

# Promoting entrepreneurship on TV and in other audio-visual media

## Report of the Expert Group





**EUROPEAN COMMISSION**  
ENTERPRISE AND INDUSTRY DIRECTORATE-GENERAL

Promotion of SMEs competitiveness  
**Entrepreneurship**

## **REPORT OF THE EXPERT GROUP**

# **PROMOTING ENTREPRENEURSHIP ON TV AND IN OTHER AUDIO-VISUAL MEDIA**

December 2007

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## EXECUTIVE SUMMARY

Entrepreneurship is a major driver of innovation, competitiveness and growth. Without more entrepreneurship it will not be possible to reach the targets of the 2005 Partnership for Growth and Jobs and make Europe a more attractive place to invest and work. Yet Europe suffers from an "entrepreneurial gap". For example: 50% of Europeans prefer working as a dependent employee, only less than half (45%) would like to be self-employed. In the USA 61% of the population prefer being their own bosses and only 37% express a preference for employee status (p. 9).

This report looks into the possibilities that TV and other audiovisual media offer for improving the image of entrepreneurship in Europe. These media have the advantage of reaching a broad audience. Their programmes can convey in a direct and vivid way what being an entrepreneur could be like. Apart from presenting entrepreneurship, TV can also provide factual information in an interesting and even entertaining way. To some extent the media could present the role models that are necessary to attract more Europeans, and especially the young, to become entrepreneurs.

The topic of this report is quite new. There exists a considerable amount of research on factors that influence occupational choices, and there is also some research that looks at which character traits are fundamental for entrepreneurship and which persons are likely to become entrepreneurs. However, these two strands of the literature are more or less unconnected. There has also been some research on how the media shape perceptions and attitudes. But so far not much is known about the influence of the media on occupational choices or on the attitude towards entrepreneurship. In any case, empirical research indicates that the role media play in this context is not simple and predictable. The media have a relatively strong influence on attitudes towards things that TV-viewers do not know well from direct experience. Moreover, the media are more likely to reinforce existing attitudes than to change them (p. 10).

Even though the kind and direction of attitude changes induced by the media are difficult to predict, there is little doubt that such an influence exists. Research shows that persons of all ages who consume several hours of TV each day are more likely to understand and interpret the real world in a different, and often more negative, way than occasional viewers. In this context it is noteworthy that the representation of occupations on TV is quite skewed. Business owners are often depicted as crooks, and many criminals on TV (films, series, etc.) whose profession is depicted are featured as business owners or executives (p. 11).

Entrepreneurship is a phenomenon with many facets and its multidimensional character is reflected in the great variety of types of programmes that in one way or another deal with the issue. In Chapter 3 of this report some examples of such programmes are described in greater detail. They include:

- Reports with an entrepreneurial (and not just economic) content, such as reports about new businesses or awards for successful start-ups.
- Documentaries, for example success stories of well-known entrepreneurs.
- Information and advice programmes (e.g. on how to start up a small business in a particular branch).
- Movies, which could, for example, be based on the life of entrepreneurs.
- Series in which characters that are entrepreneurs play an important role.
- Docu-soaps about entrepreneurs.
- Contests, e.g. along the lines of "American Idol": potential entrepreneurs compete for a prize, e.g. a start-up grant. Their merits are judged by a panel of "entrepreneurial experts" and/or the TV audience.

As regards promotion of entrepreneurship, these types of programmes have different strengths and advantages. **Reports** (e.g. the programme POKR from Czech TV, p. 13) on events with an entrepreneurial content will best convey information and can react quickly to new developments, but will not reach a very large audience. **Documentaries and movies** about successful entrepreneurs (e.g. "The man who wanted to furnish the world from Sweden", p. 14, and the German movie "Margarete Steiff", p. 16) can be inspiring and might help to improve the image of entrepreneurship in general. Yet it is equally important to also have documentaries about more ordinary and less famous business people. Otherwise viewers might get the message that entrepreneurship is not suited for average people (e.g. "The Twelve Courageous" from Czech TV or "The Hustlers" from the UK).

Numerous **TV series** make use of entrepreneurial or self-employed characters. But unfortunately they often do not depict a very realistic or positive image of entrepreneurs (e.g. "The Estate Agents" from Sweden). Yet, in principle, series would be ideal to show what entrepreneurial life could look like.

**Information and advice programmes** (e.g. the Polish programme "Firma") are naturally best suited to conveying information. Yet such programmes will only be successful if the audience is already potentially entrepreneurial.

**Contests** of young or would-be entrepreneurs (e.g. "Jump" from Denmark, "Generation XXI" from Spain, "The Creator" from Norway, Portugal's "Business Challenges AUDAX" or "The Big Idea" from the UK) are a relatively new type of programme. They are attractive because they combine entertainment with practical information, and are an ideal tool for creating greater awareness of the importance of entrepreneurship and the opportunities of an entrepreneurial career (e.g. "Dragons' Den" from the UK).

In **docu-soaps** (e.g. "The Kuckelhorns" from German TV) entrepreneurs and their life can be presented and are a good instrument for showing what entrepreneurship means in reality.

Apart from TV, **radio** and the **Internet** in particular can also play a role in promoting entrepreneurship. As an interactive medium with numerous possibilities, such as newsgroups, blogs, etc., especially the latter is suited to attracting a young audience (p. 26).

The audiovisual media offer a broad range of opportunities for promoting entrepreneurship; some of them are already used by Member States while others are still largely unexploited (p. 29). In general three types of promotional activities can be distinguished:

- Indirect promotion, creation of events, placing the topic in the media community.
- Traditional TV promotion, esp., TV spots.
- Sponsoring and grants.

The first option accompanies activities like award ceremonies and other promotional activities outside TV. The second option is quite costly. In the present context it is especially the third option that is of interest. In this case public authorities, businesses or business organisations pay a part of the production costs (e.g. the prize that the winner of an entrepreneurial contest on TV receives), while responsibility for the content and format of the structure rests largely with the production/broadcasting company.

Sponsoring arrangements constitute a kind of idea- or theme-placement, an activity which is similar to product placement (p. 30). If the provisions of the recently adopted Directive on television broadcasting services (TVWF Directive) are transposed into national laws without major changes, this type of promotion will be admissible in films, TV series, sports events and light entertainment provided that the viewers are informed that product placement is taking place (some more restrictions, e.g. as regards tobacco products, will apply, see p. 31 for more details).

Several activities, measures and policies could be tried to better promote entrepreneurship via TV and other audiovisual media (p. 34). Examples are:

- 1) A quantitative and qualitative in-depth study on the presentation of entrepreneurship in the European audiovisual media. The study should concentrate on European TV programmes. It should also shed some light on the question as to which audiovisual media and which types of programmes might be best suited to promoting different aspects of entrepreneurship and which programmes are best suited for which addressees.
- 2) An exchange of good practice cases between Member States regarding the different ways of using TV and the audiovisual media to communicate information about entrepreneurship to various stakeholders and the public at large. A group of communication experts could in particular address the question of how new media and technologies are used by Member States in their communication strategies for entrepreneurship and SMEs.

- 3) An international conference on entrepreneurship in the media would not only be an event that creates awareness of the topic among national ministries or business organisations. Questions that should be discussed at such a conference are, for example: "How is entrepreneurship presented in the media? What do the media do for entrepreneurship? What could they do better to promote entrepreneurship?"
- 4) Media awards for the promotion of entrepreneurship, e.g. for programmes that present entrepreneurship in a particularly interesting and stimulating way, for programmes that give advice, and for the most honest representation of entrepreneurs in fictional formats.
- 5) Better cooperation between governments, administrations, producers and broadcasters etc. is encouraged. As suggested above, a conference where media representatives and promoters of entrepreneurship could meet would be a first step towards such cooperation that could be continued through regular meetings.
- 6) A TV series about a consultancy business would be an ideal way of showing a wider audience what the life of an entrepreneur is like. In such a programme the consultant could deal with problems of different businesses. At the same time there would also be an internal insight into businesses since the consultancy is also a business itself.
- 7) Video clips and a platform to promote entrepreneurship could be produced and distributed for free to TV stations and Internet channels. The clips should also be shown on the European video channel and should also be distributed on public platforms. In particular it could be interesting to involve the Internet community in developing clips etc. that promote entrepreneurship. This might be achieved by creating a special Internet platform and Internet community for the promotion of entrepreneurship.
- 8) Ambassadors for entrepreneurship could be selected by public administrations and/or business organisations. Successful and responsible entrepreneurs could credibly communicate entrepreneurial issues to the media. The main advantage of having selected such ambassadors would be that the media would easily find knowledgeable and credible interlocutors for entrepreneurial issues, e.g. when they want to report on new policies that affect entrepreneurs, when they want to present an authentic picture of entrepreneurship in fictional formats, when they want to organise contests with entrepreneurial content, etc.



