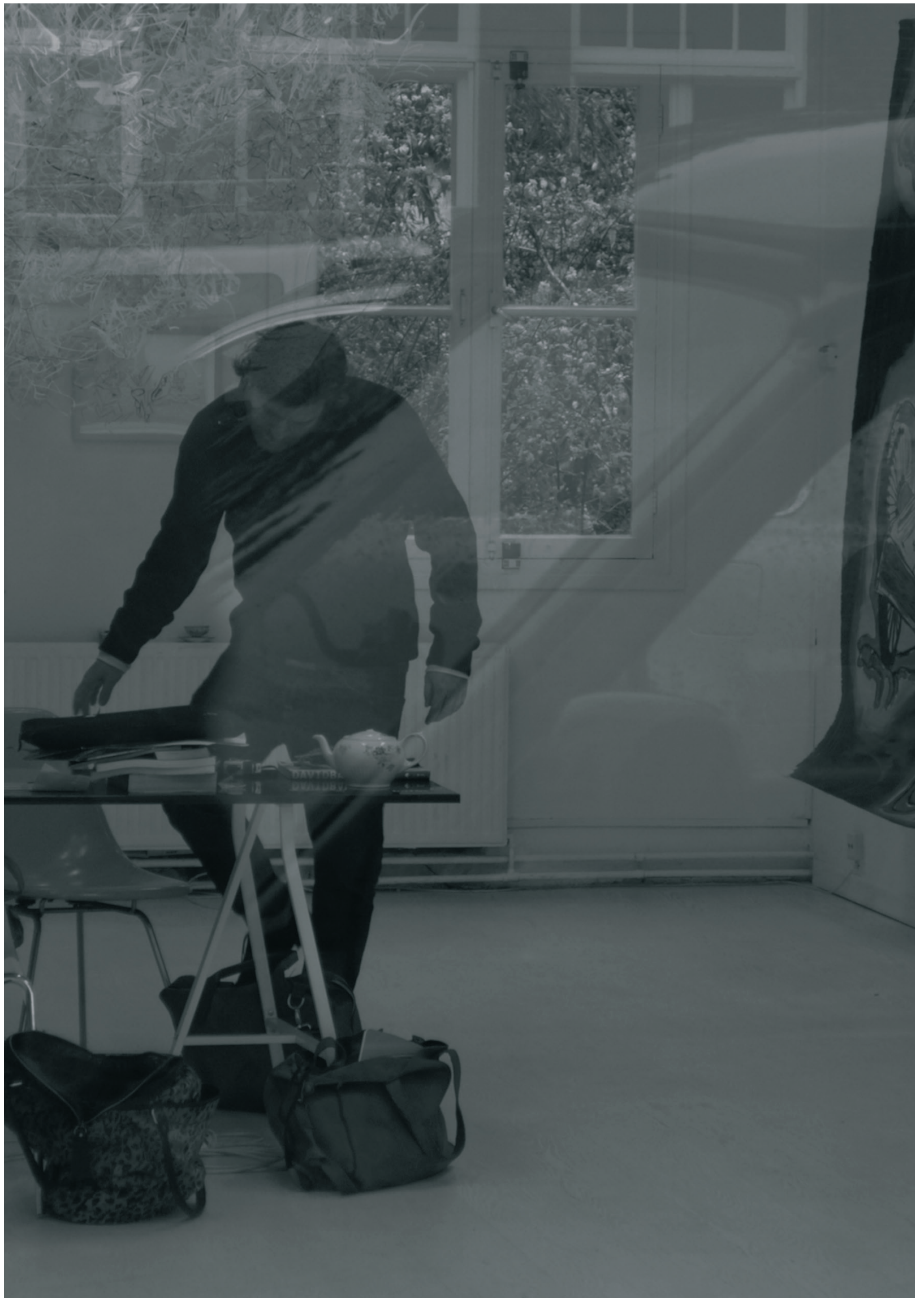


creative business map

design your business!

www.creativebusinessmap.com

by Mark Bode &
Mark Schotman



preface

What a great idea of Mark and Mark, to write this book! Not just because they explain how important entrepreneurship is to their readers, but because they show them too. This book provides concrete evidence of their own entrepreneurship: they practise what they teach!

The great British entrepreneur Richard Branson once said that most of his enterprises were born out of dissatisfaction with an existing situation. Instead of getting worked up and blaming someone else, he came up with ways of making things better. And, in keeping with his personal motto 'Screw it, let's do it!', he turned his words into actions. Richard Branson now has more than 400 companies to his name.

