

➤ MHR 365/765

Arts Entrepreneurship II: Entrepreneurial Action in the Creative, Cultural and Social Space

COURSE OVERVIEW

This course will expose students to topics and concepts in the emerging field of social entrepreneurship, a rapidly developing field where business models and market-based approaches are being developed to address needs of cultural and social enterprises.

This course is designed to provide exposure and develop students' understanding of the entrepreneurial process, including idea generation, team formation, value proposition design, market testing, funding mechanisms for social-purpose ventures, and alliances/partnerships.

Students will deepen their understanding of these subjects through an experiential project where they develop a proposal for a new product or service for an existing creative, cultural or social enterprise of their choosing.

Our scope of inquiry will be constantly grounded in real-world examples that illustrate the topics and stimulate thinking, discussion, and learning.

The course integrates instructor lecture, cases and supplemental readings, class discussion, real-world projects, and periodic guest speakers that, collectively, deliver significant insight into the theory and practice of entrepreneurship in the social sector.

Course Details

Semester: Spring 2017
Days: Monday / Wednesday
Time: 11:00 am – 12:15 pm
Location: Grainger Hall, 2510
Syllabus version: 1/6/17

Instructor: John Surdyk
E-mail: john.surdyk@wisc.edu
Office: Grainger Hall, 5110C
Office Hours: By appointment

Materials

Osterwalder, Alex. 2014. *Value Proposition Design: How to Create Products and Services Customers Want*. Hoboken: Wiley (1st). [VPD]
Book is available at University Book Store.

Case materials and select articles are included in the course packet that may be purchased at the WSB Copy Center.

Supplemental readings will be made available on Canvas.

COURSE ACTIVITIES

We will employ a number of cooperative learning techniques that require each student to play an active role. Given the range of topics we will encounter in the course, at times, we may not find the right answers – or all the answers. What is important, however, is the process of learning: taking new concepts, integrating them into coherent frameworks and using these frameworks to critically analyze issues.

In this course and consistent with the “Wisconsin Idea,” you will also “learn by doing.” Students will engage with an area creative or cultural organization or creative industries startup to develop a new product or service offering. Using principles of human-centered design research, students will invoke generative research methods and tools to help develop compelling value propositions and then engage with evaluative research by developing “prototypes” (storyboards, role play, 3D printed objects, etc.) to help assess proposed solutions. A list of cultural and creative industries may be found in Annex 1 at the end of the syllabus.

GOALS OF THIS CLASS

Dimension	Goals
Knowing	<ul style="list-style-type: none">• Identify the key elements of a value proposition canvas• Develop a broader understanding of “social entrepreneurship,” including the role of mission statements in organizations, team performance, entity choices for social-purpose ventures, and sources of funding for nonprofit organizations• Identify business models used in creative economy and nonprofit organizations• Outline the human-centered design process• Apply appropriate research methods (ethnographic versus market research) and invoke related tools (literature reviews, observational note-taking, etc.) to help test hypothesis• Formulate value propositions, creating and using customer profiles and value maps to evaluate product-market fit
Doing	<ul style="list-style-type: none">• Design a value proposition canvas for an entrepreneurial cultural/creative organization in the Madison community• Rapidly test emergent ideas using “prototypes” (storyboards, role play, 3D printed objects, etc.)• Make connections between the world of ideas and concepts with day-to-day issues and concerns in cultural/creative organizations. Where possible, encourage/highlight/expose new connection points (e.g., “I never thought of it that way...”)• Develop teamwork, written and oral communication skills

Graduate students are further expected to describe, discuss and explain concepts in the class that show greater comprehension of core concepts in the class. They will also contribute more to applied projects in the class commensurate with their professional background, undergraduate education, and areas of expertise. Graduate students, for example, are expected to demonstrate a deeper understanding and proficiency in the use of market research methods and the implications of business models in a variety of organizational settings. They are further expected to enrich classroom discussion by sharing their professional experiences and insights in ways that help all students better understand and apply concepts in the class.

WHAT THIS COURSE IS NOT

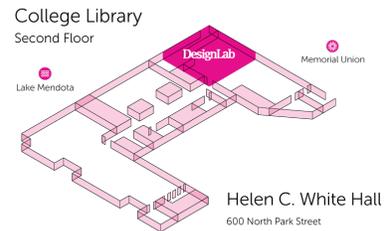
MHR 365/765 is **not** intended to be a complete overview of the field of entrepreneurship or nonprofit management. It makes no effort to deal with all of the complex issues of entrepreneurial practice. Topics such as financing, marketing, intellectual property strategy, leadership, and valuation are introduced but not covered in-depth in the course. Other courses within the Wisconsin School of Business’ Entrepreneurship curriculum go into greater depth on many of these topics.

