

# CULTURE AS BUSINESS



# INTRODUC- TION

You're finished with your bachelor degree in the field of cultural management and find yourself wondering what to do next? You don't want to start as an employee right afterwards? You are interested in international studies and work? Within this brochure you will find some information about studying an international master abroad, starting your own business in a foreign country and getting financial support by the European Union.

While wondering if an international master degree would suite you and your future work, it's important to ask yourself some general questions. Therefore we present you some guidelines. A following analysis of the 50 Best Masters in Cultural Management gives you an overview about the different study specialisations and its characteristics.

A short introduction about important facts like language certificates, scholarships and hints where to find further information is complementing the first part.

The idea of starting your own business is usually following your education.

An introduction about entrepreneurship as an option to work in the cultural field considering the risks and opportunities is followed by the question how to start a business abroad including advices about how to generate a business idea and plan.

If you are already working, there will always be the need of money to finance your project ideas. An important source could be the "Creative Europe" fund from the European Union. In the last part of our brochure you will be guided through the important requirements and facts of the fund.

All the information should give you an overview about these fields - if you are further interested after reading through this brochure, we recommend to inform yourself more detailed regarding your personal needs and interests using this brochure as a basis.

# CONTENT

## MASTER STUDIES

- How to choose a master abroad?
- Eduniversal Best Masters Ranking
- Analysis of the 50 Best Masters Ranking Arts & Cultural Management
- How to finance a master abroad?
- Practical information

## ENTREPRENEURSHIP

### HOW TO START A BUSINESS?

- Business Idea / Business Plan
- Business Forms / Company Types
- Starting a Business in a foreign country
- Networking

## EUROPEAN FUND „CREATIVE EUROPE“ 2014-2020

- About Creative Europe
- Culture sub-programme
- Media sub-programme
- Cross sectoral

## Imprint

This brochure is made in the context of the seminar „Culture as Business“ during the winter term 2014/15.

Fachhochschule Potsdam  
Studiengang Kulturarbeit  
Kiepenheuerallee 5  
14469 Potsdam

### Editorial staff

Master Studies: Andrea Gordillo, Pia Wagner,  
Leonie Sagemüller  
Entrepreneurship: Hanna Koura, Anni Soukkala  
Creative Europe: Andrea Ksenicová

### Layout & Design

Anni Soukkala, Leonie Sagemüller

January 2015

## Key Words

This brochure is about

Condition after bachelor to be international.

Foreign language is not enough to work international, you need extra information about how to start a business, where to get the money, conditions to continue studying ...

What after bachelor.  
Other options to get a job as employee.  
International work / studies.

# MASTER STUDIES

## How to choose a master abroad?

Deciding to do a master in general is already difficult because you will have to invest money and time but also choose the focus of your professional career. Before you decide to go abroad for a master, you should first think about your motivation. Make up your mind depending on your interests. The following questions will help you to decide what kind of choice suits you better.

### **Price: Is it worth to pay a lot of money for a master abroad?**

It is always a question if the master's degree is worth the money - considering how you can finance yourself will help you to figure it out. Do not forget that apart of the fees for the master you will also have to pay your living. Of course if you have the money better go through the next questions to figure out if you are making the best decision for yourself.

### **Language: Are your skills good enough to study a master abroad?**

You will have to know that in all cases in order to do a master in a foreign language, you will have to proof your skills - usually the universities need an official certificate. Do not forget that a master is aimed to improve your professional skills and not focused on learning a language.

### **Specialize: How to choose my individual master's degree?**

Look at your current bachelor studies and think carefully what you did like and what not. Did you already gain practical experience in the field of your interest? What knowledge would you like to increase? Which skills are needed in your future working field? Answering those questions may help you to understand what master would fit to your future working ideas.

Weigh up the need to go to a specific country for studying against the emphasis of a degree.

### **Abroad: Is it an option to go out of your country?**

Are you more interested to do a master or are you more interested to go abroad? If what you are looking for is to experience another culture or to try to live somewhere else for a while, you can also consider to make a trip or try to get a job.

### **Working: Do you want to live and work abroad?**

If your interest is to do a master abroad because you want to work outside your country, it is indeed a good idea. Many times as a foreigner you will improve your opportunities in studying in the country you'd like to work in later on. Try to get information about the field in this specific country to understand the dynamics of the sector. If you are more interested to study abroad to improve your chances in your own country, you should be certain how exactly this will support your further career.

### **Intercultural competences: Is this important in your field?**

Usually a reason why a person is choosing to study a master abroad is to improve intercultural competences. Are you willing to work in an intercultural environment? This means you will have to deal with other cultures, other ways of thinking, other values. If the answer is yes, studying a master abroad is a good option for you. There are lots of master studies where a variety of international students are meeting to improve these competences.

### **Content: Is the master more focused on theoretical knowledge or practice?**

Are you looking for the applicability of the theory and go closer to the practice or are you more willing to go for an academic career? Have a closer look on the curriculum of your chosen master program to find out what they offer. Some masters want the students to develop their own projects and to focus on their own concerns, others are more concentrated on teaching a theoretical background.

### **Recognition: Is the master well known/popular?**

For some people or companies it is important that the master certificate is from a prestige university. Try to find out if this is important to your field - in many sectors the practical experience is more useful than the university's recognition. The professors teaching your master degree can also be a good reputation for your further working career. If you are still unsure about the quality or recognition of the university or degree, you can consult the authorities in your country who are responsible to certificate and recognize your diploma.



# Eduniversal Best Masters Ranking in Arts and Cultural Management Worldwide 2013/2014

In order to present some master opportunities abroad and due to the variety offered, we chose to have a closer look on the “Eduniversal Ranking Arts and Cultural Management” stating the language, price, duration and type of those master degrees. The link leads you to the webpage of each degree.

Eduniversal is a global ranking and rating agency specializing in higher education. Started in 1994 in France, they work internationally since 2007. Each year Eduniversal produces two global rankings:

- The best 1000 Business Schools in 154 countries
- The best 4000 Masters and MBA programs in 30 fields of study in 154 countries.

To rank the best masters worldwide Eduniversal's Evaluation System has defined three principle criterias: The reputation of the program, the salary of the first employment and the satisfaction of the students.

The reputation of the program is linked to the opinion by human resource managers as well as the number of “Eduniversal Palmes” the school holds.

The information about the salary of the first employment is provided by the schools and verified by Eduniversal.

The satisfaction of the students is measured on the basis of a survey, comprised of eleven questions, send by e-mail to recent graduates. At least 10% of the students have to answer the survey to include the satisfaction in the final score.

