



Startup Guide for Entrepreneurs in Creative Industries

E-handbook

Youth in Action, project „Creative Industries for Youth“

NGO V.E.S.T.A
Hiiu Municipality
Union of the Baltic Cities / Commission on Education



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Creative Industries – New Possibilities for Youth

In recent years there are a lot of talking about creative industries. We can encounter those words in news, in different entrepreneurship activities, and sometimes between friends. Word pair “creative industries” is often misleading, because we see it more as cultural as economical category. But it’s also clear that one cannot exist without another. There is no use of creativity, when it is not profitable in economical point of view. From other side, art or creativity should not be turned into commerce, where art is done only for money. An artist must find a road in the middle.

From May 1, 2013 to October 1, 2013, organized NGO V.E.S.T.A in Kärđla a project Creative Industries for Youth, which got a support from program European Youth. With help of many young people, Kärđla Municipality and Kärđla Common Gymnasium were organized many interesting meetings, workshops with entrepreneurs in creative management area, who shared their experiences and encouraged youth to do all nice things what they have in their minds.

In this handbook is used material from workshops and research work of two students from Kärđla Common Gymnasium.

Some years ago was created internet portal Creative Estonia, where is concentrated most current information about creative management. This portal says that creative management started to develop faster in year 2009. Creative management is one employment possibility for young people, who plan to return to their birthplace, but want to find before it a job.

Overview of Creative Industries

Common

Creative Industries are area, where meet cultural and business activities. It is not independent culture field, but an area, which includes and unites different cultural sectors. It is said (Hartley,2 2005), that Creative Industries try to bound the economical side of different areas of art and culture.

Culture and creativity are today important input for economy. Especially dense connection is between creative industries and new media. Also it has important connection to education- and tourism fields and urban rejuvenation and creating imagos of states and cities.

Creative management is defined in various states differently, depending from local conditions and diversities. In Estonia are used specifications, developed on Great Britain, which are adopted to Estonian situation.

In next chapters we define Creative Industries, using excerpts from Green Paper on Creative Industries. (Green Paper... 2010).

Development of Creative Industries in Europe

In the recent decades the world has been moving at a faster pace. For Europe and other parts of the world, the rapid roll-out of new technologies and increased globalisation has meant a striking shift away from traditional manufacturing towards services and innovation. Factory floors are progressively being replaced by creative communities whose raw material is their ability to imagine, create and innovate.

In this new digital economy, immaterial value increasingly determines material value, as consumers are looking for new and enriching "experiences". The ability to create social experiences and networking is now a factor of competitiveness.

If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture. There is a lot of untapped potential in the cultural and creative industries to create growth and jobs. To do so, Europe must identify and invest in new sources of smart, sustainable and inclusive growth drivers to take up the baton. Much of our future prosperity will depend on how we use our resources, knowledge and creative talent to spur innovation.

Building on our rich and diverse cultures, Europe must pioneer new ways of creating value-added, but also of living together, sharing resources and enjoying diversity. Many recent studies have shown that the cultural and creative industries (hereafter, "CCIs") represent highly innovative companies with a great economic potential and are one of Europe's most dynamic sectors, contributing around 2.6 % to the EU GDP, with a high growth potential , and providing quality jobs to around 5 million people across EU.

At European level, the framework for cultural statistics set up in 2000 identified eight domains (artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts, audio and audiovisual media/multimedia) and six functions

(preservation, creation, production, dissemination, trade/sales and education) that constitute the "cultural sector" from a statistical point of view. Work is currently ongoing to update this framework and define the scope of CCIs.

In the Green Paper, is adopted a rather broad approach based on the following working definitions.

"Cultural industries" are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press. This concept is defined in relation to cultural expressions in the context of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions.

"Creative industries" are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.

CCIs are faced with a rapidly changing context characterized in particular by the speed of the development and deployment of digital ICT on a global scale. This driver has a huge impact in all sectors on the whole value chain, from creation to production, distribution and consumption of cultural goods and services.

Technology and the availability of broadband infrastructure in urban and rural areas opens up new opportunities for creators to produce and distribute their works to a wider public at a lower cost, independently of physical and geographical constraints.

Problems in Creative Industries

At the crossroads of creativity and entrepreneurship, it remains difficult for companies in the CCIs, in particular SMEs, to find staff with the right mix of skills. Ensuring a better match between the supply of skills and the demands of the labour market is crucial in the medium and long run to boosting the sector's competitive potential. Partnerships between art and design schools or universities and businesses can contribute to this aim. Incubator units, often established outside art schools but with their active cooperation, have proved successful in closing the gap.

Moreover, under the impetus of constant technological developments, the "technical" sector-specific needs of these industries are changing very quickly, calling for lifelong learning. Since CCIs do and will make increasingly innovative use of ICT, there are certain e-skills' requirements to foster innovation and competitiveness. On top of these skills, CCIs also need people who have business competences – e.g. management, commercial skills, etc. –, and who understand and can mobilise financing opportunities (banks and financial institutions, sponsorship and donation, etc) and who understand new ICT, in particular in our digital environment. Unless specific actions are implemented in this respect, there is the risk that skills shortages, mismatches and gaps will prevent Europe from using the full potential of CCIs.

Given the high growth potential of the CCIs and the constantly changing and complex environment they are working in, it would be particularly useful to better understand and map the new skills that they currently need or will need in the near future. A specific CCIs sectoral initiative should be launched in the "new skills for new jobs" initiative, pooling analysis and experience at EU level with the help of relevant stakeholders.

In order to bridge the gap between professional training and professional practice, "peercoaching" (i.e. the up-grading of skills and processes through the exchange between peers facing the same challenges, as a way to learn from others' mistakes or successes, fine-tune one's projects thanks to experienced tutors, explore new technologies or expand one's contact base) could prove a very useful instrument to speed up the response of CCIs to changes. It would provide access to high-level professionals who are not necessarily available in other contexts and help to build Europe-wide networks.

Many cultural and creative entrepreneurs are small to medium sized enterprises. Among them, enterprises consisting of one to two people represent the overwhelming majority of the companies of the sector and encompass this new type of "entrepreneurial individuals" or "entrepreneurial cultural workers", who no longer fit into previously typical patterns of full time professions.

CCIs face specific challenges in achieving investment readiness for various reasons; lack of information and understanding about relevant sources of finance, difficulty in developing and presenting a business plan in a convincing way, or reliance on a failing business model. Furthermore, these businesses are – for the greater part – prototype or project-based, heavily dependent on their "star products" or services and largely depend on individual talent and risk taking. CCIs access to financial support is limited as many businesses suffer from chronic undercapitalization and face serious problems in obtaining adequate valuation of their immaterial, e.g. copyright assets (such as artists signed to record labels, writers signed to publishing houses or catalogues of musical or cinematographic works) when raising finance. Contrary to businesses in technological fields, the immaterial assets of CCIs have no recognised value in balance sheets and their investments in developing new talents and creative ideas are not in line with the standard concept of "research and development".

CCIs develop at the local and regional levels, where networking and clustering function. If creativity is locally rooted, it is however global in its reach. Promoting the mobility of artists and cultural practitioners is a way to help our CCIs make the leap from local to global, and ensure a European presence worldwide.

Possibilities for Development

Promoting the mobility of artists and cultural practitioners – who are essential for the flourishing of CCIs – contributes significantly to their professional skills and/or artistic development, developing their own research and exploration ambitions, opening up new market opportunities and enhancing their career possibilities in particular through their participation in residencies, festivals, live touring performances, international exhibitions or literary events. Mobility can also more directly impact positively on the performance of CCIs by opening up new market opportunities through schemes which improve industry export strategies, promote international job placement schemes or reinforce capacity building.

On the other hand, the circulation of works benefits European audiences, offering them new perspectives, challenging the individual and collective mind to understand and live in complexity (a set of skills – including intercultural communication – which is of crucial importance in today's world), and offering them access to a more diverse cultural landscape. At another level, circulation beyond national borders within the European Union helps European citizens to better know and understand each other's cultures, to appreciate the richness of cultural diversity and to see for themselves what they have in common.

Finally, the mobility of artists, cultural practitioners and works are also essential for the circulation of ideas across linguistic or national borders, and giving to all a wider access to cultural diversity.

Creative Industries in Estonia

Discussion regarding cultural and creative industries began in a more active form in Estonia in 2003-2004, due to the need to obtain an overview of the size and development potential of this sector of the economy. In 2005, the Estonian Institute of Economic Research was asked by the Ministry of Culture to prepare a set of methods for mapping the state of creative industries.

The mapping undertaken that year reflected the state of the creative industries in 2003. It was the first such mapping of the field in Estonia and the methodology was largely developed based on research experience from other countries. Amid conditions of rapid economic growth in Estonia from 2003–2007, the creative industries developed apace, and changes took place in both public awareness and view of the position of the creative industries. Enterprises in the creative industries sector enjoyed various opportunities to receive support under various state assistance measures.

To obtain updated economic figures for the creative industries and to identify the development trends in recent years, Enterprise Estonia commissioned a new mapping of the Estonian creative industries from the Estonian Institute for Futures Studies in 2009. In parallel to the mapping process, the Estonian Institute for Future Studies, in cooperation with Tallinn University's Estonian Institute of Humanities, carried out a research at the behest of the Ministry of Culture for the purpose of assessing the socioeconomic potential of the Estonian creative industries and to issue recommendations for developing the creative industries on the state level.

In the research creative industries were categorized into the following (sub-) sectors for the purpose of these research studies:

Sector	Sub-sector
Architecture	architecture, landscape architecture, engineering, interior design
Audiovisual sector	film and video, broadcasting
Design	design services
Performing arts	theatre, dance, festivals
Information technology	entertainment IT
Cultural heritage	handicraft, museums, libraries
Art	fine arts, applied arts

Music	music enterprises and organizations
Advertising	advertising, media services

In 2009, Enterprise Estonia launched an integrated program for raising awareness called Creative Estonia. The program brings together different activities to promote creative entrepreneurship and creativity in society. Creative Estonia aims to bring together different stakeholders and facilitate contact between creative professionals and businesses, policymakers, students and businesses from other sectors.

