

# TARGET GROUP DEFINITION

## in the SMART JUMP project

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## Introduction

This document presents the identification of target groups from Hungary, Italy, Spain, Sweden and United Kingdom in the project *SMART JUMP – Smart entrepreneurial skills for Creative Industries: an inclusive perspective*. Target group analysis is a document identifying target groups and their needs. The aim of preparing the analysis is to understand the actual needs of the target groups, the problems they deal with; the analysis justifies the meaningfulness of the project.

The target group analysis enables to set up project activities so that they suit the target groups as much as possible. A detailed analysis increases the quality of the project and decreases the risk that target groups will not be actively committed to the activities.

The analysis of the SMART JUMP target groups includes a scheme and a methodological framework for peer learning and cooperation towards innovation among Quadruple Helix actors. In particular, the analysis includes factors that are considered to be discriminating in gaining access to learning opportunities, such as gender, age and entrepreneurial experience.

The target group analysis is a document identifying specific target groups and their needs in the partner countries, considering the 11 elements described in the analytical framework by the Swedish partner, Winnet and with the involvement of the representatives of the following Quadruple Helix actors:

- industry,
- companies representing organizations,
- universities,
- regional or state authorities,
- civil sector.

## Analysis of the target group definitions

This section presents the analysis of the target group definitions from Hungary, Italy, Spain, Sweden and United Kingdom in the *SMART JUMP* project. The analysis encompasses 10 target groups definitions from 6 partners in 5 countries.

<b>ITALY</b>	Women entrepreneurs active in the sector of CCI who are partners of the Fondazione CUOA' s project "Creative networks".	Network of Creative freelancers (Frogmarketing), Young Cultural Innovators.
<b>SPAIN</b>	Campus Francisco de Goya: Young entrepreneurs and women in the fashion and textile design industry.	ETOPIA: Young entrepreneurs and women in technological creative industries such as video games.
<b>SWEDEN</b>	The Swedish Rural Network: Green and Young entrepreneurs, Local residents.	Winnet Västra Götaland: Women (unemployed, entrepreneurs, innovators, immigrants, young, local residents).
<b>UNITED KINGDOM</b>	Women Fashion Entrepreneurs London and Berlin: graduate entrants into independent fashion enterprises either as self-employed or as part of micro-organizations.	ArtworksMK: young, mostly creative women who wished to develop a creative microbusiness or SME.
<b>HUNGARY</b>	Women who became self-employed or developed creative microbusinesses or SMEs.	Design Terminal mentoring program: development program for teams focusing on digital economy, design and urban development.

## **Expected needs and problems of the target group**

After the analysis of the different case studies we can see that the problems are very similar in the partner countries. There are needs for both young and women entrepreneurs, but for women we can notice also gender specific difficulties. The main challenges are the non adequate training system (old model) and the lack of funding.

Problems and needs experienced by young entrepreneurs:

- lack of training;
- lack of funding;
- difficult access to bank loans;
- lack of collaboration;
- difficult commercialization of the own product/ideas;
- excessive bureaucracy to start up a business;
- missing job opportunities (mainly in the rural area – Swedish case).

Problems and needs experienced by women entrepreneurs:

- work-life balance;
- less business experience due to the traditional women roles;
- low self-confidence and self-esteem;
- marginalisation in labour market;
- lack of training;
- lack of funding;
- difficult access to bank loans (even more compared to men entrepreneurs);
- lack of adequate welfare support system.

## **The methodology of target group analysis**

During the analysis every partner made interviews with the target groups and related authorities in formal and informal ways (e.g. discussions during events, meetings, collective interviews). To supplement the analysis the partners collected and examined also the official data regarding the target groups (articles, statistics, researches, results from previous projects).

