHER UNEMPLOYMENT
AND LOWER SALARIES. THERE CAN BE A
LACK OF KNOWLEDGE FROM ACADEMICS
ABOUT ALIGNING SUBJECT EXPERTISE WITH
WIDER INDUSTRY NEED AS WELL AS A LACK
OF RECOGNITION BY BUSINESSES OF THE
WIDER BENEFITS AND SKILL SETS OF AHS
GRADUATES.

6

DEDICATED SUPPORT IN HEIS Higher Education Institutions FOR ENTREPRENEURIAL ACTIVITY HAS BEEN MAINLY FOCUSED ON BUSINESS, ECONOMICS AND ICT Information Communication Technologies FACULTIES. AHS STUDENTS COME FROM A VERY DIFFERENT STARTING POINT, WITH EDUCATION AND SKILLS THAT DO NOT MEET INDUSTRY NEEDS IN AN OBVIOUS WAY. THE AHS PROFESSIONAL TRAINING PROGRAMME WAS DEVELOPED TO IMPROVE THE LONG–TERM ENTREPRENEURIAL AND PROFESSIONAL PROSPECTS FOR AHS STUDENTS.

The Arts and Humanities Professional Training
project

8

AHEH Project has created a new European network of academic institutions and inter-disciplinary businesses that enables AHs students, faculties and entrepreneurs to share knowledge and overcome challenges; for example, identifying opportunities, developing professional and entrepreneurial skills and accessing graduate-level employment.

For more information, please visit
www.artshumanitieshub.eu

The Arts and Humanities Professional Training Programme

Trainees Profiles

The AHs Professional Training Programme was designed for university students (from final year undergraduates to postgraduate) and researchers from different Arts and Humanities backgrounds.
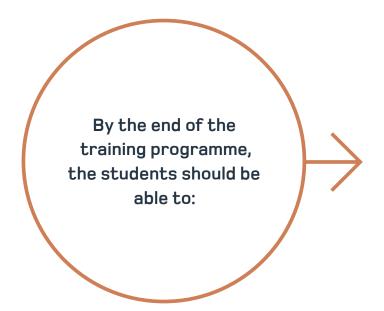
Duration and Structure

The AHs Professional Training Programme was prepared to be delivered in 5 days but it can be adapted and restructured, depending on the needs and conditions of the promoter (for example, the promoter might choose to deliver only one session of the whole programme or adapt it to integrate with other programmes). Should this be the option of the promoting organization, the AHEH network are available to offer guidance and assistance.

Day 1 to 4	Morning	Workshop activities including presentations and hands-on exercises.
	Afternoon	Inspirational "Meet the professionals" session (30 min.), followed by group work and mentoring (according to each group's needs).
Day 5	Morning	Groups have time to rehearse their final presentations. Pitch session and selection of the best project/ presentation by a panel of juries.
	Afternoon	Networking lunch and wrap up.

Workshop sessions ideally should all be delivered during the morning period, so that students have time to work on their projects and consult with experienced AHs professionals (mentors) during the afternoon period each day. Each day, there should also be a moment for AHs professionals to share their experiences and advice with the students (max. 30 minutes including Q&A).

Main Goals

By the end of the training programme, the students should be able to:

- Understand team dynamics and how their skills can contribute to a particular project development;

- Develop a communication strategy (namely, how to structure a website and manage their social media presence);

- Do project planning and iteration, namely, through the use of the Creative Project Canvas and other tools;

- Structure a pitch presentation and find the best way to deliver it;

- Understand the basics of intellectual property (particularly, copyright) and how to use it strategically according to their projects' goals;

- Understand and apply techniques to take control of their own physical presence (namely, speech and posture), in order to improve their presentations;

- Deliver a short, lively and clear pitch presentation of their project.

Besides these goals, students, teachers, hub managers and business experts should also benefit from expanding their professional networks and, therefore, their future opportunities for collaboration.

13

Outline of
the programme

For a 5 day duration programme, with a group of 25 students, the recommended outline has been defined as follows:

Initiation & Ideation

Ice-breaking session where students introduce themselves and discuss their goals and expectations about the programme through a series of interactive exercises. This is followed by team-building exercises to define the working groups. At the end of the session, challenges are presented and, through design thinking strategies, teams should be able to decide and briefly present the idea they will be developing throughout the rest of the days.

Session developed by Visual Theatre and UWTSD

**9.30 am – 10.30 am
initiation**

**10.30 pm – 11.00 pm
introduction of challenges**

**11.00 pm – 11.30 pm
break**

**11.30 pm – 1.00 pm
team building and ideation**

**1.00 pm – 2.30 pm
lunch**

**2.30 pm – 3.00 pm
meet the professionals**

**3.00 pm – 5.30 pm
group work and mentoring**

Outcomes

- **Students organize into working teams (max. 6 teams of 3–5 students) and identify ideas for project development through the week;**
- **Each working group/ team has an idea to take forward**

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Creative Project Planning

During this day, the groups learn how to use project planning basic concepts and tools, namely the Creative Project Canvas, in order to develop their project structure/ business model (depending on the challenge they chose). The Creative Project Canvas is the tool suggested for the groups to during the entire training week, to plan and reflect on the project/ solution/prototype to be delivered at the end of the pilot.

Session developed by Materahub and UWTSD

9.30 <u>am</u> – 11.00 <u>am</u>
introduction to planning

11.00 <u>am</u> – 1.00 <u>am</u>
creative project canvas

1.00 <u>pm</u> – 2.30 <u>pm</u>
lunch break

2.30 <u>pm</u> – 3.00 <u>pm</u>
meet the professionals

3.00 <u>pm</u> – 5.30 <u>pm</u>
group work and mentoring

Outcome

Each working group has defined the structure of their project with clearly identified target audience and purpose

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Intellectual Property and Strategy for Cultural Professionals

After a brief introduction about the characteristics of cultural markets' structures and dynamics (particularly those of cultural work), students will learn the basics of intellectual property (with special focus on copyright) and how such regulations can affect their work (projects, business or career wise). In the second part of the session, through a series of examples of AH projects (businesses and non-profit), they will be introduced to other differentiation factors and how they can strategically use them in their projects in order to reach their own goals more effectively.

9.30 am – 11.00 am
cultural work and
intellectual property

11.00 am – 11:30 am
break

11.30 am – 1.00 pm
sustainability
strategies for arts
and humanities'
projects

1.00 am – 2.30 pm
lunch

2.30 pm – 3.00 pm
meet the
professionals

3.00 pm – 5.30 pm
group work and
mentoring

Outcome

Each working group has decided on their IP approach and defined the differentiation strategy for their projects

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Pitch and Communication

The Pitch and Communication session starts with some pitch warm-up exercises, so the teams can test a first approach to present their projects to each other. They learn how to structure and deliver a good 5 minutes pitch and also about essential communication rules and techniques that will help them define the communication strategy for their projects. As the day ends, a series of drama exercises allow students to learn and test their most natural and important communication tool: their own bodies.

Session developed by XAMK University, UWTSD and UPTEC

9.30 am – 11.00 am
introduction to pitch

11.00 – 11.30 am
break

11.30 am – 1.00 pm
communication tools

1.00 pm – 2.30 pm
lunch break

2.30 pm – 4.30 pm
the body as communication device (live performance exercises)

4.30 pm – 5.30 pm
group work

Outcome

Each group has defined a communication strategy and drafted presentation deck for their projects

18

Final Pitch Day

In the final day, the teams will present their 5 minutes pitch to a panel of 5 juries, who will give feedback on the project and the presentation performance and decide which team is the winner.

