RIBS

PROJECT

Recommendations for
an entrepreneurship curriculum

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Introduction

The overall objective of the Rolling Images in Business Startups (RIBS) project was to develop young people's knowledge about entrepreneurship. The young participants gained basic knowledge about entrepreneurship, and they will hopefully have a more positive attitude towards entrepreneurship in the future.

The term *entrepreneurship* is usually used only in connection to the basic knowledge about running a business. In the project, we worked with both internal and external entrepreneurship. We linked financial literacy to media literacy, and tried to have a pioneering approach to working with young entrepreneurs in the cultural and creative field.

Why is entrepreneurship education for youth important?

Today, one common challenge for the more rural societies the Baltic Sea region is that young people move away from their local communities in order to find work and education, and as a result, the populations of those communities get older and decrease in number. If we want our local communities to thrive in the future, we need to provide our young inhabitants with job opportunities there.

Since so-called traditional jobs have become more and more scarce in our rural areas, our young people need knowledge about entrepreneurship and business opportunities in order to be able to make a living independently in their local communities in the future, and to develop their local communities.

Why are creativity and media literacy important?

Media literacy is the ability to access, analyse, evaluate and create media in a variety of forms. An important part of media literacy learning to have a critical view of the different types of media.

One of the most growing economic sectors in the world is cultural industry. Art and culture not only link people together but also serve as a tool for developing a community, making people stay instead of leave, attracting people to visit a place or even move there.

The rural areas in the project countries have great potential for tourism, food/agriculture developing, craft and art companies and other small companies working with new technology, such as gaming and transmedia. RIBS aimed at making young people understand that they can fulfil their dreams right where they are.

Creative businesses cannot be automated, which means that there will be job opportunities in this field in the future, as traditional, physical tasks become more and more automated.

Creativity as a method

Creativity comes into play at the very moment when innovation calls for solutions to traditional activities that we do not already have, and when we know that opportunities are available. A creative approach can and should be practised, developed and expanded, even in areas that we consider to be very routine and automatic.

The idea is that routine is necessary for a long-term process, but outcomes of a creative outbreak of routine can shorten, simplify, and systematise the process. The rule of a creative approach is that it is also an experiment, where the assessment of a result is not only the result itself, but also a process in which one learns different ways to make choices.

Answering, developing, and implementing alternative solutions always come from a creative approach to traditional activities, where ideas are played with and self-criticised during the process, and results are compared with respective efficiency gains. The creativity method in this project was mostly practised through a/v media and filming processes.

Internal and external entrepreneurship

The term entrepreneurship is usually used only in connection to the basic knowledge about running a company. In RIBS, the term was used in two different ways:

- Internal entrepreneurship deals with the personal and mental abilities that are needed when working in a business environment, for example, initiative taking, teamwork, creativity, responsibility, risk taking and so on.

- External entrepreneurship deals with hard knowledge about starting, running and owning a company (planning a business idea, marketing, budgeting and so on).

Since both types are equally important, RIBS has tried to develop both kinds of entrepreneurship among its young participants.

It is also important to remember the concept of social entrepreneurship, where entrepreneurs work with finding solutions to social, cultural and environmental issues. It shows that not everything is about money—you can also approach entrepreneurship from a very different angle.

Curriculum recommendations

Since the partners in RIBS worked with youth in both schools and at youth centres, this curriculum has been made as adaptable as possible to different types of organisations. The courses and workshops are mainly designed for youth aged 15–18, but with small adaptations, it can also be used for younger age groups, as well.
The curriculum is divided into three types of courses:

1. Internal entrepreneurship, which focusses on the personal skills that an entrepreneur needs,

2. External entrepreneurship, which focusses on the more theoretical and technical skills that entrepreneurs need, such as budgeting, marketing and so on, and

3. Creativity and media training, which focusses on the specific skills that an entrepreneur needs in creative businesses.

We have also compiled a list of exercises where the participants can make practical use of the theoretical skills that they have learned during the courses. The exercises are found under the heading "Putting entrepreneurial knowledge into practice".

Finally, we have created a few detailed course descriptions of actual courses that have been used by the partners in RIBS. The descriptions can be found in the appendix. This material can be used by anyone who wants to develop entrepreneurship courses in schools or at youth centres.

The contents of the courses can, of course, be combined with both business training and media training. In fact. we can even recommend that you do so, especially if you want to use creative businesses as examples of possible business models.

The recommendations and the course descriptions have been compiled as a joint effort by all the partners in RIBS. Since our organisations have slightly different approaches to entrepreneurship and creativity, there are differences in the approaches in the recommended courses. We do not see this as a problem, but rather as an advantage, showing that different types of organisations can cooperate and learn from each other.

1. Internal entrepreneurship

Leadership

Leadership, administration and social competence is becoming more and more important in our modern society, not only in companies. During this course, the participants learn how they function in different types of contexts: in a group, at work, during their spare time, as a boss, as an employee. They also get to analyse their own behaviour in various situations and with different types of personalities. What kind of personal qualities do you need to be a good leader, and how can you achieve them?

How can you solve problems and find solutions in different situations? The goal of the course is to learn about personal qualities and different types of leadership.

Outside the box—self-confidence

"Outside the box" is a creative workshop in which the participants develop their self-confidence by taking part in discussions, teamwork, and practical exercises.

The purpose of learning to think outside the box is so that one will be function and thrive in new, and sometimes uncomfortable, situations. During the course, the students can, for example, find themselves navigating in a new city or talking to strangers on the street. The students can also gain new impressions from ground-breaking establishments, such as art exhibitions, escape rooms or concept restaurants.

The goal of the course is to learn to question the obvious, to find alternative solutions, to ask why, and to make innovative decisions.

Rhetorics and communication

Communication is becoming more and more important in all fields of business today, not only in purely creative businesses. Language skills, rhetorics and presentation skills are therefore a cornerstone for all students, regardless of age. This course deals with communication in different situations: pitching ideas, a work interview, presentation skills, writing CVs and so on.

The goal of the course is to learn how to express yourself and sell your idea to an audience.

See the appendix for more detailed information about how to plan a pitch workshop.

Team building

In today's business world, teamwork is often a crucial key to success. Therefore, it is important for students to learn the theory behind creating teams, how a good team works and how to solve problems that can occur.

Practical exercises are important parts of this course and can include, for example, teamwork games using various animation techniques so that the participants learn animation skills in addition to teamwork. These exercises give participants a good chance to see how a successful team can solve various problems and which cooperation skills bring success. There are possibilities to show really innovative ideas, effectiveness and creative solutions.

The goal of the course is for the participants to learn the theory behind creating teams, how to work efficiently in a team, and how to lead a team that includes different types of personalities.

[Creativity and ideas](#)

In order to make activities attractive to youth, you need to find a way to make non-formal learning fun and interesting. One way to do that is by awakening their curiosity and inspiration and by giving youth new experiences.

It is very important to create a good working environment, where the youth do not feel restrained by shyness or lack of trust Therefore, it's important to first let the youth get know each other. This is preferably done by getting everyone to participate in different games. The games should be managed so that the youth get to interact with the people they don't already know; it is important that everyone feels comfortable with the games, but it doesn't mean that their comfort zones can't be challenged. It's up to the leaders to always be sensitive to the group, and that is best done when the leaders participate in the games whenever possible. These activities can be used during workshops or to introduce other activities or to give new energy or a creativity boost to a project.

The goal of the course is to help the youth start to think about what dreams or ideas they have and how they can develop and fulfil them. It is also a way to learn how to interact and cooperate with other people, be creative and find tools for how to develop themselves and their ideas.

See the appendix for more detailed information about the course "Creativity and ideas".

2. External entrepreneurship

[Marketing and target groups](#)

As the marketing industry shifts towards social media and online marketing, the need for consultants and marketers with a broad understanding of the landscape is growing. This is where many of today's youth will find their own career path.

During this course, the students learn the basics of marketing and customer analysis. The course is built on practical exercises in which the participants start by researching an assigned target group in order to later implement the acquired basic knowledge of marketing and their own ideas and their understanding of online marketing in creating a sustainable and effective campaign.