RULES OF THE ROAD

- We start and end class on time – please arrive on time!
- Check your email account and course website regularly

HOW TO SUCCEED IN THIS CLASS

- Come to class and participate in discussions
- Prepare for class by completing assignments
- Ask questions when necessary
- Learn how to use library resources to conduct research and improve your fluency with digital tools at the Design Lab
- Be mindful of the balance between individual and group deliverables



CONTACT INFORMATION

You can reach me by email at john.surdyk@wisc.edu. Please put “MHR 365/765” in the subject line. For simple questions, I will typically respond within 48 hours. For more difficult questions, please set up an appointment.

ACADEMIC INTEGRITY

The faculty of the Wisconsin School of Business emphasizes that honesty, integrity, and respect for others are fundamental expectations in our School. Please read carefully the provisions of the policies, make certain you understand and adhere to them, and ask me to clarify any questions you have regarding them. Take advantage of the many resources available throughout the University!

UW-Madison policy on Academic Integrity

<http://www.students.wisc.edu/doso/academic-integrity/>

Writing Center

<http://www.wisc.edu/writing/Handbook/index.html>

Tips on avoiding plagiarism

http://www.wisc.edu/writing/Handbook/QPA_plagiarism.html

ATTENDANCE

It is not a good strategy to miss class. It is also disruptive to come to class late. Most of your actual learning takes place when we are in class together, so I expect each of you to take responsibility for the learning effectiveness of our sessions. If you know you'll have to miss a class or will be late, please let me know ahead of time so I can plan accordingly for group work in class or for presentations. There are **no** “excused” absences except in the case of a religious conflict. Also, if a family emergency comes up, please let me know. Naturally, multiple class absences will negatively affect your class participation grade.

FORMAT AND PREPARING FOR CLASS

I plan to be prepared for every class and I hope you will do the same. This class will require your participation in several ways. We will spend a majority of class time in discussion with one another.

I often call on students whose hands are not raised. Your contributions to class discussions will be more effective if you prepare in advance by completing the required reading assignments. Bring your notes to class and prepare to engage with your classmates in small group discussions. Find ways to link the concepts covered in the readings with your business idea, current events, and aspects of your daily lives.

In addition to your individual assignments, you will spend time working with your teammates on class projects. Although projects can be time consuming, most students in previous semesters have found them quite rewarding - please plan accordingly!

GRADE COMPONENTS

In this course, a grade of A or AB means the student has done solid work and even excelled in some areas. A grade of B means that the student's performance meets basic standards, and a B/C indicates some areas of concern. A grade of C or below reflects performance by the student that has not met the core learning objectives in the course. Inconsistent attendance and missed deadlines contribute to lower performance. An A indicates the student has produced unusually outstanding work in all areas; thus, a grade of A will be far more the exception than the rule. The grading scale is as follows:

A > 93 **AB** 90-92 **B** 83-89 **BC** 80-82 **C** 70-79 **D** 60-69 **F** < 60

Note: Fractions of a point will be rounded down (e.g., 89.9 = B)

Over half your grade will be based on individual work and the remainder will be based on team assignments. The components of your grade, their percentage contribution to your overall grade in the course, and how they will be calculated are described below. The assessment techniques for the individual assignments are described in the paragraphs that follow the tables:

Individual Assignments

Component	Percentage of Total Grade	Assessment Method
Slideography	2	Pass/Fail
Case Write-ups (5 @ 7% each)	35	Top or Bottom Third
New Arts Venture Challenge - Value Proposition Ad-Lib	5	Ordinal %
Course Reflection	3	Pass/Fail
Quiz	10	Continuous %
Class Participation*	10	Continuous %
Total	65	

* Class participation will include faculty evaluation (65%) and peer feedback (35%) from group members

Team Assignment

Component	Percentage of Total Grade	Assessment Method
Team Charter	1	Pass/Fail
Value proposition canvas elements (4 @ 3% each) - customer profile, value map, value proposition design plan, and learning cards	12	Pass/Fail
Project report	15	Ordinal %
Project presentation	7	Ordinal %
Total	35	

Top or Bottom Third

Evaluations will result in one of 4 potential grades: 0, 80, 90, or 100. A zero will be assigned when assignments are either not turned in at all or when they are deemed wholly inadequate. Those not receiving a zero will be sorted into three piles representing the bottom, middle, and top third highest scores. Assignments in the top third of rankings will earn a grade of 100. Assignments in the bottom third of rankings will earn a grade of 80. All other assignments will earn a grade of 90.