## 1. OBJECTIVES OF THE PROJECT AND STRUCTURE OF THE REPORT

If they could freely choose between being an employee working for somebody else or self-employment and working for themselves, 50% of Europeans would prefer to be an employee. Less than half (45%) would like to be self-employed (and there are some "don't knows"). These figures indicate what could be called Europe's "**entrepreneurial gap**". In the USA 61% of the population prefer to be their own bosses and only 37% express a preference for employee status.<sup>1</sup>

Entrepreneurship is a major driver of innovation, competitiveness and growth. Europe needs a more entrepreneurial climate. Without more entrepreneurship the targets of the 2000 **Lisbon Council**<sup>2</sup> and of the 2005 **Partnership for Growth and Jobs**<sup>3</sup> – which reaffirmed the objective of making Europe a more attractive place to invest and work – will not be reached.

In Europe (as in the USA) people agree that entrepreneurship is the basis of wealth creation which benefits everybody (EU 73% agree, USA 75% agree) and that entrepreneurs are job creators (EU 88% agree, USA 89% agree). But nearly one half of Europeans believe that entrepreneurs think only about their own wallet (45%) and that they exploit other people's work (42%). In the USA the judgement about entrepreneurs is much more positive, only one quarter accuses them of egoism and exploitation (23% and 26% respectively).

One precondition for more entrepreneurship are better framework conditions for entrepreneurs. But framework conditions are not only hard factors like regulation and access to finance. It is equally necessary to **create a more positive image of entrepreneurship** in European societies.

Before somebody can decide to become an entrepreneur, the entrepreneurial option has to be part of their spectrum of possible career alternatives. And to be appealing, this option has to be perceived as something feasible, acceptable, interesting and rewarding. Most obviously this is the case when somebody grows up in a family of entrepreneurs. But many people have to be made aware of the possibility of becoming an entrepreneur through other means. TV and other media could be such a way.

To make an informed decision on pursuing an entrepreneurial career, different sources and types of information are necessary. Of great importance is the

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<sup>1</sup> Flash Eurobarometer 192, Entrepreneurship Survey of the EU (25 Member States), United States, Iceland and Norway, April 2007.

<sup>2</sup> Lisbon European Council, 23 and 24 March 2000. Conclusions available at: [http://www.consilium.europa.eu/ueDocs/cms\\_Data/docs/pressData/en/ec/00100-r1.en0.htm](http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/ec/00100-r1.en0.htm).

<sup>3</sup> Communication to the Spring Council, Working together for growth and jobs. A new start for the Lisbon Strategy, COM(2005) 24 final.

assistance provided by job centres, chambers of commerce, business-support organisations, etc. Yet, this information is usually targeted at those who are already considering embarking on entrepreneurship. Television and the audiovisual media in general have the advantage of reaching a **broader audience**. Moreover, their presentations are concrete and tangible. Their programmes can convey in a direct and vivid way what being an entrepreneur could be like. Apart from presenting entrepreneurship, TV can also provide factual information in an interesting and even entertaining way.

This report is about entrepreneurial programmes in the audiovisual media, especially on TV, about programmes which in one way or another deal with entrepreneurship. It is not about economic programmes in a wider sense, i.e. programmes that deal with economic issues such as growth, employment, taxes, etc. The typical economic programme reports news or provides background information on general economic questions, about new technological developments, planned political initiatives with an economic impact, successful or unsuccessful big companies, etc. They are of interest to business people and investors and, to a lesser extent, to employees and consumers.

This report discusses only programmes that deal with entrepreneurial issues. Such programmes can be of very different kinds. In particular, not only entrepreneurial questions are presented in such programmes, as e.g. in news or documentaries, making it easy to distinguish between the entrepreneurial content (e.g. a news story) and the programme (the news). In many cases entrepreneurial questions are a constitutive part of the programme, as e.g. in game shows where contestants have to fulfil entrepreneurial tasks to win.

In order to better understand the possibilities that the audiovisual media offer for promoting entrepreneurship, Member States designated a group of national experts. Some of the experts had a background in media, communication and journalism; others came from national authorities and worked on promoting entrepreneurship. The group met four times (between May 2006 and November 2007) and collected information on media programmes that promoted – intentionally or as a by-product – entrepreneurship.

The following chapter will provide some basic scientific background on factors that influence occupational choices. It will also touch upon the ways media/TV influence our perceptions and attitudes. Chapter 3 presents in greater detail different types of programmes that can have an entrepreneurial content (documentaries, series, shows, etc.) and provides concrete examples from European television. Chapter 4 outlines the possibilities that Member States in the European Union actually have for attracting the help of the media in promoting entrepreneurship and how they use this help – while at the same time fully endorsing the principles of journalistic freedom. The final chapter puts forward some ideas and recommendations.

## 2. MEDIA AND CAREER DECISIONS – SHORT SUMMARY OF THE LITERATURE<sup>4</sup>

The topic of this report – how the audiovisual media, especially TV might influence attitudes towards entrepreneurship and self-employment and whether these media could be used to promote entrepreneurship – is quite new. There is a considerable amount of research on factors that influence occupational choices. So far the main potential factors that have been analysed by this research are parents and family, school and peer groups. There is also some research that looks at entrepreneurship, which character traits are essential for entrepreneurship and which persons are likely to become entrepreneurs. However these two strands of the literature run largely in parallel and are not very much connected.

Moreover, there are numerous studies on the role the media can play in shaping attitudes and how they might influence actual behaviour. But most of this concentrates on the question of learning gender stereotypes, or whether media consumption increases racism and violent behaviour. So far there are **only some initial attempts to investigate how the media might influence knowledge and attitudes about/towards different occupations** (and thus perhaps also occupational choices). But so far hardly any scientific research has been conducted to better understand how the media might influence people's attitude towards entrepreneurship and self-employment.

The available evidence clearly suggests that TV is one factor influencing occupational choices, although interests and perceived skills, the family and school play a more important role. Not surprisingly, the strength and direction of the influence that TV might have is different for different age groups. Around the age of six to eight years children develop gender roles, which also influence their interest in certain occupations they see as typically male or female. TV can play an indirect role in children's job aspirations in the way it presents or does not present job-related gender stereotypes. Entrepreneurial activities on TV are often undertaken by men, and so young girls could be less attracted to such occupations. An experiment has, however, shown that girls' interest in typically male jobs increased after they had seen women in such jobs on TV.

The last years in secondary education are the most important for career selection. An important element in adolescents' occupational choices appears to be the social prestige that comes with different professions. The media exercise some influence on how an occupation is perceived and which prestige it carries. Unfortunately however, entrepreneurship is currently often depicted in a more negative way on TV, especially in movies and series (naturally, documentaries and news provide a more balanced view).

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<sup>4</sup> This chapter is based on the study "The Promotion of Entrepreneurship in the Audiovisual Media (especially TV)" by Jönköping International Business School. The final report (September 2007) is available at: [http://ec.europa.eu/enterprise/entrepreneurship/support\\_measures/av/index.htm](http://ec.europa.eu/enterprise/entrepreneurship/support_measures/av/index.htm).