When Mark and Mark discovered that there was no suitable book on

entrepreneurship that they could use in their teaching, they didn't just shrug their shoulders but saw it as an opportunity to fulfil their dream. What a great idea! It then took lots of time, creativity, money and persuasive powers – in short a considerable investment – to get the project off the ground and through the various phases. This is the essence of enterprise: recognise an opportunity, transform it into a great idea and crystallise it into a new product, new service or original activity.

Of course, money plays an important role in this process, but entrepreneurship is not – as many people think – all about earning as much money as possible. Entrepreneurs are creative thinkers and doers who see money as a way of realising their

ideas and ideals, and it is this way of thinking that links artists and entrepreneurs. This is obviously true in the case of applied artists, who may work on external commissions but whose own signature remains very important. However, it also applies to social practice, where the creativity serves a social purpose. Autonomous artists too, who are largely their own commissioners, accept a lower income in exchange for artistic freedom and expression without compromise.

Entrepreneurship is therefore first and foremost a way of thinking; a deeply-rooted mindset that is fed by imagination and autonomy. However, knowledge and skills are required to transform the drive and resulting profusion of ideas into concrete projects and products.

This is where craftsmanship, skill, careful practice, expertise and learning by doing come together, transforming imagination into creation.

The strength of this book by Mark and Mark lies in the fact that they focus on both of these aspects. Their approach forces their readers to self-analysis, to constantly reflect on what is truly important to them and on what they have to offer, and it gives them the tools to make the link with customer value and market value, and vice versa.

I am convinced that this book meets a real need for creative entrepreneurs, in particular those in higher professional education. The fact that it has been produced in close cooperation with teaching practice

guarantees that it will inspire many young people to follow true entrepreneurship, with all the positive effects this entails – both for them and for us.

Lodewijk Ouwens,
consultant, education developer
& author



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Check out
11^{am}

Beer
€1,50
Bottle wine
B-day
17

Bike
rent
€10

Towel
€1,50
Laundry
€7,50

Parking
€12,50
a day

Tuesday
MARKET @ BIAAK
Pizza night @ Stales 19:30
WALKING-tour @ BIAK 16:00

perfect

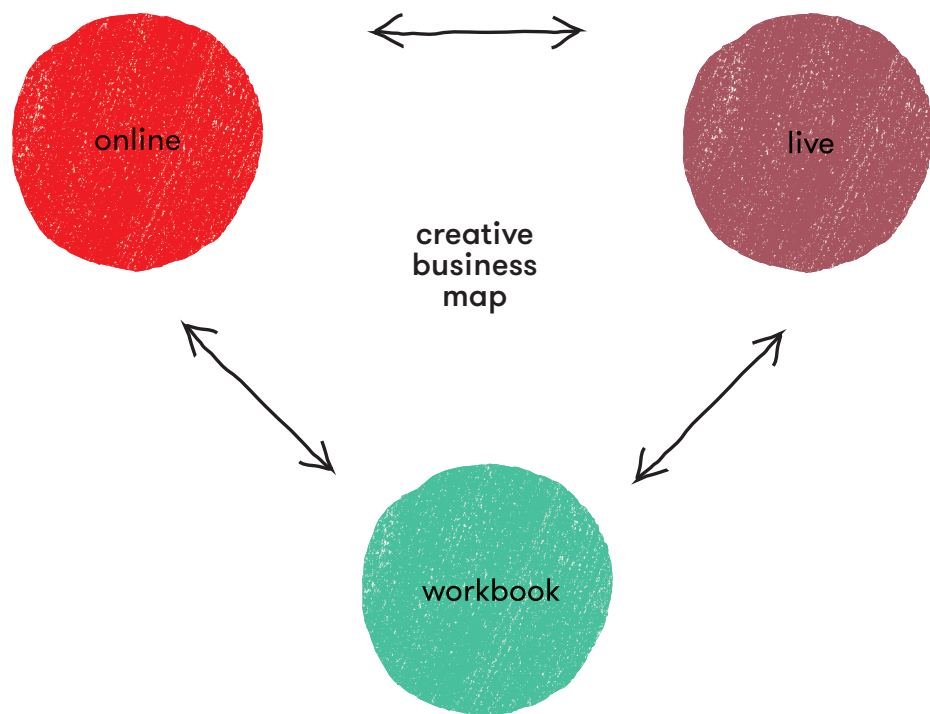
introduction

There are a good few books around to help creative professionals start a business or write a business plan. What most of these books have in common is that they take the product or service provided as the starting point. Of course we also address this, but we believe that enterprise starts with the person: with you. What do you really want and what matches your creative strength? What impact do you want to achieve; in short, what is your drive?