Moreover there are bonus points given for the number of different nationalities in the program, the possibility to do an internship or work abroad, if students are from at least three geographical zones, if more than 10% of students answer the survey, for continuing education and distance learning and student's participation in the satisfaction survey.

Finally the results are presented with a star ranking differing between one star for masters with a final score of 1 to 5.99 points up to four stars for masters with a final score of 12 to 15 points.

As a service, Eduniversal offers a free research navigation tool to get individual information and recommendation according to the personal profile and future plans. ([www.best-masters.com](http://www.best-masters.com))

**Note!** Some of the programs listed in the ranking, we could not find further information about in the net or via the free Eduniversal research navigation tool. In order to keep the complete ranking and not distort the results, we also took those programs without providing any additional information.

**Critique:** At first sight Eduniversal ranking seems like a qualified support to find suitable master's degrees in the field of Arts and Cultural Management. Thus it was disappointing to have some master programs just appearing in the ranking without further information either in the research navigation tool nor on the webpage of the regarding university.

In conclusion we can recommend to use the study as a tool to get a first overview. For detailed information try to get in contact with those persons responsible for your chosen degree. They also know best about your qualifications meeting the requirements. Searching for information on the universities' web pages try to check the native language version first. Often it contains more detailed information than other languages. Do not get confused by different surfaces in the translated versions of the web page. Networks and Social Media platforms may help you to get in contact with former students to exchange experiences.



-  **1. Erasmus School of History Culture and Communication**  
**Master Cultural Economics and Cultural Entrepreneurship**  
English | Statutory fee €1.906 - Institutional fee € 10.600/academic year | 2 years | Master | Rotterdam
-  **2. SDA Bocconi School of Management**  
**Master in Arts Management and Administration**  
English | 21.000€ | 1 year | MA | Milano
-  **3. Université Paris-Dauphine**  
**Master 2 Management des Organisations Culturelles**  
French | 7.900€ | 1 year | Master | Paris
-  **4. The University of Melbourne Graduate School of Humanities and Social Sciences**  
**Master of Arts and Cultural Management**  
English | ca. 21,023€/Year | 2 years | MA | Melbourne
-  **5. Centre for Cultural Policy Studies - University of Warwick**  
**MA in International Cultural Policy and Management**  
English | EU Students ca. 8,889€ / Non EU students ca. 20,022€ | 1 year | MA | city of Coventry
-  **6. University of Mannheim**  
**Master Culture and Business: German Studies**  
German | 135.65€/semester | 2 years | Master | Mannheim
-  **7. Ca' Foscari University of Venice - ESCP Europe Business School**  
**MS Management des Biens et des Activités Culturels / MS Management of Cultural and Artistic Activities**  
English, French and Italian | 12,100€ | 1 year | MSc | Venice - Paris
-  **8. LSE - London School of Economics and Political Science**  
**MSc Gender, Media and Culture**  
English | EU Students ca. 15,171€ / Non EU students ca. 23,475€ | 1 year | MSc | London
-  **9. HEC Paris**  
**MS Medias, Art et Création**  
French and English | 17.900 € | 1 year | Master | Paris
-  **10. Maastricht University**  
**Arts and Heritage: Policy, Management and Education (MA)**  
English, Dutch | Statutory fee €1.951 / Institutional fee €13.500 | 1 year | MA | Maastricht
-  **11. University College Dublin**  
**MA in Cultural Policy & Arts Management**  
English | EU Students €7,700 / non EU Students €15,000 | 1 year | MA | Dublin
-  **12. Université Catholique de Louvain (UCL)**  
**Master in Cultural Studies**

-  **13. Universidad Carlos III de Madrid**  
**Máster en Gestión Cultural**  
Spanish | 8.300€ | 15 months | Master | Madrid
-  **14. Athens University of Business and Economics - University of Kent**  
**MA in Heritage Management**  
English | 7.500€ | 16 months | MA | Athens
-  **15. INSEEC**  
**MSc Management des Activités Culturelles et Artistiques**  
French | € | 2 Years | MSc | Paris
-  **16. Queensland University of Technology, Faculty of Creative Industries**  
**Master of Creative Industries (Creative Production and Arts Management)**  
English | ca. 8.800€/semester | 1.5 years | Master | Brisbane
-  **17. The University of Nottingham**  
**MSc in Cultural Studies and Entrepreneurship**  
English | HEU Fees ca. 5,045€ / International Fees 17,009€ | 1 year | MSc | Nottingham
-  **18. Universidad Europea**  
**Máster en Diseño y Gestión de Exposiciones**
-  **19. Groupe ESC Dijon Bourgogne - Burgundy School of Business**  
**Mastère Spécialisé Management des Entreprises Culturelles et Industrielles Créatives**  
French | 9000€ | 15 Months | MS | Paris
-  **20. Universidad de Buenos Aires (UBA)**  
**Maestría en Administración de Organizaciones en el Sector Cultural y Creativo con orientación en Artes Escénicas, ó Patrimonio y las Artes Visuales, ó Emprendimientos Audiovisuales**  
Spanish | ca. 4763€ | 2 years | Master | Buenos Aires
-  **21. Université Jean Moulin Lyon 3**  
**Master 2 Droit et fiscalité du Marché de l'Art**  
French | 1 year | M2 | Lyon
-  **22. Baruch College - City University Of New York (CUNY)**  
**Master of Fine Arts in Performing arts Management**  
English | ca. 615€/credit | MA | New York
-  **23. Université Paris 1 Panthéon-Sorbonne - History Department UFR 09**  
**Master 2 professionnel Histoire et Gestion du Patrimoine Culturel**  
French | 2 years | M2 | Paris
-  **24. Northumbria University - Newcastle Business School**  
**MSc Business with Arts Management**  
English | ca.10.200/year | 1 year | MSc | Newcastle



**25. Kingston Business School - Kingston University London**  
**MA in Creative Industries and the Creative Economies**  
 English | ca.10.300€/year | 1 year | MA | London



**26. University of Wisconsin-Madison, Wisconsin School of Business**  
**MBA Arts Administration**  
 English | ca. 22.332€/academic year | 2 years | MBA | Madison



**27. Coventry University - Faculty of Business, Environment and Society**  
**Postgraduate Diploma in Community Cohesion Management**  
 English | ca.680€/Level | 1 year part time | PgDip | Coventry