Entrepreneurs are not a special breed of people. It is not possible to predict, on the basis of character traits, who will become an entrepreneur, let alone who will be a successful entrepreneur. The wish to be independent and autonomous probably has triggered many entrepreneurial careers, whereas financial expectations play a much lesser role than is commonly believed. Generally, attitudes might be more important in development of entrepreneurial tendencies than personal characteristics and to some extent attitudes can be influenced by the media, especially TV.

A considerable amount of research has been done on the way the media shape perceptions and attitudes, in particular as regards gender stereotypes, racism and violence. Much of this work seems to be triggered by the fear that the media generally have a negative influence. Yet, empirical research shows that the role the media play in this context is not simple and predictable. Obviously, too many other factors are relevant in shaping attitudes. In general it can be said that TV will have a relatively strong influence on attitudes vis-à-vis things of which people have no personal and direct experience. Moreover, TV is more likely to reinforce existing attitudes than to change them.

Even though the kind and direction of attitude changes induced by TV are difficult to predict exactly, there is little doubt that TV really does have an influence. Research shows that persons of all ages who consume several hours of TV each day are more likely to understand and interpret the real world in a different, and often more negative, way than occasional viewers. In this context it is noteworthy that **the representation of occupations, self-employment and entrepreneurship on TV is quite biased and skewed** (even though TV programmes might have become more realistic – and also more politically correct – in recent years). A US study found that more than 40% of the criminals on TV (films, series, etc.) whose profession was depicted featured as business owners or executives. Out of around 540 business characters shown on TV, 341 were small businesses and 15% of them were shown cheating or breaking the law.

These results are worrying, since TV is one of the sources from which children and adolescents learn about occupations. The degree to which viewers' attitudes are shaped by TV is to a large extent influenced by the degree to which viewers can identify with characters that appear on TV, and criminal businesspeople on TV are not likely to attract young persons to an entrepreneurial career. This does not mean, however, that TV could be used as a simple instrument to change attitudes by e.g. representing entrepreneurs in films and series in a positive way. This kind of attitude engineering can easily backfire – as the example of an Indian soap indicates which was designed to promote women's status but which achieved almost the opposite effect.

### 3. PRESENTING AND PROMOTING ENTREPRENEURSHIP IN THE MEDIA

#### 3.1. Different types of TV programmes that feature entrepreneurial issues

Entrepreneurship is a phenomenon with many facets. Even ignoring social, political, economic and ethical aspects and focusing only on the entrepreneurial individual, entrepreneurship is highly complex. It entails character traits such as imagination, a certain ability to take (calculated) risks, strategic thinking and determination; it requires knowledge (about products, markets, technologies, regulation) and social skills (leading staff, bargaining, etc.) and the ability and willingness to work hard and, of course, it calls for perseverance. In addition, individual entrepreneurial activities are extremely varied. They encompass finding and developing business ideas, inventing products, testing markets, researching supply possibilities, convincing clients, negotiating with partners, banks, public authorities, etc.

This multidimensional character of entrepreneurship is reflected in the great variety of types of programmes that deal with the issue in one way or another. The experts participating in the project and the preparatory study identified the following types of programme:

- **Reports** with an entrepreneurial (and not just economic) content, such as reports about new businesses or awards for successful start-ups.
- **Documentaries**, for example success stories of well-known entrepreneurs.
- **Information and advice programmes** (e.g. on how to start a small business in a particular branch).
- **Movies**, which could e.g. be based on the life of entrepreneurs.
- **Series** in which characters that are entrepreneurs play an important role.
- **Docu-soaps** about entrepreneurs.
- **Contests**, e.g. along the lines of "American Idol": potential entrepreneurs compete for a prize, e.g. a start-up grant. Their merits are judged by a panel of "entrepreneurial experts" and/or the TV audience.

Some goals that the audiovisual media might achieve are:

- Raise a broader awareness regarding the issue and its societal importance and increase people's interest in entrepreneurship.

- Improve the image of entrepreneurship and entrepreneurs.
- Convey ideas and conceptions about what entrepreneurial life is like, what typical entrepreneurial activities, problems (and solutions) are and what the benefits and risks of entrepreneurship are.
- Convey quite specific entrepreneurship-related information, e.g. the procedures for starting up a company or how to obtain financial aid from the State.

Naturally, not all these goals can be achieved by all types of programme. Some will be better at improving the image of entrepreneurs, some will be better at getting across concrete information.

**Reports** on entrepreneurship awards and similar matters have a big advantage over most other types of programme: they can be produced in a fast and flexible way, and can thus react to emerging economic and political developments or events that have an influence on entrepreneurship. They are also a good instrument for conveying information and will generally be considered to be authentic and credible. A disadvantage they might have is that they will probably only attract a relatively small audience, i.e. people that already have an interest in entrepreneurship.

**Czech Republic: POKR** (Postřehy Komentáře a Rady pro Podnikatele: Tips, Comments and Advice for Entrepreneurs)

The programme presents brief stories about entrepreneurs and their businesses, it gives advice and informs about new developments important for business.

The programme is broadcast every Thursday evening (after 22.00) by the public channel Česká televize. Each programme lasts 30 minutes. The target audience are potential entrepreneurs and business people with small and medium-sized enterprises. The programme is produced by the independent production company K.A. Production s.r.o.

Link: <http://www.ceskatelevize.cz/vysilani/10078338257-pokr-podnikatelsky-servis.html>

**Documentaries** on successful entrepreneurs often highlight personality traits such as imagination and determination. Such programmes can be highly inspiring. They can teach the lesson that entrepreneurial success often does not come with the first attempt and that perseverance is necessary.

**Sweden: Mannen som ville möblera världen** (The man who wanted to furnish the world)

Documentary filmmaker Malcolm Dixelius followed Ingvar Kamprad, founder of the international furniture chain IKEA, during the course of a year. In a number of in-depth interviews Kamprad talks about his own and IKEA's crises, successes and learning over time.

Kamprad founded IKEA in 1943 when he was 17 years old. His first products were pens which he sold through mail order. Today IKEA is the world's largest home-furnishing chain, and one of Europe's largest privately owned companies. The documentary reveals some of the secrets behind Kamprad's success. But the audience also hears about personal crises Kamprad had such as his divorce, his alcohol problems, accusations of his contacts with the Swedish Nazi movement during the 1940s and 1950s, and his struggle against prostate cancer.

In several scenes Kamprad visits IKEA department stores. Here it becomes evident that he cares about details, selling, and people. He has opinions about the prices and the exposure of the products, and he does not hesitate to move or change things, always accompanied by a short lesson for the staff accompanying him on his tour. Kamprad was only 15 when he discovered the business opportunity in efficient distribution and logistics. He discovered that much was invested in optimising production processes, but that such efforts ended at the factory gates.

Kamprad also talks about his motivation to become an entrepreneur. His grandfather committed suicide shortly after emigrating to Sweden in the early twentieth century and his grandmother raised her sons alone. Kamprad refers to his grandmother as an important role model for him: *"She was alone at the farm with three children and in a terrible financial situation, I admire her immensely and her enormous endurance and strength as a person."* This and other statements support the image of a very determined and hard-working entrepreneur. IKEA always comes first for him, and his family is forced to accept that.

Kamprad's story about how he came up with his business idea based around distribution and logistics may inspire people to believe in their solutions to improve things and to start a business using these solutions. A positive

aspect for the potential of identifying with Kamprad is that he is very open about the fact that not everything in his life has been or is perfect.

This 60-minute documentary was produced by SVT and broadcast by the public channel SVT in November 2004 and July 2005.

While programmes about exceptional entrepreneurs can be inspiring, it is important not to neglect more ordinary and less famous business people lest viewers might get the wrong message, i.e. that entrepreneurship is not suited to many people, that for average people the effort might seem too heroic, the sacrifices too big. Documentaries and docu-soaps on normal businesspeople could display entrepreneurship as something that is feasible and, in principle, a viable career alternative for many people, such as in programmes like "The Twelve Courageous" and "The Hustler". These programmes also have the advantage that entrepreneurial issues are more pronounced in them.