## Target group characteristics

COUNTRY	INDUSTRIES	NR. OF ACTORS	COMPOSITION	AGE	COMPANY SIZE	LEVEL OF EDUCATION	EDUCATION FIELDS
<b>ITALY - SIAV</b>	Marketing, web design, SEO, Social Media strategy, content management, Strategic consultancy, open innovation, change management, sales and team management, cultural management	9 Networkers	Network: balanced Female (4) and Male (5) components	27 – 47	Micro	University	ICT, Business Communication, Law, Cultural studies
		+ 15 Cultural Innovators	Cultural innovators: predominantly female	24 – 29			
<b>ITALY - CUAO</b>	Architecture, Advertising , Arts and crafts, Design, Heritage	9	Female	33 - 53	Micro	High school, University	Arts, Architecture, Business, Communication, Foreign languages, Literature
<b>SPAIN</b>	Textile and fashion / technological creative industries	More than 100	Young entrepreneurs are gender balanced/ technological creative industries lot of young entrepreneurs, few women	25 - 45	Micro, SME	VET, University	ICT, Arts, Communication, Fashion
<b>SWEDEN</b>	Services (tourism, retail, public services), cultural and creative industries, ICT, infrastructure, green industries, manufacturing	More than 100	Gender-balanced areas: service, cultural and creative industries Men-dominated areas: Manufacturing, green industries	All	Micro, SME	-	-
<b>UNITED KINGDOM</b>	Business, education, creative industries, fashion	50-60	Female	24 -	Micro, SME	University	Business, Fashion
<b>HUNGARY</b>	Fashion, design, web design graphics, publisher, tech. creative industries	More than 100	Female and young entrepreneurs	24 -	Micro, SME	University	Business, Arts, Aesthetic, Architecture, Literature, ITC

## **Discriminating factors**

In every partner countries were underlined as discriminating factors: missing or limited entrepreneurial experiences, gender and age. In some country also the location should be a difficulty, like the proximity to main urban centres or rurality.

## **Opportunities**

The main opportunities that SMART JUMP project can offer to the target group according to their needs would be (again are very similar in the partner countries):

- networking possibilities;
- business counselling (ideal business model and business strategy);
- marketing strategy (how to reach their customers);
- technical and entrepreneurial training;
- synergies between ICT and CCI.

Consolidation of existing businesses in CCI, counterbalance of discrimination factors, and full exploitation of unlocked potentials represents a great opportunity to enhance quantity and quality of CCI entrepreneurship, thus contributing to the enhancement of regional innovation and entrepreneurship in line with regional smart specialization strategies.

## **Difficulties in gaining access to learning opportunities**

The reasons of the difficulties in gaining access to learning opportunities are in part the same reasons that we noticed during the analyses of the target group needs:

- financial problems (difficulty to bear financial investment required to attended qualified training);
- networks;
- knowledge.

To access to learning opportunities there are also pure organizational difficulties, such as:

- time management (difficulty to stay absent from work);
- distance from training location.

## Summary

As we can see the representatives of the target group are very similar in all partner countries, so according to the target group analysis we can identify exactly a common methodology and contents of the learning model in the SMART JUMP project.

The short term target group consists of the direct beneficiaries, who will remain the main objective for the future exploitation of the project results, but are now considered final users, as they will be the ones “consuming” the training and materials developed.

However the indirect beneficiaries gain relevance. Although they are not the final users of the project results, it is these types of organisations that will be taking forward the results into the future and create and develop new services and products based upon these results.



## Annex 1: Methodological Framework

### Introduction

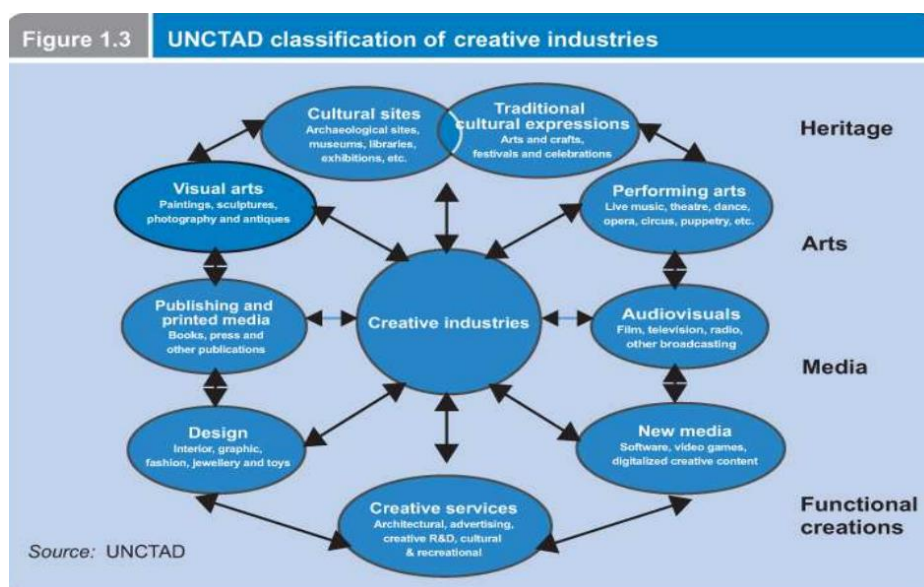
The project SMART JUMP - Smart entrepreneurial skills for Creative Industries: an inclusive perspective intends to strengthen the quality of learning offer linked to the entrepreneurship and intrapreneurship of women and young entrepreneurs who are active or have entered the creative industries sector (cf. SMART JUMP, 2015).