**28. School of Sociology and Public Policy, ISCTE - University Institute of Lisbon**  
**Mestrado em Gestão de Mercados de Arte (com FLUL)**  
 Portuguese | 5850€/year | 2 years | Lisbon



**29. Universidad Complutense Madrid**  
**Master en Gestion Cultural - Musica Teatro Danza**  
 Spanish | 4150€/year | 2 years | Madrid



**30. Universidad de Chile Facultad de Artes**  
**Magíster en Gestión Cultural**  
 Spanish | ca. 3200/trimester | 2 years | Santiago de Chile



**31. Fundação Getulio Vargas**  
**Mestrado Profissional em Bens Culturais e Projetos Sociais**  
 Portuguese | ca.6100€ | 2 years | Rio de Janeiro



**32. University of the Witwatersrand - WITS Business School**  
**Postgraduate Arts, Culture and Heritage Management**  
 English | ca.2300€ | 1 year | Johannesburg



**33. Università degli Studi di Torino**  
**Master per Analisti di Produzione e Comunicazione Crossmediale**  
 Italien | 7500€ | 1 year | Turin



**34. Shenzhen University**  
**Master in Communication and Cultural Studies**  
 Chinese | ca.2650€/year | 3 years | Master | Beijing



**35. Claremont Graduate University**  
**MA in Arts Management**  
 English | ca.16.500€/academic year | 2 years | MA | Claremont



**36. UB Arts Management Program**  
**Master Arts Management**  
 English | ca. 10.500€/semester | 2 years | New York



**37. University of South Australia**  
**Master of Management (Arts and Cultural Management)**  
 English | ca.28.000€ | 1,5 years | Adelaide



**38. Kyung Hee University**  
**MBA Major in Museum Management and Arts Management**  
 Korean, English | ca. 3500€/semester | 2 years | Seoul



**39. Pompeu Fabra University - idEC & Barcelona School of Management**  
**Master in Management of Companies in the Cultural and Creative Industry**  
 Spanish | 7390€/year | 1 year | Barcelona



**40. Edinburgh Napier Business School**  
**MSc International Event and Festival Management**  
 English | EU citizens: ca. 8000 € | 1 year | MSc | Edinburgh



**41. BA School of Business and Finance**  
**MBA Creative Industries Management**  
 English | 5550 € | 1,5 years | MBA | Riga



**42. Universität Bayreuth**  
**Media Culture and Media Economy**  
 German | No tuition Fees | MA | Bayreuth



**43. Loughborough University**  
**MA in Global Media and Cultural Industries**  
 English | ca. 23.130 € | 1 year | MA | London



**44. Chulalongkorn University**  
**Master of Arts in Cultural Management**  
 English | non-thai citizens ca. 1965 €/semester | 1,5 years | MA | Bangkok



**45. University of Southern Denmark School of Business**  
**Master in European Studies**  
 English | No tuition fees for EU/EAA/Swiss students | 2 years | MSc | Sønderborg



**46. Università degli Studi di Torino**  
**Promozione e Organizzazione Turistico-Culturale del Territorio**



**47. De Montfort University**  
**MSc in Cultural Events Management**  
 English | ca. 14.690€ | 1 year | MSc | Leicester



**48. Stamford University**  
**Master of Arts in Film & Media**  
 Bangladesh | € | 2 years | MA | Dhaka



**49. University of the West of England**  
**Music: Innovation & Entrepreneurship**  
 English | 14.500€ | 12-16 months | MA | Paisley



**50. Tshwane University of Technology**  
**Masters Diploma: Parks and Recreation Management**

# How to finance a master abroad?

If you decide to study your master's degree in another country, financing is an important fact.

Apart from the study fees the cost of living may also differ from your home country. To get an impression of the living costs abroad compared to your home city, there are various calculators like Numbeo ([CLICK!](#)) or Expatistan ([CLICK!](#))

Here are some possibilities, we recommend you to check, to finance the tuition fees and your living costs abroad:

A lot of universities have special recommendations for scholarships for international students on their web page. Just follow the links we added to the international master ranking and have a closer look!

Look for financial support from your local government or the government of the country you plan to study in. Depending on your career it can also be possible to find a **business** sponsorship.

These are some links where you may find further information about suitable scholarships:

Studyabroad ([CLICK!](#)) is an international searching platform which helps you to find your individual scholarship.

Erasmus Mundus ([CLICK!](#)) is a program which supports several chosen Master degree programs with a scholarship - just have a look if there's a suiting study program for you.

The "Deutscher Akademischer Austauschdienst" ([CLICK!](#)) also offers a search engine for scholarships.

Iefa ([CLICK!](#)) is a program which is very concentrated on finding support like scholarships or loans for students from the US but sometimes also international students who are interested to go abroad.

FinAid! ([CLICK!](#)) is a program where you can find more possibilities than scholarships to finance your master like loans, military aid etc.

# Practical Information

Finding and applying for a master abroad takes time!

These are some practical information to make the process easier.

## Language certificates

Studying abroad often requires good language skill in a foreign language. It is important to inform yourself in advance to know which tests and scores are accepted. These are some examples universities usually ask for:

### English:

- IELTS <http://www.ielts.org/>
- TOEFL <http://www.ets.org/toefl>

### Spanish:

- DELE <http://www.dele.org/>

### French:

- DELF & DALF <https://delfdalf.ch/index.php>

### German:

- TestDaF <https://www.testdaf.de/>

## Others

The GRE general test ([CLICK!](#)) is a standardised test measuring verbal reasoning, quantitative reasoning and analytical writing skills. It is often required for graduate schools in the U.S.

The Graduate Management Admission Test (GMAT) ([CLICK!](#)) is a standardised test intended to assess a person's analytical, writing, quantitative, verbal, and reading skills in standard written English for admission to a graduate management program.

## Visa

Don't forget to inform yourself about visa conditions. Depending on your visa you may be restricted to work beside studying. Get in contact with your Foreign Office or the country's embassy to receive individual recommendations.

## Further information

The Eurydice Network ([CLICK!](#)) provides information on and analyses of European education systems and policies.

The Learning Opportunities and Qualifications in Europe ([CLICK!](#)) database by the European Commission contributes information and contacts on learning opportunities, qualifications, grants or recognition of diplomas.

# ENTRE- PRENEUR- SHIP

For some of us entrepreneurship and freelancer do still sound bad. It brings mind unstable salary, extra work and extra costs. But at the same time it gives possibilities to remodel your working hours, allows you to choose your projects, allows you to change, is more diversity and makes possible to work more than one employer.