The goal of the course is to show the students that they already—at a young age—can be important players in the ever-changing landscape of marketing.

[Entrepreneurship economy](#)

During the course, the students create simulated companies, divide up the responsibilities of the company and start developing a concept for a product. The students' own companies work as a basis for discussions and reflection as the course handles issues such as management, economy, taxes, accounting, marketing and

business plans. Between the classes, the students develop their business ideas in their groups.

The goal of the course is to give the students a broader knowledge of business and economics and to provide the students with the tools to succeed as an entrepreneur, small business owner, economics student and/or a consumer.

See the appendix for more detailed information about the course "Money and planning".

Time planning and setting goals

The main focus of this course is to learn how to use time efficiently, find the most suitable time-planning tool, and use the time matrix for deciding the importance of the activities.

One of the most important basic things to learn is that activities have different levels of importance and vary in how time-critical they are. The matrix can be used to put things in order of importance. Then you can forget about unimportant activities. It makes more sense to start something if you are certain that the action is really necessary.

The practical part of the training is to make your own daily plan. If you put important things in the calendar and act according to the plans, you won't forget to do anything, you will have enough time, and you will achieve your goal faster.

The goal of the course is to give young people the knowledge that we do not pay for things with money, we pay for things with time—the time that we spend on making money.

Business plan development

A business plan is a description of the basic idea of a company and how the idea can be realised in different steps as well as an evaluation of how feasible the idea is. The plan also contains a basic financial analysis of the company. The plan is needed, for example, when planning the start of a company, and for raising funds for the company. During the course, the students will write their own business plan, and analyse existing plans.

The goal of the course is to learn what a business plan is, why it is needed and the basic structure of the plan.

3. Creativity and media training

Film and picture analysis—media literacy and media criticism

Anyone can press a camera's capture button, but expressing emotion with an image, choosing an effective angle and setting the composition in such a way as to provide as

much information as possible on the image require a clear understanding of the fundamentals of photography. Therefore, these subjects are reviewed in this course by taking pictures.

Next, the participants in the course must be able to focus on the subject—other than the image, this can be in speech and writing or in synthesis and making, which is, however, an audiovisual discipline. These themes are reviewed through the creation of a story, the writing of manuscripts, and the vitality of a dialogue.

Finally, one needs to be able to see the "big picture", be able to make choices to create this big picture, and if necessary, narrow down the topic if you need to look for new angles. The topics of Options and Scheduling are examined through the creation of the entire setup and installation.

The aim of the course is to distribute and consolidate the effects of visual imaging from basic knowledge. The goals of the course are to learn the basic rules of A/V language, to learn to use it, to practise and to have critical view of film language.

See the appendix for more detailed information about the course "Lights and whites and why".

Moving images—various skills are needed

This course is closely related to the previous course about media literacy.

The aim of using moving images as an entrepreneur is traditionally to communicate something about your service or product. But easy and cheap access to media has made moving images a powerful tool to achieve so much more than just a commercial or information piece. The YouTubers of today are maybe the most extreme example of how one individual entrepreneur can profit by cheap broadcasting and simple use of a camera. The media product itself doesn't necessarily need to be professional. From a business point of view, it's the size of audience and getting "the right" audience that decide the market quality of a video clip. This is a big game changer of the media discourse. It used to be governed by broadcasting "journalistic & commercial" discourse accompanied by that of the film industry.

Nowadays, broadcast quality has a broader meaning accompanied by other factors, such as instant and continuous updating, a sense of authenticity and presence. This means that the mediacoach needs to be open minded and broad in his/her pedagogic approach. It really comes down to individually adapting each entrepreneurial project and asking: Why do we need this? What are we communicating? What role do the moving images play in our business model? Who is the audience and are they potential customers?

The goal of this course is to find suitable camera/photo techniques for the product or service that the students want to provide. When it comes to assessment and grading of the task, it is important that the students are motivated to make their own choices in

media technique and esthetics. The quality of recordings should be evaluated according to what is possible to achieve with chosen technique.

Sound and image techniques

When your students have made an analysis and reflection on how they want to communicate and to whom, it's a good idea to choose suitable media equipment.

When choosing equipment, a common mistake is that you focus on having a great, expensive camera. The reality is that poor sound recordings can spoil the most advanced capturing of images. Often, you can obtain quite acceptable sound even with integrated microphones just by getting really close to the sound source/person and by choosing an environment that is suitable and quiet. Using your smartphone is a good way to get started. In RIBS we also used inexpensive gorilla tripods for smartphones and plug-in microphones.

If you want to work on a more advanced level with external microphones, your recordings need some planning and fine tuning before capturing sound. There is a whole range of microphones available on the market.

The goal of this course is to find a suitable sound technique for the product or service that the students want to achieve. When it comes to assessment and grading of the task, it is important that the students are motivated to make their choice of sound environment and microphone. The quality of sound recordings should be evaluated according to what is possible to achieve with chosen technique. This course is also closely related to the media literacy course.

4. Putting entrepreneurial knowledge into practice

Young entrepreneurship—starting and running a business project

During the course, the students start, run and finish a small business in cooperation with other students, in order to get hands-on experience of life as an entrepreneur. The course is conducted according to the guidelines from the Junior Achievement programme, which is available in most countries.

The goal of the exercise is to give the students hands-on experiences of running their own business, and to make practical use of the theoretical knowledge that they have acquired during the other entrepreneurship courses.

Cross-border business simulation

The cross-border business simulation is closely related to the exercise "Young entrepreneurship", but a bit more advanced. During the simulation, the participants form teams with members of two or more nationalities. The teams work under supervision from a business coach or teacher, and start and run a cross-border business.

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In RIBS, the teams generally worked with tasks related to media and creativity, for example, producing films or commercials, but the task could be related to any type of business activity.

The objective of the exercise is to teach the participants about how to cooperate in an international environment, how to solve practical problems in virtual teams, and how to build networks that can lead to future cooperation.

Students take over the cinema

One of the goals of the RIBS project was to encourage children and young people who live in rural areas to find possibilities to participate in their local environment. Arranging a film screening day at their local cinema is one very concrete project. Young people like to go to the cinema, but often, if they want to visit a cinema theatre, they travel to a city rather than go to a local one. The survival of small, local cinemas is constantly being threatened by their customers' high average age as well as the decreasing number of visitors. Connecting students with people running a local cinema can be a prosperous meeting, not only on the actual screening day but also for the future.

The goal of the exercise is to learn the basic steps that are needed for making a successful event and how to collaborate to get the best result. Another goal is to connect the class with the local cinema and to learn something about film and cinema history.

See the appendix for more detailed information about "Students take over the cinema".

Business competition "Get the deal"

During this competition, students are divided into teams, and each team gets a case from a local company or entrepreneur, which is based on the current needs of the company. The teams basically work as business consultants to solve their cases during a very limited amount of time. During the competition's final event, the teams present their results, and a winning team is selected by a jury made up of members from trade, industry and the public sector.

The objective of the competition is to encourage students to be creative and innovative and to increase the cooperation between schools and companies. The competition is also a great networking opportunity for the competitors and entrepreneurs.

See the appendix for more detailed information about "Get the deal".

Study visits to local companies, both traditional and creative businesses

Visiting local businesses is an essential part of entrepreneurship education. Visiting companies can boost young people's interest in entrepreneurship, and even encourage students to become entrepreneurs in the future. Study visits can offer a glimpse finding

role models for youth who carry the question: Will I become an entrepreneurial worker (employee) or employer (entrepreneur) in the future? In RIBS, we combined exercises in media literacy and study visits by letting the youth document a study visit in a genre of their choosing and reflect on the story they produced.

It is really a challenge to find a method for small companies to be in contact with the educational world. Our solution has been to use study visits as a "way in" to work closer with companies. You can start with a study visit, and if it feels right for both parties, you can do a workshop together or ask the company to write a case challenge for the students to solve (see "Get the deal" manual). The more activities you do together, the easier it gets for the students to win trust from the company, which could lead to being accepted as future employees. And as the Estonians say: the first work practice is like a first love; it's always on the mind and it's spoken about throughout one's whole life.