This book is also structured differently. We looked for a method for writing a business plan that would be suitable for creative professionals. Most creative people are visually oriented, so why not design your own enterprise? This means that this book helps you visualise your enterprise. It gives you an immediate image of your enterprise in your mind, making it easier to create links between the various steps of your business plan and to make changes to it. This allows you to respond to changing circumstances so that your plan remains dynamic.

The book takes a practical approach; it identifies your chances and opportunities and uses this to design your enterprise or practice. The book forms part of a comprehensive method that consists of the website www.creativebusinessmap.com (for background information and case studies) and a series of training sessions or lessons

(personal interaction) to develop your plan. Combining these three media produces a very powerful method that you can apply time and time again and that will be of great benefit, also in the long term.



CBM is a model that you apply to identify your chances and opportunities and to create value or impact making use of your creative strength. You first go through the steps linearly, then iteratively. Linearity is required to understand and define the relationships between the various steps. Once you have gone through everything linearly, you then go through it iteratively and in greater depth. Experienced entrepreneurs, for example, are able to switch easily between a product and a corresponding revenue model.

who is it for?

- for all creative disciplines (originally developed for visual disciplines)
- new entrepreneurs
- entrepreneurs who wish to start working based on their creativity
- solopreneurs who wish to build up their practice based on a particular area of expertise or drive
- art academy students (also those who wish to work in paid employment)
- business students wanting to start a business based on creativity or interested in the way that creative professionals think
- entrepreneurs (also experienced entrepreneurs) involved in launching products; they can take their product through the method
- experienced entrepreneurs (and solopreneurs) looking for new direction; they can gain new insights using the method
- in the case of repositioning, the method provides an enterprise with new direction (but does not cover change management)

entrepreneurs who want or need to reorganise or reposition:

The method and the book have primarily been developed for starting creative entrepreneurs. However, you could also use the method to go through your proposition again from scratch. Putting your drive properly into words can also help you find a new direction and focus. That drive can also help you when working as a team, providing answers to questions such as: who is actually being driven where? Does that fit in with my organisation? Does

this help me make better use of the potential of my colleagues? Can it help me build a stronger team?

method overview:

You start by naming your dream and your primary motive. Often, these are the result of a passion or fascination. You then look at what you are making now, or what you want to make. Taken together, these two steps form the foundation of the story you are going to tell. Who you are going to tell this story to is dealt with in step 3, when you determine who is suited to your drive, passion and fascination, and who your work appeals to. Once you have a clear idea of your client, you then go on to work out how to reach him or her (step 4) and the appropriate revenue model (step 5). The last step (step 6) is to set clear objectives and a timeframe and to go through the steps again.

the steps in more detail

step 1 – What is your drive?

This step shows that it is essential to name your drive, fascination and passion, which often have their origins in a dream. It is essential to be able to convert these into words, because this provides direction and helps you to attract clients and other contacts.

step 2 – What do you make?

For many creative people, what they make is often a given. Their creations are the result of an autonomous process, and it is this that distinguishes them from most marketers or entrepreneurs. The usual course taken in management literature is to first study the market, then the supply. For many creative people, however, this is the wrong way around as they have made something and only then do they, or someone else, analyse how the creative process

took place. This step also describes how to put together a portfolio.

step 3 – Who for?

In this step, creative entrepreneurs identify their clients (and potential clients) by working out who is suited to their drive and what they make. This includes a description of the different clients and sectors.

step 4 – How can you reach the client?

In this step, you describe how you are going to approach the clients relevant to you. Promotion, partnerships and sales methods are some of the subjects addressed in this step.

step 5 – What is your revenue model?