9.00 am—10.30 am
pitch rehearsals

11.30 pm—1.00 pm
break

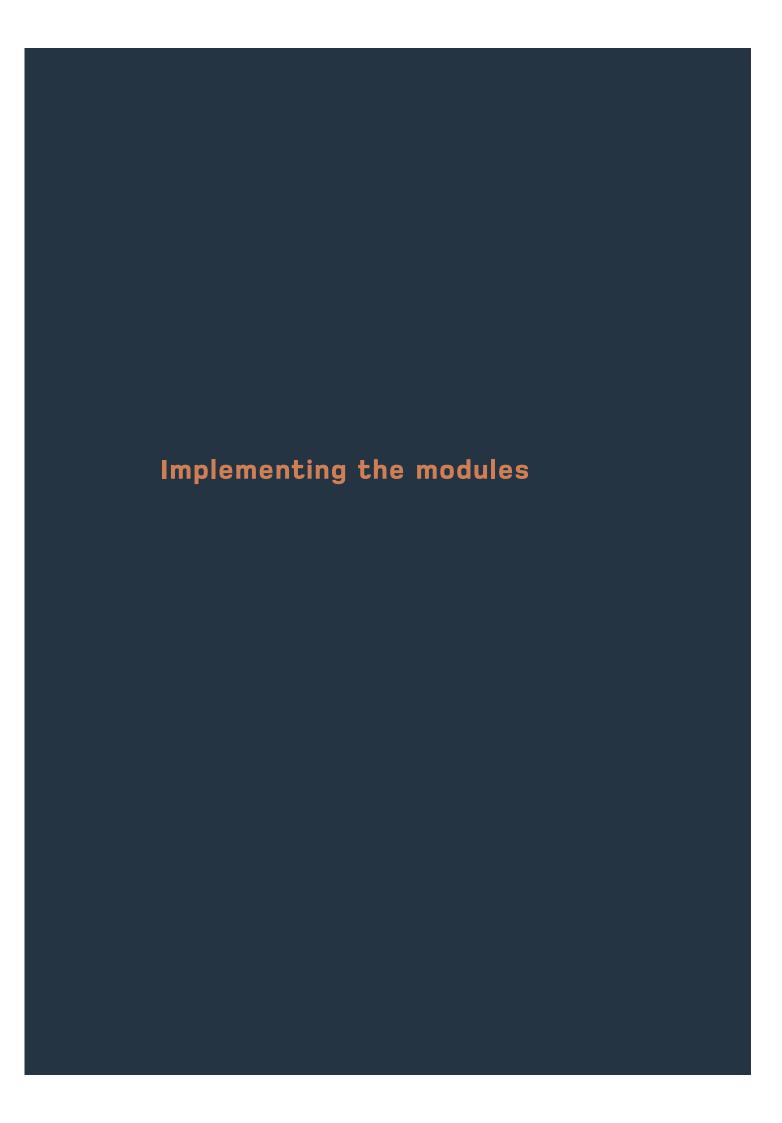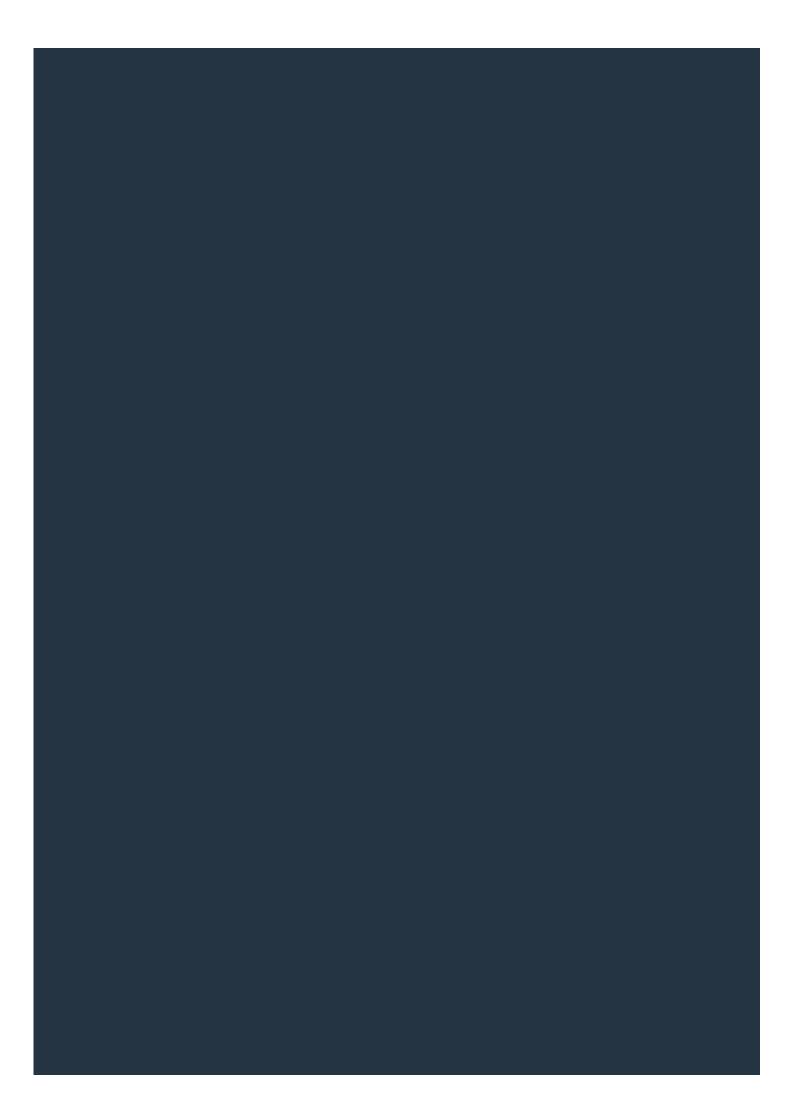**2.30 pm—4.30 pm**
final pitch
presentation

Outcome
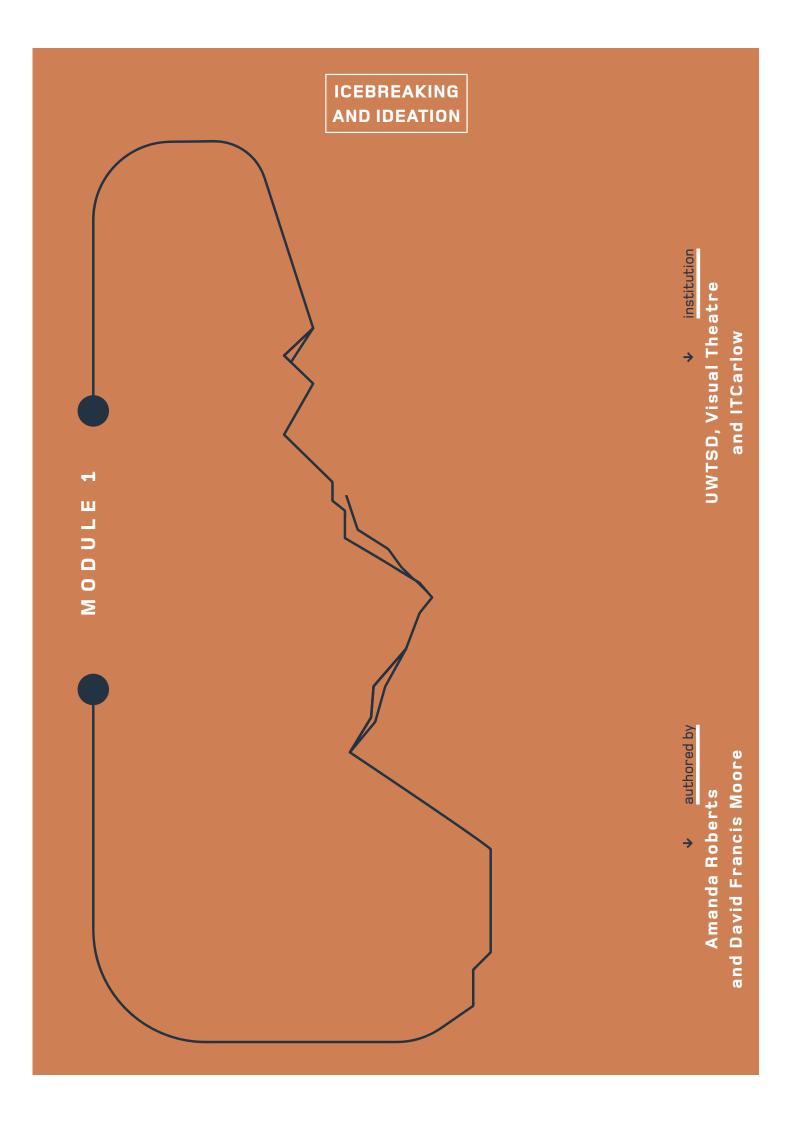
Each team presents a five minute pitch to a panel of juries (maximum 5 people — ideally AHs professionals from different companies and organizations). The competition ends with network drinks or lunch.