#### **Czech Republic: Dvanáct odvážných (The Twelve Courageous)**

The programme consists of short portraits of entrepreneurs. Nominations of entrepreneurs are made by the public; the final selection is made by the Vodafone Company which produces the programme. The target audience are small businesses/entrepreneurs and potential customers of Vodafone.

The programme is broadcast on a monthly basis by the private TV channel Prima, each programme lasts ten minutes. The last run of the programme was in spring 2007 on Saturday afternoons.

Link: <http://www.dvanactodvaznych.cz/index.html>

#### **United Kingdom: The Hustlers**

This Channel 4 (private) programme is addressed to a young audience. It shows young people who run their own business and describes their problems, successes and failures.

In the initial run (September 2005) there were daily programmes, each episode lasted 25 minutes. The programme is produced by Channel 4.



**Information and advice programmes** which concentrate on entrepreneurial questions will have to be quite short (the Polish "Firma" programme for example only lasts 20 minutes. Moreover, such programmes will only be successful if the audience is already potentially entrepreneurial.

#### **Poland: Firma**

Every episode is about starting a new business, and the sector, size and type of the business vary from programme to programme. The programme's host (journalist Roman Młodkowski) shows step-by-step how to start a particular type of business, how much money needs to be invested, which regulations have to be observed, which investment and equipment is necessary, how much one can expect to earn and what costs one has to consider.

A new series shows case studies about persons who started and succeeded in their new business inspired by "Firma".

The 20-minute programme has been broadcast by TVN and TVN24 (private channels) for four years. Originally it was on air once a week on a workday, then on Saturday and now on Sunday at prime time. From August 2007 onwards it has also been broadcast on the new TVN CNBC Biznes channel.

Even more than in documentaries, in **movies** about successful entrepreneurs (more or less based on reality) the entrepreneurial content will often be overshadowed by the story and the characters. For dramaturgical reasons movies tend to focus more on personal character traits than on business issues. Business matters tend to be presented as personal conflicts (with competitors, lenders, employees) and instead of the nitty-gritty of daily business big transactions that represent turning points for the entrepreneurial career are displayed as make-or-break events. Still, the combination of a strong character with entrepreneurial questions will also convey some of the positive image of the former onto the latter.

#### **Germany: Margarete Steiff**

The 89-minute TV movie tells the story of Margarete Steiff (1847-1909), a handicapped woman who created the successful Steiff toy company. At the age of only 1½, Margarete Steiff falls victim to poliomyelitis. She recovers, but can no longer move her legs at all and her right arm only to a limited degree. While her parents have little hope for Margarete, she persuades her

sisters to pull her along in a hay cart to school. After school Margarete visits sewing classes, even though every movement causes pain in her arm.

In 1874, Margarete starts a tailoring business. She has to operate her sewing machine backwards since she cannot use her right hand properly. Nevertheless, her business grows. In 1880, Margarete sees a model of a little elephant figure in a magazine, and produces two sacks of 'Elefäntle'-shaped pin cushions which are sold on the local marketplace. She notices that many cushions are bought by children as toys.

In 1902, her nephew Richard develops the first teddy bear with movable arms and legs. At the toy fair in Leipzig, the company receives an order for 3 000 teddy bears from the USA. Only five years later, almost one million teddy bears are being produced each year. Her nephews enter the business as managers, but Margarete continues to be around, watching over the quality of manufacturing and talking to the employees. In 1904, the company introduces the button in the ear as a brand symbol, which is still used today. In 1909, Margarete Steiff passes away as a result of pneumonia.

The movie is aimed at a broad audience; it focuses on many dramatic turns in Steiff's life, such as the unfulfilled love of a man who later marries her best friend, or several crises in the developing company. However, a great source of inspiration for potential entrepreneurs could be the way Margarete Steiff manages to overcome obstacles, to think outside the box and develop innovative solutions, to display highly ethical values and to be persistent in following her dreams.

Interestingly, for the director, Xaver Schwarzenberger, his movie is mainly about the emancipation of Margarete Steiff and her struggle to lead an independent and self-determined life despite being female and handicapped, while hardly mentioning the entrepreneurship aspects displayed in the movie. This is different from the motivation of the authors of the script, Susanne Beck and Thomas Eifler: "Porsche, Daimler or Benz are names everybody is familiar with and they are celebrated as important personalities. But who celebrates Margarete Steiff?"

This German production was shown twice – in December 2005 and October 2006 at prime time by the producing public channel "Das Erste".

Numerous TV **series** make use of entrepreneurial or self-employed characters. But often in such series the fact that a person is an entrepreneur will be negligible in comparison with the profession that the script gives the character. Doctors and lawyers in TV series are perceived as doctors and lawyers and not as self-employed. In TV series these characters are shown as doing their job (healing people, defending people in court) and

not as someone dealing with entrepreneurial problems such as hiring an employee, attracting new customers, struggling with bureaucracy, negotiating with suppliers and, most importantly, thinking about innovative ways of doing business. If entrepreneurial issues are used at all, they usually appear in side-lines of the story and will often be treated in a stereotyped and sometimes comical way.

#### **Sweden: Mäklarna (The Estate Agents)**

The main character in this drama-comedy is Kaj, a middle-aged estate agent with a dubious personality. He deceives his clients and boss, cheats on his wife, and does not have a good grip on his life overall. One day he is fired because he concludes business deals in his own name. After another affair with a female customer he is kicked out of his house by his rich wife. Homeless and broke he seeks out his old mentor, Gunnar, who promises to help him if Kaj assists Gunnar's daughter, Vilma, to become a successful estate agent.

Vilma is 28 years old and has not completed any professional training. She is pretty, spoiled and unable to handle money. Kaj and Vilma make an odd couple and in the course of twelve episodes viewers get to follow their attempts to succeed in business and to sort out their messed-up lives. Along the way their activities on the property market take various amusing turns.

The series works on a highly stereotyped negative image of real-estate agents and draws on typical prejudices about the profession. Difficulties typically associated with self-employment are emphasised, e.g. Kaj and Vilma experience stress when they become victims of a burglary and realise they have not paid the insurance bill. Besides Kaj and Vilma, some other entrepreneurs play a role in the series: the Turkish owner of a small convenience store, a psychotherapist, an employed carpenter who wants to start his own business, and a male fortune teller – all of them are depicted in a rather negative or ridiculing manner.

The major image of entrepreneurship conveyed is negative and does not provide much potential for identification with the characters. With some imagination, one positive aspect related to entrepreneurship can be identified, i.e. that an entrepreneurial spirit can be 'learned' to some extent, which is what happens with Vilma, who does manage to improve her skills in the real-estate sector and who develops some more sense of business over time. However, these more positive aspects are hardly apparent for the normal audience.

Mäklarna was produced by Bob Film Sweden for the public channel SVT. Twelve weekly episodes were broadcast in autumn 2006 on Sunday evenings at 8 pm, each episode lasts 30 minutes.

In **docu-soaps** entrepreneurs and their life can be presented. Like movies and series these programmes will tend to stress personality traits of their characters and the entrepreneurial content will be overshadowed by the profession. Yet docu-soaps will relatively easily show the interaction between an entrepreneur's private and professional life.

**Germany: Die Kuckelkorns – Ein Leben für den Tod** (The Kuckelkorn family – a life for death)

This docu-soap shows the business and private life of the Kuckelhorns, who run an undertaker firm in Cologne. Christoph Kuckelkorn, 42 years old, is the current CEO of a 5th generation family business. Kuckelkorn is one of the few people in Germany specialised in thanatopractice, an effective way of embalming corpses. In an era where religion and traditions are no longer that important to many people, Kuckelkorn searches for new ways of dealing with death and funerals.