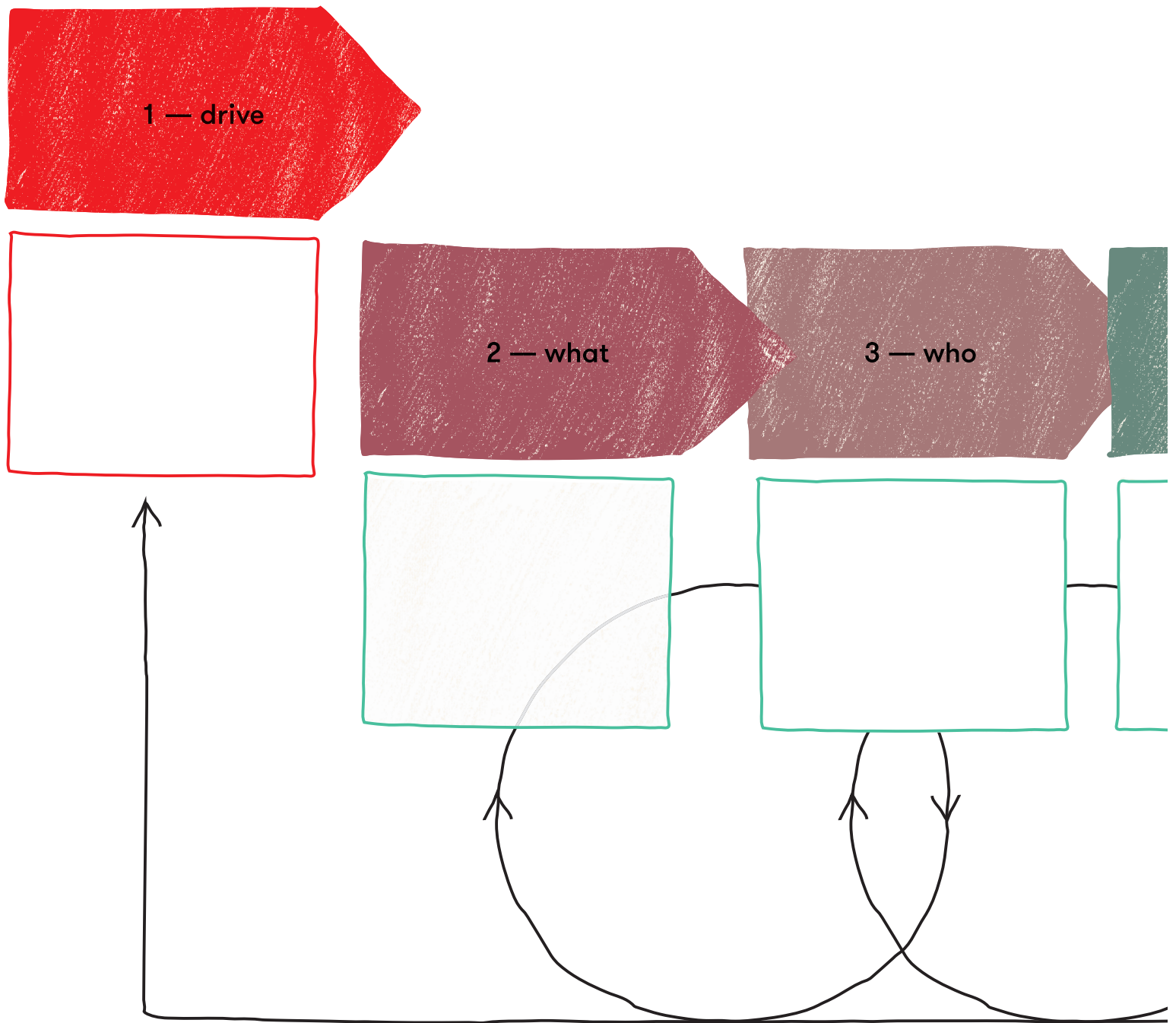
The revenue model is described for each client or sector.

step 6 – What is your plan?

In step 6, clear objectives are set with a timeframe. The drive and ultimate dream or long-term goal from step 1 is set out in achievable objectives in a certain period of time (such as one year). Steps 2 to 5 are then carried out for each objective and phase.

Do you have any questions or would you like to know more? Please feel free to email Mark Bode or Mark Schotman at info@creativebusinessmap.com.