Creative Estonia's activities involve developing a creative industries web portal, a comprehensive collection of relevant information on creative industries, web resources for start-up companies, online advice, networking support and in the future also promotional and marketing capabilities for creative companies. In addition to the portal, Creative Estonia publishes best practices, reports from studies and mapping projects, organises conferences and seminars in different parts of Estonia, offers media support for creative industries initiatives and raises awareness through different means.

Creative industries can be divided into three functions: Fine arts, commercial arts and amateur arts.

Fine arts include activities, which could be defined as „art for art's sake.“ Usually they have widely acknowledged standards for skills and quality and assumption, that creative activities are done in non-profit way.

Commercial arts are profit-oriented, where often economical value is set higher as artistic quality, but those two qualities are not excluding each other. Fine arts use often commercial channels for sales and advertising.

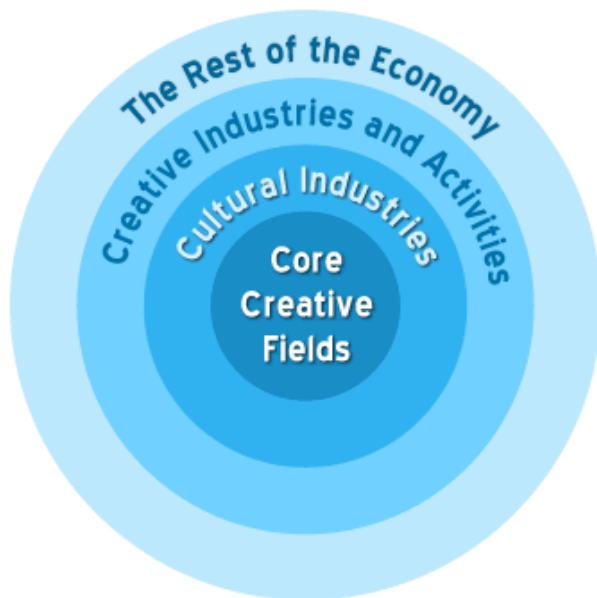
Amateur arts could be defined as „recreational activities“, their main purpose is to regenerate worker's energy. It could be also named as „active rest“, which enriches through opening of arts potential human's life. Usually amateur arts are performed in voluntary ways.

Table2: Correlation between fine arts, commercial arts and amateur arts.

Function	Idea	Artist's status	Organisation status	Mutual benefit
Fine arts	Art for art's sake	Professional	Non commercial	Research and development for commercial art
Commercial art	Art for profit	Professional	Profit	Creating trade channels for creative arts
Amateur art	Art for Self-realization	Amateur	Volunteer	Forming public for fine arts and commercial arts

How to find a way in creative industries?

The internal structure of creative industries is presented in following model:



In the centre are located classical art categories – Core Creative Fields (Visual Arts, Literature, Music etc). From this grow out cultural industries – for example music industry, movie industry, publishing and other similar areas. Next circle includes Creative Industries and Activities – design, architecture, advertising, which connects cultural input and needs of the rest of economy. When economy uses more tools of creative industries, can we talk more about creative economy.

Creative industries are location-specific, they need for development local diversities and beneficial condition. Local initiatives have great responsibility in developing creative economy. In recent years many Estonian municipalities have concentrated lot of attention to creative industries.

Creative Industries Context in Hiiumaa

As described earlier, also in Hiiumaa local Creative Industries strategy defines Creative Industries as field of economy, which is based on individual and collective creativity, skills and talents and which is able to create jobs through creating and using intellectual property. For Hiiumaa, which is island and community with own cultural identity has creative industry some clear and specific qualities:

- a) Creative Industries on Hiiumaa are island-central, where developing creative industries are seen more like commune of innovative creative enterprises;
- b) Developing creative industries in Hiiumaa has dense connections with local traditional culture;
- c) Hiiumaa's community is small and natural limitations are strong, to get decent income local inhabitants need to have different ways of getting income. The spectrum of skills is therefore very broad. People of Hiiumaa are internally strongly networked, creative industries are community-central. (Hiiumaa loomemajanduse... 2010, 3)

The Green Book of Creative Industries defines three main goals on the road of Creative industries. They are also true for small Hiiumaa:

- To find good performers, giving them possibility to experiment, be innovative and give them access to finances and professional information.
- To help Creative Industries to develop community, because this is a start platform to global level through networking and mobility;
- To develop Creative Industries so, that it's catalysing influences could reach broader economical and social context.

In Strategy are 4 different visions, which are possible to fulfil:

- Creative industries, based on handicraft and national art have long history, but during last decades they have again got signs of economic activities. Traditional handicraft includes will processing, sewing, knitting, carpenter- and blacksmith work etc. New products are developed, based on traditional design. Forgotten works are revitalized, like making natural colours, building boats and sailing ships etc. Bands and dance groups are revitalizing traditional music and dances. For selling goods and advertising are used internet-based tools, like web shops, portals. Handicraft market days in spring and autumn are popular.
- Creative distant work - secure and pure nature of island and good internet connection is bringing here creative workers, who work on distant connections. On island live or stay here for longer time designers, writers, composers, translators.
- Island of festivals – In summer time Hiiumaa hosts different festivals, some of those reach outside of main tourist season;
- Island of Arts – On Hiiumaa is developing art community, which is creating visual art (Painting, sculpture, ceramics, glass, Photography) (Hiiumaa loomemajanduse... 2020:4)

Developing Creative Industries on Hiiumaa – SWOT

Strength of Hiiumaa's creative sector is internally networked community on the island, which can and want to make things together. Island has "critical mass" of creative people and know-how, how to conduct creative activities. Important are skills in project management and using EU support funds.

Our main weakness is small local "market", every creator must find a market to their products outside the island. Weakness is also shattered interests between different geographic areas on island, which is creating internal competition and sometimes hinders coordinated activities.

Our possibility is to promote island as one clearly bounded region which has clear creative image. Good development of telecommunication adds distant working and network marketing possibilities.

Our threats are also connected to our specific island lifestyle – somewhat hindered connections, possible traffic jam in harbours, influences from weather, strong seasoning. Region- political threat could be state's politics, which does not support development of distant regions - like centralizing bureaucracy and economy, promoted development of cities, unfair tax politics etc.

In our vision Hiiumaa is an area, where creative activity is actively developing – both amateur and professional level art - and where are good conditions to fulfil people creative ideas. The island is attractive tourism area, where is possible to enjoy broad spectrum of culture – creative arts, music, theatre. Mainly in summer season, but also outside tourist season are some traditional major events – in early autumn and in Christmas period, which bring to island also people from outside. On the island live vital community of creative people, who live here on island, but work for whole world, doing it also as distant work through Internet. (Hiiumaa loomemejanduse... 2010, 9).

For developing creative management on Hiiumaa is necessary to have dense cooperation between creative entrepreneurs, third sector and public sector. It can happen both uncoordinated and coordinated ways. In first case creative businesses will develop according to rules of market economy using energy from enthusiastic leaders. Attempts to create a framing and coordination structures will extinguish creative searches and bureaucrating enterprising.

In second case is necessary to have stronger internal integration, common activities and planning and also it's necessary to have a planning organisation. Which way suits Hiiumaa best?

Possible Solutions

We have different possibilities for coordinating structure:

- A) **Creative Cluster**, which connects small enterprises, NGOs, municipalities and divisions of county management. Reason to develop creative cluster is higher potential for co-work and coordination, common marketing and, if necessary, product design.
- B) **Big NGO or Foundation**, which could take strong coordinating role. It could have a goal to help members in common action planning and marketing. BGO should with help of donations or economic activities hire workers, who could act as coordinating point. Juridical body can also apply for finance support to fulfil bigger projects. Creative management Centre should also include idea bank, which concentrates know-how and innovative ideas.
- C) **Trans-island activity** could be one model of creative common activity – but also a test for coordinated activities. During coordination it is necessary to plan comprehensive packages (similar to tourism packages), which could include some kind of thematic event together with different creative parts –like music, art, handicraft, cooking etc.
- D) **Internet solutions**. Creative management on Hiiumaa needs very clear and strong representation in Internet, at least in 3 fields: marketing and information, feedback from target groups and communication. Classic solution could be a portal, which fulfils those tasks. At 2010 was started a web-page “Kobar” – (Clump, Cluster). In addition different social networks can be used. Of course we need to remember, that we are developing real creative management on real soil of Hiiumaa and we don't want to move all activities to virtual reality.

Youth Entrepreneurship Possibilities in European Countries

(Adele Vaks)

In **Lithuania** there are several programmes promoting youth enterprise. One of them, Youth Social Enterprise (YSE) was active until January 2013 in the border areas of Lithuania and Belarus. The goal of the programme was to encourage young people to find creative ways of social entrepreneurship - to "help yourself by helping others". This would relieve the problem of youth unemployment (32.9% of Lithuanians under 25 are unemployed), while enlivening the economy of the area and solving social problems. Entrepreneurship is not a part of the official curricula in schools neither in Lithuania nor in Belarus, so even the most enthusiastic young people might lack the necessary knowledge and skills. YSE started a mentoring programme to share experiences and workshops were held to both older and younger age groups to prevent the unemployment problem in the future. Many conferences and consultations introducing entrepreneurship basics were organised. There was also an international summer camp where youth gathered to discuss the topic. At the end of the project the participants had worked out five business plans for starting social entrepreneurship. Awareness of youth entrepreneurship and positive attitude towards it is raised in the area. The youth themselves have the knowledge and skills to start something new that would help them as well as those around them.

Youth Business Office is an organisation also striving to inspire and encourage. It connects young people interested in entrepreneurship with entrepreneurs interested in helping them participate in the business world. The association holds youth exchanges and training courses to inspire youngsters to carry out their ideas in a creative and courageous way. There's an active cooperation between YBO and similar organisations in Latvia and Estonia. Their main goals are promoting youth entrepreneurship and developing the self-confidence and self-expression of young people, so there would be a representation of youth in the international business sector.