Pass/Fail

Evaluations will result in one of two potential grades: 0 or 100. A zero will be assigned when assignments are either not turned in at all, or when they are wholly inadequate. All other assignments will earn a grade of 100, which is used because it neither helps nor harms those with aspirations of earning an A in the course.

Ordinal %/Continuous %

Evaluations with the “ordinal %” assessment method will result in one of eight potential grades that correspond with the values that bracket the grading scale used in the course: 0, 60, 70, 80, 83, 90, 93 or 100. By comparison, evaluations with a “continuous %” assessment method can potentially result in any score ranging from 0 – 100%.

Class Participation

Entrepreneurs spend considerable time conversing and exchanging ideas with others as part of drawing on their expertise and accelerating their learning. Participating in class will sharpen your capabilities to draw out knowledge from others, offer constructive criticism, integrate ideas in “real” time, persuade others of your ideas, and offer action steps. Effective in-class discussion, then, lies at the heart of this course.

Your participation will be assessed in terms of:

- Consistent contributions across sessions
- Your in-depth understanding of course readings/cases, reflected in terms of your making interesting, informed and useful comments in class
- Your ability to persuasively and concisely convey your thoughts (key here is your capacity to support comments with facts and specifics) while avoiding non-constructive argumentation.
- Your willingness to test “new” ideas, rather than “play it safe”
- Completion of in-class peer reviews/presentations

Remember, attendance is not a substitute for verbal contributions. It will similarly be difficult to do well on this dimension if you do not regularly attend the course. If you are regularly tardy to class, I reserve the right to lower your class contribution grade since latecomers interrupt the class. Finally, verbal reasoning is an essential component of strategic management, and it will be difficult to earn greater than a B in this course if you do not come prepared for class and fail to make consistent and regular contributions to class discussions. If you do miss a session, it will be your responsibility to find out what materials were covered, what assignments were made, and what handouts you missed.

Here are the various categories into which class participation can fall:

Outstanding contributor (A): In class contributions reflect exceptional preparation. Ideas offered are always substantive, and provide one or more major insights as well as direction for the class. Arguments are well supported, persuasively presented, and reveal that the person is an excellent listener. Comments invariably help others to move their thinking to a higher plane. If this person were not in class, the quality of our discussions would be greatly diminished.

Good contributor (AB): In class contributions reflect thorough preparation. Ideas offered are usually substantive, and provide good insights and sometimes direction for the class. Arguments are generally well supported and often persuasive, and reveal that the person is a good listener. Comments usually help others to improve their thinking. If this person were not in class, the quality of our discussions would be diminished considerably.

Adequate contributor (B): Contributions reflect satisfactory preparation. Ideas offered sometimes provide useful insights, but seldom offer a major new direction for discussion. Supporting arguments are moderately persuasive. Comments occasionally enhance the learning of others and indicate that this person is a passable listener. If this person were not a member of the class, the quality of our discussions would be diminished somewhat.

Unsatisfactory contributor (BC): Contributions in class reflect inadequate preparation. Ideas offered are seldom important, often irrelevant and do not provide insights or a constructive direction for the class. Integrative comments and higher-order thinking are absent. The person does very little to further the thinking and contributions of others.

Non-participant (C or below): The person has said little or nothing in this class and so has not contributed anything. Such persons are free-riders because they have benefited from the thinking and courage of their peers but have offered little in return. If this person were not in class, the quality of the discussions would be unchanged or possibly improved.

It should be noted that I recognize not everyone is extroverted; some students find it less natural to participate in class than others. Often, this is not due to shyness but a tendency to analyze questions to a greater degree before being willing to share their opinions. My responsibility as an instructor is to make the classroom environment one that facilitates participation. One way I achieve this is to allow opportunities for students to work through their ideas individually, and/or in small group discussions, before sharing them with the class. Another important way is by encouraging a culture of respect and rapport. By early in the semester, you will know many of your classmates. I am confident you will feel comfortable participating in this class, and that you will gain more from the experience of doing so.