The creative industries are the fastest growing economic sector, and they even continued to grow even during the recent economic crisis. The youth of today need to be much more flexible and adaptable in their attitudes towards what their profession will be compared to earlier generations. Becoming an entrepreneur also requires one to learn about structures of an industry. Therefore, it is a good idea to visit both traditional and creative industries and let the students reflect on the differences. Let them ponder the question: are we moving towards a trend where all companies need to be creative every day to survive in the long-term?

The main goals of the study visits are to collaborate and build trustworthy relationships between entrepreneurs and educators, to learn from authentic environments and practices, and to give students a reality check on their own ideas.

Final words

We, as project leaders of RIBS, naturally have a positive attitude towards entrepreneurship, creativity and media literacy. But why do we think that young people should take part in the types of courses that are described in this curriculum? Let's face it—not everybody is suited to become an independent entrepreneur, with the responsibilities and the workload that comes with the trade.

Even if the youngsters who have taken part in entrepreneurship courses never get to the point of actually establishing a company, they will still be able to make use of the skills that they have learned during the courses or workshops. Self-confidence and knowledge about leadership are important skills in any workplace, knowledge about economics and time planning will be useful in everyday life, and in today's visual media world, everybody needs media literacy to some extent.

RIBS has mainly worked in rural, archipelago areas in the Baltic Sea region, where traditional work opportunities are getting more and more scarce. The rural population is decreasing in many areas, and many young people move away to study or work elsewhere. For youth, it is a natural process to want to see the world, and if we want new influences on our areas, we should not forbid the youth to expand their views. However, we still want them to return at some point, which means that we need to show them that is possible to live your dream wherever you live.

One crucial part of RIBS has been the cross-border cooperation. Youth and leaders have visited each other during exchanges and workshops, and have created cross-border business teams in order to get an idea of how international companies work today. An important method that was implemented by RIBS was to involve the youth in the daily work of the project—by planning programmes for workshops, by giving input and feedback to the project leaders, and by taking part in exchanges. We wanted the youth to take responsibilities and get hands-on experiences of working in an international environment.

We hope that we have succeeded in showing our youth that they are all part of an international network of youth who are more similar to each other than different, and that they have all the possibilities in the world to become active citizens in both their local societies and in the international community.

Thank you!

Appendix: Course descriptions

1. Pitch workshop
2. Creativity and ideas
3. Money and planning
4. Lights and whites and why
5. Students take over the cinema
6. Get the deal

1. Pitch workshop

2 Lessons

60 minutes each
+ 5 hours preparation work

Pitch a business idea

This course description is aimed for teachers and coaches who will perform a pitch workshop with pupils and participants.

Background: What is a pitch?

A pitch is a short presentation of an idea that is given in a creative and rhetorical way and engages and convinces the audience that the idea is interesting and attractive. Pitching is a phenomenon used in many of branches. For example, in the film industry, film makers often pitch ideas to financiers, such as TV-companies and distributors, at film festivals and other events. However, pitching is most common within the entrepreneurial sector, where entrepreneurs seek funding.

Usually a pitch is around 5–10 minutes; it is basically a "selling and convincing" presentation in a short format. An "elevator pitch" (the term "pitch" originates from this expression) should be presented in as much time as an elevator ride takes, so can only last for around 30 seconds.

A pitch can be done in many different creative ways. A pitch can, for example, be a film presentation, where there's no talking. There is no right or wrong. However, this manual for a pitch workshop focusses on a classic oral pitch with support from a Pitch Deck. In this manual, extracts from the well-known platform, Airbnb, are attached. Airbnb is a good example to refer to; from the beginning, it was quite a simple idea, and it became an enormous worldwide success. Moreover, Airbnb's Pitch Deck is very basic, and it can be good not to show too advanced Pitch Decks at this stage as many of the pupils might be beginners in pitching.

Short info about the company: Airbnb is a web-based platform for renting and listing private apartments and houses all around the world. The idea is inspired by the principals of the sharing economy, where individuals are both the suppliers and customers.

Airbnb started its business in 2008 when two designers (one of them was Brian Chesky, the founder and owner) had some room in their apartment and became hosts for three travelling persons that were looking for a place to stay during their trip to San Francisco.

Shortly after, the idea of the platform started to form. Since then, millions of travellers and hosts have started free accounts on the Airbnb's platform for the renting out and booking of unique accommodations all around the world. The platform is now more than just a platform for rentals; it has become a global network through which events are also arranged at different places. Most importantly, it has added a whole new dimension to travelling.

Goal

To give pupils/participants the basic tools needed to pitch ideas in the future, to make them feel comfortable with presenting an idea, and to learn a classic method/form that is used for pitching.

Content

Lesson 1

Inform and teach what a pitch is. Inspire and give the pupils creative and rhetorical guidance.

As a workshop leader, in this lesson you will explain what a pitch is and give the pupils their challenge: to plan and implement the pitch of an idea! Set the time frame for your pitch workshop so that each pupil/group is given the same conditions. A pitch is often supported with visual material (photos, film clips, graphic design and text) that can be created in presentation programs such as Keynote, PowerPoint, or Prezi. Encourage the pupils to work with that part! This visual support is called the "Pitch Deck". Before you explain the structure of pitching, it can be a good idea to look closer at the company, Airbnb—perhaps not everyone is familiar with it—if you choose to have Airbnb as a practical example (Homepage: https://www.airbnb.com).

Teach the structure of a pitch
The classical structure of a pitch: Start with a short presentation of yourself, your background, preferably with just one sentence. Then, summarise *what* you will pitch, also preferably with just one sentence. When you pitch a film idea, for example, summarise the idea with one sentence. In the case of *Titanic*, you could say, for example: "*Titanic* is a Romeo and Juliet story—set on a sinking boat." Chesky, who pitched Airbnb, could have said at this stage: "Airbnb is a web platform for renting and hosting private accommodations that brings people from all over the world closer together.".

Welcome   **1**

AirBed&Breakfast

Book rooms with locals, rather than hotels.

This is a PowerPoint reproduction of an early AirBnB pitch deck via Business Insider @ http://www.businessinsider.com/airbnb-a-13-billion-dollar-startups-first-ever-pitch-deck-2011-9

After the short introduction, it is time to go into the idea on a deeper level. It is very important to catch the interest and attention of the audience quickly. A good way of doing that is to start with a rhetorical question and/or with a personal story that can lead to showing a "need". For example, Chesky could have said: "When I was out travelling I always felt disconnected in the hotel districts from the authentic culture, and moreover, it was expensive. Over 90% of those who travel want the experience of a local. What if there were another way of travelling in which visitors could also connect with other people and cultures?"

You can also address a "need" or "problem" that exists without a personal story: "Many people who travel want to a more authentic cultural experience and want to live outside of the hotel districts in affordable accommodation. What if you could get all that through one accessible platform?"

Problem   **2**

Price is an important concern for customers booking travel online.

Hotels leave you disconnected from the city and its culture.

No easy way exists to book a room with a local or become a host.

Then, convince the listeners why your idea is the solution to the need/problem. For example: "Airbnb is a platform where you can save money and more authentically experience and take part in the culture of your travel destination. You can also contribute by renting out your private accommodation to travellers, and at the same time, make money."
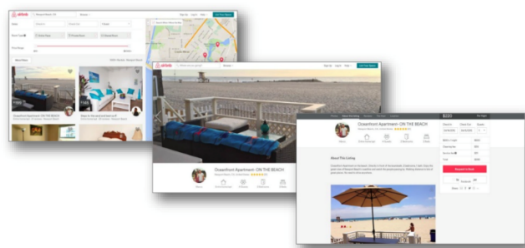
Then, describe the product and the structure of your idea. What does the structure of your idea look like? Describe it!