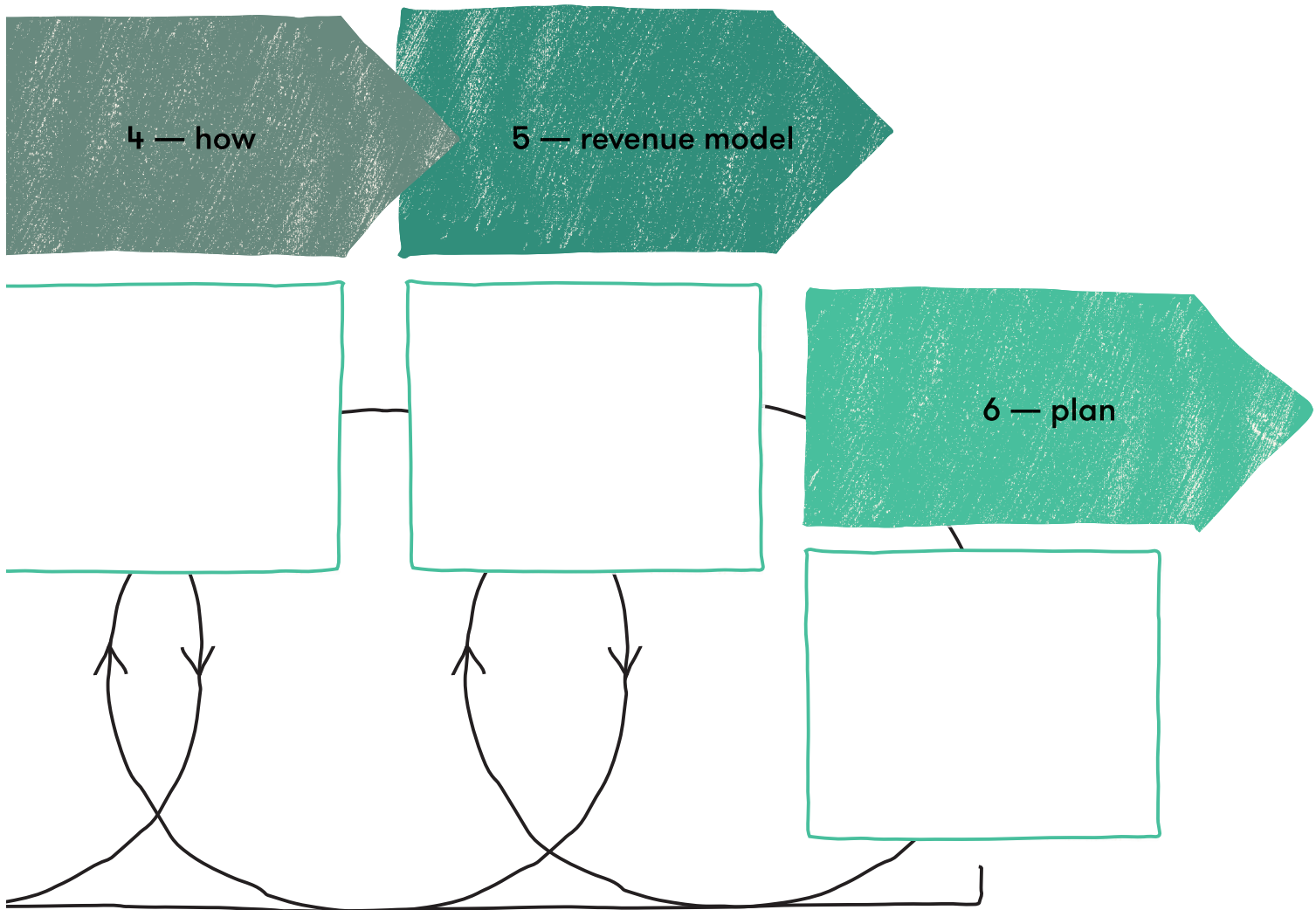
Have fun!



1 — drive
 What do you find important? What is your passion or dream?

2 — what
 What do you make or do?
 What are your products and services?

3 — who
 Who is your client, target group or market?
 Who matches your drive?



4 — how

How are you going to reach your target group? Which means of communication are you going to use?

5 — revenue model

What is your turnover each month? Which revenue models suit your services and products?

6 — plan

Is your plan achievable and strong enough? How are you going to start?



1 — drive

What do you find important? What is your passion or dream? What do you want to mean to others?

Before you start the first step in the Creative Business Map, it is important that you know what the following concepts mean.

drive

The passion and enthusiasm to make or do something that means something to other people, thereby achieving something.

intrinsic motivation

Motivation that comes from within, whereby autonomy, feeling competent and feeling a connection with others are essential.

extrinsic motivation

Motivation that results from something beyond yourself, for example a reward such as money.

why

The goal, cause or belief that inspires you to do what you are doing.

creative strength

The power that forms the internal coherence between and sum of your powers of creation, imagination and expression.

make explicit

Clearly describe and clarify using an example.

context

The environment in which something is given meaning.

For more background information and inspiration relating to this step, please go to www.creativebusinessmap.com/en/method/01-drive.

the goal of step 1

The first step in designing your own enterprise is also the most important. After all, drive is about you and is at the heart of your enterprise. It also helps you decide how you are going to position yourself in practice. It is important to outline your drive in words then make it explicit because:

- it will help you understand where your creative strength lies and what you are good at;
- it will make it clear to you what you want to achieve and why;
- it will enable you to clearly explain to someone else what inspires you to do what you do.

important before you start

Your drive will not always be constant. After all, you change as a person and therefore what moves you often changes too. Try not to see your drive as something that limits you and that you need to stick to for the rest of your life. It is and will continue to be an organic process and will change with you.

how?