Sweden supports youth entrepreneurship and innovation in every way. New business ideas and inventions are beneficial for both the state and the entrepreneur, so the state favours young entrepreneurs stepping into the business world and founding new companies. A lot of attention is paid to involving young people in solving global problems. Through different programmes youth are given encouragement and support to foster positive social, economic and cultural change; to care for the environment and work towards eliminating social and economic injustice. *The International Youth Initiative programme* (YIP) welcomes 40 people between the ages 19 and 25 to live together for a year in Järna, Sweden. Living and working together and getting to know themselves better will help the participants change the world. They believe that there's potential in youth to improve the society in both local and global level with their creativity and energy. It is being emphasised that the development of one young person contributes to the development of the whole community.

Young people who have already started their businesses are connected by the association Young Entrepreneurs of Sweden (YEOs). Founded in 2008 by three young entrepreneurs and still run by members, YEOs holds regional and national meetings for entrepreneurs under 30 to exchange ideas and experiences and gain inspiration. The meetings also help entrepreneurs build relationships and networks that are useful for signing more big business deals.

In **Norway** - a country sometimes called the "entrepreneurial paradise" - entrepreneurship is a part of the official school program. Economical education can be acquired in more the 20

colleges across the country. In 2012 the most new businesses in Nordic states were started in Norway, which shows that the national strategy for teaching entrepreneurial skills has been successful. All the opportunities are given for young people to step into the business world with the necessary skills and knowledge.

Economical education is also given by different programmes, such as Junior Achievement, which coordinates giving financial education from elementary school to university, encourages youth to creatively carry out their ideas and guides the founding of student companies. Several innovations have been started within the programme - disposable popsicle stick liners and an invention that cleans the bilge water of big ships, to name a few. The student-oriented programme Gründerskolen has also been successful. It gives students interested in technology and entrepreneurship the theoretical knowledge as well as practical work experience in a start-up company. After graduating, the participants are supported by a tight-knit network of alumni.

In **Latvia**, young people have responded to the difficult economical situation by starting their own businesses. Many of those who couldn't find a job because of the financial crisis founded their own companies instead. Lines of activity range from programming to hosting a culture club. 28-year-old Toms Erenpreiss, who started out with restoring vintage bicycles, reopened the bicycle shop founded by his great-granduncle. He now produces brand new bicycles, 80 % of which are exported. There are other success stories as well.

There are also programmes that teach and encourage young people to improve the environment around them by bringing their thoughts to life. The European Commission programme Youth in Action held an international conference for youth aged 18-30, where social entrepreneurship opportunities in different areas were discussed. The fields included were environment and sustainable development, education, intercultural collaboration, support for people with disabilities, rural development and youth work. The participants learned to write a business plan, looked at the basics of marketing and tried starting a business with an extremely small starting capital as a practical experiment. Several companies both in Latvia and abroad have grown out of the participants' ideas. European commission has funded other programmes supporting youth entrepreneurship and innovation in Latvia as well.

Finnish youngsters are not afraid of challenges and value failures as experiences to learn from. Encouraged by the support of the government and the society and the example of successful firms like Rovio, many young Finns have started their own businesses. Laurea University Entrepreneurship Society (LaureaES) organised a trip for young entrepreneurs in autumn 2012, during which the participants presented their Young Entrepreneurs' Manifesto to the European Commission vice presidents Joaquin Almunia and Olli Rehn. The manifesto states the youngsters' beliefs and visions: entrepreneurs are the ones changing the world by dreaming boldly and taking risks; successes and failures are equal parts of the learning process; taking charge of your own life could and should be the natural way.

There are also programmes supporting youth entrepreneurship. Rural Youth Entrepreneurship promotes entrepreneurship among the youth of rural areas to give the rural communities a fresh start through the enterprises of innovative young people. During the programme the participants will get inspiration and encouragement for bringing their ideas to life as well as practical knowledge of making a business plan. Economical education is also given by *Taloudellinen Tiedotustoimistu* (Economic Information Centre), which cooperates with schools to give children and teenagers the basic knowledge about economy and

entrepreneurship. In 2012, the information centre was awarded by The International Partnership Network for its projects as the best examples of partnerships between schools and enterprises.

According to the World Bank the best country for starting a business is **Denmark**. The state has done everything to help young entrepreneurs put their ideas into practice. All higher education is free in Denmark, so it's possible to receive a free economic education there as well. The importance of innovation, creativity and independent thinking is emphasised and all sorts of support for starting a business can be applied for.

Programmes on a state level have been created to welcome young entrepreneurs from foreign countries to Denmark. LaunchPad Denmark invites young people to begin with their start-ups in Denmark. Business training, starting capital and help in getting used to Danish way of life are offered. Participants in a youth-oriented accelerator program Young Talents receive world-class entrepreneurial training, find fellow thinkers and investors. Next Generation also promotes and organises financial education by integrating high-quality, innovative economical education into the university programs. The enterprise fund *Young Enterprise Denmark* organises financial education through different activities from elementary school to university in order to give future entrepreneurs a good economical education and courage to put their innovative ideas into practice.

Young **Germans** are both the carriers of German business traditions and initiators of completely new ideas. Over 95 % of German companies are family businesses and 60 % of their heirs are sure that they want to take over their family's business. But new beginners also have plenty of opportunities for enterprise. One of them is Global Entrepreneurship Summer School held in Munich in autumn 2013. Youth all over the world are invited to come together and find solutions for world's problems by developing ideas for sustainable business. Students that take part get to know the basics of entrepreneurship and learn how to make a business plan in the four entrepreneurship centres situated in universities. They also build networks to help and support them later in business. Another option for finding support are the subsidies and loans for starting companies offered to both Germans and immigrants in many different parts of Germany.

Taking part in the Erasmus entrepreneurship exchange is an extraordinary experience. During the programme, young entrepreneurs can live abroad and learn from the experiences of a small business leader already working there. In 2012, Thierry Baujard from Germany was awarded with the Erasmus entrepreneurial award for good collaboration with the French filmmaker Sebastien Aubert. Such an experience broadens the horizon for youngsters, inspiring them to take chances and giving them valuable contacts for future.

In **Estonia**, giving good entrepreneurship education is the goal of Entrepreneurship Education Think Tank founded by the Estonian Chamber of Commerce and Industry. In 2010 it created the plan for promoting entrepreneurship education, in which the goals of enterprise studies are stated and action plans for achieving them are proposed. According to the Think Tank's definition, an entrepreneur is a person who thinks creatively, initiates boldly, acts reasonably, takes responsibility and cares. The aim is to develop those skills in children and youngsters from preschoolers to graduates. Putting the plan into practice is supported by the cooperation network of enterprises called *Unistused Ellu!* (Dreams to life) that unites businesses and organisations that want to invest in the development of entrepreneurial education and the entrepreneurial attitude of young Estonians.

Every school year, the youth of one region can receive the support, encouragement and guidance needed for bringing their ideas to life by participating in the entrepreneurship programme Entrum. Pupils with good ideas for improving everyday life and instructed by mentors get a thorough training in realizing their dreams, forming a team and marketing. The participants' ideas vary from holding music camps and concerts to creating study books for tablets. Many of those have already become real products sold in shops, such as school diaries encouraging pupils to good deeds and stickers for decorating laptops. Student companies instructed and supported by Junior Achievement are also popular. Many of the youngsters who have gained experience in product development, advertising and marketing have started their own enterprise or registered their student company as a real firm after graduating. The best-known success stories are notebooks with math equations and language rules by 4Poega and soft reflectors by Smilex.

Polish youth are encouraged to create their own jobs when facing the lack of jobs. In autumn 2013 a training course for youth workers called Creating New Cheese will take place in Konstancin-Jeziorna. The course teaches the participants to evoke, develop and support entrepreneurial skills of young people. Entrepreneurship is seen as an attitude, a skill of coping in every situation and improving the lives of the people around them by putting their ideas into practice. Mentors who have completed the course will know how to guide young people in gathering inspiration and courage as well as finding the starting capital needed.

The creativity and entrepreneurial thinking of young Poles was proved at the contest *Moje 2 Minuty* (My Two Minutes) held by Global Entrepreneurship Week in 2010. Contestants had to introduce their business idea with a two-minute video. A wide range of entrepreneurial ideas ranging from financial services and mobile applications to producing Polish wine came in. In schools *Centrum Edukacji Obywatelskiej* (Citizen Education Centre) conducts a entrepreneurship program for children. Pupils work in 4-6-member groups to create a virtual, but functioning company. During the schoolyear they learn to make budgets, make informed consuming choices, create the concept of a company and present it, analyze risks and manage with scarce funds. The knowledge and experiences gained from the program will definitely benefit in understanding the economical world and managing their own finances.

In **Russia**, there are several organisations providing entrepreneurial education. The unemployment rate among the young people of Russia is high, although the youngsters have good education. Organisations like Oxfam and Centre for International Private Enterprise (CIPE) give them the opportunity to acquire the necessary knowledge and support for starting an enterprise. In programmes conducted by CIPE, young people interested in entrepreneurship learn everything they need to know about economy to start a business. Real business plans are also worked out. The aim of the program is to help new companies start with the financial support from the government - and through this relieve the problem of youth unemployment, support the economy of the region and foster a positive attitude towards young entrepreneurs in the business world.

Oxfam also gives the education, financial support and encouragement needed for starting an enterprise. Its programmes have been a springboard for many young entrepreneurs. These are often social enterprises - for example, a waste management company that was born out of the frustration about the big quantities of rubbish on the streets. Now it sells waste from restaurants and other businesses to recycling plants. A wish to do something for the community helped to create several jobs.

Being a Leader

Over the past several years, one of the most important contributions psychology has made to the field of business has been in determining the key traits of acknowledged leaders. Psychological tests have been used to determine what characteristics are most commonly noted among successful leaders. This list of characteristics can be used for developmental purposes to help managers gain insight and develop their leadership skills.