Ex: Pitch Deck Airbnb p. 6:

After you have described the structure of your idea, it is time to analyse its potential threats and weaknesses, and then evaluate the idea's strengths and opportunities. This process is called a SWOT analysis. "SWOT" stands for *strengths, weaknesses, opportunities* and *threats*. There will always be competition in the market as well as potential weaknesses in your idea. However, by countering these obstacles with constructive solutions, the pitch becomes more credible to the audience and shows that the idea is well thought-out. Begin by talking about the *weaknesses* of and *threats* to your idea, both externally (the market and business environment) and internally (within the organisation).

SWOT: pic source: http://www.ccustomer.se/tools/analys/swot-analys-for-salj-och-marknad/
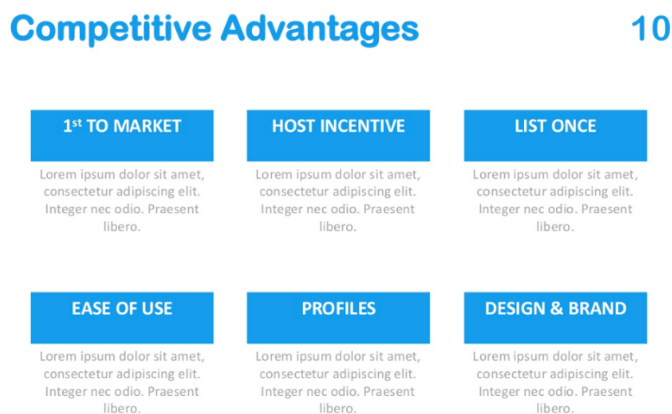
Weaknesses of Airbnb in its early stages could have been, for example, "We are quite a small team at this point, but we have the ambition to expand." Threats to Airbnb could have been, "There is already a market for private accommodation renting on the internet. However, these sites don't provide the same guarantees or offer the same ranking system and security. Hotel sites are too expensive, and hostels.com may be a good platform, but hostels can be rather impersonal."

Pitch Deck Airbnb p 9:

The next step is to talk about the strengths (internal positives) and opportunities (external positives) regarding your idea. A statement about the strengths could be, for example: "We have the right team with the right competence to build and expand this platform." Opportunities could include: "The platform is easy to handle, with various search filters allowing the client to find their optimal accommodation with specific requests, worldwide. In the future, this way of travelling will become a lifestyle for many people, and the market for it will never be saturated. It *is* the future."

Ex: Pitch Deck p. 10:

Close your pitch to sum up (shortly) the content of your pitch! Aristotle, also called "the father of rhetoric", said: *"Tell them what you are going to tell them, tell them, then tell them what you told them."*

More to think about while preparing a pitch:

- The visual part (Pitch Deck) functions as support for what you are saying, so, don't overdo it and have too much text in your Pitch Deck. Too much visual text can make the audience focus on it rather than listening to you.
- Practise! Preferably, practise in front of a friend or a colleague.
- Watch the clock—make sure your pitch is within the time frame!
- Be aware of your body position—practise in front of a mirror, or even video record your pitch.

Lesson 2

The pupils, individually or as a team, will pitch their ideas to the class. Give positive, yet challenging/constructive, feedback. A smartboard or projector is needed for this lesson; pitches are supported with visual presentation material, a "Pitch Deck".

It is very important, as a workshop leader, to keep track of the time frame for each pitch, so that everybody gets the same amount of time. Decide on a sign to give when there is one minute left of the pitch, so that the pitching team or individual has a chance to wrap it up if time has gotten away with them.

A pitch can always be refined and improved upon, so giving feedback is important. Start with positive feedback, and then move on to constructive feedback, or "challenges". Was something unclear during the pitch? As part of the audience, did you lose focus at any time during the pitch? Try to empower the pupils/participants, and put more emphasis on the positive feedback as many are beginners.

Appendix

- Pitch deck: Airbnb: https://www.ethos3.com/2017/09/top-5-best-pitch-deck-presentations/

- Airbnb's webpage:
  https://www.airbnb.com

- Airbnb's billion dollar idea: Article i SAS Magazine Scandinavian Traveller:
  https://scandinaviantraveler.com/en/lifestyle/airbnbs-billion-dollar-idea

- SWOT analysis example: Starbucks:
  https://www.youtube.com/watch?v=mR9eICQJLXA&t=9s

- Inspiration: The Good Talents Botkyrka pitchar:
  https://www.youtube.com/watch?v=oG1iZOnqJYM

2. Creativity and ideas

Activities during camps

Various time

Realize ideas

These methods are for activities such as camps or workshops for youth between 12 and 15 years old but may be used for all ages. You can combine all of them or just pick one that suits the occasion.

Background
Working with youth between 12 and 16 years old in their spare time means that you have to come up with activities that will attract them to participate. You need to find a way to make non-formal learning fun and interesting. This involves awakening their curiosity and inspiration and giving the youth new experiences. It is important to think about the link between goals and methods when deciding which method should be used.

Goal

The goal is to help the youth start to think about what dreams or ideas they have and how they can develop and fulfil them. This is also a way for the youth to learn how to interact and cooperate with other people, be creative and find tools for developing themselves and their ideas.

Introduction

It is very important to create a good working environment, where the youth do not feel restrained by shyness or lack of trust. Therefore, it is always good to start with team-building and trust exercises.
In order to obtain a good working environment, it's important for the youth and leaders to get to know each other. This is preferably done by getting everyone to participate in different games. If the youth don't know each other already, some kind of name-game is a good place to start. The games should be managed so that the youth get to interact with the people they don't know, and it is important that everyone feels comfortable

with the games. However, this doesn't mean that their comfort zones can't be challenged. It's up to the leaders to always be sensitive to the group, and that is best done by being a participant in the games whenever possible. Further, when the leaders participate, they have the opportunity to be seen as an adult who can be trusted and interacted with, rather than "just" a supervisor. These activities can be used during camps, when introducing other activities, or to give new energy or a creativity boost to a project.

Interests and entrepreneurship

Trying out different things is a way to find out what you like and are good at. To create a good learning experience, it is important to have enthusiastic and inspiring experts. Inviting an entrepreneur to visit and serve as an expert in the field in which you are holding a workshop can connect the youth to entrepreneurship in a concrete way. An expert visitor can provide a fun learning experience in which the youth can see that there are people who can make a living out of their dreams and visions.

Idea workshop

Working with ideas is a way to get to know yourself and what you are interested in, which is important when it comes to running a business.

Brain writing

Brain writing involves the youth being divided into smaller groups of 4–5 people. Each person gets Post-it Notes and a pen. Then, they individually come up with as many ideas as possible, one per Post-it. The thought is to let the brain run freely, so the ideas don't have to be realistic at this point. When everyone feels like they are ready, they present all their ideas to each other. The next step is to categorise the ideas into different themes, and the group must figure out which ideas go under which theme. It's better to have too many themes than to have a few themes that differ greatly. The group could then present their themes to the rest of the youth or continue to develop them. This task could either be done with one overall theme or just any ideas, depending on the goal.

Idea presentation

This is a way to develop an idea further and evaluate it or to compare different ideas. The idea should be named and given a short description. Then, the participants should start questioning their idea: Is it doable? Is it new? Is it realistic? Who is the target group? When is the idea happening? Is there a way to finance it? You can either come up with questions beforehand or decide with the youth which questions they should use. It is also good to ask the youth to draw something connected to the idea and to write one sentence that could either describe it or give a view of how the target group could react. This activity could be wrapped up with a discussion about the participants' feelings about the ideas and if they think there are ways to further develop the ideas.

Strawbee challenge

Material

About 25 tiles, about 30 straws with a bend, tape, paper and pencils. If you want, you can also have a prize for the winners, but the honor is enough.

The aim is to train creativity and have the participants interact with others and be inventive. Divide the participants into groups of 3–5 people. The theme is diversity. Ask each group to select a group name. Ask them to choose a leader who will take responsibility of collecting everyone's ideas. If there is time, it may also be helpful to advise them on making a schedule for planning and drawing, constructing and making adjustments.