COURSE OUTLINE

The course outline below is subject to change but generally follows the outline here:

Part 1 - Idea Generation and Value Creation

Idea generation, value proposition design, and field research methods

Part 2 - Markets and Mechanics

Business models, market/industry analysis, and lean startup methodology

Part 3 - Bringing It All together

Entrepreneurial teams, intellectual property and entities

Detailed session information follows below.

Class	Day	Date	Topic	Key Questions, Topics	Readings/Assignments Due
1	Wed	January 18	Course Introduction	What are the course goals and requirements? How to get started on the Creative/Cultural Industries Innovation (CCII) project?	Review syllabus.
2	Mon	January 23	Mission and meaning: theory of change	Is social enterprise a new phenomenon? If so, how? What are the elements of an effective mission statements in social-purpose organizations?	Read Gregory Dees' "The Meaning of Social Entrepreneurship" [Canvas] and "The Social Enterprise Mission" (excerpt of 'Social Entrepreneurship' by Arthur C. Brooks, pages 41 – 43) [Canvas]. Submit a "slideography" on Canvas.
3	Wed	January 25	Idea generation	What can we do to stimulate creativity individually?	Review the SCAMPER framework [Canvas]. Prospect research for CCII project.
4	Mon	January 30	Introduction to value proposition design	What are the key factors in constructing a customer profile? What is a value proposition?	Read VPD part I. Submit "Team Charter" on Canvas.
5	Wed	February 1	Research methods/tools	What is ethnographic research? How can different research methods generate customer insights?	Guest speaker: Ankita Kumar, doctoral candidate, Wisconsin School of Business. Read VPD part II and skim chapter 4 of 'Qualitative Consumer and Marketing Research' by Belk, et al. [Canvas].
6	Mon	February 6	No class	CCII project work	Research your client organization to identify problem areas and opportunities for new value creation. Work on your team presentation for S6.
7	Wed	February 8	CCII pitches and early ideas	Elicit class feedback on problem areas, tests	Presentations: Overview of client organization and problem areas confronting the CCII client. Please <u>bring presentations on a USB key</u> for quick transitions at the podium computer.
8	Mon	February 13	Business models	What are common business models? What's different about models across nonprofit organizations?	Read Business Model Canvas [Canvas] and Alex Nicholls, 'Social Entrepreneurship,' pages 205 – 232 [Canvas]. Submit a draft CCII Customer Profile on Canvas.
9	Wed	February 15	Case: saffronart.com	What are the challenges of being pioneering entrepreneurs in a new marketplace?	Case. Answer the following questions and submit response on Canvas: <ul style="list-style-type: none"> • What created the opportunity for Saffronart? • Did Minal and Dinesh adopt the right <i>business model</i> to capitalize on this opportunity? • What have they done right, and what have they done wrong so far? • What can/should they do next?
10	Mon	February 20	Industry and market analysis	What is a Porter 5 Force Analysis model? How can you better understand your market and the sources of value an organization creates?	Read W. Chan Kim and Renee Mauborgne's "Knowing a Winning Business Idea When You See One."

Class	Day	Date	Topic	Key Questions, Topics	Readings/Assignments Due
11	Wed	February 22	Case: Even a Clown Can Do It	Assessing industry attractiveness and sources of value.	Case. Answer the following questions and submit response on Canvas: <ul style="list-style-type: none"> • How would you assess the attractiveness of the circus industry in the early 1980s? • What would you conclude from your industry analysis? • What were the factors the traditional circus companies competed on? • What do you like or dislike about the traditional circus?
12	Mon	February 27	Lean startup	What is a "lean" startup?	Read "Why the lean startup changes everything" by Steve Blank and VPD part III, pages 172-213. Submit a draft CCII Value Map on Canvas.
13	Wed	March 1	Case: Atlanta Symphony Orchestra	How do you change artistic and business models in service organizations to support growth?	Case. Answer the following questions and submit response on Canvas: <ul style="list-style-type: none"> • What three "keywords" characterize the Atlanta Symphony Orchestra's (ASO) management model? Why? • What is your assessment of the ASO's service offerings? • Has the ASO taken the appropriate approach to broaden and enhance the orchestral concert experience? What are the pros and cons of this approach? • In the position of John Sparrow, what would you do and why?
14	Mon	March 6	Effective teams and organizations: entrepreneurial intensity and orientation	What makes for a high-performing team? How do you know whether an organization is ready for change?	Read excerpt of "Social Entrepreneurship as Organizational Behavior" from 'Social Entrepreneurship' by Chao Guo and Wolfgang Bielefeld, pages 26 - 44 [Canvas]
15	Wed	March 8	Case: Paul Robertson and Medici String Quartet	How do you build an effective team?	Case. Answer the following questions and submit response on Canvas: <ul style="list-style-type: none"> • How would you rate the performance of the Medici String Quartet before Sir Curzon begins his collaboration with the group? • Imagine you administered the EO-EI survey to the string quartet before Sir Curzon becomes involved. What do you think the results would be? Why? • What practices would help the team to improve its performance over time?
16	Mon	March 13	Design jam part I	What role can 3D printing play in my artistic practice? How can I program a 3D printer to make something?	Guest speaker: Chris Meyer, founder, Sector67. Read VPD part III, pages 214-253. Submit a draft CCII Value Proposition Design Plan on Canvas.
17	Wed	March 15	Design jam part II		Chris Meyer, Sector67: 3D printing continued
18	Mon	March 20	No class		
19	Wed	March 22	No class		