Raymond Cattell, a pioneer in the field of personality assessment, developed the Leadership Potential equation in 1954. This equation, which was based on a study of military leaders, is used today to determine the traits which characterize an effective leader. The traits of an effective leader include the following:

- **Emotional stability:** Good leaders must be able to tolerate frustration and stress. Overall, they must be well-adjusted and have the psychological maturity to deal with anything they are required to face.
- **Dominance:** Leaders are often competitive, decisive and usually enjoy overcoming obstacles. Overall, they are assertive in their thinking style as well as their attitude in dealing with others.
- **Enthusiasm:** Leaders are usually seen as active, expressive and energetic. They are often very optimistic and open to change. Overall, they are generally quick and alert and tend to be uninhibited.
- **Conscientiousness:** Leaders are often dominated by a sense of duty and tend to be very exacting in character. They usually have a very high standard of excellence and an inward desire to do their best. They also have a need for order and tend to be very self-disciplined.
- **Social boldness:** Leaders tend to be spontaneous risk-takers. They are usually socially aggressive and generally thick-skinned. Overall, they are responsive to others and tend to be high in emotional stamina.
- **Self-assurance:** Self-confidence and resiliency are common traits among leaders. They tend to be free of guilt and have little or no need for approval. They are generally unaffected by prior mistakes or failures.
- **Compulsiveness:** Leaders are controlled and very precise in their social interactions. Overall, they are very protective of their integrity and reputation and consequently tended to be socially aware and careful, abundant in foresight, and very careful when making decisions or determining specific actions.
- **Intuitiveness:** Rapid changes in the world today, combined with information overload result in an inability to know everything. In other words, reasoning and logic will not get you through all situations. In fact, more and more leaders are learning the value of using their intuition and trusting their gut when making decisions.
- **Empathy:** Being able to put yourself in the other person's shoes is a key trait of leaders today. Without empathy, you can't build trust; without trust, you will never be able to get the best effort from your employees.
- **Charisma:** People usually perceive leaders as larger than life. Charisma plays a large part in this perception. Leaders who have charisma are able to arouse strong emotions in their employees by defining a vision which unites and captivates them. Using this vision, leaders motivate employees to reach toward a future goal by tying the goal to substantial personal rewards and values.

Leaders are rarely (if ever) born. Circumstances and persistence are major components in the developmental process of any leader, so if your goal is to become a leader, work on

developing those areas of your personality that you feel are not up to par. For instance, if you have all of the basic traits but do not consider yourself very much of a people person, try taking classes or reading books on empathy. On the other end, if relating to others has always come naturally to you, but you have trouble making logical decisions, try learning about tough-mindedness and how to develop more psychological resistance. Just remember, anyone can do anything they set their mind to.

Making Decisions

Tips for Wise Decision-Making

As you manage your business, you will be faced with important decisions that may impact the future of your company. This may seem stressful, but keep these tips in mind and you'll find yourself making wiser decisions in no time:

- Define, as specifically as possible, what the decision is that needs to be made. Is this really your decision or someone else's? Do you really need to make a decision? (If you do not have at least two options, there is no decision to be made.) When does the decision need to be made? Why is this decision important to you?
- Brainstorm, and write down as many alternatives as you can think of. Be sure to use your resources (experienced friends and family, the Internet, etc.) to find out more about the implications of each option.
- Visualize the outcome of each alternative. Do you feel more satisfied with one outcome than with the others?
- Do a reality check. Cross off those alternatives that most likely will not occur.
- Once you have made your decision, get moving on it. Worrying or second-guessing yourself will only cause stress. You have done your very best. Remember, no decision is set in stone!

Common Decision-Making Mistakes

Have you ever tried to learn ten new things all at once? If you have, you know that it is very easy to become overwhelmed and end up learning very little at all. That is because of the way the brain works. Our brains screen and categorize information so that we can understand the world around us without being overwhelmed by it. We get into trouble when we fail to realize that many of the perceptions we hold are based on what society (i.e., parents, teachers, the church, all institutions, etc.) teach us, not what we actually know to be true. Here are some common mistakes leaders encounter when trying to make a decision:

- Relying too much on expert information. Oftentimes, people have a tendency to place too much emphasis on what experts say. Remember, experts are only human and have their own set of biases and prejudices just like the rest of us. By seeking information from a lot of different sources, you will get much better information than if you focused all of your energy on only one source.
- Overestimating the value of information received from others. People have a tendency to overestimate the value of certain individuals in our society and underestimate the value of others. For instance, experts, authority figures, parents, high status groups, people who seem to have it all together, and people we respect have a way of swaying our opinion based simply on the fact that we believe they know more than we do. When you find yourself doing this, ask yourself: Do they know as much about this problem as I do? Are their values the same as mine? Have they had any personal experiences with a problem like mine? In other words, keep their opinions in perspective.
- Underestimating the value of information received from others. Whether we realize it or not, we also have a tendency to discount information we receive from individuals such as children, low status groups, women (yes, believe it!), the elderly, homemakers, blue-collar workers, artists, etc. This is unfortunate since many times these groups can

paint a good picture of the other side of your problem. In other words, these groups may use entirely different values and perceptions in their answers to your questions. The result is a larger perspective of what the issues really are. Just make a note that if you find yourself discounting the information you receive from anyone, make sure you ask yourself why.

- Only hearing what you want to hear or seeing what you want to see. Try this exercise. Ask a friend to look around them and make note of everything that is green. Now, have them close their eyes. Once their eyes are closed, ask them to tell you what around them is red. Almost everyone you ask will not be able to tell you what was red because they were focusing on what was green. Our perceptions work the same way. If we have expectations or biases that we are not aware of, we tend to see what we want to see. Likewise, if someone tries to tell us something we do not want to hear, we simply do not hear them. This is a common mistake that many people make. The key is to be aware of your own prejudices and expectations while at the same time staying open to everything that comes your way.
- Not listening to your feelings or gut reactions. Have you ever made a decision only to have it be followed by a major stomach ache or headache? This is your body talking to you. Our brains are constantly taking in more information than we can consciously process. All of this extra information gets buried in our subconscious. Although we may not be able to retrieve this information, our body stores it for us until it is needed. In moments when we need to make a decision, our bodies provide clues to the answer through feelings or gut reactions. Unfortunately, our society teaches us to ignore these feelings, but by tuning into your intuition, you will find that you will make much better decisions in the long run.

Making Time

Most of us have felt swamped at one time or another. With hectic work schedules, family responsibilities, and social engagements, there just doesn't seem to be enough time for everything we need and want to do. However, there is light at the end of the tunnel. Although life will always provide us with its little twists and turns, once we learn to manage our time wisely, much of the day-to-day chaos in our lives can be reduced or even eliminated.

The first step in learning how to manage your time is to develop a general work schedule. Your work schedule should include time for yourself as well as time for the maintenance of your business.

After you've defined the major elements of your workload, the next step is to prioritize them by identifying critical deadlines, routine maintenance items, and fun/relaxation time. Answering questions like "How much time do I have to make this decision, finish this task, or contact this person?" will help you to start identifying what needs to be done immediately versus what can wait. Setting priorities depends on deadlines, how many people you must call to get the information you need, and whether you can delegate or get assistance from others. If you are involved in group projects, reserve additional time for communication and problem-solving.

Once you have identified your priorities, look at all of your options for achieving them. Evaluate and move forward with the ones you feel are the most useful for you. The only time to consider changing approaches mid-task is when you know the change will save time. If you are in doubt, it is usually best to consider in the direction you started.

By setting up your work schedule and identifying your priorities, you have already started down the road to more effective time management. Other time management suggestions you

may find useful for managing both your business life as well as your personal life include the following:

- Contract out tasks. Contract out tasks you do not have the expertise to complete. Your client will appreciate your honesty and effort to get the best result.
- Start with the most worrisome task. Start the morning, afternoon, or evening with the most worrisome task before you. This will reduce your anxiety level for the next task.
- Complete deadline work early. Not only will this reduce stress and lighten your work schedule, but it will also give you more self-confidence about managing your schedule.
- Know your capacity for stress. When you are hitting overload, take the break you need (even if it is a short one) when you need it.
- Stay organized. Take time at the end of each day to briefly organize your desk and make reminder lists of tasks for the next day or week.
- Take advantage of down time. Allow yourself some down time between busy periods to review your schedule and reevaluate your priorities.
- Get physical. Physical exertion such as walking, bicycling, swimming, or organized sports activities helps to discharge stress. Stretching, yoga, jumping rope, sit-ups, playing with children, or doing yard work are other types of therapeutic breaks you should consider during times of stress.
- Have fun. Be sure to have some fun while working or playing; a good sense of humor can keep most problems in perspective.
- Divide up your time. Decide how much time to spend on business development, personal needs, volunteerism, and family. Start by allowing 25 percent of your time for yourself. Each time you make a commitment, set a timeline for your involvement. Remember that maintenance takes at least 25 percent of the time you spend on any project whether it's business, marriage, or serving on the board of a non-profit organization.
- Build flexibility into your schedule. Your availability to family and friends depends on the flexibility you build into your schedule. Female business owners frequently have the primary responsibility for making sure family members are cared for when they are dependent or ill, so it's necessary to leave some time in your schedule for emergencies or to have good backup resources. Get to know your neighbors so you know who to call on for help in times of crisis.

Don't underestimate the toll that emotional stress takes on your physical health and your ability to concentrate on your work or enjoy time with your family. Make sure you have time for the important people and events in your life.

Is Entrepreneurship For You?

Starting your own business can be an exciting and rewarding experience. It can offer numerous advantages such as being your own boss, setting your own schedule and making a living doing something you enjoy. But, becoming a successful entrepreneur requires thorough planning, creativity and hard work.