Give the groups the task of building a tower with the tools at hand in 20 minutes (The time can be longer, for example, one or two hours. If longer, give them more instructions on planning, drawing, etc.).

A jury of 2–3 people will then judge the towers. The judges could be local business owners, for example.

These judges can also be involved in an introduction or closing activity by having them answer three questions before or after the exercise for a maximum of 10 minutes in front of the group: Who are you? What is entrepreneurship to you? Why does society need entrepreneurs and creative people?

The jury's assessment criteria (scores of 1, 2 or 3):
- Height
- Sustainability
- Design
- Creativity

One possible follow-up exercise could be to create new groups who will get a new assignment, such as to build a sustainable and beautiful bridge, with a panel of 60 cm long and 10 cm wide, on which a car of about 10 cm high should be able to drive.

Forming groups

Here are some ways you can mix up your groups:

Idea #1

The easiest way is to count. If you need 4 groups, for example, let the participant say the numbers 1–4 in turn, so they remember what number they got. All the "ones" form a group, all the "twos" form a group, etc. This is often an easy way split up close friends or cliques as they will have usually chosen to sit together in the room. You can also ask them to line up alphabetically by last name, shoe size or something else, and then count.

Idea #2
Bring a deck of playing cards. Groups can be arranged by the value on the card (aces, kings, queens, 10s, 4s, etc.), by the same suit (hearts, clovers, spades, diamonds) or by odd and even numbers.

Newspaper name game

Best for a group of about 10 to 20.

Materials
You should choose somewhere to play with enough seats for everyone, arranged in a circle (chairs or on the floor). Also, you will need a rolled-up newspaper (This will be used to lightly whack each other with and could easily be substituted with something else).

How to play
First, have everyone sit in a circle. Then go around the circle and have everyone say his or her name one or two times so everyone can start to learn the names. If you have two people with the same first name, learn their first name and the first letter of their last name.
Next, choose one player to be "it" (we'll call him D). D will hold the rolled-up newspaper and stand in the middle of the circle. D's goal is to whack one of the other players with the newspaper, which will let him trade spots and sit down, while someone else becomes "it".
To start the game, choose one player to begin, for example, K. She will start by saying the name of someone else sitting in the circle, such as G. As soon as she says G's name, D can hit G with the newspaper. But, as soon as G says another name, like V, D must target V instead. If D whacks V with the newspaper after her name is said but before she says a new name, she and D have to change places. D has to say a new name before he sits down, otherwise, V can whack D and they must change places again.

As an energizer
If you're playing with a group of people who already all know each other, you can assign everyone a country, or a fruit, or something else in a category of your choosing. Now everyone must remember each other's assigned "names".

Appendix

- Ingrid Remvall has created a website and written a book about the idea process. You can find tips, exercises and competitions on her website, which is only in Swedish: http://www.idesmart.se.

- There are different packages about creativity available on the market such as Strawbees—the future of learning: www.strawbees.com.

3. Money and planning

8 Lessons

75 minutes each
+ individual work (7h)

Economics within
entrepreneurship

The city of Pargas has an ongoing programme for entrepreneurship education at its upper secondary school, the only programme of its kind in all of Finland. One of the many courses that the school, Pargas svenska gymnasium, and the RIBS project offer as a result of their partnership is the course, "Money and planning", through which students gain broader knowledge and understanding of businesses in general by participating in exercises and discussions.

The students create mock companies, divide the responsibilities of the company and start developing a concept for a product. Each student's own company serves as a basis for discussions and reflection as the course handles issues such as management, economy, taxes, accounting, marketing and business plans. Between the classes, we expect the students to develop their business ideas in their groups. Through this method, we believe that students are more motivated to analyse methods and find solutions that fit their individual company's needs. In a lifetime, the average citizen in Finland consumes goods and services worth approximately 1 million euros. Therefore, we firmly believe that understanding how capitalism and businesses work will help the youth have a healthier relationship with money and spending.

Goal

The goal of the course is to broaden the students' knowledge about business and economics and to provide the students with the tools to succeed as an entrepreneur, small business owner, economics student and/or a consumer.

Content

Lesson 1
During the lesson, the students use the Startup Idea Matrix (Attachment no. 1) created by Larry Page, the co-founder of Google. Every blank slot in the matrix represents a free space in the market where a "unicorn" (a company valued at over 1 billion US dollars) could be founded. The students are asked to form small groups, try to find a blank slot in the matrix that combines their interests/talents, and then to create a fictional company.

Lesson 2
The students test their ideas for the fictional company using the following methods.

- Micro test: Search for keywords related to your business idea on Google and Google Trends, for example, "XYZ industry report" or "XYZ market analysis" to get stats and data about your market. Is there an upward trend in search volume and industry growth related to your idea? Can you find existing players in your market that are already doing well to demonstrate that there is indeed market demand? Are there meaningful differences between what already exists in the market and what you would offer? (We don't know that for sure yet. "Seems to be" is good enough for now).

- Macro test: Talk to 20 people of different ages, genders, etc. Tell them about your idea and take notes on their initial response. Do they use a similar product? Does the product have any weaknesses? How do their consumption habits compared to the broader field?

Lesson 3
The students learn about different business models and company forms, discuss the different forms and decide which one is suitable for their fictional company. The various company forms in Finland (Attachment no. 2) are: proprietorship (toiminimi); partnership (avoin yhtiö); limited partnership (kommandiittiyhtiö); limited company (osakeyhtiö) and cooperative association (osuuskunta).

Lesson 4
The students start working on a business plan. The business plan should consist of the following parameters:

- Executive Summary
- Company Description
- Product or Services
- Market Analysis
- Marketing Strategy
- Management Summary
- Financial Analysis

Lesson 5

The students discuss marketing for their product, create a small survey and learn about the basics of marketing profiles. A consumer profile is a way of describing a consumer categorically so that they can be grouped for marketing and advertising purposes. By targeting advertising to a specific marketing segment, companies and marketers can find more success in selling a particular product and increase profits. The basic definitions of these profiles are:

- Demographic: attributes related to age, city or region of residence, gender, race and ethnicity, and composition of household.

- Socioeconomic: attributes related to household income, educational attainment, occupation, neighbourhood, and association memberships.

- Product usage: attributes associated with product engagement on the basis of behaviour.

- Psychographics: attributes related to lifestyles, life stage, personality, attitudes, opinion, and even voting behaviour.

- Generation: attributes related to a specific identifiable generation cohort group.

- Geography: attributes related to the geographical area in which consumers reside and work.

Lesson 6

The students analyse the results of their service and calculate what resources the fictional company need to meet the consumers demands and create an operational plan. In Finland, there are a number of websites that can be used to calculate costs for a company, for example, oikotie.fi and/or palkka.fi.

Lesson 7

The students work on their final presentations of their companies for the group and have one last chance to create a new survey and ask questions about their product of their fellow students and their teacher. The students also read a text about constructive criticism in preparation for the presentations (Attachment no. 3).

Lesson 8

The students present their business ideas and business plans. The teacher, fellow students and an independent teacher listen to the presentations and give feedback. The course ends with information about how the students could start the process of making the fictional companies a reality, if interested.

Appendix

- "Startup Idea Metrix" by Larry Page, United States of America.
  Source:
  https://docs.google.com/spreadsheets/d1k5sTdMpWKvPIqUi1UNIKQ8xBpw5DE
  yRfwnAQxZoHmDw/htmlview?usp=sharing&sle=true.

- "Company Forms" by Infopankki, Finland.
  Source: https://www.infopankki.fi/en/living-in-finland/work-and-
  enterprise/starting-a-business/company-forms

- "Critique is not the enemy" by Alf Rehn, Finland.
  Source: http://alfrehn.com/blog/2016/11/06/critique-is-not-the-enemy/

4. Lights and whites and why

5 Lessons   8 to 16 hours.   Filming techniques

- Talking about audiovisual (AV) language
- Creating a story, focussing on the creation of a manuscript in the form of AV media
- Handling the camera in terms of picture creation, considering whites, light and shadows
- Creation of a whole: directing and editing
- The image language and media work analysis, media literacy

Anyone can press a camera's capture button, but expressing emotion with an image, choosing an effective angle and setting the composition in such a way that provides as much information as possible about the image require a clear understanding of the fundamentals of photography. Therefore, these subjects are reviewed in this course through the lens of a camera, i.e., by taking pictures.