Implementing the modules

ICEBREAKING
AND IDEATION

MODULE 1

authored by

→ Amanda Roberts
and David Francis Moore

← short description

The first day begins with Ice–breaking session where students introduce themselves through a series of interactive exercises. This is followed by team building exercises that explore the experience of working in groups. At the end of the session, challenges are presented. Introductory design thinking strategies enable teams to decide and briefly present the idea they will be developing throughout the rest of the days. By the end of the first day the participants will be more familiar and comfortable working with their colleagues Participants will be in their working group for the week's activities. Each group will have an idea to take forward to develop.

← aim

At the end of the session the learners will have:
- Selected a challenge to address
- Began to work in an interdisciplinary team

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- • Generated a number of project ideas related to their chosen challenge
Started to engage in group discussions in response to their chosen challenge
Worked independently to select a project idea for development
Facilitators for this session will ideally have strong creative skills. Ideally they will come from an arts background. The generation of creative ideas is an intrinsic element of Art & Humanities education and the trainers need to have experience in helping students recognise how their imaginative and creative worldviews can be directed towards enterprise and entrepreneurial agendas.

← room/ equipment requirements

- Large ventilated room with tables or work stations and sufficient numbers of chairs for all participants
- 4–5 smaller work spaces/ tables/ work stations with sufficient numbers of chairs for each group of participants
- Projector and Screen (PowerPoint compatible)
- Masking tape or other appropriate way to attach paper to walls
- 1 Pack of spaghetti pasta
- 1 roll of tape

- 1 roll of yarn or string, a bag of marshmallows (regular size)
- 5 scissors
- 4 –5 tennis balls
- Large rolls of paper
- coloured stickers
- blank postcards
- envelopes
- Sharpies and felt pens, selection of colours
- 3x Buckets or boxes for lucky dip (+ shredded paper?).
- White board/ flip chart
- Snacks and drinks

OUTLINE   OF   ACTIVITIES

Icebreakers/ working in team	1,5 hours
The Challenges	1 hour
Ideation	2 hours

Icebreakers/ working in team

To facilitate introductions to new colleagues.

To create a fun, friendly and open environment were participants feel comfortable, supported and encouraged to explore new ideas and processes with new peer groups.

- A participatory introduction to creative team work.

Part 1: selected 'ice-breaker' group exercises (e.g. Speed drawing)

- You have 30 secs to draw a portrait of the person next to you and ask them questions about themselves.
- In the box underneath their portrait write 3 positive things about the person you have drawn.

Part 2: team building (e.g. The marshmallow tower challenge)

- Allocated teams working with limited materials compete to build a tower with a marshmallow on top. Conclude the task with reflection on the structure and dynamics of teams with a consideration of strengths and difficulties related to team work.

The Challenges

Students are presented with a series of video challanges. Each team should chose one of the challenges to work on throughout the training week.

short description of activities

Students watch the videos and selected their preferred challenges. They are allocated in groups based on their choice of challenges and their different backgrounds to ensure multidisciplinary representation in the teams.

Ideation

← aim

This session includes a series of exercises designed to help students brainstorm ideas to address the selected challenge, with the aim of:

• generating ideas.
• facilitating discussions about ideas generated.
• resulting in a collectively agreed response to the challenge.

← description

Exercise 1: Quality over Quality relay – generate as many ideas as humanly possible in 15 minutes

Exercise 2: The worst possible idea you can think of in 10 mins

Exercise 3: Optimism/Pessimism – Select an idea that you like the most and write it on a sheet of paper, send it to the next table. They say why this is a terrible idea and why it wont work. They send this to the next table who look at the objection and answer it by outlining how this objection can be overcome and say why the idea is a good one– send to the next table and repeat. End back at the original table on a positive. Once a number of ideas have been generated the students have time in their groups to discuss their responses and select an idea to develop through the programme.

SUGGESTED   PROGRAM   RESOURCES

← program slides

※ **Presentation**
drive.google.com/file/d/1zd2gHWeQ2b
UvViugTlOhWan1BHuLeaM1

Introductory Presentation ※
drive.google.com/file/d/1Vlir77TcTn0
sOWIP38f6RicYFqDDSmhT

Practical tips to generate new ideas

www.artshumanitieshub.eu/resources/
practical-tips-generate-new-ideas

A guide to selecting ideas

www.artshumanitieshub.eu/resources/
video-guide-to-selecting-ideas

You Must Have Vision

www.artshumanitieshub.eu/resources/
video/you-must-have-vision

An introduction to creative thinking

www.artshumanitieshub.eu/resources/
introduction-to-creative-thinking

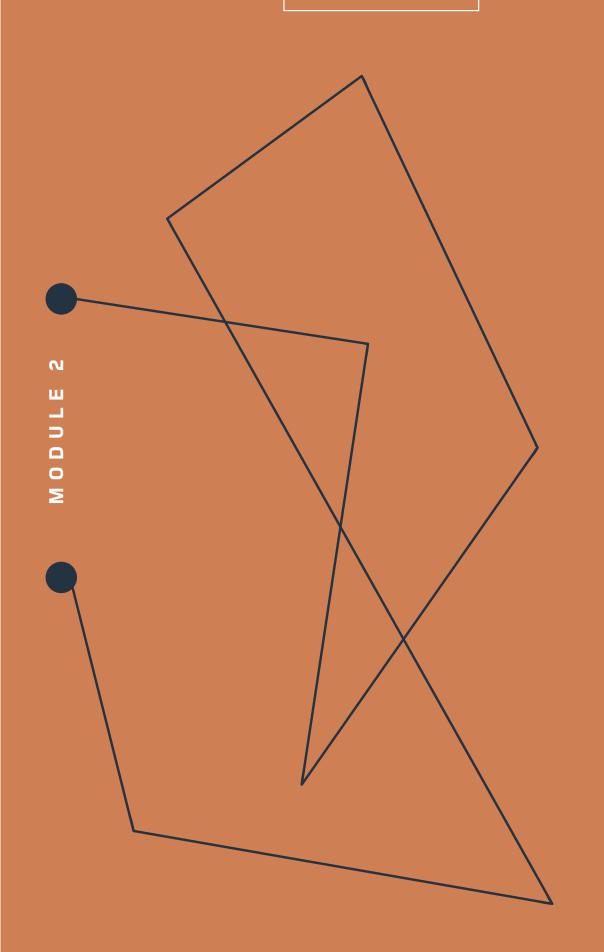## Ideas in a minute — WHAT IS THE MOTIVATION

www.artshumanitieshub.eu/resources/video/
ideas-in-a-minute-what-is-the-motivation

Grit: The power of passion and perseverance

www.artshumanitieshub.eu/
resources/video/grit-the-power-
of-passion-and-perseverance

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CREATIVE PROJECT PLANNING

MODULE 2

→ _institution_

UWTSD (UK)
and Materahub (Italy)

→ _authored by_

Lewis Pearson
and Paolo Montemuro

← short description

During this module, the groups learn how to use project planning basic concepts and tools, namely the Creative Project Canvas, in order to develop their project structure/ business model (depending on the challenge they chose). The Creative Project Canvas is the tool suggested for the groups to during the entire training week, to plan and reflect on the project/solution/prototype to be delivered at the end of the pilot.

← aim

Introducing and explaining to the participants what planning competences are and why they are crucial through practical examples and case studies in real personal and professional life by engaging them in a quick planning skills activity and brainstorm.

- Introducing the Creative Project Canvas tool by explaining its ultimate goals, use and components.
- Engaging the participants in a concrete application of the Creative Project Canvas to plan a successful project/idea and guiding them through a brainstorming and reflection activity to explore the tool usefulness and purposes.