Usually people who work with culture are generalized to be bohemian characters. Probably because working with art and culture requires passion, it is a calling. If you are bohemian nature or an artist all those positive things that I listed at the beginning to be benefits when you work as an entrepreneurship or freelancer are highly important. It is a way of life.

Also because of more or less bad economy culture events and institutions do not have money to hire regular employees. This leads us to situations where people work many places and they do not have time to adapt all work environments and it is just easier for employer to hire someone from the outside to do all the work as a subcontracting.

This days expectations about career and working are strongly changing. For so called Generation Y it is more important to find a job that you care and employer that shares your values. Generation Y wants more than just money from they work contribution.

Now a days work life has generally changed and that has of course also affect to expectations and ways to work in a entrepreneurship world. Big changes are example openness, aims for better working atmosphere and desire to develop the business again and again.

Maybe because expectations about atmosphere at the work fields have changed or maybe because today's technology makes it possible, but today possibilities to choose not only your work assignments but also working hours is a big deal for most of the people. This is one of the biggest asset when people consider the option to work as a entrepreneur. It is not so important to think where and when - it is important to think who and how. Liberty is one of the things that Generation Y expects and wish for and entrepreneurship is the easiest way to accomplish it.

Earlier days people found their jobs and did that until they needed to retire. It was safer then than it is today. Employees Curriculum Vitae are full of different kind of merits because people do not want to get stucked and because even normal paid job is not as safe as it use to be. The risk that people often scare about when they consider option to work as an entrepreneur is the fact that there is no one who would guarantee your next salary. Well now a days in a work fields there is the same risk even when you work for someone else. No one can guarantee a lifetime job anymore. Also the outsourcing has been made really easy and it supports short term agreements that are more like project work.

New jobs and new ways to work remind generally more and more entrepreneurship. It allows workers more liberties and the feeling about the power. Image about all this is positive and passionate. It is something that you admire but also something that most of the people still see as a risk.

# HOW TO START A BUSINESS

## Business idea

First you have to come up with an idea of a company and define what is its main idea. Are you going to establish a theater or music agency or maybe something totally new. After having a simply idea, you will expand it to be a business idea. Business idea consist of four different sections:

### **Product/ service (what)**

Products and services, that your company is selling to customers. What is the idea of making money. It still doesn't mean that you should sell something, maybe you want to organize a free entry event and you will raise money by some other way.

### **Customers (for whom)**

Who could be your company's possible customers? There might be many different kinds of customer groups who could use your company's products and services.

For example backline renting company's possible customers are not only festivals and concert halls, they should also consider private people as their customers. In weddings there might be a need for proper sound system and backline.

### **Way of doing (how)**

The way how your company is producing products/ services. Also, how customers can find information about the company. How they can find you?

For example you have a web store where they can order concert tickets or maybe you are using some ticket agency like Ticketmaster or Eventim or some local operator. On the other hand you may have a company which doesn't need an online store.

### **Imago (what kind of)**

What are the values that you want your company to be described as? How you can make customers buy the product from you and not from your competitor? Do you want your company to be local or international?

After defining business idea, it's time to make a business plan. In business plan you will concentrate more on details.

# Business plan

Business plan will help you to start and develop your business. In a business plan you will describe how the idea will become real business; what are your company's objectives, strategies, operational environment, products and services, customers, competitors and so on.

Its purpose is also to clarify the profitability of your business and what kind of possibilities it has to succeed. The plan is not only useful for entrepreneur but also many investors or funding programmes require that company has a business plan. They want to see it so they can decide if the company or project is worth of funding.

## Why to write a plan?

First of all, it will help you. When you are writing the plan, you will probably come up with some ideas or notice some important things that without writing the plan you wouldn't ever even think about. It helps you not to forget any important details so there will be not so big surprises when you are actually starting your business.

In a plan you will define your company's objectives and how to reach them. If your business is growing really fast, the plan can help you by reminding the objectives about where you want your company to be in the future. It is easier to manage your company if you have clear goals. Business plan also includes different analyses which will help you to predict the future and how to be ahead of your competitors.

Last but not least, as already mentioned above, the plan is almost always necessary if you are seeking for funding and investors.

## Most important parts in business plan

### Business Idea

Write down your business idea, vision, mission, values and strategies. Give your reasons for this business idea, why you think it could be successful. Use also SWOT analysis to help to give a realistic outlook of possibilities, threats, strengths and weaknesses. You can also write a separate chapter about threats and risks that might be possible for your business and how to avoid them.

### Entrepreneur's knowing

In this section you will focus on your professional skills. Write an introduction about your professional career. For example what have you studied or where have you worked before, and how the knowledge that you have gained from those experiences will help you to run your own company. Don't forget to define your strengths and remember also mention what kind of networks do you have.

### Product and services

In a business idea you have already write down what is the main idea that your company is selling. Now, write more specifically about products and services. Decide the price and price level and validate why you choose that level. What is the marginal profit for your products?

### Customers and market

Choose your target group who you think would be interested in your products. Define also potential customer groups who could also need your products. Describe target groups' buying behaviour, how to reach the customers, where the customers are (all around the world or more local) and how many potential customers there is.

Find out what kind of market situation is in your field. Maybe there is already a lot of other similar companies and then you have to decide how to stand out and be better than them, or maybe your company will be the only one in that specific field. Make a list of your competitors and their strengths and weaknesses.

### Practical arrangements

This section is all about details. Figure out where your company's office and premises will be, what tools and vehicles you need (cars, computers, printers), what is the name of your company, what is the company type (Ltd or plc or something else), how many employees will you have and what are their tasks. Who will take care of accounting, calculation of pay and who has the right to sign new deal with someone. Don't forget the insurances.

You will also have to decide where you will advertise and who is responsible of making the ads (maybe some advertising company), will there be a web

page and online store and what social media forms you will use to reach your customers.

If you have a company which arrange festivals and concerts, you have to decide where you will sell tickets or do you want to ask offers from various ticket companies and choose the cheapest one. When and where the festival will be, what kind of festival it will be (music, theatre, circus), is there a camping area and so on.

### Financial statements and profitability calculations

Essential part of business plan is calculations. You have to make financial calculations about how much money you need to start the company and run it successfully. How much you will invest your own money and what is the amount of liabilities and other investments.