Further, course participants must be able to focus on their subject—other than the image, this focus can be on speech and writing or on synthesis and making, which are an audiovisual aspects. These themes are reviewed through the creation of a story, the writing of manuscripts, and the vitality of a dialogue.

Finally, one needs to be able to see the "big picture", be able to make choices to create this big picture, and if necessary, narrow down the topic to look for new angles. The topics of *Options* and *Scheduling* are examined through the creation of the entire setup and installation.

Goal

The aim of the course is to distribute and consolidate the effects of visual imaging from basic knowledge.

The goals of the course are to learn the basic rules of AV language, to learn to use it, to practise and to gain a critical view of film language.

Content

Lesson 1: Create a storyboard
- First, we draw different images. Blank A4-sized paper can be used, for example. It is important that each element drawn is somehow congruent to the previous one.
- Then, we create sentences from these images.
- After that, we compose stories from the sentences. Our stories will vary according to the images we use.

These stories give us the basis for visualising our film ideas. Our storyboard can be viewed in detail or more generally. We analyse whether the whole story is understandable, interesting, and original.

Lesson 2: Camera work and basic composition
Basic composition, 10 basic elements for setting up a composition:
- rule of thirds
- balancing elements
- leading lines
- symmetry and patterns
- viewpoint
- background
- depth
- framing
- cropping
- experimentation

Lesson 3: Light, shadows and white balance
Basic knowledge of light and white tones is covered, and pupils are instructed to use them as needed.
Light is not always "one and the same"; light has different tones, depending on its source. The human eye is much more sensitive than a photocell. Daylight also has different tones. We cover the basics of these tones, looking at what creates them and how to balance them. We go through the different uses of light and white tones, and we consider how to achieve the "perfect" white light. We learn how to use the cameras' possibilities and technology and how to set the light equilibrium.

Lesson 4: Practical work
The task is for the pupils to create a film according to their developed scenario, using the knowledge they have learned. The main sequence must be captured during the filming, but editing and setting the rhythm will happen at a later time.
The practical work will be carried out according to existing conditions, and the work can be more or less abstract, as opportunities open up.

Lesson 5: Image language and media work analysis – media literacy

Media literacy has been defined as the ability to access, analyse, evaluate and create media in a variety of forms. Definitions, however, evolve over time, and a more robust definition is now needed to situate media literacy in the context of its importance for the education of students in 21st century media culture.

Media literacy can be viewed as a 21st century approach to education. It provides a framework to access, analyse, evaluate, create and participate with messages in a variety of formats— from print to video to the internet. Media literacy builds an understanding of the role of media in society as well as the essential skills of inquiry and self-expression that are necessary for citizens of a democracy.

Media criticism is the act of closely examining and judging media. When we examine the media and various media stories, we often find instances of media bias. *Media bias* is the perception that the media is reporting the news in a partial or prejudiced manner. The method for this lesson involves watching (a lot of) movies and analysing them. The analysis should consider the text, images and body language, and the result of the analysis will be compared with the author's original vision.

Appendix

https://youtu.be/LvqlcHwQZQM

1. Composition rules, Photography mad
   Source: https://www.photographymad.com/pages/view/10-top-photography-composition-rules

2. White balance, text by Jim Zuckerman
   Source: https://www.shutterbug.com/content/what-white-light-how-your-camera-%E2%80%9Csees%E2%80%9D-color

3. White balance, text by John Bosley
   Source: https://photographylife.com/what-is-white-balance-in-photography

4. Shadows and lighting, text by Monika Zagrobelna
   Source: https://design.tutsplus.com/articles/improve-your-artwork-by-learning-to-see-light-and-shadow--cms-20282

5. Photography light and shadow
   Source: http://www.photographyvox.com/a/photography-light-shadow/

6. More pics about lighting and white balance
   Source: https://www.popphoto.com/gallery/top-10-photography-lighting-facts-you-should-know#page-10

7. Basic storytelling in Wikipedia
   Source: https://en.wikipedia.org/wiki/Three-act_structure

8. Visual school: https://www.youtube.com/user/FilmmakerIQcom

9. Materials, theory about media and media literacy
   Source: http://www.medialit.org/media-literacy-definition-and-more
   text by Davis Foulger, Brooklyn College
   http://evolutionarymedia.com/cgi-bin/wiki.cgi?IntroductionToMediaCriticism

5. Students take over the cinema

6 Lessons	45 minutes each + 10 hours individual work	Create a successful event

One of the goals of the RIBS project is to encourage children and young people who live in the countryside to find possibilities to participate in their local communities. Arranging a film screening day at their local cinema is one very concrete project. Young people like to go to the cinema, but they often travel to a city to visit a cinema theatre there, rather than go to their local one. The survival of small, local cinemas is constantly being threatened by their customers' high average age as well as the decreasing number of visitors. Connecting students with people running a local cinema can be a prosperous meeting, not only on the actual screening day but also for the future.

At the same time, this method provides an opportunity for talking about basic film history and gives the students an overview of the development of cinema theatres—from their beginnings in the last century up to today.

It is also a concrete way of developing entrepreneurship skills.

This method has been used in the RIBS project in Gotland, and also earlier in different schools around Sweden. There is a small leaflet describing the method available at Region Västmanland, which can be used as a guideline in addition to the current description, but of course, one can be flexible in how to carry out the project.

The method is suitable for children in grade six. At this age they are mature enough to take on this responsibility, and their class situation is still more flexible than in later grades, when they have more subjects and different teachers. During the lessons, there will be quite a lot of preparation work for the children, and it is important that the teacher takes responsibility for the progression of the work, not only relying on the supervisor.

It is important to involve the cinema manager from the start. Perhaps he/she even can visit the class before the class makes a study-visit to the cinema.
One driving force to get the youth to work really hard is the possibility of earning some money for the class through selling candy, coffee and buns before and between the screenings.

The teacher/coach must organize the project in cooperation with the local cinema and agree on the terms. A good structure for the project is if the cinema books the tickets and keeps the income of those sales as usual, and the class sells candy and coffee, etc. and keeps those proceeds.

Goal

The goal of the course/project is to learn the basic steps of how to create and carry out a successful event, including how to collaborate to get the best result. Another goal is to connect the class with the local cinema and to learn something about film and cinema history.

Content

Lesson 1
1) Introducing the project and time-planning
2) Choosing a day for the study-visit and the big event
3) Preparing the study-visit
4) Forming groups

1) Introduction
Talk about films and the differences between watching a movie in a cinema and on a small screen.
The class will run the cinema for one day, and have to work hard to get as big of an audience as possible. The bigger the audience, the more they will earn.
- How many films to show (2–3 are recommended)
- How to choose the films: One way is to look at upcoming films together and choose 8–10 titles, and then take a vote. It is important to exclude all films that are only for adults and maybe choose one film that is good for small children, and one or two that appeals to families.

2) Choosing the day for the event
- When to have the screening? Carefully check that the date does not collide with any big sports competitions that the students might be involved in or other major happenings in the community. May and June are bad film screenings months (people tend to be outdoors more).
- Should a "guest star" be invited? In Gotland, we invited two former students to the school who showed their short movie and talked about the production process. It was very popular—it does not have to be someone really famous.

3) Preparing the study-visit
Lesson 2 should be a study-visit to the cinema theatre. Try to take time to prepare questions before the study-visit. For instance:
- How and from where do you order the films?
- How do you find out what new films are coming out?
- Age limits, how do they work?