Facilitators for this workshop must have cultural management background and project development experience in the cultural and creative industries. It is important to have professional experience in designing business models and sustainability strategies for cultural projects. Design and/ or artistic expertise and experience with personal and professional development training in the Arts and Humanities adds a very valuable plus to the session. Ideally, the module should be delivered by a team of two trainers, covering both required backgrounds.

- Computer
- Video-projector

- 1 Creative Project Canvas (big size) 1 Creative Project Canvas x group
- Paper, pens, post-it

OUTLINE OF ACTIVITIES

What is Planning	30 minutes
Introduction to Creative Project	1 hour
Application of CPC	1 hour

THEME 1

What is Planning?

Introduce effective planning methods including SMART Goals and the role of planning canvases/ frameworks. Provide the trainees with an opportunity to explore potential goals for their project and to practice communicating those goals to the other participants.

This short session provides an explanation of the importance of good planning and the role of tools such as SMART goals. The trainees are provided with a SMART goals template and asked to discuss and identify several goals in relation to their challenge. The trainees informally present their goals and initial thoughts on the steps required to reach them, for constructive critique from the rest of the participants. This process lays the foundation for the activities to follow.

THEME 2

Introduction to Creative Project Canvas

← aim

Introducing the Creative Project Canvas tool by explaining its ultimate goals, use and components.

← description

The trainer will present the entire Creative Project n of the Creative Project Canvas tool Introduction Canvas block after block trying to give examples from real projects developed in the cultural and creative sector.

If the students know already the Business Model Canvas it is important to clarify the differences between the blocks of this tool and those in the Creative Project Canvas.

THEME 3

Application to CPC

← aim

Engaging the participants in a concrete application of the Creative Project Canvas to plan a successful project/idea and guiding them through a brainstorming and reflection activity to explore the tool usefulness and purposes.

After the presentation of each block (suggested) or at the end of the presentation of the whole Creative Project Canvas, the trainer will invite students to try and fill each block adding info relevant for the project, challenge solution or prototype the students will be working on.

After the session, the Creative Project Canvas will be the main planning tool used by students during the rest of the training course to develop their projects, adding day after day more input to have a clear vision and plan for their ideas.

SUGGESTED   PROGRAM   RESOURCES

※ Creativy Project Canvas

drive.google.com/file/
d/1EEJRMckPpMXBw6zDbTkyufJn-OM9V_6P

Find yourself a niche

www.artshumanitieshub.eu/
resources/find-yourself-a-niche

5 tips for a professional portfolio

www.artshumanitieshub.eu/resources/5-
tips-professional-portfolio

Student Entrepreneurship Toolkit

www.artshumanitieshub.eu/resources/
toolkit/student-entrepreneurship-toolki

Creative Project Canvas

www.artshumanitieshub.eu/resources/
toolkit/creative-project-canvas
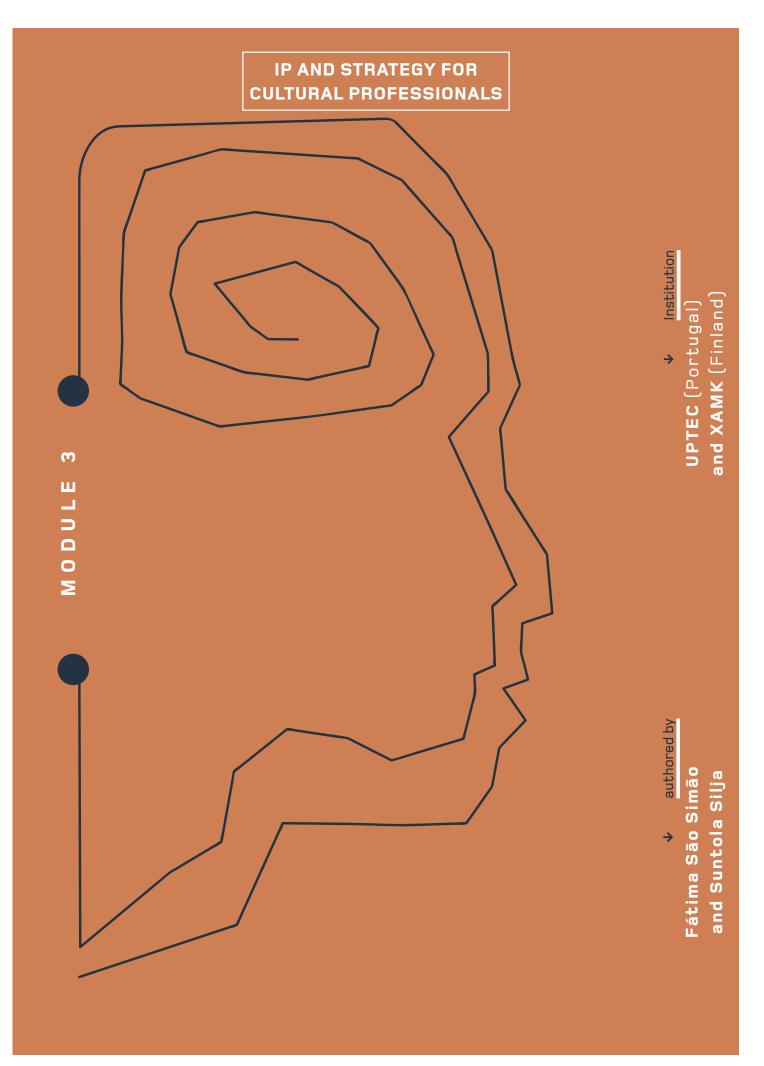
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Types of Business Structures

www.artshumanitieshub.eu/resources/
types-of-business-structures

**The main aspects of
qualitative research**

www.artshumanitieshub.eu/
resources/qualitative-research-
aspects-and-techniques

IP AND STRATEGY FOR CULTURAL PROFESSIONALS

MODULE 3

Institution

UPTEC (Portugal)
and XAMK (Finland)

authored by

Fátima São Simão
and Suntola Silja

Over the past decades, intellectual property has become a central concern for the creative and cultural industries. In this session, we will present the context for this recent centrality of IP (focusing particularly on copyright) and it's dynamics, through a brief introduction to the digital revolution and its effects on cultural policy, cultural work, business models and creative practices. By providing basic knowledge about intellectual property and other important differentiation factors, students will learn strategies that can contribute to improve their projects and career development.

← aim

- Improve students knowledge about the digital revolution economic and cultural impacts (namely, in terms of cultural work dynamics and precarity).
- Provide basic knowledge about intellectual property rights (in particular, copyright and brands) as well as other important differentiation factors.

- Present the Creative Commons licenses and examples of innovative tools and strategies to inspire their practice.
- Encourage participants to use IP and other differentiation factors as a strategic tools for the development of their creative projects and work models.

← description

Facilitators for this workshop must have cultural economics background and business development experience in the cultural and creative industries. Strong knowledge on the CCIs markets' structures and dynamics and emerging business models for the contemporary network society are also a requirement. It is important to have basic intellectual property knowledge (particularly, copyright) and professional experience in designing sustainability strategies for cultural projects. Design and/ or artistic expertise and experience with personal career management and/ or business development in Arts and Humanities' projects adds a very valuable plus to the session. Ideally, the module should be delivered by a team of two trainers, covering both required backgrounds (economic and artistic).

← room/ equipment requirements

- **The Business Model Theatre video** www.youtube.com/ watch?v=LLKqthJOdN8
- **Creative Commons Toolkit for Business** business-toolkit.creativecommons.org
- **Copywrong performance** copywrong-cc.tumblr.com

- **1 Creative Project Canvas or Business Model Canvas x group**
- **Computer**
- **Video-projector**
- **Paper, pens and post-its**

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OUTLINE   OF   ACTIVITIES

Cultural Work and Intellectual Property	**1,5 hours**
Sustainability Strategies for cultural projects	**1,5 hours**

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Cultural Work and Intellectual property

Improve students knowledge about the digital revolution economic and cultural impacts (namely, in terms of cultural work dynamics and precarity).

Provide basic knowledge about intellectual property rights (in particular, copyright).

Introduce the Creative Commons licenses.