In the four episodes different events are shown, e.g. the funeral of a well-known German politician, and some unforeseen problems that happen when the coffin arrives in the church much earlier than scheduled. In episode 2 a corpse needs to be embalmed to be transferred to Italy – a business where numerous special customs regulations have to be observed. In the third episode Christoph Kuckelkorn, who is member of the organisation Deathcare, which helps embalm disaster victims to reduce their risk of decaying before arriving back in Germany, has to go to Thailand to embalm Tsunami victims. In the fourth episode, the carnival in Cologne is portrayed as the highlight of the Kuckelkorn family's year. Christoph has been elected as the new head of a club, and Cassia and her youth group have daily dance performances. During the carnival, the company receives a phone call from the police to pick up a dead person found on the street and who does not appear to have any close family. The episodes show not only the professional life of the Kuckelhorn family but is also about their private life.

This series portrays an entrepreneur who runs his company with his heart and soul. Despite it forming part of a very traditional industry, Christoph Kuckelkorn runs the 5th generation company with great entrepreneurial ambition. Potentially inspiring is also the positive way the employees talk about the company as well as the aspects of leadership displayed. The documentary also displays a realistic picture of combining the professional and private life and the difficulties that might imply, which is a big issue for many entrepreneurs.

This docu-soap was produced by Sony Pictures Film- and Fernsehproduktions Gmbh for the private TV channel VOX. It was

broadcast in January and February 2006 in four episodes on Tuesdays at 10:10 pm, each episode lasted 48 minutes.

Link: [http://www.sonypictures-tv.de/Die\\_Kuckelkorns.58.0.html](http://www.sonypictures-tv.de/Die_Kuckelkorns.58.0.html)

**Spain: Soñadores (Dreamers)**

In this planned one-hour programme a real entrepreneur will play the role of the anchorman who presents the story of three businessmen. Each programme contains a bit of fiction where the anchor is creating his or her company throughout the series of 13 programmes and the three documentaries of the businessmen.

The most important thing to show in the businessmen story is the human side. Not only will the programme show how the businessman built his company, but also, and this will be an important part of the programme, what he does in his free time. The family and the town where he works will also be presented. The programme mixes fiction and reality. Luamultimedia is currently producing this show and it will be broadcast starting in March next year. It will be shown on Canal Sur (Andalucia regional channel) every week.

**Contests** of young or would be-entrepreneurs are a relatively young type of programme. Most of these programmes work also with non-entrepreneurial issues; indeed they are usually adaptations from programmes that originally had nothing to do with entrepreneurship. Only a few programmes are genuinely entrepreneurial in content and style such as the "Dragons' Den" which turns an important part of starting a business, namely bargaining with an investor over credit terms, into a highly entertaining and strategic contest that is presentable on TV. The probing of would-be entrepreneurs by the investor 'dragons' also creates awareness of many points that a starting entrepreneur should consider (e.g. how his innovation can be protected, how sales can be estimated, how margins need to be calculated, etc.).

Only a small audience watches TV with the explicit intention of learning something about entrepreneurship (for those who already have a strong interest in the subject there are better sources of information), most people watch TV to be entertained. In the vast majority of cases where entrepreneurial issues are part of a TV programme, they are only the material with which the programmes work to amuse the viewers. Entrepreneurship issues have to be combined with human interest, with fascinating or strange personalities, with human tragedies and stories of how they can be overcome, and with a strong voyeuristic element. If the

human element is interesting enough, it is probably possible to take the material content from almost any sphere (cooking, dancing) of life.

That is not to say however, that the entrepreneurial element is of no importance for the programmes. Depending on the audiences' tastes, entrepreneurial contents work in some countries but not in others and not all programmes can be adapted and broadcast in all countries. "The Apprentice" is a highly successful programme in the UK (and before in the USA). In this programme a dozen or so candidates have to complete small entrepreneurial tasks (buy a certain number of items within a given time at the lowest possible price, sell sausages on a high street, etc.) and each week one of the candidates is eliminated from the contest. However, the German adaptations "Big Boss" (RTL) and "Hire and Fire" (Pro7) were cancelled after only a few weeks.

Truly innovative products and services are interesting to hear about. Moreover, the audience will ask themselves if they think a certain business idea could be successful and why. A study audience representing the TV viewer can also be used to engage viewers even more, e.g. when the studio audience can ask questions about new products presented by the contestants of a show or give comments and advice.

#### **Denmark: Jump**

In each of the first eight programmes TV 2 followed two young entrepreneurs and reported about their start-up, their problems and successes. An experienced businessman provided advice. One of the two was selected to go through to the final round of the competition. In the ninth week the projects of the eight final-round nominees were presented again, and the TV audience selected by telephone the final winner of a prize of DKK 1 million (around € 130 000).

The programme was broadcast over nine weeks in the autumn of 2005 during prime time.

#### **Spain: Generación XXI**

In a series of castings 27 candidates will be selected for the programme, criteria for the selection are business plans, innovative business ideas, communication skills, etc. Candidates must already have founded their business but must still be in the very early phase. In the first nine programmes three of the 27 candidates will compete against each other, in each programme one winner will be chosen. In programmes 10, 11 and 12 the nine contestants that made it through will again compete with each other in groups of three. In the final (13th) programme the final winner will

be selected from the remaining three contestants. The winner will receive material support for his start-up, e.g. interest-free loans, cars, computer equipment, etc. Moreover, the programme will be a marketing opportunity for all contestants.

Contestants have to do certain tasks during the programmes, such as presenting their business in one minute, selling their product, explain how they would solve certain business problems, negotiate a loan, etc. Business experts will judge the contestants and decide who goes through to the next round.

Each programme will last one hour.

**Norway: Skaperen (The Creator)**

In five Norwegian cities candidates presented business ideas to a panel of three judges (one of them an entrepreneur/investor). In a second round, fifteen finalists were selected from the successful contestants of the first round/castings. Between the rounds some participants were followed by the TV crew to film how they carried out certain assignments.

In the following programmes further presentations of the business ideas were presented and the audience voted for their favourites. In the last programme the winner of NOK 1 million (around €120 000) was selected.

The programme was broadcast once per week (in the first two weeks: two programmes per week) between February and April 2006 by TV2 (private channel) for one hour at prime time.

The programme was produced by Pandora Film As on behalf of TV2 and in cooperation with Innovation Norway, i.e. the national business support organisation which is funded by the Ministry of Trade and Industry.

**Portugal: AUDAX Negócios à Prova (Business Challenges AUDAX)**

Each week three entrepreneurs will present their business ideas and investment projects to a jury designated by the programme's partner, the ISCTE (Instituto Superior de Ciências do Trabalho e da Empresa, a public university institute). In the final (11th) programme the best of the ten winners will receive a grant of €50 000 to invest as own capital in his/her new enterprise.

The programme will be broadcast weekly between March and May 2008 on RTP 2 (2nd public channel) on Fridays during prime time. The programme will be 50 minutes long.

The programme is produced for RTP in partnership with ISCTE and "Panavideo" and is sponsored by "Caixa Geral de Depósitos" (public savings bank) and Portugal Telecom (private telecommunication company) and is supported by several partners, including newspapers and a newsmagazine.

Link: [www.audax.tv](http://www.audax.tv)

### **United Kingdom: The Big Idea**

The stated aim of the programme was to "discover the next great British invention or business idea". Three mentors (the runner-up of another TV production, "The Apprentice", a businessman and an ex-football professional turned businessman) conducted regional auditions during the summer of 2006. Each of the three mentors chose twelve contestants to champion. In each of the first six episodes six of the 36 contestants competed to go to the final. The selection was made by the studio audience. In addition, the most popular runner-up, voted for by the TV audience online, received a wildcard for the final. The winner of the final received a prize of £100 000.

The programme was broadcast between October and November 2006 by the private channel Sky One in weekly episodes of one hour prime time.

The entire series is sponsored by Vodafone; it was produced by Ricochet Production & Vodafone.

Link: <http://thebigidea.tv/bigidea/index.aspx>

As the examples indicate, numerous contests follow the idol concept, a jury makes a first selection of candidates and their business ventures; at later stages voting by the audience is added to determine a final winner. Yet, elements of a contest, business and entertainment can also be combined in other and truly innovative ways, as the programme "Dragon's Den" proves.