Consider whether you have the following characteristics and skills commonly associated with successful entrepreneurs:

- **Comfortable with taking risks:** Being your own boss also means you're the one making tough decisions. Entrepreneurship involves uncertainty. Do you avoid uncertainty in life at all costs? If yes, then entrepreneurship may not be the best fit for you. Do you enjoy the thrill of taking calculated risks? Then read on.
- **Independent:** Entrepreneurs have to make a lot of decisions on their own. If you find you can trust your instincts — and you're not afraid of rejection every now and then — you could be on your way to being an entrepreneur.
- **Persuasive:** You may have the greatest idea in the world, but if you cannot persuade customers, employees and potential lenders or partners, you may find entrepreneurship to be challenging. If you enjoy public speaking, engage new people with ease and find you make compelling arguments grounded in facts, it's likely you're poised to make your idea succeed.
- **Able to negotiate:** As a small business owner, you will need to negotiate everything from leases to contract terms to rates. Polished negotiation skills will help you save money and keep your business running smoothly.
- **Creative:** Are you able to think of new ideas? Can you imagine new ways to solve problems? Entrepreneurs must be able to think creatively. If you have insights on how to take advantage of new opportunities, entrepreneurship may be a good fit.
- **Supported by others:** Before you start a business, it's important to have a strong support system in place. You'll be forced to make many important decisions, especially in the first months of opening your business. If you do not have a support network of people to help you, consider finding a business mentor. A business mentor is someone who is experienced, successful and willing to provide advice and guidance.

Starting a Business

Starting a business involves planning, making key financial decisions and completing a series of legal activities.

Write a Business Plan

A business plan is an essential roadmap for business success. This living document generally projects 3-5 years ahead and outlines the route a company intends to take to grow revenues.

Executive Summary

The executive summary is often considered the most important section of a business plan.

This section briefly tells your reader where your company is, where you want to take it, and why your business idea will be successful. If you are seeking financing, the executive summary is also your first opportunity to grab a potential investor's interest.

The executive summary should highlight the strengths of your overall plan and therefore be the last section you write. However, it usually appears first in your business plan document.

What to Include in Your Executive Summary

Below are several key points that your executive summary should include based on the stage of your business.

If you are an established business, be sure to include the following information:

- The Mission Statement – This explains what your business is all about. It should be between several sentences and a paragraph.
- Company Information – Include a short statement that covers when your business was formed, the names of the founders and their roles, your number of employees, and your business location(s).
- Growth Highlights – Include examples of company growth, such as financial or market highlights (for example, “XYZ Firm increased profit margins and market share year-over-year since its foundation). Graphs and charts can be helpful in this section.
- Your Products/Services -- Briefly describe the products or services you provide.
- Financial Information – If you are seeking financing, include any information about your current bank and investors.
- Summarize future plans – Explain where you would like to take your business.
- With the exception of the mission statement, all of the information in the executive summary should be covered in a concise fashion and kept to one page. The executive summary is the first part of your business plan many people will see, so each word should count.
- If You Are a Startup or New Business
- If you are just starting a business, you won't have as much information as an established company. Instead, focus on your experience and background as well as the decisions that led you to start this particular enterprise.
- Demonstrate that you have done thorough market analysis. Include information about a need or gap in your target market, and how your particular solutions can fill it. Convince the reader that you can succeed in your target market, then address your future plans.

Remember, your Executive Summary will be the last thing you write.

So the first section of the business plan that you will tackle is the **Company Description** section.

This section of your business plan provides a high-level review of the different elements of your business. This is akin to an extended elevator pitch and can help readers and potential investors quickly understand the goal of your business and its unique proposition.

What to Include in Your Company Description

- Describe the nature of your business and list the marketplace needs that you are trying to satisfy.

- Explain how your products and services meet these needs.
- List the specific consumers, organizations or businesses that your company serves or will serve.
- Explain the competitive advantages that you believe will make your business a success such as your location, expert personnel, efficient operations, or ability to bring value to your customers.

Market Analysis

The market analysis section of your business plan should illustrate your industry and market knowledge as well as any of your research findings and conclusions. This section is usually presented after the company description.

What to Include in Your Market Analysis

Industry Description and Outlook – Describe your industry, including its current size and historic growth rate as well as other trends and characteristics (e.g., life cycle stage, projected growth rate). Next, list the major customer groups within your industry.

Information About Your Target Market – Narrow your target market to a manageable size. Many businesses make the mistake of trying to appeal to too many target markets. Research and include the following information about your market:

Distinguishing characteristics – What are the critical needs of your potential customers? Are those needs being met? What are the demographics of the group and where are they located? Are there any seasonal or cyclical purchasing trends that may impact your business?

Size of the primary target market – In addition to the size of your market, what data can you include about the annual purchases your market makes in your industry? What is the forecasted market growth for this group? For more information, see our market research guide for tips and free government resources that can help you build a market profile.

How much market share can you gain? – What is the market share percentage and number of customers you expect to obtain in a defined geographic area? Explain the logic behind your calculation.

Pricing and gross margin targets – Define your pricing structure, gross margin levels, and any discount that you plan to use.

When you include information about any of the market tests or research studies you have completed, be sure to focus only on the results of these tests. Any other details should be included in the appendix.

Competitive Analysis – Your competitive analysis should identify your competition by product line or service and market segment. Assess the following characteristics of the competitive landscape:

- Market share
- Strengths and weaknesses
- How important is your target market to your competitors?
- Are there any barriers that may hinder you as you enter the market?
- What is your window of opportunity to enter the market?
- Are there any indirect or secondary competitors who may impact your success?
- What barriers to market are there (e.g., changing technology, high investment cost,

lack of quality personnel)?

Regulatory Restrictions – Include any customer or governmental regulatory requirements affecting your business, and how you'll comply. Also, cite any operational or cost impact the compliance process will have on your business.

Once you've completed this section, you can move on to the **Organization & Management** section of your business plan.

Organization and Management follows the Market Analysis. This section should include: your company's organizational structure, details about the ownership of your company, profiles of your management team, and the qualifications of your board of directors.

Who does what in your business? What is their background and why are you bringing them into the business as board members or employees? What are they responsible for? These may seem like unnecessary questions to answer in a one- or two-person organization, but the people reading your business plan want to know who's in charge, so tell them. Give a detailed description of each division or department and its function.

This section should include who's on the board (if you have an advisory board) and how you intend to keep them there. What kind of salary and benefits package do you have for your people? What incentives are you offering? How about promotions? Reassure your reader that the people you have on staff are more than just names on a letterhead.

Organizational Structure

A simple but effective way to lay out the structure of your company is to create an organizational chart with a narrative description. This will prove that you're leaving nothing to chance, you've thought out exactly who is doing what, and there is someone in charge of every function of your company. Nothing will fall through the cracks, and nothing will be done three or four times over. To a potential investor or employee, that is very important.

Ownership Information

This section should also include the legal structure of your business along with the subsequent ownership information it relates to. Have you incorporated your business? If so, is it a C or S corporation? Or perhaps you have formed a partnership with someone. If so, is it a general or limited partnership? Or maybe you are a sole proprietor.

The following important ownership information should be incorporated into your business plan:

- Names of owners
- Percentage ownership
- Extent of involvement with the company
- Forms of ownership (i.e., common stock, preferred stock, general partner, limited partner)
- Outstanding equity equivalents (i.e., options, warrants, convertible debt)
- Common stock (i.e., authorized or issued)
- Management Profiles
- Experts agree that one of the strongest factors for success in any growth company is the ability and track record of its owner/management team, so let your reader know about the key people in your company and their backgrounds. Provide resumes that

include the following information:

- Name
- Position (include brief position description along with primary duties)
- Primary responsibilities and authority
- Education
- Unique experience and skills
- Prior employment
- Special skills
- Past track record
- Industry recognition
- Community involvement
- Number of years with company
- Compensation basis and levels (make sure these are reasonable -- not too high or too low)

Also highlight how the people surrounding you complement your own skills. If you're just starting out, show how each person's unique experience will contribute to the success of your venture.

Board of Directors' Qualifications

The major benefit of an unpaid advisory board is that it can provide expertise that your company cannot otherwise afford. A list of well-known, successful business owners/managers can go a long way toward enhancing your company's credibility and perception of management expertise.

If you have a board of directors, be sure to gather the following information when developing the outline for your business plan:

- Names
- Positions on the board
- Extent of involvement with company
- Background
- Historical and future contribution to the company's success

Service or Product Line

Once you've completed the Organizational and Management section of your plan, the next part of your business plan is where you describe your service or product, emphasizing the benefits to potential and current customers. Focus on why your particular product will fill a need for your target customers.

What to Include in Your Service or Product Line Section

A Description of Your Product / Service - Include information about the specific benefits of your product or service – from your customers' perspective. You should also talk about your product or service's ability to meet consumer needs, any advantages your product has over that of the competition, and the current development stage your product is in (e.g., idea, prototype).

Details About Your Product's Life Cycle - Be sure to include information about where your product or service is in its life cycle, as well as any factors that may influence its cycle in the

future.

Intellectual Property - If you have any existing, pending, or any anticipated copyright or patent filings, list them here. Also disclose whether any key aspects of a product may be classified as trade secrets. Last, include any information pertaining to existing legal agreements, such as nondisclosure or non-compete agreements.

Marketing & Sales

Once you've completed the Service or Product Line section of your plan, the next part of your business plan should focus on your marketing and sales management strategy for your business.

Marketing is the process of creating customers, and customers are the lifeblood of your business. In this section, the first thing you want to do is define your marketing strategy. There is no single way to approach a marketing strategy; your strategy should be part of an ongoing business-evaluation process and unique to your company. However, there are common steps you can follow which will help you think through the direction and tactics you would like to use to drive sales and sustain customer loyalty.

An overall marketing strategy should include four different strategies:

- A market penetration strategy.
- A growth strategy. This strategy for building your business might include: an internal strategy such as how to increase your human resources, an acquisition strategy such as buying another business, a franchise strategy for branching out, a horizontal strategy where you would provide the same type of products to different users, or a vertical strategy where you would continue providing the same products but would offer them at different levels of the distribution chain.
- Channels of distribution strategy. Choices for distribution channels could include original equipment manufacturers (OEMs), an internal sales force, distributors, or retailers.
- Communication strategy. How are you going to reach your customers? Usually a combination of the following tactics works the best: promotions, advertising, public relations, personal selling, and printed materials such as brochures, catalogs, flyers, etc.

After you have developed a comprehensive marketing strategy, you can then define your sales strategy. This covers how you plan to actually sell your product.