In the first part of the session, we will cover the main characteristics of cultural markets' structures and dynamics. We will give special attention to cultural work and the impacts of digital revolution in its dynamics, in order to understand the centrality of copyright in the creative industries. We will then do a brief introduction to intellectual property, with particular focus on copyright, its origins and developments and its most important aspects. We finally introduce alternative licensing possibilities, such as Creative Commons, explaining the pros and cons of their use.

THEME 2

Sustainability Strategies for Cultural Projects

- Provide basic knowledge about important differentiation factors (beyond intellectual property).
- Present examples of innovative tools, strategies and business models to inspire their practice.
- Encourage participants to use IP and other differentiation factors as a strategic tools for the development of their creative projects and work models.

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- Use the Creative Project Canvas or other tools to help students chose and develop the strategies they wish to apply to their projects.

In this part of the session, we present differentiation factors (other than intellectual property) and present examples of different business models and strategies in the creative and cultural industries (from traditional to innovative), explaining the effects and opportunities brought by digital transformation. We finally help students develop and apply their own strategies to their projects, with the help of instruments such as the Business Model Canvas or the Creative Model Canvas.

SUGGESTED AHEH PROGRAMME SLIDES

※ **Cultural Markets Structures**
drive.google.com/drive/folders/1vlYDvGM
GmA9bGVJBCfPlARYJT2YSlCz6

IP and Strategy for Cultural Professionals ※
drive.google.com/file/d/18bdmj59oWvQ1wD8
41p2zt9JML5cttVd-/view?usp=sharing

Copyright and Creative Work
www.creativework.creativecommons.pt

An Introduction to the Importance of Intellectual Property for Enterprise
www.artshumanitieshub.eu/resources/
intellectual-property-for-enterprise

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Some tips to keep in mind when thinking about Culture

www.artshumanitieshub.eu/resources/
some-tips-to-keep-in-mind-
when-thinking-about-culture

Pricing Your Work

www.artshumanitieshub.eu/
resources/pricing-your-work

VAT and tax regulations in UK

www.artshumanitieshub.eu/resources/
vat-and-tax-regulations-uk

Creative Commons Toolkit for Business

www.artshumanitieshub.eu/resources/
creative-commons-toolkit-for-business

How to Be Self Employed

www.artshumanitieshub.eu/resources/
how-to-be-self-employed
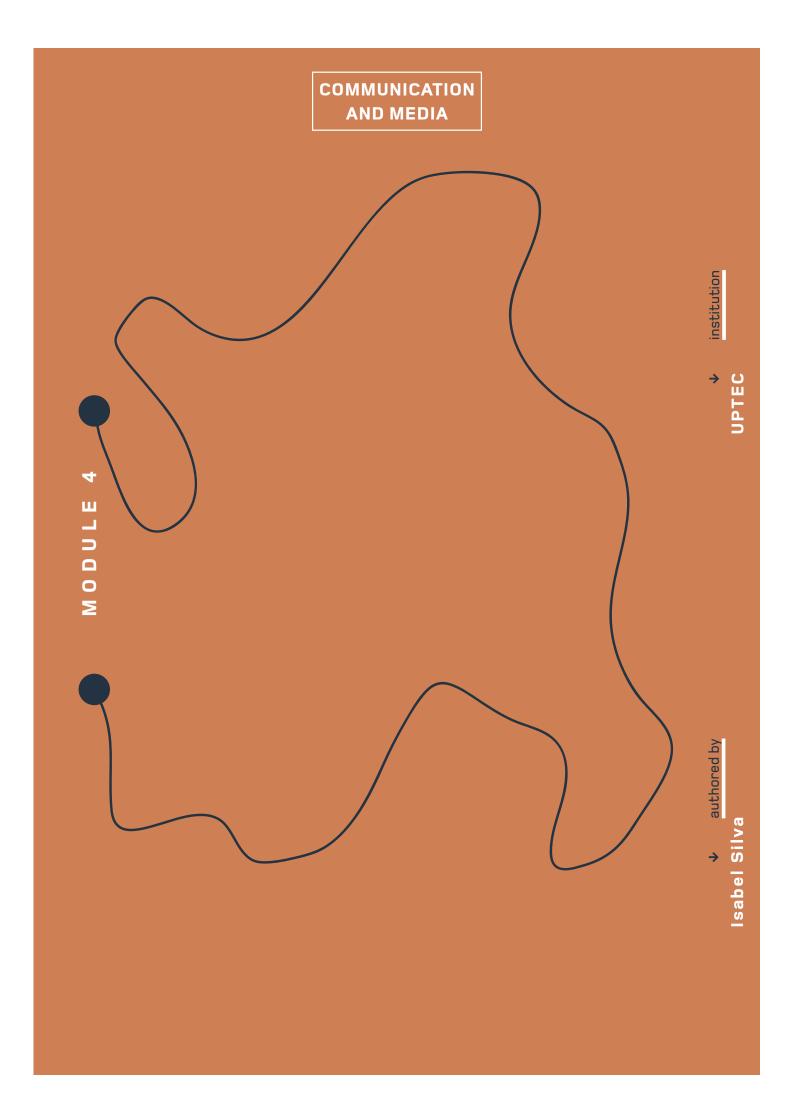
Basics of Pricing

www.artshumanitieshub.eu/
resources/basics-of-pricing

An introduction to Insurance

www.artshumanitieshub.eu/resources/
introduction-to-insurance

MODULE 4

institution

→ UPTEC

authored by

→ Isabel Silva

The Communication and Media workshop is separated in two parts: the first one is dedicated to content and media relations and the second part focus on the digital communication (namely, social media and websites).

← aim

The main goal of this workshop is to talk about the importance of communicating arts and humanities projects.

Participants have the opportunity to interact with new tools and concepts that will help them communicate more efficiently.

← description

To deliver this session the trainer should have an academic background in communication sciences.

The trainer should have expertise in press relations, creation of content and social media networks. Having experience in arts and humanities projects dissemination is essential to understanding the target.

← room/ equipment requirements

- Large room, organised in work-groups (chairs and tables)
- Projector
- Laptop

OUTLINE OF ACTIVITIES

Press Relations	1 hour
Digital Communication	30 minutes

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Press Relations

aim ←

How to prepare a press release and why it is important to develop a strong relationship with journalists or other content writers? This part of the workshop aims to answer this question and provide some tips that could help students to create content and disseminate their projects.

description ←

Students will have the opportunity to learn more about a fundamental tool of press relations –the press release –and answer questions such as When should it be send? What are its main goals? How to create a successful headline? During a 15 to 20 minutes exercise for students to discuss and write the headline and the lead of a press release about their project. The concepts presented during should help students create content for their websites, blogs or social media networks.

THEME 2

Digital Communication

aim ←

Challenge students to think about digital communication and the opportunity that these channels provide to generate awareness.
Introduce participants to the social media channels and their benefits to create engagement with the public and to improve communication depending on their feedback.

description ←

The second part of the workshop is focused on digital communication, namely social media and digital content. We will talk about the steps to create an efficient social media strategy, the type of content that should be used an avoided in social media networks and the ways to create interesting content to our target. Through the use of practical examples, we will share some useful tools to create content that engages the audience and tools that can be used to measure digital media impacts (analytics, usability, and so on).