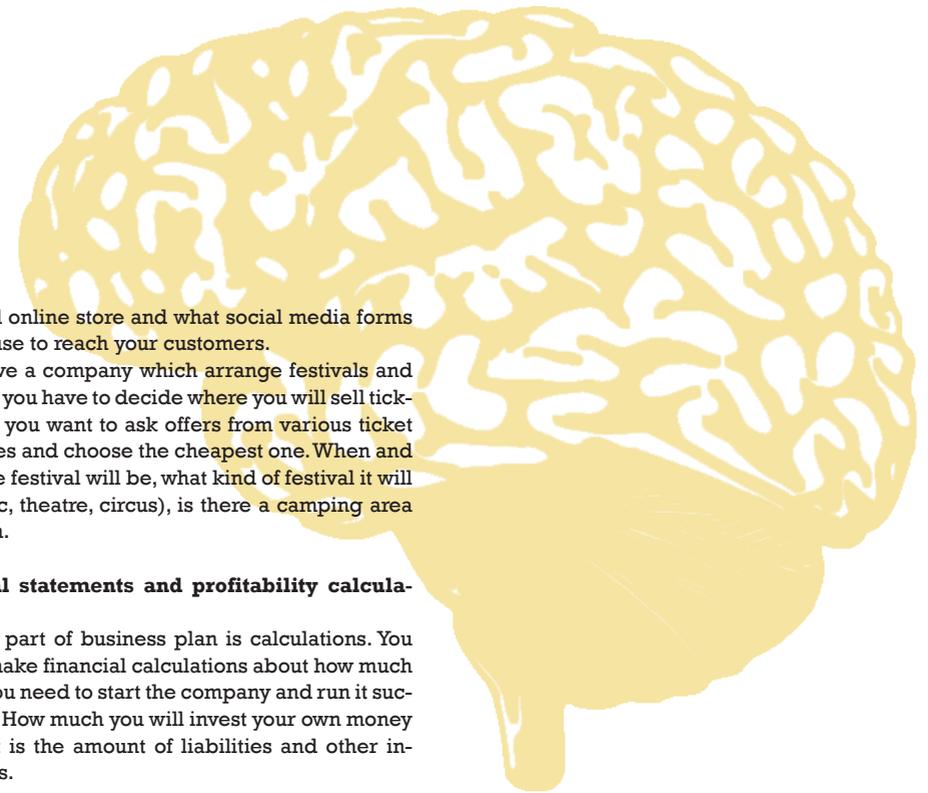
In profitability calculations you can estimate how much you have to sell certain product or service to earn enough money to cover its costs.

If you really concentrate doing the business plan and think about all the details thoroughly, it will be a lot more easier to start the business when you have a clear plan what to do.

Reasonable length for business plan is normally 20 to 30 pages. It doesn't need to be 100 pages long. Of course it depends how much pictures, diagrams and other graphic elements there are to add the length.

### Updating

You should not abandon your business plan right away when you have finished it. Instead of that you should update it everytime when something changes. It's also a good tool to compare your calculations whether you have reach the sales numbers or not and what should you do to get better result. The plan is not meant to stay the same during the years. Markets may change pretty fast so your company has to be able to change with them.



## Forms of enterprise

Company types differs a lot in different countries. But basically the types can be divided to three separate categories: private enterprise, partnership and incorporated company. In addition to these forms there is freelancers and associations. You can see more information about different countries' business forms for instance from Wikipedia ([CLICK!](#)).

# Starting and having a company in a foreign country

There are several things that you have to bear in mind if you are starting a company in a foreign country. Here are few of the most important ones:

## Business Laws and Practices

Laws and practices, taxation and bank services differs from country to country. Before starting a company, you should research those areas and find out if they are different than in your home country. The time that it takes to establish a company also varies by countries. In some country you might be able to set up a business in few days but in some other country you might need weeks or even months to get all the paperwork done and get licenses accepted.

## Cultural Differences and Customs

Cultural habits are always little bit different in other countries. If you will set up a business in Asia as an European person, the culture will probably be totally different than in Europe. That's why it's important to study cultural habits and differences before establishing a company so there won't be so many shocks. Language barriers will also bring its own difficulties.

If you have never travelled to that country where you would like to have a company, you should travel there. Even during a short trip you can learn something about culture. Then you can find out if there's a market for you business or maybe your business idea is not suitable at all to that culture.

## Political Climate and Economic Situation

You should do at least a little bit research about political climate of that country where you are heading to. It's also important to do market research so you can find out what kind of economic situation there is. Maybe the situation is so weak that there's not enough buying power so it would not be a wise decision to start a business in that country. Maybe in another country or city, there would be more buying power and business would be more profitable there.

## Legal Consultation

A lawyer will be a huge help when establishing a company in your homeland but especially when starting business in foreign country. The best possible situation is if you can find a lawyer who originally comes from your home country but lives and works nowadays in a country where you want to start a business.

## Local Consultation

In addition to legal advices, you should also try to seek some local consultation. It may help you a lot if you have some familiar entrepreneurs in the new country from whom you can ask if you are confused by some business customs. Chamber of Commerce might also be a worth of considering.

# Networks

For some people, word networking might be one of the most annoying word. But is networking really just waste of time? No it's not. Networking can be a huge benefit for you. As a term networking is not complicated at all, it means different levels of co-operation. But there are many ways how to network.

Networking is not at all new business model, before it has just been called subcontracting. Enterprises' networking means two or more companies which are making close cooperation. For example if a festival organization and ticket company has a deal about ticket sales, then they are networking together.

Quality replace quantity. It's better to have small and really good network than big and not so good network.

## Why to network?

### Help

You can ask help and opinion from other more experienced entrepreneurs and solve problems together with them. For example during a festival, you might face up some problems such as some band need a certain kind of cable and they forgot to inform you about that before and with a good luck someone from your network might have that kind of cable or knows who has. It's good to have a network that you can trust and who will help you when you are busy and really need their assistance.

### Ideas

Share and get new ideas to develop your business and find new partner in cooperation.

### Support and Joy

When you have a good network with whom you can also spend your free time, it helps to manage your own coping.



## Learning

Learn new skills and get information about new trends in your field from your network.

## Knowing/ Skills

Focus on your own special know-how and utilize your partners in cooperation's services and their special know-how. This way you can concentrate more on developing your own business.

## Savings

You can save a lot of money by sharing costs and risks. You can negotiate more profitable prices together with your network.

## Force

Affect together to your field and supervise the rights of your field. If there is a consideration of a new law that would have a huge effect to your business field, you can show with your network your power and rise against that. It's hard to fight back alone but if there's a big network, it's easier to make changes.