Your overall sales strategy should include two primary elements:

- A sales force strategy. If you are going to have a sales force, do you plan to use internal or independent representatives? How many salespeople will you recruit for your sales force? What type of recruitment strategies will you use? How will you train your sales force? What about compensation for your sales force?
- Your sales activities. When you are defining your sales strategy, it is important that you break it down into activities. For instance, you need to identify your prospects. Once you have made a list of your prospects, you need to prioritize the contacts, selecting the leads with the highest potential to buy first. Next, identify the number of sales calls you will make over a certain period of time. From there, you need to determine the average number of sales calls you will need to make per sale, the average dollar size per sale, and the average dollar size per vendor

Funding Request

If you are seeking funding for your business venture, use this section to outline your requirements.

Your funding request should include the following information:

- Your current funding requirement
- Any future funding requirements over the next five years
- How you intend to use the funds you receive: Is the funding request for capital expenditures? Working capital? Debt retirement? Acquisitions? Whatever it is, be sure to list it in this section.
- Any strategic financial situational plans for the future, such as: a buyout, being acquired, debt repayment plan, or selling your business. These areas are extremely important to a future creditor, since they will directly impact your ability to repay your loan(s).

When you are outlining your funding requirements, include the amount you want now and the amount you want in the future. Also include the time period that each request will cover, the type of funding you would like to have (e.g., equity, debt), and the terms that you would like to have applied.

Financial Projections

You should develop the Financial Projections section after you've analyzed the market and set clear objectives. That's when you can allocate resources efficiently. The following is a list of the critical financial statements to include in your business plan packet.

Historical Financial Data - If you own an established business, you will be requested to supply historical data related to your company's performance. Most creditors request data for the last three to five years, depending on the length of time you have been in business.

The historical financial data to include are your company's income statements, balance sheets, and cash flow statements for each year you have been in business (usually for up to three to five years). Often, creditors are also interested in any collateral that you may have that could be used to ensure your loan, regardless of the stage of your business.

Prospective Financial Data - All businesses, whether startup or growing, will be required to supply prospective financial data. Most of the time, creditors will want to see what you expect your company to be able to do within the next five years. Each year's documents should include forecasted income statements, balance sheets, cash flow statements, and capital expenditure budgets. For the first year, you should supply monthly or quarterly projections. After that, you can stretch it to quarterly and/or yearly projections for years two through five.

Make sure that your projections match your funding requests; creditors will be on the lookout for inconsistencies. It's much better if you catch mistakes before they do. If you have made assumptions in your projections, be sure to summarize what you have assumed. This way, the reader will not be left guessing.

Finally, include a short analysis of your financial information. Include a ratio and trend analysis for all of your financial statements (both historical and prospective). Since pictures speak louder than words, you may want to add graphs of your trend analysis (especially if they are positive).

Appendix

The Appendix should be provided to readers on an as-needed basis. In other words, it should not be included with the main body of your business plan. Your plan is your communication tool; as such, it will be seen by a lot of people. Some of the information in the business section you will not want everyone to see, but specific individuals (such as creditors) may want access to this information to make lending decisions. Therefore, it is important to have the appendix within easy reach.

The appendix would include:

- Credit history (personal & business)
- Resumes of key managers
- Product pictures
- Letters of reference
- Details of market studies
- Relevant magazine articles or book references
- Licenses, permits or patents
- Legal documents
- Copies of leases
- Building permits
- Contracts
- List of business consultants, including attorney and accountant

Any copies of your business plan should be controlled; keep a distribution record. This will allow you to update and maintain your business plan on an as-needed basis. Remember, too, that you should include a private placement disclaimer with your business plan if you plan to use it to raise capital.

How to Make Your Business Plan Stand Out

One of the first steps to business planning is determining your target market and why they would want to buy from you.

For example, is the market you serve the best one for your product or service? Are the benefits of dealing with your business clear and are they aligned with customer needs? If you're unsure about the answers to any of these questions, take a step back and revisit the foundation of your business plan.

The following tips can help you clarify what your business has to offer, identify the right target market for it and build a niche for yourself.

Be Clear About What You Have to Offer - Ask yourself: Beyond basic products or services, what are you really selling? Consider this example: Your town probably has several restaurants all selling one fundamental product—food. But each is targeted at a different need or clientele.

One might be a drive-thru fast food restaurant, perhaps another sells pizza in a rustic Italian kitchen, and maybe there's a fine dining seafood restaurant that specializes in wood-grilled fare. All these restaurants sell meals, but they sell them to targeted clientele looking for the unique qualities each has to offer. What they are really selling is a combination of product, value, ambience and brand experience.

When starting a business, be sure to understand what makes your business unique. What

needs does your product or service fulfill? What benefits and differentiators will help your business stand out from the crowd?

Don't Become a Jack of All Trades-Learn to Strategize - It's important to clearly define what you're selling. You do not want to become a jack-of-all trades and master of none because this can have a negative impact on business growth.

Public Speaking

(used material from www.toastmasters.org/)

10 Tips for Public Speaking

Feeling some nervousness before giving a speech is natural and even beneficial, but too much nervousness can be detrimental. Here are some proven tips on how to control your butterflies and give better presentations:

- 1. Know your material.** Pick a topic you are interested in. Know more about it than you include in your speech. Use humor, personal stories and conversational language – that way you won't easily forget what to say.
- 2. Practice. Practice. Practice!** Rehearse out loud with all equipment you plan on using. Revise as necessary. Work to control filler words; Practice, pause and breathe. Practice with a timer and allow time for the unexpected.
- 3. Know the audience.** Greet some of the audience members as they arrive. It's easier to speak to a group of friends than to strangers.
- 4. Know the room.** Arrive early, walk around the speaking area and practice using the microphone and any visual aids.
- 5. Relax.** Begin by addressing the audience. It buys you time and calms your nerves. Pause, smile and count to three before saying anything. ("One one-thousand, two one-thousand, three one-thousand. Pause. Begin.") Transform nervous energy into enthusiasm.
- 6. Visualize yourself giving your speech.** Imagine yourself speaking, your voice loud, clear and confident. Visualize the audience clapping – it will boost your confidence.
- 7. Realize that people want you to succeed.** Audiences want you to be interesting, stimulating, informative and entertaining. They're rooting for you.
- 8. Don't apologize for any nervousness or problem** – the audience probably never noticed it.
- 9. Concentrate on the message** – not the medium. Focus your attention away from your own anxieties and concentrate on your message and your audience.
- 10. Gain experience.** Mainly, your speech should represent you — as an authority and as a person. Experience builds confidence, which is the key to effective speaking.

10 Biggest Public Speaking Mistakes

Rob Sherman, an attorney and public speaker in Columbus, Ohio, says in an article in the Toastmaster magazine to avoid these mistakes:

- Starting with a whimper. Don't start with "Thank you for that kind introduction." Start with a bang! Give the audience a startling statistic, an interesting quote, a news headline – something powerful that will get their attention immediately.
- Attempting to imitate other speakers. Authenticity is lost when you aren't yourself.
- Failing to "work" the room. Your audience wants to meet you. If you don't take time to mingle before the presentation, you lose an opportunity to enhance your credibility with your listeners.
- Failing to use relaxation techniques. Do whatever it takes – listening to music, breathing deeply, shrugging your shoulders – to relieve nervous tension.

- Reading a speech word for word. This will put the audience to sleep. Instead use a “keyword” outline: Look at the keyword to prompt your thoughts. Look into the eyes of the audience, then speak.
- Using someone else’s stories. It’s okay to use brief quotes from other sources, but to connect with the audience, you must illustrate your most profound thoughts from your own life experiences. If you think you don’t have any interesting stories to tell, you are not looking hard enough.
- Speaking without passion. The more passionate you are about your topic, the more likely your audience will act on your suggestions.
- Ending a speech with questions and answers. Instead, tell the audience that you will take questions and then say, “We will move to our closing point.” After the Q and A, tell a story that ties in with your main theme, or summarize your key points. Conclude with a quote or call to action.
- Failing to prepare. Your reputation is at stake every time you face an audience – so rehearse well enough to ensure you’ll leave a good impression!
- Failing to recognize that speaking is an acquired skill. Effective executives learn how to present in the same way they learn to use other tools to operate their businesses.

Visual Aids & PowerPoint

Visual aids are an important part of many presentations. The most commonly used media are the flipchart and computer-based presentation programs. Here are some suggestions for making the most of your visual aids:

Flipchart - A flipchart mounted on a portable easel works best when used with a relatively small audience – 20 or fewer people. A flipchart can be prepared prior to your presentation. You can also write or draw during your presentation – especially to record audience responses. Use bold colors, but avoid using ink that bleeds through the paper. Don’t look at your flipchart when speaking. If you must write on the flipchart, pause, then resume speaking when you’re done. Use small strips of masking tape to facilitate changing from one page to the next.

Computer-based visuals - The technology is rapidly changing. These days, using a laptop computer and presentation software such as Microsoft PowerPoint is the norm. Add a screen and other equipment, and you can produce and display dramatic visual aids, including animation and simulations. Computer-based visuals are becoming the standard for most technical, educational or business-related presentations. Useful for large and small audiences, they can convey simple as well as complex information. If you use a remote control, you can change the visuals while walking about the room. To accomplish this you’ll need a data projector, a device that accepts output from a computer and projects it onto a screen. Plan to create the visuals in advance, to ensure all of the electronic components work together and be sure to rehearse with them.

Keep your visual aids:

- Visible
- Simple
- Colorful, but don’t let them upstage you
- Justified by the content -- not too many or too few slides

For effective PowerPoint shows:

- Don’t read the slides to your audience!
- Make your text large.

- Choose colors that make the text easier to read.
- Use bullet points instead of full sentences.
- Don't let the text or graphics fly around too much.
- Avoid charts and diagrams that are hard to see.

Most Importantly - Remember, you control the presentation; don't let it control you. PowerPoint should be a "visual aid" – not the entire show.