Understanding your drive is not easy. You may have a very good idea of what drives you, but usually it will seem pretty vague. In this case, the method described below can help. First of all, you are going to answer questions that tell you something about your drive. You then use these answers to write down a few sentences that describe your drive. You then clarify and interpret these sentences, together with other people. This is important because someone else can often recognise where your strengths lie and what distinguishes you from others more quickly and readily than you can.

(Before you start, hang some large sheets of paper on the wall. First write the names of clusters on the sheets that correspond to the questions. Then, write the answers on post-it notes using keywords and stick these onto the sheets under the clusters. This helps you create your own mindmap which gives you an overview of the questions relating to your drive.)

clusters

The questions given below are fairly rigid. This is done on purpose, to make them as clear as possible. However, be flexible in thinking of answers, and remember that there is no wrong answer. Take about three to five minutes for each question and write down everything that you can think of. It is important to have a time limit, because if you think for too long you will start doubting your answers and stop writing anything.



1. identity, views and skills

personal

- 1.1 Name at least five things that you like to do in your free time.
- 1.2 Name at least five things that you liked to do as a child
- 1.3 Name at least five things that you find important in your private life.
- 1.4 Name at least five things that you are good at.

professional

- 1.5 Name at least five things that you like to do at work.
- 1.6 Name at least five things that you find important in your work.
- 1.7 Name at least five things that you are good at in your work.



2. context, dreams and dislikes

- 2.1 Name at least five things that you dream of relating to your field of work.
- 2.2 Name at least five things that you dislike in your field of work.
- 2.3 What would you like to change making use of your dreams and dislikes?
- 2.4 Who could these changes be important to?
- 2.5 In which context should that take place?
- 2.6 What would you like to achieve in the next five years (this is an important part of step six of the CBM)?

You will come up with a lot of answers to these questions, some of which will be similar and some very different. Pick out about ten keywords and use them to write sentences that start with:

I am
I can
I want
I see
I believe

result

This is the beginning of your story. Of course, the sentences you have now got are fairly staccato. Play around with them until you have a good story that suits you and your style. It will take some time to cross things out, start again and write more clearly, but you need to make sure that it is understandable to people not involved in the day-to-day activities of your profession or field of work.

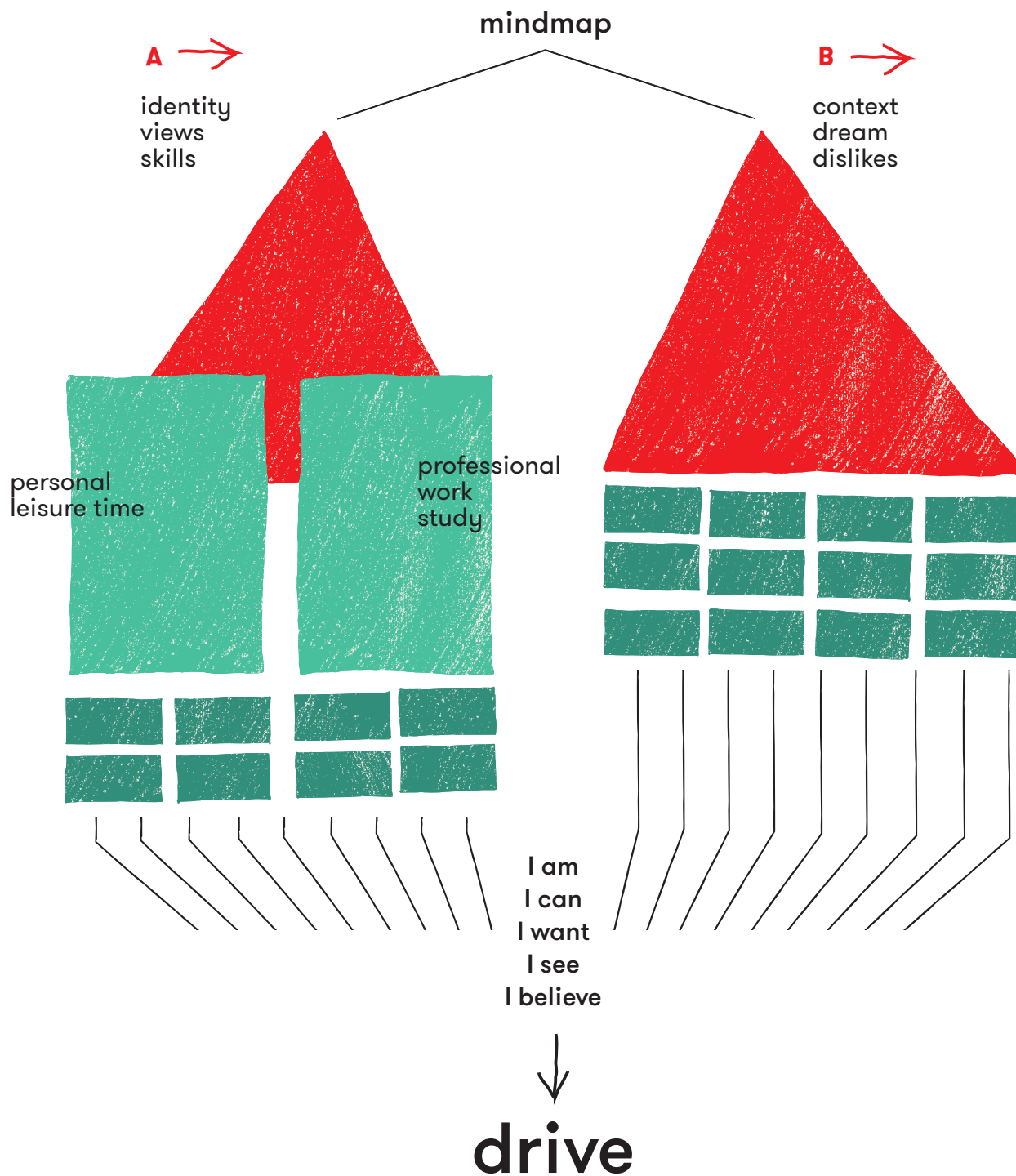
Ultimately, it is a combination of your qualities applied in a context: your own, unique combination.