Class	Day	Date	Topic	Key Questions, Topics	Readings/Assignments Due
20	Mon	March 27	Sources of nonprofit capital, part I: individual donations, foundation and government grants	What are the sources of financial capital available to nonprofit organizations? What are the trade-offs across funding mechanisms.	Read "Why Can't We Sell Charity Like We Sell Perfume?" [Canvas]. Submit CCII project Learning Cards on Canvas.
21	Wed	March 29	Sources of nonprofit capital, part II: earned income	What role does earned income play in innovative, growth-oriented nonprofit organizations?	Read "Should Nonprofits Seek Profits?" by William Foster and Jeffrey Bradach.
22	Mon	April 3	Alternative funding and Case: Crowdfunding the Young Gallery Project	What role do emerging forms of finance like crowdfunding play in nonprofit organizations' efforts? What are the promises and limits of these new mechanisms?	<p>Read E.M. Gerber, J.S. Hui and P.Y. Kuo, "Crowdfunding: Why People Are Motivated to Post and Fund Projects on Crowdfunding Platforms," Proceedings of the International Workshop on Design, Influence, and Social Technologies: Techniques, Impacts and Ethics, February 2012. [Canvas]. Case. Answer the following questions and submit response on Canvas:</p> <ul style="list-style-type: none"> • What makes crowdfunding an attractive new financing stream for third-sector, not-for-profit and for-profit organizations? • Given the type of project the Young Gallery represented, could Impact Arts have secured a better outcome using one of the other crowdfunding platforms? If so, how? • Evaluate Impact Arts' choice of donation levels, the commensurate rewards offered and the duration of the project pitch. Were the donation levels, commensurate rewards and length of the pitch appropriate? • What do donors get from backing a social charitable project like the Young Gallery? In marketing terms, if the rewards are features, what are the benefits?
23	Wed	April 5	Intellectual property	What are the forms of intellectual property? What do they protect and how? Are some forms more important to artists and creative enterprises?	Guest speaker: Louis Condon/Anne Smith, Law & Entrepreneurship Clinic/Madworks. Read "Intellectual Property—The Ground Rules" by James Conley and David Orozco.
24	Mon	April 10	Entity Selection	What organizational form is most appropriate for a new venture?	Read "For Love or Lucre" by James Fruchterman [Canvas]
25	Wed	April 12	Presentation details and quiz		Brief overview of presentation requirements. Quiz.
26	Mon	April 17	Presentations I.	Demo day: Creative/Cultural Industries Innovation projects	CCII project ends. Submit final report on Canvas. Prepare and submit CCII presentations (all teams) on Canvas.
27	Wed	April 19	Presentations II.	Demo day: Creative/Cultural Industries Innovation projects	None.