### **United Kingdom: Dragons' Den**

In the programme burgeoning entrepreneurs pitch their ideas to secure investment finance from five investor 'dragons' (so called because of their tough negotiation skills), who are successful entrepreneurs themselves. The candidate-entrepreneur present their business ideas, answer questions by the dragons regarding the degree of innovation of their products, whether they have a prototype and a patent, what they think the market will be like, what the cost and earning potential is, etc.

Moreover, entrepreneurs negotiate with the dragons the amount of the investment and the share of the business that the dragons will receive for their investment. There is a "game" element in the programme: entrepreneurs have to state the minimum investment they want to obtain from the dragons. If at the end the dragons offer less, the candidates receive nothing. The dragons decide on their investment individually, they can outbid each other but might also offer a joint investment.

The presentation and negotiations of a product take around two hours, of which only some minutes are shown on TV. After leaving the den, the entrepreneurs are interviewed by the host of the programme, and in some cases also reactions of the dragons are shown. Each episode typically features 10 business ideas; of these 4-6 are shown more extensively, including the entire pitch, the following grilling by the dragons, and in the more successful cases the negotiations between entrepreneurs and dragons about possible investments. The business ideas that fail to convince the dragons are sometimes shown in a rather ridiculing way. Typically, one or two of the businesses presented in each episode end up agreeing on a deal with one or more dragons.

There have already been several series of Dragon's Den, the first started in 2004. Six programmes per series are transmitted weekly at 8 pm for one hour. Dragon's Den is produced by the BBC.

Link: <http://www.bbc.co.uk/dragonsden/>

**Table: Different types of programmes and their possibilities for promoting entrepreneurship**

<b>Programme type</b>	<b>Possibilities</b>	<b>Flexibility</b>	<b>Focus</b>	<b>Cost</b>	<b>Information</b>	<b>Entertainment</b>	<b>Attitudes</b>	<b>Legal constraints</b>	<b>Audience</b>
<b>News</b>		very high	high	low	high	low	low	high	medium
<b>Reports</b>		high	high	low	high	low	low	high	low
<b>Documentaries</b>		medium	high	medium	high	low	medium/high	high	low
<b>Advice programmes</b>		high	high	medium	very high	low	medium	medium	low
<b>Docu-soaps</b>		medium	low	medium	very low	high	high	medium	high
<b>Series/Soaps</b>		medium	low	high	very low	high	high	medium	high
<b>Movies</b>		very low	low	high	very low	high	high	medium	high
<b>Contests/Game shows</b>		low	medium	medium/high	medium	high	medium	medium	high
<b>Internet</b>		high	low	low	high	high	medium	low	medium
<b>Advertising</b>		high	high	medium	medium	low	medium	low	low
		Possibility to react quickly to new topics and trends	Proportion of a programme that can be concentrated on entrepreneurship	Production cost for individual stories	Degree to which factual information can be conveyed	How entertaining is the programme for a broad audience	Possibility to influence attitudes towards entrepreneurship	Constraints on editorial influence for external parties (e.g. government)	Potential size of the audience

### 3.2. Promotion of entrepreneurship in other audiovisual media, e.g. radio and Internet

While television is nowadays probably the most popular and far-reaching medium, other audiovisual media, e.g. the radio and the Internet, could also make important contributions to developing entrepreneurship.

#### **Czech Republic: Thematic days on the radio, e.g. on entrepreneurship**

In the past Czech Public Radio scheduled several thematic days to support small and medium-sized enterprises and entrepreneurship, the last one being on 17 August 2007 when the topic was: "Entrepreneurship in the Czech Republic – 12% of the Czech population are entrepreneurs. How are they doing?"

Thematic days are an invention of the radio but are sometimes also used on TV. During a whole day a certain topic forms the centre of most of the programmes. There are interviews, discussions etc. all dedicated to a special topic. On TV there are usually "thematic evenings", i.e. two or three documentaries, discussions, interviews on a topic. Sometimes there are also movies that deal with a certain issue, followed by a documentary and/or discussions in the studio.

The advantages of thematic days are:

1. They are very successful in creating awareness of a special topic.
2. They focus the audience's attention on a topic.
3. They present different views on one topic, the listener/viewer is not manipulated and does not feel manipulated.
4. They also promote a subject "off air", e.g. in TV guides.

In some respects the **Internet** might be rather more effective in communicating the merits of entrepreneurship than traditional media. With TV and radio a key problem will always remain, i.e. how to reconcile the promotional interests of governments, administrations and businesses with the necessity to protect editorial freedom and independence of broadcasters.

The world of the Internet is relatively new. Although the foundation stones were laid in the 1960s the wider use of the Internet didn't take place until the mid-1990s, with fuller penetration being achieved by 2000. Websites such as MySpace (2003), Facebook (2004) and YouTube (2005) are still young but have all achieved surprising success that can hardly be matched

by traditional TV. The main differences between traditional TV and Internet TV are summarised in the table below.

**Table: Comparison of Internet TV and traditional TV**

<b>INTERNET TV</b>	<b>TRADITIONAL TV</b>
Relatively cheap	Fairly expensive
Accessible for non-TV groups, including government and general public	Closed and quite difficult to engage with
Interactive content for users	Passive and prescriptive
Global	Localised
Viral – if content is good, it will be referred to	Fully controlled viewing times
Alignment with applicable content	Stand-alone
Opportunistic and entrepreneurial in nature	Elitist and closed
Cross-media platform, including PDAs, mobile phones, ipods	Closed and inaccessible unless posted on the web
Highly measurable per visit, longevity of engagement, signup rate, etc.	Viewing figures have always been guess-work
Governmental involvement could be high	Governmental involvement is small
Any place, any time, anywhere on a number of devices	Specified time and delivery channel

Moving Image is the fastest way to digest information and is deemed as the chosen method for young people to receive their information. Across all the different modes of communicating, filmed content attracts the greatest number of viewers. The significant differentiator from traditional TV environments is that all other modes of communication can be utilised by the Internet TV channel, including video blogging, text blogging, meta-tagging commentary throughout filmed content, forum discussions, RSS news feeds, search and find technology, the wider website features, email and downloads to personal devices for consumption as and when.

Internet TV is played in many forms across the Internet, from TV Networks playing their content over IPTV or brand new content developed for the Internet by individuals. The content is accessed globally. Because of the size of the Internet, one of the key elements that make it work so well are the sophisticated search engines now established. This means the Internet differs massively from traditional TV because there is a way to search and collate millions of pieces of information on one subject in one place. Therefore, in producing Internet TV content for exploration of entrepreneurship, there is a means to feed off hundreds of other contents, both websites and Internet TV, and create a community of content for individuals to explore, take part in and develop attitudes and, hopefully, subsequently behaviours towards entrepreneurial activities.

Another huge benefit to Internet TV and traditional TV are the almost limitless types of format that can be explored and produced. As this paper clearly states, there is a finite amount of TV formats traditional TV can produce, but within the world of the World Wide Web we can begin to see all sorts of possibilities. Programmes on entrepreneurship can invite viewers/users to engage with the storyline, guess the ending, take part by uploading their own interpretation of the future plot or vote for outcomes ... anything is possible and the world of mass communications via TV will be redefined.

Another interesting feature of the Internet is constituted by cross-media or cross-technology platforms: A production house or a team of students may produce some content on how to run a business, but it doesn't just get used and then end up stored in a film reel cupboard. It can be produced and then let loose into the ether of the Internet. Consumers can choose to watch on their laptops or download onto their PDAs (personal digital assistants) or to their mobile phones for text, audio or film or to their MP3 player. This is where it becomes really exciting and where the true communication of thinking about becoming an entrepreneur will be discussed and tried out by many more people than ever before.

Because Internet TV is so accessible, it seems there is a greater possibility for governments and the EU to begin to explore what opportunities are out there, including establishing a specific network for entrepreneurship over the Internet, and aligning an e-entrepreneurship policy with that of wider entrepreneurship policies and activities to establish some action to commence communicating the various opportunities available to people in Europe.