- Red and green cinemas—what's the difference?
- Closed and open screenings – what's the difference?
- Copyright issues? - How much is film rent?
- How much is the rent for the building? - Analogue vs. digital screenings?
- Other questions of importance

4) Forming working-groups
- Presentation group: Will welcome the audience and introduce the films
- Economy group: Will make a budget and handle the money the class will earn from selling candy, etc. Even though the cinema will pay the film fee, rent and staff, it is good to calculate the real costs of the event, just to get an understanding of the financial scope of running a cinema.
- Café group: Will organize what to sell before and between the screenings. They do not have to do all the work themselves, but they are in charge of delegating tasks related to purchases and baking, and creating a schedule for workers at the café.
- Documentation group: Will take photos of the entire process, including the event day. These photos could be published on a school blog if available, or a Facebook group could be created where parents and other students could follow the activities of the project.
- Marketing group: Will make a poster and/or flyer. Will make a plan for how to distribute the poster and how to spread the word on social media. This group will also, with some help, write a press release and perhaps contact local media by phone or mail. Cleaning group: Everyone in the class!!!

Lesson 2
Visiting the cinema to checking out the premises, including the machine room. The manager could be asked all kinds of questions. If time, decide which films should be shown on the event day. The earlier this is decided, the better.

Lesson 3 - Working with the different groups
Marketing: What are trailers, totems, banners, standees, posters? What kind of poster should the marketing group produce? Stress the importance that everyone is responsible for marketing the event, but the marketing group must quickly produce material like a poster or a flyer, both in digital and paper form.
Word of mouth is very important. Everyone in the class should be aware of when the event will be and which films will be shown, and they should spread the word about the coming event with their families and friends.

Café group: Talk about sponsorship and what that means. The group could ask local stores to donate candy or soda for the event. In return, students could offer to display a big sign featuring the logos of the stores during the screening. Or something else…
Talk about the importance of being polite when asking, and prepare what to say and how to say it. Also, decide what to sell. Coffee, sausages, waffles, popcorn, homemade cookies? There are many logistics questions for the café group to consider: Who will bake, who has thermoses, who can drive the stuff to the cinema, etc.

Presentation group: Look at the trailers of the chosen films and read about them. Start writing a few lines about the films that can be used during the presentation. Also, work

on how to welcome the audience. Why is the class doing this, who has been involved, who should come up on the stage, who should be thanked?

Economy group: Will make a budget for the whole project. Even if the cinema actually handles the cost for the film fee and the income from tickets, calculating how many tickets would have to be sold to break even would be a beneficial exercise for the pupils. A budget for the café should be created in cooperation with the café group.

For pupils with nothing else to do: Guest star? Is it possible to find someone "famous" who could come and give a talk on the event day? Maybe there are some local young filmmakers who could show a short movie and talk about the process of making films? Or maybe a professional filmmaker could be persuaded to visit free of charge?

Lesson 4 - Film history
When was the first screening. Use short clips from old films. Talk about the most important happenings.
Use recommended DVD and key words like: Camera obscura, kinetoscope, the Lumière brothers, Méliès, silent film, 16 mm film and 35 mm film, sound, 3D, Technicolor, digital film, VR.

Lesson 5 - Summing up
Where are we, what has been done, and what do we still have left to do?   The marketing group could write a press release and/or contact the local media. Make a schedule of who is doing what during the screening day. Make sure that all logistics have been thought through and planned for.

If the cinema manager is okay with the youth selling tickets, this should be scheduled, as well.

Lesson 6 - Screening day
Meet at the cinema at least an hour and a half before the first screening. Welcome the audience in the hall when they arrive, very politely, even if it is only parents. Lead the audience to the candy so they do not miss the opportunity to buy some. Empty the cinema between screenings to avoid free-riders and to sell more candy, popcorn, coffee, etc. After the last screening, everyone should help clean up. The economy group should count the money and give the sum to a responsible adult.

After the screening
Evaluate the project afterwards.
What did we learn?
How much did we earn?
Could we have done something better?
Did we have fun?
Do we want to do this again or continue to collaborate with the cinema in any other way?

Appendix

- Upcoming film titles: www.bioguiden.se (Sweden)

- Leaflet from Film i Västmanland (for free, in Swedish) can be ordered by calling Emelie Wallgren +46(0)21175844

- Article (in Swedish) from Svensk Näringsliv: https://www.svensktnaringsliv.se/fragor/entreprenorskap-i-skolan/upplyftande-utmaning-att-ta-over-en-biograf_544780.html

- Film historic material from The Swedish Film Institute http://www.filminstitutet.se/sv/fa-kunskap-om-film/film-i-skolan/teman-och-projekt/filmens-forsta-ar/ There is also a DVD with institutional rights that can be purchased from the institute, containing film clips from early film history.

6. Get the deal

1 - 3 Advisory sessions

Total of one weekend

Creativity and networking

List of contents

1. Objective and outline of the competition

The following guidelines are based on organising an annual business competition, *Get the deal*, in Finland from 2013 to 2017. The Swedish-speaking upper secondary school, Pargas svenska gymnasium, has organised the event every year. The competition is aimed at students attending vocational or upper secondary schools.

Keywords for the competition are entrepreneurship, teamwork, creativity and presentation skills. In the competition, each school is represented by a team. Each team consists of four members. During the competition weekend, each team gets a case from a local company or entrepreneur. Each case is based on the current needs of the company. The cases are raffled off to the teams, and then each team works with their case. Each case is different and thus poses a specific challenge. During the weekend, the teams meet coaches for advisory sessions 1–3 times, according to the schedule of the coaches. The coaches can be, e.g., teachers, entrepreneurs, stage technicians or experts in presentation skills or media. During the advisory sessions, the teams can ask questions about the structure of their presentation, team dynamics, presentational pointers, etc.

During the competition finale, the teams present their results and the winning team is chosen by a jury made up of members from trade and industry and the public sector. The prize for the winning team has been a monetary prize and a diploma/certificate of attendance. All participating students have been rewarded with a rose and a certificate of attendance. The monetary prize has been a huge motivator for the competitors, however, other types of prizes can also be considered.

The objective of the competition is to encourage students to be creative and innovative and to increase cooperation between schools and companies. The competition is also a great networking opportunity for the students and local entrepreneurs. The competition is a school course that encourages the students to be active, bold and original. The school course does not contain a traditional course test or written assignments. The course is assessed based on the competition weekend and each student's personal contribution.

As a result of participating in the competition, students have gained valuable contacts of entrepreneurs, and some have even secured a summer job. Many companies have been able to realise the suggestions made by the teams and have thus profited from participating in the competition.

2. Competition

2.1 Preparations
- "The early bird catches the worm" applies to this competition.
- In our school, we have usually begun preparations 6 months prior to the competition.
- The search for cases, budgeting, marketing, networking and correspondence with schools, companies and other collaboration partners is very time consuming.
- Choose a location for the competition, decide on dates and gather your dream team for organising the competition.
- Prepare a budget for the competition.
- Make sure someone on the preparation team is knowledgeable about technical matters, and ideally this person can be in charge of technical questions during the competition weekend.
- Inform schools, collaboration partners and media about the competition well in advance.
- Book facilities for the competition.
- Book catering and accommodation.
- Contact companies regarding cases.
- Contact potential sponsors.
- A fundraiser or fundraisers can be organised for a monetary prize, but other forms of prizes can also be used, such as company products or gifts from sponsors.
- Contact potential jury members from different fields, e.g., the public sector, education or creative businesses.
- Create a blog or website for the competition to simplify correspondence with companies, media and other collaborators.
- On the website, include general information about the competition such as location, dates and contact information. Videos from prior competitions as well as quotes from prior competitors or companies about the competition can also be included.
- Issue a press release about the competition and send it to newspapers, radio and tv-channels well in advance.
- Prepare the content of the competition: the opening, the advisory sessions, catering, social programme, dress rehearsal and the finale.

2.2 Outline of the competition
The following parts are included in the competition weekend:
Opening ceremony, advisory sessions, social programme, dress rehearsal for the finale and, finally, the finale.

2.2.1 Opening

During the opening session, we begin with an introduction to the competition, including general information such as going over the schedule and introducing the competing teams, the staff and jury members. Thereafter, the companies present their cases to the teams and the audience. The cases are raffled off to the teams. Afterwards, we have a meet-and-greet coffee break. During the break, each team can discuss their case with their partner company. The teams should also agree on terms for communication with the companies during the competition.