Starting a Presentation

(Used material from: <http://www.effective-public-speaking.com/>)

In modern English, Presentations tend to be much less formal than they were even twenty years ago. Most audience these days prefer a relatively informal approach. However, there is a certain structure to the opening of a Presentation that you should observe.

1. Get people's attention
2. Welcome them
3. Introduce yourself
4. State the purpose of your presentation
5. State how you want to deal with questions

Get people's attention

- If I could have everybody's attention.
- If we can start.
- Perhaps we should begin?
- Let's get started.

Welcome them

- Thank you for coming today.
- Good morning, ladies and gentlemen.
- On behalf of ..., I'd like to welcome you.

Introduce yourself

- My name's I'm responsible for travel arrangements.
- For those of you who don't know me, my name's
- As you know, I'm in charge of
- I'm the new

State the purpose of your presentation

- This morning I'd like to present
- Today I'd like to discuss our failures in the and suggest a new approach.
- This afternoon, I'd like to report on my study
- What I want to do this morning is to talk to you about
- What I want to do is to tell you about our successes and failures in introducing new working patterns.
- What I want to do is to show you how we've made our first successful steps.

State how you want to deal with questions.

- If you have any questions, I'll be happy to answer them as we go along.
- Feel free to ask any questions.
- Perhaps we can leave any questions you have until the end?
- There will be plenty of time for questions at the end.

Of course, these are only suggestions and other language is possible. Even within this limited group of phrases, just choose a few you feel comfortable with and learn and use those.

Succes Stories of Creative Entrepreneurs

Kiiri Saar, writer.

Becoming writer wasn't incidental for me, but more like natural development. I grew up under direction of my mother, who was teacher of literature, so reading was one of my favourite ways of spending free time. Probably from here came also idea to write down my own thoughts. Writing has been for me always easier than talking, because it gives enough playground for modifying and changing my thoughts.

Everything I have written has become easy. For starting writing I need good feeling and earlier good rest – then everything will come up kind of independent from me – it's like a roll of film what is opening and I have nothing else to do than to write down pictures from my imagination.

Writing helps me to understand better environment around me. In school time I wrote some poems, participated on Olympiad of mother language, wrote down my thoughts into diary during many years, writing down situations and happenings from school. Still writing remained for many years on background, just like a hobby. I graduated Tartu Teachers Seminary as class teacher and later, when already living in Tallinn, I studied in Tallinn University library work.

I moved to Hiiumaa because my husband has roots on the island. Quiet and green island and kind people won quickly my heart. For me one of most important conditions for being creative is that I feel myself good in environment around me. The island Hiiumaa has been one of the biggest inspirations and sources of creative potential for me.

I started to write more actively some years back, so I am relatively young player on Estonian literature playground. Nevertheless I have realized in this short time quite a lot of creative potential. I have issued during three years 6 books: "Catcher of Ladybirds" (2011), "The Case of Martin Green" (2011), "Ruben's butterflies: Cherry girl" (2012), "Ruben's butterflies: Jordan" (2013) and "Keterin in Secret Garden part 1 and part 2" (2012-2013). My first poesy book is waiting for finalizing and printing. Although I define myself as youth writer, have I plan to write in future more children books, because it is easy and fun to write to children.

My first creative test was manuscript of children book "Keterin in Secret Garden". Actually I wrote this story to myself, without clear goal to get it published, because this seemed to me very far and unreachable dream and whole carousel of publishing process was to me completely unexplored land, where I scared to step. I created just to have fun for myself an enchanted land, full of fantasy, where I could give a free flight to my fantasy. Inspired from my child age favourite book "Alice in Wonderland" I created in my fantasy a lot of weird creatures, who are best friends, advisors and supporters of a lonely girl. The main idea of the book "Keterin in Secret Garden" is, that a child who has no friends, can live abundant and interesting life, creating friends and adventurous events in fantasy. After finishing the manuscript of Keterin's book I understood, that I still like to write and the girl whose writing works were read loud in classroom, is still in me. And because the creative process included for me indescribable positivity, I decided to continue writing. So during one month I finished humorous youth novel "Catcher of Ladybirds". This was the first book I dared to offer to publishers. Against all kind of expectations I was lucky, publishing house "Kuma" accepted my manuscript and in relatively short time it was published as a book. AS next step I decided to participate in a contest of youth novel, held by publishing house "Tänapäev" and I sent

them a manuscript of mysterious action story “The Case of Martin Green”, which I needed to finish in weeks. From the contest I got 3rd place and so also this novel was published.

Beside the green and secure milieu of Hiiumaa I have got inspiration from movies I have seen and books I have read, which have settled in my mind as a colourful mixture. I got powerful inspirational touch for example from world-famous “Twilight” saga from St. Meyer, which gave me inspiration for school novel, mystic love story “Ruben’s butterflies: Cherrygirl”, which was published by Varrak. Practically in the same time with this book was published also “Keterin in Secret Garden” both parts in publishing house Argo. Publishing a children book was quite different from publishing youth novels, because illustrator’s task in book preparing is very important and it was thrilling to see my fantasy characters getting body and look in artist’s work.

When writing is very difficult to foresee, which books will become successful among readers. In some level can publishers foresee it, but final decision, which book would be bought and which not, is made by reader? I was a bit surprised, that my books, which are published for now, was most successful Cherrygirl's story. This was a reason why this novel got quite fast a sequel: “Ruben’s butterflies: Jordan”, which talks about unusual events in the life of Cherrygirl’s son Jordan and which ties two different stories into one entity. “Jordan” is for now my newest book, which I just got from print. Actually it was very easy to write a sequel book, my thoughts were moving so fast that in some days I wrote even 40 pages of text.

When I am writing I don’t plan how the story will end. Everything will come up during writing process and it is interesting even for myself, how the story will finally end up. I can fix in my thoughts some main events in story and sketch main characters, but during writing I get often much better ideas, which I will use then. All my books are actually “self written” them and haven’t required much pain, my main focus have been in polishing the language to get perfect result.

My novels are quite different, both in using language and in structure. Still they have common lines – all are written in romantic style, main characters are mainly confused, they have several internal struggles, all they are busy with self-determination and deep internal look. Somehow are they all on the way to somewhere. Through adventurous events and fantasy-rich action they try to find themselves, to tie up and clarify knots of relations and to understand this world and the deeper reason of existing here. I have always liked to think about complexity of human character and probably because of this also characters of my books do it.

None of my books are autobiographic. I don’t feel necessary to write about me or about my life. When I write my novels I am more like eyewitness, who creates events and storylines, who makes characters act, gives them necessary motives and energy for existing. Anyway it is possible to find in some characters something from my nature; reader who knows me can maybe recognize some places from my childhood or school years. I believe it is never possible to write fully independent and “from side”, so that story which is written does not touch the writer. Somehow is the author densely connected to the story and treated themes are important for her (or him).

I encourage everybody who has in mind an idea to write something to fulfil it. It does not require anything else than enough working ability, little bit talent and perfect command of language. Encouraging quote says, that successful are not most talented, but those who has persistence to stay on chosen road, despite of difficulties.

For publishers is biggest risk an unknown author. In the same time publishers value local authors and ideas instead of translating foreign bestsellers. An original idea, even if it comes from unknown author, can find positive feedback from publishers. They are open to new ideas and nothing is impossible or unreachable, when you believe enough in yourself and in your work and invest into it your time, energy and quality.

In today's Estonia writing is more like pleasant hobby than way of earning your allowance, because Estonian population and also reader's amount is small – this means also relatively small printing numbers. No matter of it, bestselling books will be reprinted and being longer time on literature landscape also the author's name will start to sell, which makes cowork with publisher easier. Also the knowledge, that you are realizing your creative ideas, gives your extraordinary satisfaction.

Pleasant nuance in writing is author's right over the creation, which gives to author also rights to decide about the cover design of the book. I have often asked artists to make different versions to make choice. Also in text editing the author will have last word. Nevertheless I suggest to listen to editors and correctors, which also I am often doing, because it is reasonable to trust people who have for years working with editing and proofreading of books and their main goal is to help authors and so to make the book better. A good book is made in dense and smooth cowork between publisher and author. When being active on writing for longer time, the author will get aware how to write, what readers are expecting and also what he/she wants to say to world through his/her work.

One of biggest joys of being a writer is the knowledge that I am not writing only to myself. As long as there is somebody who wants read and who finds something to recognize between the covers of book, it brings to author understanding that his/her work is for somebody necessary and valuable. This is best possible gratitude.

Tõnu Tamm, Young Multitalent

First time I went to theatre as a child, together with my classmates. It was a puppet theatre. In beginning we did not know what we are doing there. I were just looking, we were in warm place, because it was winter and cold outside. The manager of puppet theatre gave us some puppets and said – “Start to play” and so we did. And so I started to go there. What was most exciting in this – children always build a tree house or something, but this theatre was our tree-house. We had roof above us, rooms were heated, and we had even a buffet which was magically filling itself up. We made plays and people came to see them and bought even tickets. It was so fascinating. And it was even better when we got a house for puppet theatre. In beginning we built a tree-house and now we have a house! We were all time there, even during nights! And it got so popular and we were full-heartily doing it.

But on some day I felt that Kärkla puppet theatre is too small for me and I had no room for developing myself. I was tired of puppets and I wanted to come out from behind of screen. So I applied to theatre class of Tallinn 32nd Gymnasium and was accepted. I also got accepted to youth studio of Tallinn Puppet Theatre where we different very recognized teachers. Because of the studio I have had possibility of taking part of some projects and movies. For example “Mushrooming”. I was asked to a mass scene and I was thinking sat it is so cool. But when you look at the movie then in the beginning and the end you see a TV-show in the movie and there somewhere among the public I am sitting. At least I was able to recognize myself!

Second time I was in TV-series “Romet and Julia”, where I was playing a computer geek Sulno, who with his company will develop an mobile app which will give alarm when in the room with you sits a person with similar sexual interests with you. I was on screen only for two minutes but even this was an experience.

I have also participated in some short movies. One was “May”, and making of this was an awful experience, because we were filming in mid-winter, night time in a bus with open doors. My top moment was when I was shown from behind stepping out from bus.