#### **4. INSTRUMENTS AND WAYS TO PROMOTE ENTREPRENEURSHIP ON TV AND IN OTHER AUDIOVISUAL MEDIA**

Audiovisual media offer a broad range of opportunities for promoting entrepreneurship. Many European countries' governments or administrations are nowadays already using, in one way or another, the media to promote entrepreneurship or have done so in the past.

This chapter addresses the question of whether and how national governments and administrations, as well as businesses and their organisations, can make use of these opportunities. It goes without saying that in attracting the cooperation of the media to promote entrepreneurship, governments, administrations or businesses will have to respect the broadcasters' editorial freedom and responsibility. Moreover, any cooperation designed to promote entrepreneurship has to be open and transparent so that the media consumers are aware of it.

##### **4.1. Indirect promotion: events that are covered by the media**

One way to attract the media to promote entrepreneurship is fairly indirect: Promotion activities are designed independently of the media and the latter are simply invited to report about them. An example are contests/prizes, e.g. for the most innovative start-up about which the media can report. In this case it would also be helpful to specially award prizes to businesses that are not too sophisticated so that a large audience can take interest in them – so as not to convey the idea that good entrepreneurship is always connected to high tech industries. Another example could be promotion campaigns, like the planned European Entrepreneurship Week.

In order to communicate the entrepreneurship topic effectively, the media can be assisted e.g. by providing information material that is not only easy to understand but can already be used by the media without much additional input.

While the above-described strategy of topic creation will be linked to concrete events or policy measures, journalists, editors, script-writers, etc. could also be provided with more general information about entrepreneurship. The general idea is to place the topic of entrepreneurship in the media community. Ways to do this could include having special media awards for the promotion of entrepreneurship or for a realistic display of entrepreneurship in films and series.

In all the above cases the decision to use information or to report about issues lies fully with the media themselves.

## 4.2. Sponsorship and media cooperation

Another way to cooperate with the media in promoting entrepreneurship lies in sponsorship agreements and similar arrangements. In this case public authorities shoulder a part of the production costs (e.g. the prize that the winner of an entrepreneurial contest on TV receives) while the responsibility for the content and format of the structure remains largely with the production/broadcasting company. In some cases the cooperation takes place between the broadcaster (TV station, TV company, public or private), production companies (authors, scriptwriters, etc.) and the public institutions. In some cases the public authorities also use specialised media agencies in this process. In addition, private sponsors such as banks or business organisations can be involved.

Sponsoring arrangements constitute a type of idea- or theme-placement which, from a legal point of view, can be considered as a special case of product placement. It should be noted though that product placement is mainly in the interest of the producers/sellers of the placed product, whereas a more entrepreneurial climate would have beneficial consequences for society as a whole. The promotion of entrepreneurship could thus be compared to placements regarding less smoking, healthier living, climate protection, responsible driving, combating violence, etc.

### **Sponsoring of Generación XXI (Spain)**

The programme was launched in 2001, the same year that all Spanish authorities (at local, regional and national level) began to promote entrepreneurial spirit.

There are eight television channels in Spain, some public, some private. The broadcast content of all channels is relatively similar and mainly devoted to entertainment, although public channels dedicate a small amount of space to social content. It was difficult to convince broadcasters to buy a programme about entrepreneurship since the content was seen as dry and serious and it appears easier and less risky for them to buy a sitcom, a movie or another kind of show. Generación XXI was therefore designed to be entertaining and fun to watch.

The second crucial point in convincing broadcasters was to offer a programme that was to a large extent already financed by sponsors. In the case of Generación XXI the broadcaster pays only one third of the budget of the show, the rest is covered by sponsors.

The sponsors are:

- Banks that do a large part of their business with entrepreneurs and for whom the show is a good advertising instrument and who gain a certain prestige by sponsoring the show.

- The innovation and business departments of regional and local governments for whom the show is a part of their general entrepreneurship campaign. The business departments also propose the candidates for the show from their registers. Local and regional governments use the show to inform the general public about their entrepreneurship policies.
- Other private companies, usually telecommunication and computer companies, which donate the prizes.

Generally, there are no major problems regarding this kind of cooperation provided the editorial freedom of the broadcasters, journalists, script writers and others that are responsible for the content of programmes is not compromised. Nevertheless, the legal situation is fairly diverse in Europe.<sup>5</sup> Therefore, at European level an amended Directive on the coordination of the legal provisions for television broadcasting services (TVWF Directive) has been prepared. The Directive will, as a general rule, prohibit all product placements, especially in news programmes or programmes for children. There will, however, be exceptions for certain types of programmes such as films, TV series, sports events and light entertainment.<sup>6</sup> The viewers will have to be informed about the occurrence of product placement in a programme at the beginning and the end of the programme and when a programme restarts after advertising breaks.

Member States will have the possibility of restricting the occurrence of product placement further when transposing the Directive into national law. Since the precise rules for each Member State cannot be predicted at this point, the recommendations given here are based on the assumption that Member States will transpose the European directive into national law without major changes.

One important aim of the TVWF Directive is to establish a coherent European legal framework regarding product placement and similar issues to replace the currently extremely heterogeneous situation.

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<sup>5</sup> In Germany, for example, product placement occurs in a grey area, whereas in Austria product placement is legally allowed in TV films and series provided the viewer is informed about its occurrence (e.g. at the end of the programme).

<sup>6</sup> There are some more rules to observe. For example, product placement will be admissible where a product is used as a prop or a prize and is given to the producing company for free. On the other hand, product placement will be forbidden for tobacco products or certain medicinal products and services.



**Example of an offer for media cooperation to promote entrepreneurship**

Offer of a broadcasting station to a ministry/business organisation etc. concerning media cooperation in order to organise a contest as part of an existing economic programme, including a special additional programme for awarding the final prize.

**Phase 1**

Casting of potential candidates who present their business ideas to a panel of experts. The panel includes an expert from the ministry/business organisation etc. Four candidates are selected.

**Phase 2**

The selected business ideas/candidates are accompanied by a TV crew while engaging in their business. These individual business ideas are presented during the regular economic programme. In this context, support tools provided by the government are also presented and explained.

**Phase 3**

Special programme: final contest, voting, prize award.

Total period for phases 1, 2 and 3: between six and eight months.

Services provided by the broadcaster include:

1. Advertising the competition, e.g. with on-air trailers and trailers in the specific economic programme, press conference, on-line promotion on website, reports in broadcaster's news programmes.
2. Similar advertising of the special programme (prize award), including a special reference to the partner organisation/sponsor.
3. The sponsor is given special and exclusive reference, e.g. sponsoring billboards, integration of logo, etc.

Apart from sponsoring it might also be possible to finance TV programmes for promotion of entrepreneurship via direct financial grants.

### **Grants to promote e-spirit in media (Poland)**

From 2001 to 2004 the Polish Agency for Entrepreneurship Development (PAED) ran a special grant project entitled "The initiative to promote entrepreneurship". The grants were financed from the State budget. Within this programme different entities – such as non-profit organisations, associations and private companies – could receive a grant for a project promoting entrepreneurship. Six projects were filed involving TV as the channel for promoting the starting of a new business, four of them obtained a grant. In most cases there was a series of short (1 to 10 minute) programmes, which were broadcast on national TVP 2 and regional TVP 3.

At present it is possible to create awareness for entrepreneurship through Structural Funds promotions. The Ministry of Regional Development has launched a competition for media and other entities, including NGOs, to promote the Structural Funds and Cohesion Fund. Since the main aim of many Operational Programmes is to promote innovations in companies and the start-up of own-businesses, grants awarded under this competition will also, in a way, promote entrepreneurship.

Under this competition the Ministry gives a grant to media operators and broadcasting companies of up to 80% of the whole project budget. The idea is that a project promoting entrepreneurship must not generate a profit, so the budget will cover only production and broadcasting costs. There are some major conditions which have to be met, but projects may differ from one another while having only a common idea.