The analysis of the SMART JUMP target groups shall include a scheme and a methodological framework for peer learning and cooperation towards innovation among quadruple helix actors. In particular, the analysis shall include factors that are considered to be discriminating in gaining access to learning opportunities, such as gender, age and entrepreneurial experience.

### Definition of creative industry

There are different models, in Hungary we use the categories described by the United Nations, in base of UNCTAD (United Nations Conference on Trade and Development) definition the creative industries:

- are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- are at the cross-road among the artisan, services and industrial sectors; and
- constitute a new dynamic sector in world trade



***Heritage.***

Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. Associated with heritage is the concept of “traditional knowledge and cultural expressions” embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities. This group is therefore divided into two subgroups:

- Traditional cultural expressions: arts and crafts, festivals and celebrations; and
- Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.

***Arts.***

This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:

- Visual arts: painting, sculpture, photography and antiques; and
- Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.

***Media.***

This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences (“new media” is classified separately):

- Publishing and printed media: books, press and other publications; and
- Audiovisuals: film, television, radio and other broadcasting.

***Functional creations.***

This group comprises more demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:

- Design: interior, graphic, fashion, jewellery, toys;
- New media: software, video games, and digitalized creative content; and
- Creative services: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.

*(Source: Creative Economy Report, UNCTAD, 2008)*

The approach of the European Commission is very similar, the terms have been used in many ways, are usually thought to signify industries that deal with the following activity areas:

- Advertising
- Architecture
- Broadcast media
- Design – Fashion design, graphic design, interior design, product design
- Gaming software, new media

- Film
- The “finer” arts – literary, visual and performance arts
- Libraries, museums, heritage
- Music
- Photography
- Print media
- Object d’art – Glass, ceramics, cutlery, crafts, jewelry.

*(Source: Priority Sector Report – Creative and Cultural Industries, European Commission, 2010).*

### **Working method**

A precise definition of the target groups for an intervention is an essential prerequisite for successfully reaching the group and ultimately reaching the goal of the project. The more precisely the target audience is defined, the more specific and needs-oriented way the group can be addressed.

The main beneficiaries participating in SMART JUMP community activities will be young people and women operating or willing to work in the sector of creative industries.

The target group analysis will be a document identifying specific target groups and their needs in the partner countries, considering the 11 elements described in the analytical framework by the Swedish partner, Winnet Center of Excellence and with the involvement of the representatives of the following sectors:

- industry,
- companies representing organizations,
- universities,
- regional or state authorities,
- civil sector.

The mapping of target groups can be guided by the following questionnaire. The questions and details elencated here are the compulsory informations, if you want you can go more detailed.

<b>Target group</b>
<b>Expected needs and problems of the target group?</b>
<i>e.g. lack of possibilities, financial support, cooperation among actors, learning possibilities</i>
<b>The method of target group analysis?</b>
<i>e.g. survey, focus group, controlled interviews, different definition of creative industry (regional, national)</i>
<b>Target group characteristics?</b>
<i>industries, sectors, number of the actors, composition (gender, age, company size), level of education</i>
<b>What are the discriminating factors in this group?</b>
<i>gender, age and entrepreneurial experience</i>
<b>Wich kind of opportunities can you identify?</b>
<b>Why do you need to help these discriminating groups?</b>
<i>e.g. enhancement of innovation and entrepreneurship, counterbalance of the previous underestimation of the role of small businesses</i>
<b>What are the difficulties in gaining access to learning opportunities?</b>
<i>e. g. time, financial problems</i>