You are now ready for step 2: What

You may have the feeling that a description of your drive is never really complete. After all, your drive is mainly something that you have to do and experience to bring it

into better focus. Even so, it is important to think carefully about your drive and to define it because it helps to direct your further steps and the path you are going to take. Your drive will probably become a little clearer as you go through the next steps.

figure 1.1 mindmap drive



“Now that I have defined my drive, I have a better understanding of which market suits my work.”

2 — what

What do you make or do? What are your products and services?

Before you start step 2, it is important that you know what the following concepts mean.

product

A product is everything (physical) that can be offered to another person to meet a demand.

service

A service is everything (non-physical) that can be offered to another person to meet a demand.

properties

Properties are distinguishing features that are characteristic of your product or service.

For more background information and inspiration relating to this step, please go to www.creativebusinessmap.com/en/method/02-what.

the goal of step 2

In this step, you describe the products and/or services that you make and can offer to someone else. To do this, it can be useful to take another look at your drive. After all, your products and services are often a result of your drive. Why is it important to describe your products and services properly? There are four important reasons for this:

- It helps you understand and structure everything that you have to offer. This will become clear to you as you describe them.
- This helps you describe them clearly to other people. You will therefore be able to clearly tell someone else what you can offer.
- It will help you understand what your part is in the final product or service. This will give you a better idea of the skills that you need to carry out your part to the best of your ability.
- It helps you see how you can later show your added value within the relevant context.

important before you start

It is important to realise that you can often describe several products and services. This may seem a bit complicated right now, but once you start answering the questions below it will become clearer. In each case, establish a link between the description of your products and services and your drive.

method

So that you have a good idea of everything you can offer, it is important to first analyse everything you have thought of and made up to now. It may be a good idea to use your portfolio to start with, as this often reflects a large part of your products and services.

analysing

fig 2.3 →

1. Collect together everything you have ever made or thought of, or would like to make or think up.
2. Look at which products you have made and the services you have developed. Then look at what fits well together and think about why this is.
3. Now choose the main products and services that you would like to develop further. You can test this by looking at which products and services reflect your drive.
4. It is also important to choose work that is recent, high quality, representative of your style and reflects the story you want to tell.

You could apply the following criteria when making your selection:

- Does it contribute to the story I want to tell?
- Is it recent work?
- Does it represent what I want, and do I want to offer more in this area?
- Is it high quality work? Only choose the very best!
- Does it reflect the image I want to present?
- Does it appeal to the market I want to reach (we return to this in step 3)?

If you have recently graduated, it is also important to be able to show large brands and important people or references and not too many school assignments.

Now that you have chosen which products and services you want to develop further, you can answer the following questions for each product/service to define your products and services in more detail.

specify

1. Describe what your product or service is exactly in a few sentences.
2. Name the product/service features in your description.
3. Also in a few sentences, describe the components of your product/service and your role in this.