### **4.3. Promotional spots on TV and on the Internet**

The production of a video-clip/TV spot and payment for its placement on TV entails the largest degree of control for the entrepreneurship promoter over the whole process. However, this instrument is quite costly. Therefore, the possibility of making more use of Internet platforms to distribute such spots could be considered. However, simply putting a spot on the Internet will as such not achieve much. To some extent viewers cannot avoid advertisements on TV but a spot on the Internet could go largely unnoticed unless the Internet community (and other media) make it widely known (e.g. by forwarding links, putting links on their own website, etc.). This will only be the case for remarkable and perhaps unorthodox spots.

## 5. PROPOSALS AND IDEAS FOR FUTURE WORK, RECOMMENDATIONS

The following ideas, proposals for future activities and recommendations are partly addressed to the EU Member States that would like to promote more entrepreneurship. Some ideas could also be taken up by other players who might have the same goal, e.g. business organisations, enterprises, academics and researchers, and not forgetting the media themselves.

*More needs to be known about the effect of TV and other media on occupational choices and attitudes towards entrepreneurship*

So far there has hardly been any research on the treatment of entrepreneurship in the audiovisual media.<sup>7</sup> Consequently, not much is known about how certain programmes might affect viewers' perception of and attitudes towards entrepreneurship and entrepreneurial issues. A **quantitative and qualitative in-depth study on the presentation of entrepreneurship in the European audiovisual media** could be a first step towards closing the present gap in the research. Such a study should concentrate on European TV programmes and could thus also help to close the research gap stemming from the fact that hitherto a large number of studies on related issues were undertaken in the USA. Such a study (or a series of studies) should also shed some light on the question as to which audiovisual media and which types of programmes might be best suited to promoting different aspects of entrepreneurship and which programmes are best suited for which addressees (young, employed, unemployed, retired, men, women, etc.).

The sketchy evidence available today indicates that entrepreneurs and entrepreneurship are often not displayed in a realistic manner on TV. Very often films and series show entrepreneurs as crooks and villains. A more realistic picture is necessary. Without more research on the issue it is difficult to judge the exact influence of this publicly transmitted image of entrepreneurship on general attitudes. However, it certainly does not seem to help motivate more people to become entrepreneurs. It would probably already help a lot to at least avoid the usual and unoriginal stereotypes that burden the image of entrepreneurs (and, of course, it might also be more interesting for the viewers to watch).

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<sup>7</sup> Only relatively few studies analyse how TV presents different occupations and might influence attitudes towards them or occupational choices. The study "The Promotion of Entrepreneurship in the Audiovisual Media (especially TV)" which Jönköping International Business School did on behalf of the European Commission is probably the only one that looks at the influence TV might have on people's attitudes towards entrepreneurship. The final report of the study is available at: [http://ec.europa.eu/enterprise/entrepreneurship/support\\_measures/av/index.htm](http://ec.europa.eu/enterprise/entrepreneurship/support_measures/av/index.htm)

### *Best-practice cases of Member State promotion of entrepreneurship*

During the expert group's discussions it became apparent that Member States use different strategies and instruments to promote entrepreneurship and have different ways of communicating information about entrepreneurship to various stakeholders and the public at large. It could therefore be advisable to analyse and compare the different approaches in greater detail with a view to identifying best practice. This could be done by a group of communication experts from the Member States who should have a good overview of the policies in their countries. Such a group should, in particular, address the question of how Member States use the new media and technologies in their communication strategies for entrepreneurship and SMEs.

### *Conference on entrepreneurship in the media and information campaigns*

In order to have positive effects, any research on how entrepreneurship is presented on TV and other audiovisual media would have to reach those who are ultimately responsible for the media content, i.e. scriptwriters, producers, directors, broadcasters, etc., and for the skewed and unrealistic display of entrepreneurship. To focus attention on this issue an (international) **conference** on the topic including press information and related media work could be organised, e.g. by the European Commission but also by national ministries or business organisations. Questions that should be discussed at such a conference are for example: "How is entrepreneurship presented in the media? What do the media do for entrepreneurship? What could they do better to promote entrepreneurship?"

Moreover, **information material** for script writers, production companies, etc. on entrepreneurial issues could be distributed. An interesting initiative in this context is the organisation of excursions to enterprises by the German Ministry of Economic Affairs for journalists and similar professionals.

### *Media awards for the promotion of entrepreneurship in the media*

A **media award for the best promotion of entrepreneurship** on television, on the Internet etc. could be given to those programmes in Europe that present entrepreneurship in a particularly interesting and stimulating way. Alternative awards would be possible for programmes explicitly dedicated to promoting entrepreneurship, for advice programmes and for the most honest representation of entrepreneurship in fictional formats.

It would not be absolutely necessary to create an entirely new award framework. As a first step an attempt could be made to integrate such an award into existing award structures (such as the European awards for effective campaigns).

Awards for the realistic but positive display of entrepreneurship in films and TV series could be given not just by national administrations – especially businesses and business organisations should be active in this field.

*Better cooperation between governments/administrations and producers/broadcasters*

Greater **cooperation** between governmental policy and activities and key producers and broadcasters is encouraged. Bringing together government and the commercial world of TV production can be seen as a big feat to achieve because of the differing cultures and central remits of each of these sectors. Although not impossible, influencing TV programmes is quite a long-term strategy, and although our collective airwaves have demonstrated their fair share of entrepreneurial programming, it is another thing to draw together governmental policy and influence over existing and new programmes. This strategy will take some time to develop a key relationship across the field of enterprise and TV so as to move forward, and will have to find the key to motivating TV producers to engage more fully with the enterprise agenda. As suggested above a conference where the relevant media players and promoters of entrepreneurship (national economic ministries, business organisations, etc.) could meet would be one way of facilitating such contacts.

*A TV series on a consultant business*

A TV **series on a consultant business** would be an ideal instrument for showing a wider audience what the life of an entrepreneur is like. It is well known that TV series can stimulate an interest, especially among young people, in certain professions; therefore such a series could to some extent provide role models. On the one hand such a series could deal with different business problems, e.g. in each programme the consultant helps one or two different businesses with their specific problems (problems with red tape, with taxes, getting permits, customers that do not pay, banks that are reluctant to give loans, etc.). On the other hand, apart from this external and objective point of view on business problems, there would also be an internal and more personal one, since the consultancy is also a business that will have to deal with typical problems.

*Video clips and platform to promote entrepreneurship*

Video **clips** could be distributed for free to TV stations and Internet channels. The clip should also be shown on the European video channel and should also be distributed on public platforms.

In general the Internet offers many interesting possibilities for communicating the merits of entrepreneurship to a large audience on a regular basis, for furthering the agenda of entrepreneurship across Europe. Although terrestrial TV is essentially the main vehicle for engaging the widest population, it is not without difficulties. The Internet is an area that has global appeal, and therefore can have significant influence over its users. Internet TV, social networking sites, audio online, mixed media, etc. provide a content-rich, media-rich experience for individuals and an opportunity to truly interact with the recipients.

These new media need to be further explored and used for promoting entrepreneurship. In particular it could be interesting to involve the Internet community in developing clips etc. that promote entrepreneurship. This might be achieved by creating a special Internet platform and Internet community for promotion of entrepreneurship.

#### *Ambassadors for entrepreneurship*

National governments should be encouraged to select successful and responsible entrepreneurs that could **credibly communicate entrepreneurial issues to the media**. The selection of a number of such people for each Member State, but perhaps also at European level, e.g. involving an award ceremony, would in itself be a media event and should be promoted accordingly.

The main advantage of having such ambassadors would be that the media would easily find knowledgeable and credible interlocutors for entrepreneurial issues, for instance when they want to report on new policies that affect entrepreneurs, present an authentic picture of entrepreneurship in fictional formats or organise contests with entrepreneurial content, etc.

To remain independent and credible, ambassadors would have to fulfil their role without remuneration from the administration and should also not be allowed to use too much the attention they might receive to promote their own economic interests. The ambassadors should be entrepreneurs in a narrow sense, i.e. persons who have been innovative (not understood in a purely technical sense) and successful in their own venture and who also lead their business in a socially responsible way.

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The group met four times between May 2006 and November 2007 under the chairmanship of the Commission. The report is based on oral and written contributions by the experts and was compiled by the Commission.