Class	Day	Date	Topic	Key Questions, Topics	Readings/Assignments Due
28	Mon	April 24	Social venture plan components	What goes into a business plan?	Read the excerpt on the Wolk and Kreits model for venture planning from 'Social Entrepreneurship' by Chao Guo and Wolfgang Bielefeld, pages 76 - 87 [Canvas]
29	Wed	April 26	No class	Field work: What is the value proposition of a proposed venture or project?	Attend the New Arts Venture Challenge on Friday, April 28 in Grainger Hall between 3 pm and 5 pm (estimated).
30	Mon	May 1	Creative industries and beyond: The artist as ornament – or more?	What does it mean to be an artist or involved in the creative industries?	Read the "The Death of the Artist—and the Birth of the Creative Entrepreneur" by William Deresiewicz. Submit a value proposition ad-lib for the presentation you selected at the New Arts Venture Challenge on Canvas.
31	Wed	May 3	Wrap Up	What have you learned over the semester?	Team member evaluations will happen in class. Submit Course Reflections assignment on course website.

ASSIGNMENTS, PROJECTS AND QUIZZES

Because of the volume of individual assignments, project work, and quiz, there will be no final examination this course.

Unless otherwise specified, assignments should be submitted to the course Dropbox on Canvas before the beginning of class.

“Slideography”

Please provide a 1 slide biography that includes:

- Your name
- A “head shot” (a “selfie” is alright - you simply need to be recognizable!)
- 1 odd fact about yourself OR a representation of your artistic interest (photo, sketch, musical clip, etc.)

Slides may be Keynote, Powerpoint, or pdf format.

Case Write-ups

We will use cases to simulate the role of one who initiates, manages, or advises a small or medium size venture. In preparing your cases, please read the case several times to become thoroughly aware of the all the details.

- Cases draw upon a number of functional areas in business, and it is appropriate to seek advice from others if you have difficulty with an issue. An entrepreneur will likely seek advice and information from members of their board of directors, their artistic collaborators, and outside experts.
- For your written submissions, please address the questions that are assigned to each case. Case write-ups should be no more than 1 page in length, single-spaced, using 12 point font, 1 inch margins and 1 space between paragraphs. Visual analyses such as a graphs, charts and so on are welcome if they provide support your reasoning and fit within the 1 page limit.
- There are 5 required cases in this class that each student will prepare individually **or in pairs** with another student (please be sure to put **both** names on the submission though!).

Further guidance on the case method is provided on the course website.

Cases include:

- Saffron art.com (issue: legitimacy in emerging market; domain: visual art)
- Even a Clown Can Do It: Cirque du Soleil Recreates Live Entertainment (issue: innovation/industry analysis; domain: performing art)
- Atlanta Symphony Orchestra (issue: growth/product development; domain: music)
- Paul Robertson and the Medici String Quartet (issue: team performance; domain: music)
- Crowdfunding the Young Gallery Project (issue: alternative sources of financing; domain: art)

New Arts Venture Challenge Ad-Lib

The UW–Madison New Arts Venture Challenge is a campus-wide competition with cash prizes to encourage new thinking and innovative ideas in the arts. Entrants develop and submit a thorough proposal for an arts event, exhibition, series, commercial venture, or other artistic project. Proposals are judged by outside reviewers on demonstrated creativity, innovation, value creation, and potential for success. Past proposals have included gallery shows, performances, an online course, outreach programs or new instruments/production methods for instrument pieces.

Attend the finals on Friday, April 28, 2017, select one of the finalists' presentations. Using information shared in the pitches or gleaned from poster sessions or interviews with team members, complete a Value Proposition Ad-Lib (Value Proposition Design, pages 82–83) due on May 1, 2017. Evaluation criteria:

- Use the ad-lib model to diagnose how a proposed product for performance might serve a customer segment, identifying what “job” it will do to meet a “need” and create value (4 pts)
- Clean, well-written, and free of errors and edited for clarity and visual impact (1 pt)

Limit submissions to 1 letter-size page.

Creative and Cultural Industries Innovation (CCII) project

This course aspires to give you real-world experience in the contest of assisting a Madison-area creative or cultural industries client organization of your choosing. The goal of the project is for teams to analyze customers needs/wants, consider sources of value provided by the organizations, and then propose and prototype a product or service to create a new source of value for the organization (e.g. increase visitor traffic, use of a resource, etc.).

Teams should consist of 4 or 5 students.

Project deliverables include:

- **Team charter**, Monday, January 30. Please list all team members in a document, name the candidate organization, and the nature of its work and needs.
- Value proposition canvas elements
 - **Customer Profile**, Monday, February 13.
 - **Customer jobs**. What “jobs” are customers trying to get done when using the products or services of your client organization? Are they functional jobs? Social jobs? Or personal/emotional jobs? Which are the most important ones?
 - **Customer pains**. What “pains” are customers experiencing before, during or after getting a job done? What are people’s frustrations, annoyances or “pains”? Are there barriers keeping customers from deriving benefits from your client organizations products or services? What are they?
 - **Customer gains**. What outcomes or benefits do customers want? Are there things they require, expect or desire? What are customers looking for most?