← <u>suggested slides</u>

※ **Corporate Communications**
drive.google.com/file/d/15w9GZlfjNwdmXLnd
xl0eWXra83H3EAu-/view?usp=sharing

← <u>other suggested resources</u>

Assertive Communication
www.artshumanitieshub.eu/resources/
assertive-comunication

**How to Create Your
Brand on Social Media**
www.artshumanitieshub.eu/resources/how-
to-create-your-brand-on-social-media
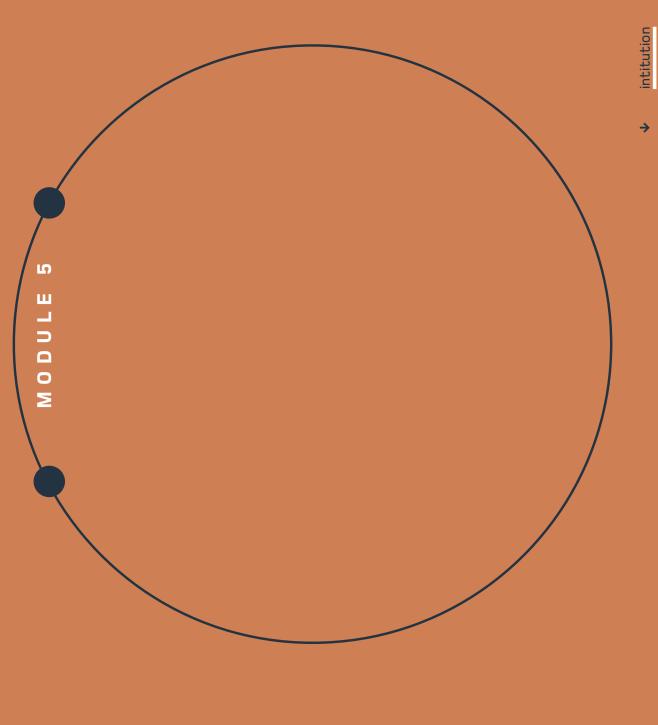
12 SEO Tips for Your Articles
www.artshumanitieshub.eu/
resources/12-seo-tips-articles

**5 Tips for Creating
a personal brand**
www.artshumanitieshub.eu/resources/5-
tips-for-creating-a-persona-brand

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PITCHING PRACTICE SESSION

MODULE 5

→ intitution

Xamk—South —Eastern Finland University of Applied Sciences

→ authored by

Antti Leppilampi

The session starts with a discussion of good pitching techniques. Students spend 5 minutes writing their thoughts, then share their answers with a partner outside of their group. Next, everyone contributes to a single list of good practice and techniques.
An AHs professional/entrepreneur shares her own experience and explains what a jury of investors, media representatives or potential strategic partners usually wants to see. We then return to the list and add these insights.
After that, the groups practice individually; defining the structure and preparing the materials for their pitch, with support of mentors. At the end of the session, each group presents a low-risk 5 minutes pitch to the room to showcase their progress.

←   aim

Encourage students to share their own knowledge about pitch and what they value in a good presentation;

45

Provide basic knowledge about pitch structures and techniques;

Encourage students to explore and improve their presentation skills;

Improve students capacity to define priorities and make decisions (in order to respect time limits and still present an effective pitch);

Promote team work through the experience of producing results under pressure.

← <u>room/ equipment requirements</u>

- Open room, with chairs for everyone (organised on a circle)
- Pens and paper

- Laptop
- Projector or a big poster

OUTLINE OF ACTIVITIES

Press Relations	1 hour
Digital Communication	30 minutes

THEME 1

What makes a good Pitch?

← <u>aim</u>

Thinking individually about what makes a good pitch (5 minutes)

Sharing answers with partners (10 minutes)

Sharing answers aloud to everyone in the room (15 minutes)

Understanding the basics of pitching (10 minutes)

← <u>description</u>

Being the 4th day of the week and the last day of preparation for their presentation—on 5th day students do their pitch, presenting the work their group has done during the week, we start from the basis to get students understand what a good pitch means, inviting them to present their own ideas. This kind of a method will get students more motivated to learn, since their voices have been heard and they see that they already know something about the topic.

After reflecting individually over their ideas, students share them in small groups and finally present a selection out loud to the whole group. This is an easy first step to speaking aloud to an audience.

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Pitch presentation by an AHs professional

← aim

Getting deeper knowledge about how to build a perfect pitch

Understanding where a jury (investors, entrepreneurs, representatives from leading institutions) usually focus on when they hear and evaluate a pitch

Getting students to recognize that they already know something about pitching.

← description

The AHs professional makes a pitch presentation and shares her experience with previous competitions or investment rounds. She then gives feedback on the list of elements for a good pitch previously prepared by the students and discusses with them possible questions they might still have.

Pitch Preparation

← aim

Understanding how to prepare a pitch presentation
Getting familiar with how it is like to pitch an idea.

← description

The groups prepare their pitch and practice by themselves, giving feedback to each other, checking the timing and taking care of the presentations technical elements.

After that, each group presents their own pitch to the mentors/ lecturers, who give feedback on how to improve the presentation and highlight the most important points where they should focus. At this stage, the presentations should run more privately, only with between each team and the mentors/ lecturers, as students might feel more comfortable not having a big audience. All students in each group should be encouraged to participate, even if they choose not to speak.

It is also important to make clear that pitch isn't only something they use in business. In every day working life, we need to present our ideas and convince others to accept them. Students should understand that such communication skills are important, regardless of the professional pathway they choose to follow.

SUGGESTED AHEH PROGRAMME SLIDES

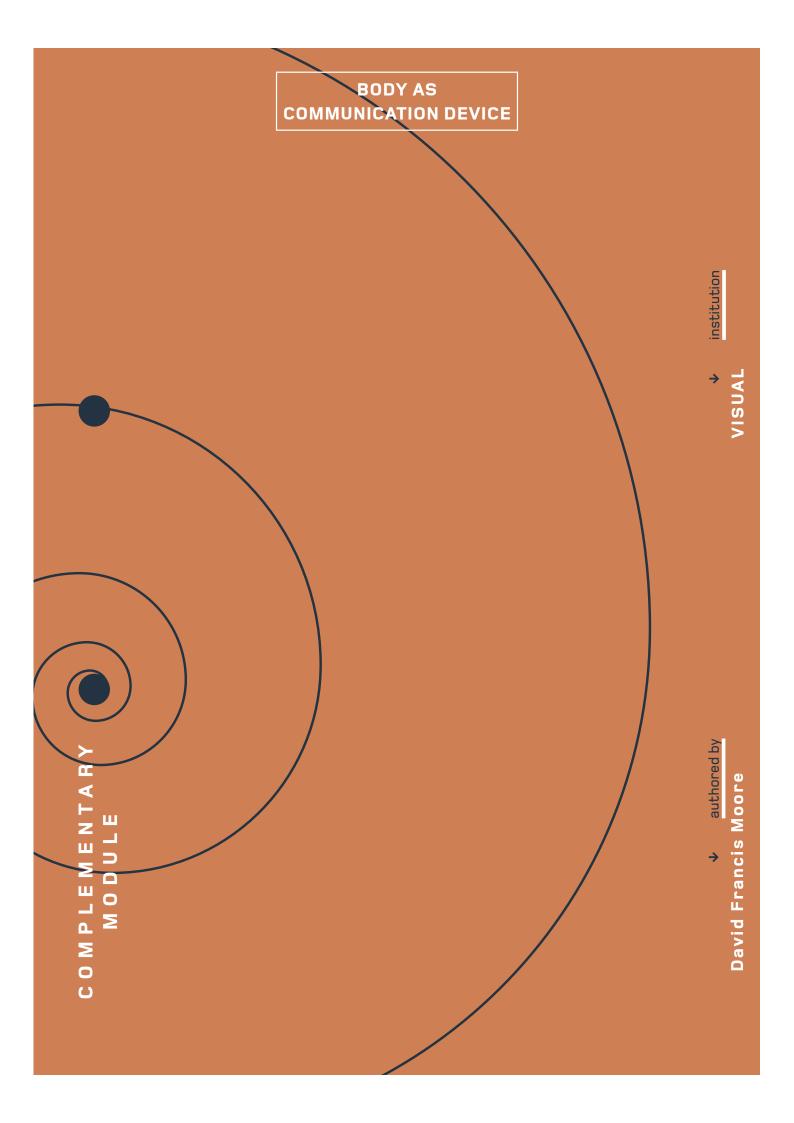← suggested slides

※ **How to pitch ideeias**
drive.google.com/file/d/1uqBznVJco637R1mlf
cjQcFl2gQBuOwFG/view?usp=sharing

← other suggested resources

3 Dos and 3 Don'ts in a Pitch
www.artshumanitieshub.eu/resources/3-
dos-and-3-donts-in-a-pitch

BODY AS
COMMUNICATION DEVICE

COMPLEMENTARY MODULE

VISUAL

institution

authored by

David Francis Moore

In this session participants are introduced to ideas and exercises that explore presence in relation to the body as a communicative devise. The work of two key arts practitioners are explored in this session and participants are invited to partake in a number of exercises that have been inspired by the work of these two artists. The first being British voice coach, author, and theatre director Pasty Rodenburge and her theory on human presence in the second circle. And second performance artist Marina Abramovic and her work on presence within her own artistic practice and her ongoing research into the relationship between performer and audience. Two key video resources are used by the facilitator to support the learning within the session.