2.2.2. Advisory sessions with coaches

During the competition, the teams will have three advisory sessions with the coaches, half an hour per team. However, the first advisory session is only a 10-minute session, during which the teams are introduced to the coaches, informed about the different roles of the coaches and given examples of what kind of questions the coaches will ask.

If possible, coaches with different types of experiences should be included, preferably in the following areas of expertise: teaching, entrepreneurship, media, rhetorics and public service. The advisory sessions consist of questions and discussion. Prior to the advisory sessions, the coaches can agree on the structure of the sessions, such as who will ask which questions. After each advisory session, there can be a short feedback session where each coach can express their thoughts on what went well and what can be improved. A short break in between the advisory sessions is recommended. In Finland, the sessions have been bilingual, and each participant has used his or her mother tongue.

Suggestions for possible questions from the coaches:

- How do you perceive the assignment/the case?
- What is the biggest challenge at the moment?
- Thoughts on your presentation?
- Division of labour during the competition?
- Structure and roles during the final presentation?
- What have you learnt during the competition?
- How is the team doing?
- How can we help you?

The coaches are there to inspire, help, guide, question and discuss the cases with the teams. In addition, the coaches discuss the work process with the teams, what methods the teams have used, what knowledge they have gained, group dynamics and challenges. The coaches can also help with questions regarding rhetorics. It is important to address questions regarding presentation technique already during the second advisory session in order to ensure that the teams consider this aspect as well.

2.2.3 Social programme

One purpose of the competition is to give the young competitors the opportunity to get to know one and other. Therefore, we have organised a social programme during the competition, during which the youngsters can meet the other students. Previously, we have organised a creative workshop, where the teams have been given a task, e.g., creating a piece of art. Other types of social programme can include playing pool, an

"escape room", bowling, laser tag or similar types of activities. The main goal with the social programme is to give the competitors a chance to relax and to make new friends.

2.2.4 Dress rehearsal

During the dress rehearsal, each team has 10 minutes on stage, during which they can test their presentation and make final adjustments. It is important that the teams respect the time frame, otherwise the finale will be too long both for the audience and the jury. The dress rehearsal is a great way for the teams to see how long their presentation is, how their teamwork functions, how they move on stage and to ensure that there are no technical issues.

2.2.5 The finale

The finale begins with the hosts welcoming everyone to the show, and introducing the teams, jury members and staff. The hosts inform the audience about the programme and introduce the companies.

During the finale, each team has 10 minutes to present their results to the audience and the jury. They can use a PowerPoint presentation, video, music or other types of props such as products from the company. The teams will have decided well in advance on who is in charge of technical matters and who will do the talking.

The jury consists of representatives from the business and public sectors. The jury is given a list of criteria that they shall consider during the presentations. We have used the following criteria: execution, solution, content, knowledge, creativity, interest, realism, presentation and commitment. All teams have been scored based on a scale from 1 to 8, after which an average score has been calculated.

2.2.6 Accommodation

Participants from out of town can be accommodated in a hotel or hostel, or provided with other accommodation, depending on what is available.

2.2.7 Facilities

Make sure there are suitable facilities at hand, not only for accommodating the teams, but also for holding the advisory sessions, allowing for catering and most importantly, for the finale. Ensure that there are enough seats for the audience and jury members, suitable technical equipment for the teams and tables, etc. for catering.

2.3 Summary

Evaluate the competition by asking competitors, companies and other staff what could be improved.

3. Evaluation

3.1 Participating students

Send an evaluation form to the students after the competition. Questions we have asked in the evaluation (1–5, 1 was "very good" and 5 "very poor")

1. School
2. What did you think about the opening of the competition?
3. What did you think about the coaches?
4. Would you like to take part in a RIBS event again?
5. What did you think about the social programme?
6. What did you think about finale?
7. Feedback on the advisory sessions: e.g., sufficient amount of time, type of feedback, structure
8. Were you given enough information prior to the competition?
9. Were you given enough information during the competition?
10. What did you think about the facilities?
11. Did you enjoy the food?
12. Did you learn something new?
13. Did you meet new people?
14. Did you have fun?
15. Other comments

Quotes from the *Get the deal* evaluation 2017:

Did you learn something new?
"Yes, I learnt a lot and I particularly enjoyed the realism of the competition"
"Something about what it would be like to run your own company"
"Lots about marketing strategy"
"Marketing, development, teamwork"

Feedback on the advisory sessions: e.g., sufficient amount of time, type of feedback, structure
"More guidance perhaps"
"The coaches' corner worked well, and we were given good guidance and support"
"Yeah, appropriate amount of time and worked really well"
"Perhaps shorter but more frequent sessions"
"Appropriate amount of time, good that there were people with different fields of expertise"

What did you think about the finale?
"In my opinion the judges should be able to ask the competitors questions after their presentation. One question can be decisive for the outcome, since it can show how well the teams have prepared or point out possible errors or miscalculations."

3.2. Companies

Send an evaluation form to the companies after the competition and ask for feedback. Stay in touch with the companies throughout the competition to avoid misunderstandings. E.g., make sure that schedule updates are forwarded to the companies.

3.3. Coaches

After each advisory session the coaches evaluate the session, what went well and what can be improved.

4. Marketing

4.1 Schools

Contact schools well in advance and if possible, stay in touch with the same person throughout the competition. Your contact person will inform his or her school and take responsibility for the selection of four team members. The same person will gather contact details, possible allergies or diets, place of residence, age and other necessary information about the participating students.

4.2 Companies

Call or send an e-mail to the potential companies informing them about the competition. Emphasise that this is an excellent opportunity for the company to gain ideas from youngsters as well as media visibility. Give them a short description of the competition and concrete examples of prior cases. Mention early on that taking part in the competition is free of charge. Write a press statement with all the necessary information on the competition, this statement can be sent to the companies as well. Let the companies know that you can help them with their case description.

4.3 Cooperation partners

Contact potential cooperation partners well in advance, give them clear and sufficient information. If possible, stay in touch with the same person throughout the organising phase. Make sure to mention all cooperation partners on the competition website/blog and use the correct associated logo.

5. Conclusion

It is never too early to start preparations. Make sure you regularly contact all cooperation partners and media during the preparations. Prepare a check-list for yourself. Make sure all the competitors, companies and crew know what is expected of them. Inform them about the programme well in advance.

Have fun! The most important part of the competition is giving the youngsters a memorable and fun experience. It is an intense and developing experience on many levels for the participating students. According to recent PISA-studies teamwork and

social competence will be regarded even higher in the future. This competition gives the youngsters a great exercise in both teamwork and social competence.

Evaluate the competition afterwards in order to further develop the concept. We have sent evaluation forms to both competitors and companies. These forms have helped us understand the importance of communication before, during and post-competition. It is also important to ensure that the competitors are given feedback on their presentations after the finale, preferably both by the companies and the coaches.

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Rolling Images in Business Startups - RIBS

RIBS was carried out during the period 2015–2018 and was mainly financed by The Central Baltic 2014–2020 Programme. The project also received support from the Swedish Cultural Foundation in Finland, the Government of Åland, Region Gotland, Stockholm County Council, Stockholm County Administrative Board, the Cultural Endowment of Estonia, the Saaremaa Local Governments Association, and Lääne-Saare Municipality Government.

The partners in RIBS were:

City of Pargas, Finland (lead partner)
www.pargas.fi

Film Stockholm, Sweden
http://filmstockholm.se/

Film on Gotland, Sweden
http://filmpagotland.se/

Skärgårdsungdomarnas intresseorganisation, Åland
www.skunk.ax

Kinobuss NGO, Estonia
www.kinobuss.ee

Saare Development Centre, Estonia (previously Saaremaa Development Centre)
www.sasak.ee

Saaremaa Municipality Government, Estonia (previously Kuressaare City Government)
www.saaremaavald.ee

visit: www.ribsproject.com