One bigger role was in a film, where I was acting a 15-years old boy who went to a trip with his mother and decided to take some drugs with him. I put them secretly into mother’s bag; mother got busted and was jailed. Making of this was fun! It was filmed in Tallinn’s old Concert Hall (Linnahall) which was converted to airport and there I saw how much is possible to create with light. I even did not understand where all this light came from, but there was so much of it and it seemed that the sun is shining, although the filming was again in night.

And then I had a role in Estonian TV series “Revenge Office”, where I was running and got killed. Then the team started to investigate my death. It was done very quickly, I dressed to training suite and it took only 30 minutes to film it. And I got more screen time than in “May”, which was filmed ca 10 hours.

My biggest project is now “Point Zero”, which is still under work. I got quite big role there. It should come out in autumn 2014.

I have also got some money for my roles. For some of those even too much and for some other nothing. It depends, how big is the funding of film. But I am not doing any roles for money.

I would like to talk a little about overacting. In many Estonian TV-series it is possible to see, that the team is hurrying and they are not working enough with actors. Often there is not enough money and instead of professional actors are amateurs used, because of lower salary. Often they still have the rhythm of reading poems from their main schools years so there is a lot of overarticulation. When wanting to show off people do things, which are not always pleasant to see. I remember when I was still in Kärkla puppet theatre then a TV magazine was visiting us and after this I saw myself first time in TV. After this I thought that I will never act again. Later I have tried to make everything so that it could be good to watch myself.

So what we have learned in acting and stage speech classes is that you need to ask from yourself – Why? Why am I doing it, why am I saying it? It is important, that every action has a meaning. When you have a goal and a meaning, then everything is good.

Talking more about text – for example when a person has a role where he, being 16 years old makes pregnant a girl who is even younger, girl’s mother hates him and he does not know what to do, because it is impossible to find a job, then often you start just to mess up with the text, but actually you need to go deeper into the character. Or take for example the girl from a story “Three bears”, who lost her way in forest. When you are gone astray, you are probably not walking happily around with a basket. And when you find a house you will not step straight in, but knock at first, then wait, if somebody’s coming. But it seems that this girl is a bit unstable. She goes into a strange house, eating porridge, not thinking that it’s warm and somebody could come in any minute. Then she breaks a chair, feels that she is very tired and goes to sleep into an alien bed. It is not quite normal behaviour. Here is a lot to play. But

when somebody hears that she must play a role of Goldlock from “Three bears” story, she will probably play an unconcerned girl.

Very interesting topic for me is stage fight. We had a Swedish teacher who had taught fight scenes in the movie “The Pirates of Caribbean”. Such fight can be very real and very exciting. I cannot imagine myself in real fight, but stage fight is fun because I know I am not hurting anybody.

It is also fun how I can surprise myself in theatre. I have always danced like a bear, but in studio we have brilliant dance teacher who has discovered many new capabilities in me.

I will also talk about fashion, which has during last year’s touched me a lot. When I was in 11th grade then I created in my study work 4-part women dress collection. Just before the due date I came into my homeplace in and I even did not have a fabric for my collection. At home I opened our wardrobe, my mother was not at home at the moment and I found out that we had a lot of curtains. Actually I had never earlier sewed anything. I made something together; when mother came she was a bit shocked but then showed me how sewing machine is working. So I made my collections. When it was ready it looked so nice that I did not want to leave it somewhere. I signed myself into competition of young fashion creators and there was minimum requirement of 6 sets. Of course I did not have fabric so I returned to Hiiumaa and everything started from beginning. I made additional 2 sets, went with fear to the competition and for my surprise I won the competition! Year ago I could not even imagine that I will sew 6 dresses!

Since Christmas I work as an assistant chef in a cafe. I went to work there as dish-washer, but then when I was tired of washing I went to look what chefs are doing. Then there was a huge pile of dirty dishes and I washed them until 2 o’clock in a night. But chefs appreciated may help a lot and asked me to help them in weekends and now I am working there as an assistant chef.

In school I am not paying too much attention to marks, because I have seen that it makes not so big difference, if math is “5” or not. I think I should not know everything; main thing is to get the classes finished.

Hardest moment was, when in some moment I was so busy that I had no time to eat. I ate very chaotically and finally was so exhausted that I could not do anything. But then I took myself into hands and now everything is fine.

Magnus Lõppe, Internationally Renowned Young Fashion Designer

Magnus Lõppe got interested about fashion in school’s fashion competition “Safety-pin “(Haaknõel). Winning of the competition gave push and after graduating Kärkla High School Magnus applied to Estonian Academy of Arts. (Un)fortunately he wasn’t accepted, because Magnus never participated on preparation course and he didn’t have required portfolio of his works.

Instead of Estonian Academy of Arts Magnus started to study in international class of Danish fashion- and design school and he graduated it after 4 years as design technologist. In June 2013 he got his Master degree in London, England from one of the most renowned male fashion school Royal College of Art.

Magnus graduation collection consisted from 8 sets and he got inspiration to it from brutalist architecture. Brutalism is a style of architecture, which flourished 1950 – 1975 and where buildings are box-shaped, preferably showing texture and form of the raw materials, for example concrete, where is shown the texture of wooden forms which were used by casting.

On 2011 Magnus Lööpe won Scandinavian contest of Young designers “Designer’s Nest”. Magnus Lööpe had designed a collection of formal male clothing, which consisted of three sets. (Actually there were 10 sets in collection; but requirement of contest was for 3 best sets). The collection was technically extremely complicated, forms and fit were nearly perfect and overall look clean and peaceful. As jury said, the collection Magnus Lööpe has modern conception, it was technically perfect and finished in finest details. They also noticed, that young designer gives with his approach something new to male fashion and helps it to step further.

Magnus Lööpe who started his studies in Palade Main School and got his Master of Arts from Royal College of Arts in London, has now applied to job to Armani, Dior and Calvin Klein fashion houses.

(Text is compiled from following sources: Hiiu Leht, 20.08.2013, Maaleht – 20.02.2011, presentation of Magnus Lööpe)

Indrek Elmend, Culture Manager

Indrek Elmend is organizing concerts and different events. His interest to music started to grow in music school, where he was forced to go at first. Later music became his hobby and passion. During high school he participated in a band and organized punk-rock music events. All this made music management a full time job for Indrek.

This job is interesting for Indrek because it’s possible to meet with different musicians and interesting people, who give him energy. Although working day may last 12 – 24 hours, public satisfaction will cover it.

Working on (small) Hiiumaa is a challenge for Hiiumaa, but comparing to Tallinn competition is here much smaller. Most of people can see, that his work here on island is impossible, but Indrek sees here his possibilities.

Indrek does not have special (management) education, all knowledge is acquired during work. In his opinion it is possible to start event managing in very young age, all opportunities for this are in hand.

Märt Rannast, Metal Artist

During Youth project “Creative management” a metal artist Märt Rannast held workshop of metal art. Märt came first time to Hiiumaa 33 years ago. He thinks that laziness and curiosity make people creative.

Märt has studied art since he was 7 years old and he has learned many different types of art and creativity. This is very important to him because his past has given him possibility to choose, which kind of art is most attractive and suitable for him. In Rannast’s opinion making art relaxes you and gives good mood.

Being situated on island is from one side inspiring, from other side it makes limits.

When working with creative management you must always remember, that you need to deal with both sides – management and creativity. In Märt's opinion he cannot imagine his life without creativity.

Terje Kähr, Artist

Terje Kähr is born on 28.02.1992. Currently she is studying scenography in Estonian Academy of Arts, earlier she has graduated Tartu School of Arts as decorator-stylist (2012). 02.2012-04.2012 she took courses in painting, drawing, animation, photography, drama and experimental graphical design in Borgarholtskøli, Island and from 02.2011 – 04.2011 2D and 3D animation, sound recording, video recording, editing and lightning in North-Karelian Professional School in Outokumpu, Finland.

Terje has taken part in Photo competition *Human Tracks in the Environment* (2012) and Logo competition of Estonian Quality Society (2010, 3rd place). She has work experience from Borgarleikhus (Reykjavik) from march 2012, in international team of making decorations, in January 2012 – in Estonian Puppet Film – making and renovating decorations for two Estonian animation, in 2011-2012 – in Estonian TV show “Pimp my Manor” (Kanal 2), in November 2011 – decorating windows of Tartu Kaubamaja (department store).

Terje has had two exhibitions – “20th island” together with Katrin Kelpmann (june – september 2012) and together with Art Nõukas in restaurant Bonaparte (mai-june 2012).

The workshop of arts introduced basic technologies and ideas of traditional painting and drawing and was pointed to youth in gymnasium age. On first day we studied perspective. We were drawing geometrical shapes, using perspective rules in art. We learned how to interpret 3-dimensional object on 2-dimensional surface and practiced hand and eye co-work to get the picture similar to real object.

On second day we applied the rules, which we learned earlier, depicting different household items in different techniques. We learned how to prepare paper with base colours for painting and painted still life. We tried drawing still life with coal, pastels, pencils and ink. Main goal of the workshop was to introduce different teaching methods of drawing and painting in art schools and to develop drawing skill and feel of space, light, colour and perspective.

Helen Jansen, Cake-Making Workshop

Helen Jansen is working as entrepreneur, her main field of business is making cakes. Workshop introduced, how to make a cake with sugar mass.

- making cacao-biscuit;
- making cherry-curd cream
- assembling cake
- making cacao-butter cream
- covering cake with butter cream
- covering cake with sugar mass

Resources and Literature

- GREEN PAPER: Unlocking the potential of cultural and creative industries (Brussels, 2010)
- Eesti loomemajanduse olukorra uuring ja kaardistus (2009), Tallinn, Konjunkturiinstituut
- <http://www.arhipelaag.ee/failid/Hiiumaa%20loomemajanduse%20strateegia.pdf>
- <http://www.looveesti.ee/en.html>
- <http://effective-public-speaking.com>
- <https://www.gov.uk/starting-up-a-business>
- <http://www.toastmasters.org>

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