To inspire lateral thinking with regards to how the body communicates with others by shifting focus away from the action 'to perform', 'to pitch' or 'to present' and instead placing emphasis onto the quality of the interaction/ engagement with others, i.e. 'being present'.

←   profile of the trainer

To deliver this session the trainer should have a basic knowledge/understanding of performance, embodied performance, and theatre. And should have some prior experience in workshop facilitation.

←   resources/ room/ equipment requirements

- 1. Patsy Rodenburg – The Second Circle Lecture, Michael Howard Studios NYC, 2008
  www.youtube.com/watch?v=Ub27yeXKUTY

- 2. Marina Ambramovic – 'An Art made of Trust, Vulnerability & Connection, Ted Talk, 2015
  www.ted.com
- Large room with chairs and adaquite floor space for moving around.
- Projector
- Laptop

OUTLINE   OF   ACTIVITIES

Introduction	10min
The Second Circle	20min
The Artist Is Present	20min

THEME 1

Introduction

←   aim

To give participants some insight into what will be covered in the session.
To create a focused and relaxed environment.

52

The facilitator introduces his/her/themselves.

The facilitator asks the group to place all mobile phones on silent and/or off and place them into a box a the top of the room. Participants are also asked to disengage engage with technology for the next hour.

The group are asked to stand and take three deep breaths before returning to their seats.

The facilitator introduces the group to the concept of performance as a tool for entrepreneurial practice.

THEME 2

The Second Circle

To introduce participants to the concept of presence within Patsy Rodenburg's theory of second circle.

To get participants to explore and play with this concept physically within the space.

Participants are given a brief introduction to Patsy Rodenburg and her theory of second circle.

Patsy Rodeburgs recorded lecture is played for the participants.

Participants are asked to walk through the space exploring each of the three circles within Rosenburgs theory, starting with circle one, then moving to circle three and concluding in circle two .

Participants are asked to reflect in pairs and then to the group.

THEME 3

The Artist Is Present

To introduce participants to the concept of presence within Marina Abramovic's artistic practice with regards to the performer/audience relationship.

To get participants to explore and play with this concept physically within the space.

53

Participants are given a brief introduction to the work Marina Abramovic, with particular reference to her 2012 work 'The Artist is Present' Participants are then shown a recording of Abramovic's ted talk lecture on trust, vulnerability and connection.

Participants are asked to pair up and to look into each others eyes for two minutes.

Participants are asked to reflect in pairs and then to the group.

The group is then asked to discuss in groups 'how can these lessons be applied to everything you do as a creative entrepreneur?'. Meet the Professionals short sessions

SUGGESTED AHEH PROGRAMME SLIDES

← <u>other suggested resources</u>

Patsy Rodenburg — The Second Circle Lecture, Michael Howard Studios NYC
www.youtube.com/watch?v=Ub27yeXKUTY

Amy Cuddy – Fake it Till You Become it, TED Talk
www.blog.ted.com/fake-it-til-you-become-it-amy-cuddys-power-poses-visualized

Marina Ambramovic — An Art made of Trust, Vulnerability & Connection, Ted Talk
www.ted.com/talks/
marina_abramovic_an_art_made_of_
trust_vulnerability_and_connection

Will Stephen — How to look smart in your TEDx Talk, TEDxNew York
ed.ted.com/on/9mJRSwjG

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Depending on the chosen format/ duration of the programme, you can choose to include "Meet the Professionals" short sessions involving your guest entrepreneurs/ mentors.

→

SUGGESTED AHEH PROGRAMME SLIDES

← Suggested programme slides

※ **Guide to Making a Case Study Video**
drive.google.com/file/d/1jbksrTU2n-wGwY7uWcxjLyNi1VAaPYWL/view?usp=sharing

Pink Eminence ※
drive.google.com/file/d/1JSmxOfWmNpVfvMcxHusP3uEdRRL7cyVD/view?usp=sharing

The goals for such sessions are 1.) to inspire the students, 2.) to allow the students to get to know better their mentors, 3.) to keep the an informal and dynamic schedule, as a way to increase both students and mentors' engagement.

↓   structure

Such sessions should not exceed half an hour and they can include a presentation, a debate or both (in such case, the guest's presentation should not exceed 20 minutes and the debate should not last less than 10 minutes). ideally, they should run between the workshop and group work/ mentoring time. Priority should be given to entrepreneurs and/ or project managers, responsible for the conceptualization and coordination of ongoing AHs projects.

↓   moderation

To make sure the session runs fluidly, it is important that one of the organizers (hub manager, faculty) is present, to introduce the guest, control time and moderate the final debate if necessary.

↓   content

Here is a set of questions to inspire the "MEET THE PROFESSIONALS" presentation and/ or debate:

● **What is the background of the person (education/ early experiences/ hobbies/ passions)?**

● **Why/ when did they start their current position/ how they got there, what is their job all about/ what do they actually do (tasks, responsibilities, challenges)?**

● **What type of technical/ entrepreneurial/ soft skills do they need/ use to perform their job and how and when were they acquired (at school, by experience, through any kind of external support/ network)?**

● **What was the original motivation to create their structure/ to develop their project(s)? And what turned out to be the most rewarding and most difficult?**

● **What are the main challenges and opportunities of their daily work/ what they like/ don't like/ future perspectives? What were the challenges/difficulties in the beginning? Was the business idea good enough to begin with? What about the funding? How did they reach their customers/ audiences? In what networks are they involved and why? Who are their partners and how do they contribute to their mission/ business success?**

● **What kind of advice would you give to a young AHs professional?**

57

A strong social programme to keep the engagement and enhance the network effects among all participants throughout the training week/days is highly recommended. Besides collective lunch breaks, informal evening gatherings should happen regularly and cultural activities (such as guided city tours, exhibitions or performances) should be organised whenever possible. Such activities contribute to reinforce team building, knowledge sharing and networking, increasing opportunities not only for the projects being developed during the training but also for further collaborations beyond the period of the programme.

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Guide to making a case study video

GUIDE TO MAKING A CASE STUDY VIDEO

Thank you for offering to make an inspirational video to support Arts & Humanities students who are considering all that comes next after graduation.

The aim of the video is to provide a series of case studies and inspirational role models that demonstrate a range of different career pathways for Arts & Humanities graduates. We are especially interested in stories where individuals working in the creative industries have followed career pathways that were not predefined or did not follow a linear trajectory.

This will be really useful for students who are currently studying Arts & Humanities subjects at University who may be unsure of what career to follow once they have graduated.

These videos will form part of a wider body of resources designed to support and encourage the development of enterprise in the arts.

We are grateful for your contribution and your video will be made available to students at UWTSD and form part of the European Erasmus + Arts and Humanities Hub online platform.

FILMAKING GUIDELINES

AH EH Arts & Humanities Entrepreneurship Hubs
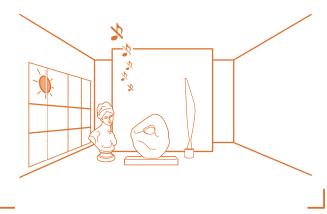
materials

- You don't need a camera or any fancy equipment to make your film, just a phone camera is fine.

- If you use your phone please make sure it is in landscape format.

- Get someone else to hold the phone for you to make the recording, or find somewhere to prop your phone and use the 'selfie' mode.

scenario

- Make sure you are somewhere quiet with no background noise and position yourself as close enough to the camera's built in microphone to record your voice clearly.

- Consider the background you would like to use. This might be your place of work, your studio or a neutral office space. It is preferable if the background setting makes some reference to your work.

- You will need to ensure your video is taken in clear even lighting with no hard shadows. Natural lighting works best.

- Please make sure there are no distracting background noises and your audio is clearly recorded.

presenter

- We would like a three quarters view of the presenter, cropped to around the waist.

- Please ensure that the top of your head set in the top third of the screen. You can stand, sit or have a desk in fount of you if you would prefer.

video

- Speak slowly and clearly.