# CREATIVE EUROPE (2014-2020)

This fund is one of the new options for financing a wide range of cultural and artistic projects or other activities.

The following text is based on information from the official homepage of the fund.

[CLICK!](#)

## About Creative Europe

Creative Europe is the new EU programme to support the cultural and creative sectors for years 2014 – 2020 which officially started at 1 of January 2014. It will support tens of thousands of artists, cultural and audio-visual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, festivals, literature, architecture, interdisciplinary arts, heritage, design, the video games industry etc. (it will, specifically, involve providing funding for 2 500 artists and cultural professionals, 2 000 cinemas, 800 films and 4 500 book translations). All of the projects receiving support will have a cross-border dimension.

The cultural and creative sectors do not currently make the most of the Single Market. One of the biggest challenges that the sector faces is market fragmentation, linked to different cultural traditions and languages: the European Union has 24 official languages, 3 alphabets and approximately 60 officially recognised regional and minority languages. This diversity is a part of Europe's wealth but but it also hinders efforts by authors to reach readers in other countries, for cinema- or theatregoer to see foreign productions, and for musicians to reach new listeners. Surveys have shown that only only 13% of Europeans go to a concert by artists from another European country, and only 4% visit a theatre performance from another European country.

The funding will allow the cultural workers to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural works to reach audience in other countries, the programme will also contribute to safeguarding cultural and linguistic diversity. This programme should support all activities which represent cultural or artistic expressions (like for example development, creation, production, marketing, protection of production or services as well as for example education).

### Programme objectives and priorities:

- Development of European cultural and linguistic diversity
- Dtrengthening international cooperation in cultural and creative industries
- Improve access creative and cultural industries to finance
- Support of using digital technologies
- Work with the audience
- Development of interdisciplinary and international cooperation
- Collecting data on cultural and creative industries
- Help the cultural and creative sectors seize the opportunities of globalisation
- Enable the sectors to reach their economic potential, contributing to sustainable growth, jobs, and social cohesion.

The programme Creative Europe combines the current programmes Culture, MEDIA and MEDIA Mundus for years 2007 – 2013. The priorities of these programs remain the same.

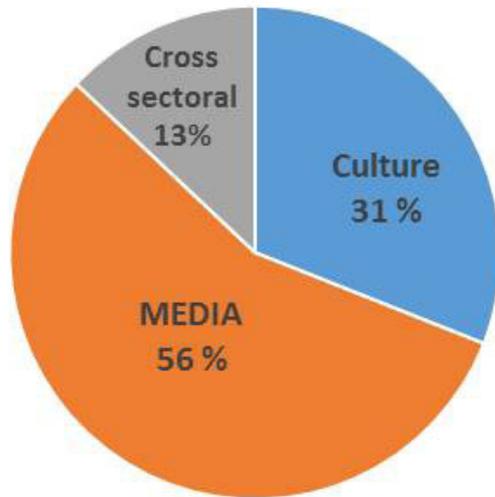
For the implementation of the Creative Europe Programme and for the decision to grant individual European Union funds is responsible The European Commission. [1]

As a support for applicants in each member country of EU there is a network of informative and service Creative Europe Desks.

Financial support can get every company or organization whose project meets the criteria for the fund. Creative Europe is not open to applications from individuals. It is open to the 28 Member States, and, so long as they fulfil specific conditions, to the European Free Trade Association countries (Iceland, Liechtenstein, Norway and Switzerland), to EU candidate and potential candidate countries (Montenegro, Serbia, the former Yugoslav Republic of Macedonia, Turkey, Albania, Bosnia and Herzegovina, Kosovo) and to neighbourhood countries (Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine, Algeria, Egypt, Morocco, Tunisia, Jordan, Lebanon, Libya, Palestine, Syria and Israel). Non-EU countries have to pay an 'entry ticket' to participate in the programme. The cost is based on the size of their GDP (Gross Domestic Product) in relation to the budget of the programme.

[1] The European Commission is one of the main institutions of the European Union. Represents and defends the interests of the Union as a whole. It drafts proposals for new European laws and is responsible for implementing EU policies and use of Union funds. For the political leadership of the Commission is responsible 28 Commissioners - each member country represents one. President of the Commission assigns to each Commissioner for his five-year term in The European Commission specific policy area.

**Creative Europe  
Budget 2014 - 2020**



Creative Europe supports three different sub-programmes:

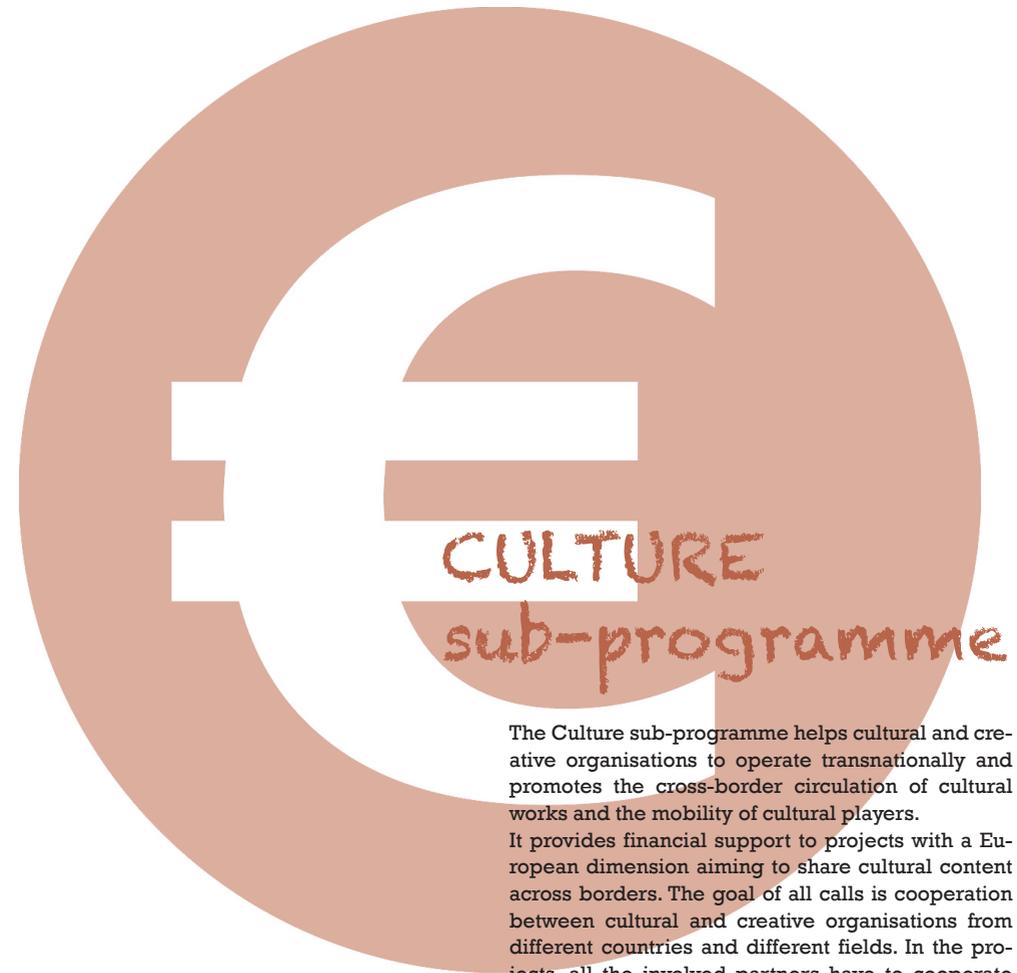
- **CULTURE sub- programme**
- **MEDIA sub – programme**
- **CROSS SECTORAL sub – programme**