- **Value Map**, Monday, February 27.
 - **Products and services.** What are the products and services the client organization offers?
 - **Pain relievers.** How do products and services currently help customers alleviate pains by eliminating undesired outcomes, obstacles or risks?
 - **Gain creators.** Explain how products and services create expected or desired outcomes and benefits for customers.
- **Value Proposition Design Plan**, Monday, March 13. Design is an activity that includes generating ideas to create value, formulating hypotheses about the form of value being created, and testing those hypothesis quickly and inexpensively with prototypes designed to *improve learning* rather than increase sales.
 - What **new idea for a product or service** will you explore to create value for your client? What is the expected nature of the value you will create? Will you help people get more jobs done? Do something more than a functional job? Help more people do a complicated or expensive job more easily?
 - What **one or two critically important hypothesis** will you test to determine whether the proposed product or service will create value for customers? Complete and submit “Test Cards” for each hypothesis [VPD, available download from publisher]
 - What type of **prototype** do you think will help you quickly, cheaply determine whether it will actually relieve pains or create gains for customers? Will you use sketches, interviews, a survey or landing page, a brochure, a video, spot-testing of an image of the thing, or something else?
- **Learning Cards**, Monday, March 27. What happened when you tested your prototype? Were your hypotheses invalidated? Validated? Complete and submit “Learning Cards” for each hypothesis you tested or that you are still testing for your clients [VPD, available download from publisher]
- **CCII report and presentation**, Monday, April 17. The report should include the following elements:
 - Summary. Describe the client organization, its mission, its customers, and the value its products or services deliver to customers. Describe, too, the nature of the new product or service idea your team proposed and tested along with a summary of the testing results. Would you advise the client organization to do further testing or not? (1 -2 pages maximum)
 - Revised or updated Customer Profile for your client organization. Describe and/or show customer jobs, pains, and gains. (2 pages maximum)
 - Revised or updated Value Map for your client organization. Describe and/or show products and services, pain relievers, and gain creators. (2 pages maximum)
 - Hypotheses testing. Describe the hypotheses you formulated and tested about whether your team’s proposed product or service would create value using dimensions of value noted in VPD or identified in elsewhere in class such as the Buyer Utility Map. Summarize our results about whether there was evidence of value creation for customers. (2 - 3 pages maximum)
 - Prototype. Describe and/or show the prototype(s) you created and how your team tested customer’s reactions to it in the field. Were there unexpected obstacles? If so, what were they? How would you overcome them if you were to continue further? (2 - 3 pages maximum)
 - Team assessment. What roles did team members fulfill such as the data detective, journalist, or anthropologist? (1 page maximum)
 - Summary. What would you advise your client to do in light of your test results? Would you encourage them to explore your proposed product or service further? Knowing about entrepreneurial intensity and orientation, do you feel they have the capacity to capture the value you identified? or would you encourage them to do nothing instead? Why? (1 page maximum)

The presentation should touch upon the report elements to the extent possible.

Course Reflections



One technique for generating and capturing ideas is to create a reflections journal. The purpose of the journal is to: 1) document your reflections of the course concepts, 2) to provide a mechanism to connect course materials with other insights you uncover throughout the semester, and 3) help you to crystallize 20 – 25 observations concisely in the spirit of tweets on Twitter.

To assemble the “raw materials” for this assignment, it may be helpful to create a “Course Reflections” document with 20 – 25 candidate tweets (each 140 characters or less). For each class period, record a couple phrases or sentences on any notable issues that came up in your readings or in class discussions. Use this opportunity to practice the “art of tweeting” with brief but thoughtful entries. Be creative in how you respond – link your responses with materials independent of the course such as articles, video or audio clips, graphs, or statistics using URL shorteners like bitly. You can also record any interesting connections that you encounter in everyday life. For example, you visited Montreal and caught Circue du Soleil performance (e.g. “Buyer utility map can save the circus #artsinnovation bitly.com”).

One strategy is to write a few phrases prior to class to reflect on the readings for the day. After class, write a follow up sentence or two in response to class discussions and additional reflection on the topic of the day.