- The video should be no longer than 7 minutes.

clear_ly

7"

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CONTENT GUIDELINES

Name.

Describe your activity/ work/ project.

Describe the path you took to get from university to your current role – what were the biggest challenges and how did you overcome them?
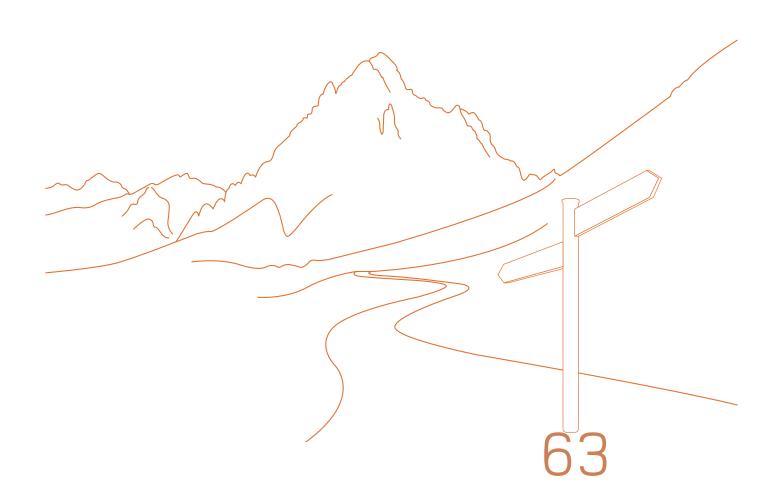
When you reflect on your education and training, what were the gaps in terms of preparing you for becoming a professional? And what were the most important skills that your education gave you to enter the job market or start your own project?

What "top tips" would you give arts and humanities students who are about to start their professional path?

TO SUBMIT

Please forward your company logo if you would like it included on the video.
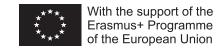
Please send your completed video and video log sheet to:

www.artshumanitieshub.eu

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Student Feedback Questionnaire

With the support of the Erasmus+ Programme of the European Union

Arts and Humanities Entrepreneurship Hubs: Student Feedback Questionnaire
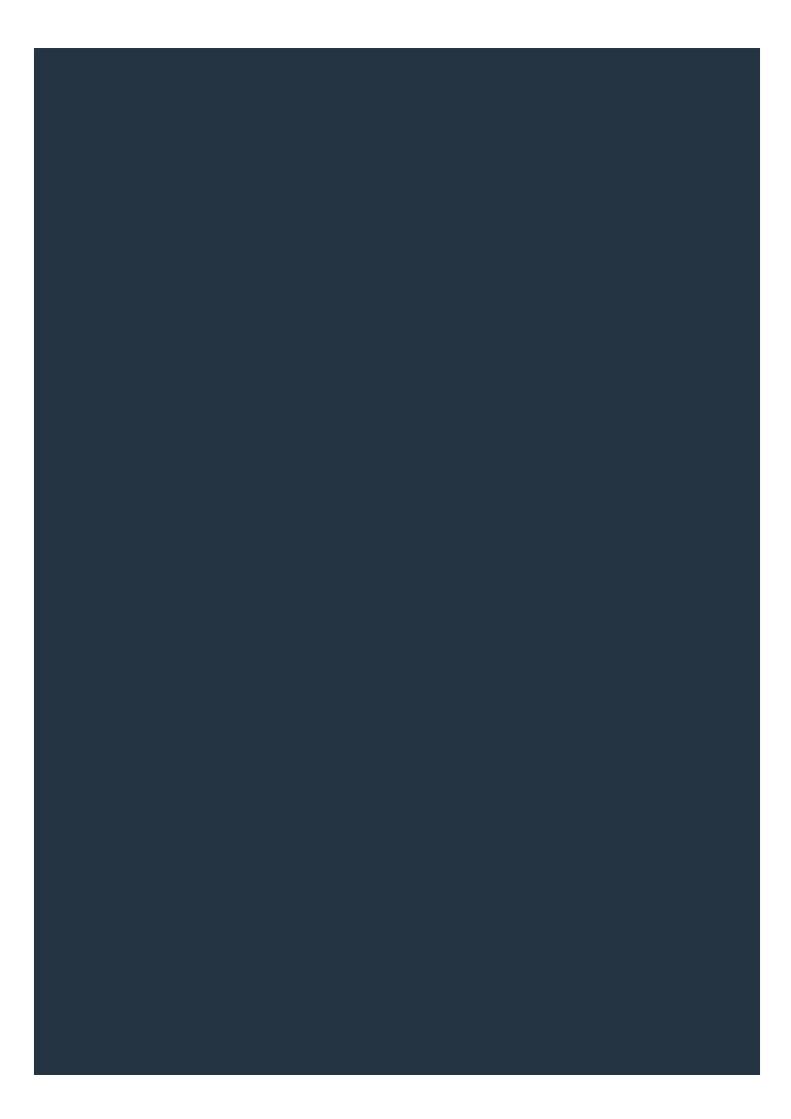
*Mandatory

1   In what country are you studying? *

2   In what University are you studying? *

3   What is the name of the course you are currently attending? *

4   What is the level of studies you are currently attending? *

○ Undergraduate   ○ Master   ○ Doctorate

5 Sex *

○ Female ○ Non-binary

○ Male ○ Prefer not to say

6 Age *

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7 Considering the learning methodology and contents of the training sessions, please rate the following aspects: *

1—very weak to **5**—very strong

	1	2	3	4	5
Quality of reception	○	○	○	○	○
Logistical conditions of the training program	○	○	○	○	○
Duration of the training in total number of hours	○	○	○	○	○
Schedule of the training	○	○	○	○	○
Diversity of contents on the program	○	○	○	○	○
Relevance of contents on the program in relation to individual needs	○	○	○	○	○
Balance of time dedicated to each content of the program	○	○	○	○	○
Practical application of the theoretical contents	○	○	○	○	○
Quality of sessions with trainers	○	○	○	○	○
Quality of sessions with mentors	○	○	○	○	○
Quality of sessions with professionals	○	○	○	○	○

8 Considering the learning methodology and contents of the training sessions, I would like to learn more about: *

9 **Considering the learning methodology and contents of the training sessions, I believe I now have the autonomy to:** *

10 **To what extent has the program contributed to the development of the following competences?** *

Please rate them **1**—nothing to **5**—descisively

	1	2	3	4	5
I can identify business opportunities when presented with a societal challenge or problem	○	○	○	○	○
I am able to work in a group and establish work methods, while distributing tasks and responsibilities	○	○	○	○	○
I am capable of building a business model and adjust it to my career goals	○	○	○	○	○
I can identify and choose from the different legal forms of businesses and decide if I want to follow a profit or non–profit orientation	○	○	○	○	○
I am capable of deciding the best strategy to gather financial resources needed to build my own business	○	○	○	○	○
I can identify my target audience and my key business partners	○	○	○	○	○
I can present my business idea in a clear and confident manner	○	○	○	○	○
I feel I can express my ideas using an adequate body language and posture	○	○	○	○	○
I know how I can safeguard my ideas and intellectual property	○	○	○	○	○
I can build a differentiation strategy suited to a business based on arts or humanities	○	○	○	○	○

13 **To date have you taken part in any other similar training courses or workshops? If yes, please provide details about the program and its organizing structure(s): ***

11 **Would you recommend this training to other arts and humanities students/ professionals? ***

12 **Please leave any additional comments/ suggestions.**

Thank You

AH EH

Arts & Humanities Entrepreneurship Hubs

www.artshumanitieshub.eu

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Y Drindod Dewi Sant
University of Wales
Trinity Saint David

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FILOZOFSKI FAKULTET U RIJECI

Universidad de Alcalá

INNOGATE TO EUROPE

U.PORTO

UPTEC SCIENCE AND TECHNOLOGY PARK OF UNIVERSITY OF PORTO

XAMK South-Eastern Finland University of Applied Sciences

Pink Eminence

INSTITUTE of TECHNOLOGY CARLOW
Institiúid Teicneolaíochta Cheatharlach

VISUAL