These three sub – programmes are divided into different calls. Each of these calls follows their own guidelines in compliance with the main objectives of the program.

**Fund's budget**

The total budget for Creative Europe Programme for 2014-2020 is 1,462 milliards € (in comparison with the previous period was increased by 9%).

For the MEDIA sub-programme is it 56 % (818 720 000 €), for the Culture sub-programme 31 % (453 220 000 €) and for Cross sectoral sub-programme 13 % (190 060 000 €).



The Culture sub-programme helps cultural and creative organisations to operate transnationally and promotes the cross-border circulation of cultural works and the mobility of cultural players.

It provides financial support to projects with a European dimension aiming to share cultural content across borders. The goal of all calls is cooperation between cultural and creative organisations from different countries and different fields. In the projects, all the involved partners have to cooperate and care should be taken to the European dimension of the projects. The Culture Sub-programme shall support, in particular, not-for-profit projects.

There are 4 calls under Culture sub-programme:

- **Cooperation projects**
- **Literary translation projects**
- **European platforms**
- **European networks**

## Timetable of Culture sub-programme's calls

Type of support	Publication of the call for proposals	Deadline for submission	Information to applicants	Maximum grant amount	Maximum of the eligible budget	Maximum length of the project	Basic condition	Start date of action
Cooperation projects - Smaller scale cooperation projects	July of year n-1	First Wednesday of October of year n-1	March of year n	200 000	60 %	4 years	3 partners from 3 different countries	May – December of year n
Cooperation projects - Larger scale cooperation projects	July of year n-1	First Wednesday of October of year n-1	March of year n	2 000 000	50 %	4 years	6 partners from 6 different countries	June – December of year n
Literary translation projects – category 1	December of year n-1	First Wednesday of February of year n	July of years n	100 000	50 %	2 years	Translation of 3 – 10 books	September – December 2014
Literary translation projects – category 2	December 2016	First Wednesday of February 2017	July 2017	100 000 per year	50 %	4 years	Translation of 5 – 10 books	September – December 2014
European networks	July 2016	First Wednesday of October 2016	March 2017	250 000 per year	80 %	4 years	At least 15 members from 10 different countries	May – December 2017
European platforms	December 2014	Fourth Wednesday of February 2015	July 2015	500 000 per year	80 %	2 years	At least 10 + 1 organisations	August – December 2015
European platforms	July 2016	First Wednesday of October 2016	March 2017	500 000 per year	80 %	4 years	At least 10 + 1 organisations	May – December 2017

\* Note: for example n = 2015; n-1 = 2014

## Cooperation projects

### CLICK!

Cooperation projects is the main call under the Culture sub-programme. This program should support international cooperation between 300,000 artists and cultural professionals. The main objective is to improve the skills, competencies and know-how of representatives working in creative professions. It also aims to promote the circulation of cultural and creative works and the mobility of cultural and creative players. Projects may cover one or more cultural and creative sectors and can be interdisciplinary. The total available budget for the co-financing of projects under this call is estimated at 70 % of the total budget for Creative Europe – Culture Sub-programme which amounts to around EUR 318 million over the period 2014-2020.

### It supports projects that aim to:

- Develop skills, competences and know-how, including how to adapt to digital technologies
- Test innovative approaches to audience development
- Test new business and management models
- Enable international cooperation and career development in the EU and beyond
- Facilitate access to professional opportunities
- organise international cultural activities, such as touring events, exhibitions, exchanges and festivals
- Support the circulation of European literature
- Stimulate interest in, and improve access to, European cultural and creative works
- To reach as many people as possible across Europe

### Examples of activities

Artistic and cultural exchanges, co-production, travelling exhibitions, exchange of cultural actors in order to acquire skills and know-how in the context of the changing environment (digitization, innovation, work with the audience and new business models and management), professionalization, the use of information and communication technologies, social implications, involvement of various target groups, linking different areas (artistic creation, education, research, business, government, community activities)

This call offers two categories of support. Depending on the scale, needs, nature, objectives and priorities of the project, the applicants will have to choose to apply under either category 1 - Smaller scale cooperation projects or category 2 - Larger scale cooperation projects.

Very important is also the sustainability of the project. Applicants should concentrate on the possibility of continued cooperation between the partners, the benefits of stability for the EU; the possibility of long-term contribution to the development of cooperation between cultures in Europe and the possibility of developing future activities

If there already have been any co-operation between project partners, it's good to state this in the application.

### Category 1

#### Smaller scale cooperation projects

This category of projects involves a project leader and at least two other partners. Partners involved in the program must be at least from 3 different countries. They are allowed to request for no more than 200 000 EUR and this amount should represent maximum 60% of the eligible budget. Applications must include mandate letters from partner organisations confirming their participation (original signatures or equivalent required).

## Category 2

### Larger scale cooperation projects

This category of projects involves a project leader and at least five other partners. Partners involved in the program must be at least from 6 different countries. They are allowed to request for no more than 2 000 000 EUR and this amount should represent maximum 50% of the eligible budget. Applications must include mandate letters from partner organisations confirming their participation (original signatures or equivalent required).

For both categories of projects, the maximum duration (eligibility period) is 48 months. Both project leader and partners must be legally registered for at least 2 years on the date of the deadline for submission.

As a project leader, an organisation can apply for only one of these two categories. In case the organisation would submit two projects as project leader under the same call, both applications will be ineligible.