Toward the end of the semester, review your readings, notes, case write-ups, entrepreneurial pathways infographic, and other assignments from throughout the semester. What are three important “lessons learned” you plan to apply immediately after completing this course?

Please upload your Course Reflections assignment to the course website. It should be no longer than 2 pages and should contain both your: 1) “lessons learned” and 2) observations throughout the semester.

Quiz

There will be a quiz in the course in [S25 on Wednesday, April 25, 2017](#). The quiz may include a combination of multiple choice, true/false statements, free response essays, and/or mini-case assessment. Use of notes and textbooks is prohibited during the exam period.

A NOTE ON CONFIDENTIALITY

As a student in this course, you will potentially work with confidential business information. By enrolling in this course, you agree to keep this information private. This includes avoiding discussions with friends and family members about private information we discuss in class and taking prudent steps to maintain privacy of information. You also agree not to utilize any such proprietary information for your own commercial advantage or that of any third party.

The Management and Human Resources Department is well respected in the community. As a student of the department, you benefit from our reputation and have an obligation to maintain it. Any breach of this policy may subject a student to academic integrity proceedings as described in the University of Wisconsin-Madison University Governance Policies and procedures and to any remedies that may be available by law.

The Management and Human Resources Department, the Wisconsin School of Business, and the University of Wisconsin-Madison disclaim any responsibility for the protection of intellectual property of students, guest lecturers, or faculty who are involved in the Entrepreneurship Program classes or events.

Students agree that any legal or consulting advice provided without direct fee and in an academic setting will not be relied upon without the enlisted opinion of an outside attorney or consultant, without affiliation to the Department. Enrollment in the course is evidence that you understand this policy and will abide by it.

Annex 1. List of Creative, Cultural and Social Sector Industries*

Area	Examples
Visual Arts: Photography, Painting & Sculpture	<ul style="list-style-type: none"> • Portrait photography services • Advertising and related photography services • Event photography and event videography services • Specialty photography services • Restoration and retouching services of photography • Other photography services • Photographic processing services • Services of authors, composers, sculptors and other artists, except performing artists
Performing Arts and Music	<ul style="list-style-type: none"> • Performing arts event promotion and organization services • Performing arts event production and presentation services • Performing arts facility operation services • Other performing arts and live entertainment services • Services of performing artists • Sound recording services • Live recording services • Reproduction services of recorded media, on a fee or contract basis • Musical instrument manufacturing services
Publishing Services	<ul style="list-style-type: none"> • Publishing, on a fee or contract basis • Printing services • Services related to printing • News agency services to newspapers and periodicals
Audiovisual and Related Services: Radio, Television, Film	<ul style="list-style-type: none"> • Broadcasting services • Radio programme production services • Audiovisual editing services • Transfers and duplication of masters services • Colour correction and digital restoration services • Visual effects services • Animation services • Captioning, titling and subtitling services • Sound editing and design services • Other post-production services • Home programme distribution services, basic programming package • Home programme distribution services, discretionary programming package Home programme distribution services, pay-per-view • News agency services to audiovisual media • Motion picture, videotape and television programme production services • Motion picture, videotape and television programme distribution services • Motion picture projection services

Area	Examples
Design: Interior, Jewelry, and Toy	<ul style="list-style-type: none"> • Interior design services • Furniture manufacturing services • Jewelry manufacturing services • Imitation jewelry manufacturing services • Game and toy manufacturing services
Digital Media	<ul style="list-style-type: none"> • Online books • Online newspapers and periodicals • Musical audio downloads Streamed audio content • Films and other video downloads • Streamed video content • Online games • Online software
Creative Services: Advertising, Architecture, Cultural/Recreation Services	<ul style="list-style-type: none"> • Full service advertising • Direct marketing and direct mail services • Other advertising services • Purchase or sale of advertising space or time, on commission • Sale of advertising space in print media (except on commission) • Sale of TV/radio advertising time (except on commission) • Sale of Internet advertising space (except on commission) • Sale of other advertising space or time (except on commission) • Architectural advisory services • Architectural services for residential building projects • Architectural services for non-residential building projects • Historical restoration architectural services • Library services • Archive services • Museum services except for historical sites and buildings • Preservation services of historical sites and buildings • Botanical and zoological garden services • Amusement park and similar attraction services • Coin-operated amusement machine services

* Adapted from the United Nations 'Creative Economy Report 2010.'