But one organisation can apply as project leader for either a smaller scale or a larger scale project and as partner for either a smaller scale or a larger scale project under the same call. One organisation can also apply as a partner for several projects (either category 1 and/or category 2) under the same call.

#### Evaluation of the application

The main evaluation criterion of applications is compliance with the objectives and priorities of the sub-programme, the quality of the content and activities of the project including the method of implementation, project promotion – strategy of sharing experience and knowledge within the field and cross sector, partnerships quality - the overall organization and coordination of the project focused on its effective implementation and sustainability. Eligible applicants will be assessed by independent evaluators on the basis of the following criteria:

#### 1. Relevance (35 points)

This criterion evaluates how the project will contribute to reinforcing the sector's professionalization and capacity to operate trans-nationally, to promoting transnational circulation of cultural and creative works and mobility of artists and to improving access to cultural and creative works.

#### 2. Quality of the content and activities (25 points)

This criterion evaluates how the project will be implemented in practice (quality of the activities and deliverables, the experience of the staff in charge of the projects and working arrangements), with a particular focus on how such activities can help to effectively implement an audience development strategy.

#### 3. Communication and dissemination (20 points)

This criterion evaluates the project's approach to communicating its activities and results and to sharing knowledge and experiences with the sector and across borders. The aim is to maximise the impact of the project results by making them available as widely as possible at local, regional, national and European levels, so that they have a reach beyond those directly involved in the project and an impact beyond the project's lifetime.

#### 4. Quality of the partnership (20 points)

This criterion evaluates the extent to which the general organisation and co-ordination of the project will ensure the effective implementation of the activities and will contribute to their sustainability.

Generally from the fund can be paid:

- Activities related to the content of the project
- Travel costs
- Personal costs
- Costs related with holding conferences and seminars
- Promotion costs.

Its not allowed to use the money for:

- Exchange losses
- In-kind sponsorship

Project can't show a profit (incomes and costs must be balanced). Projects can not be co-financed from other European Union programs.



### Literary translation projects

#### CLICK!

The main objective is to promote cultural and linguistic diversity in the EU, to promote the transnational circulation of high quality literary works, as well as to improve access to these literary works in the European Union (hereafter "the EU") and beyond and to reach new audience. This support will go to publishers to partially finance the translation of more than 4 500 European fiction and their promotion. It will support primarily those projects which will focus on ensuring the best possible availability of their works and projects which will focus on using suitable digital technology for distribution and promotion of their works.

### European networks

#### CLICK!

The main objectives of the support for European networks are to offer co-financing in order to implement activities aiming at strengthening the capacity of the cultural and creative sectors to operate trans-nationally and internationally and to adapt to change, to offer co-financing with a view to achieving the general objectives of fostering and promoting cultural and linguistic diversity and strengthening the competitiveness of the cultural and creative sectors, also through the promotion of innovation.

The priorities of the Sub-programme relating to the reinforcement of the sector's capacity to operate trans-nationally and around which applicants are specifically asked to base their application are:

- Supporting actions providing cultural and creative players with skills, competences and know-how that contribute to strengthening the cultural and creative sectors, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing of new business and management models
- Supporting actions enabling cultural and creative players to cooperate internationally and to internationalise their careers and activities in the Union and beyond, when possible on the basis of long-term strategies
- Providing support to strengthen European cultural and creative organisations and international networking in order to facilitate access to professional opportunities.

# CROSS SECTORAL sub-programme

## European platforms

### CLICK!

This call supports for example

- The organisation of meetings, conferences, workshops and/or the development of tools, including digital tools to foster information exchange, exchange of practice and informal peer learning which are important to strengthen the capacity of the sectors, in particular internationalising and professionalising them.
- Activities which facilitate multilateral exchanges, professional networking and partnership and project development.
- The analysis and comparison of policies, programmes and impediments to the development of culture at European, national, regional and local levels. The dissemination of accessible and reusable knowledge to cultural operators, decision-makers, investors and public opinion.
- The collection of quantitative and qualitative data on sector developments and the development of methodologies for collecting comparable data and their interpretation by these networks where possible. This will help to address the current lack of comparable quantitative and qualitative data on various sectors.
- The preparation of newsletters and the maintenance of professional databases to assist cultural professionals, artists or audiences.

It is one of the few European financial aid that can be obtained for networking.

These calls provide aid for cultural and creative organizations whose aim is to support the development of new talents and encouraging transnational mobility of cultural and creative players and works and attempt to increase the recognition and visibility of the creators.

The main specific objectives of the European platform projects are the following:

- To foster the development of emerging talent and stimulate the transnational mobility of cultural and creative players and circulation of works, with the potential to exert a broad influence on the cultural and creative sectors and to provide for lasting effects.
- To help increasing recognition and visibility of cultural and creative artists and creators with a strong commitment in terms of European programming through communication activities and branding strategy, including, where appropriate, the creation of a European quality label.

## MEDIA sub- programme

The MEDIA sub-programme of Creative Europe supports the EU film and audiovisual industries financially in the development, distribution and promotion of their work. It helps to launch projects with a European dimension and nurtures new technologies; it enables European films and audiovisual works including feature films, television drama, documentaries and new media to find markets beyond national and European borders; it funds training and film development schemes.

The MEDIA sub-programme, which supports the audiovisual and multimedia sector, provides opportunities for:

- § Initiatives that aim to promote the distribution of works and the access to markets;
- § Initiatives for the development of projects or a set of projects (slate funding);
- § Support for the production of television programmes or video games;
- § Activities to increase interest in and improve access to audiovisual works;
- § Activities that promote interests in films, such as cinema networks or film festivals;
- § Measures that facilitate international co-production and strengthen the circulation and distribution of works;
- § Activities to build the skills and capacities of audiovisual sector professionals.

### Calls in this Sub-programme:

- Access to markets
- Access to markets Single actions
- Audience development
- Cinema networks
- Development single projects + slate funding
- Distribution
- Film festivals
- International co-production funds
- Training
- TV programming
- Video game development

### CLICK!

This strand will consist of two parts: the Financial Guarantee Facility, managed by the European Investment Fund and operational as of 2016, will make it easier for small operators to access bank loans. The cross-sectoral strand will also provide support for studies, analysis and better data collection to improve the evidence-base for policy-making, funding for experimental projects to encourage cooperation between the audiovisual and other cultural and creative sectors, and funding for the Creative Europe Desks which provide assistance to applicants. The total budget earmarked for this program is 100 Euro.