You now have a precise description of your product/service. The next questions will help you describe what distinguishes you from the rest.

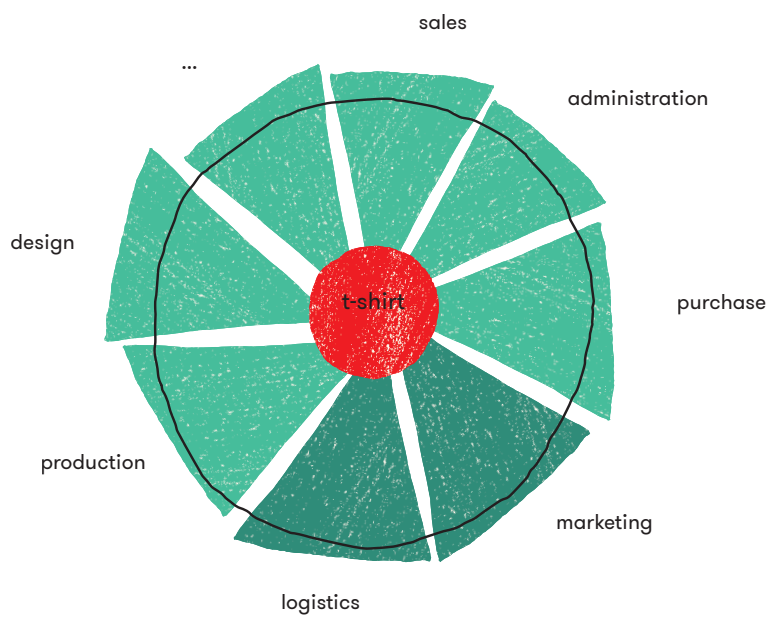
4. What is it about your product or service that will make it a success? What weakness does your product have that threatens its success?
5. How can you change your product or service to emphasize its strengths and improve its weaknesses?
6. Compare your product/service with what is already available on the market. What distinguishes it from the rest?

The last question is about what your product or service provides.

7. Describe what your product/service provides for the user. Try to answer the following questions. What is the benefit to the user if he purchases your service/product? Which problem does it solve or

raise? What is your added value? Do not describe this literally: in other words, not that it is a book to read, but the benefit to the user of reading your book. You will describe the user that you name here in more detail in step 3.

figure 2.1 role in product development



result

You have now described various products and services. You are able to talk about what you can offer and you can explain the benefit of what you offer to others.

You are now ready for step 3: Who?

You may notice that some points relating to particular services or products could be defined in more detail. It doesn't matter: as you continue with step 3 in particular you will see that you are able to describe your products and services more accurately. You may also discover new products or services.

figure 2.2 client, solution and value

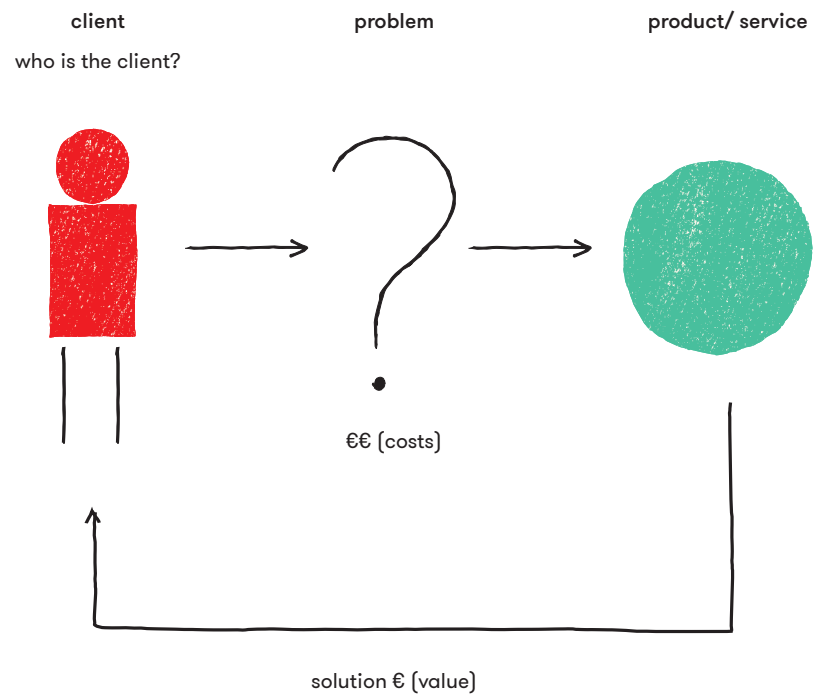
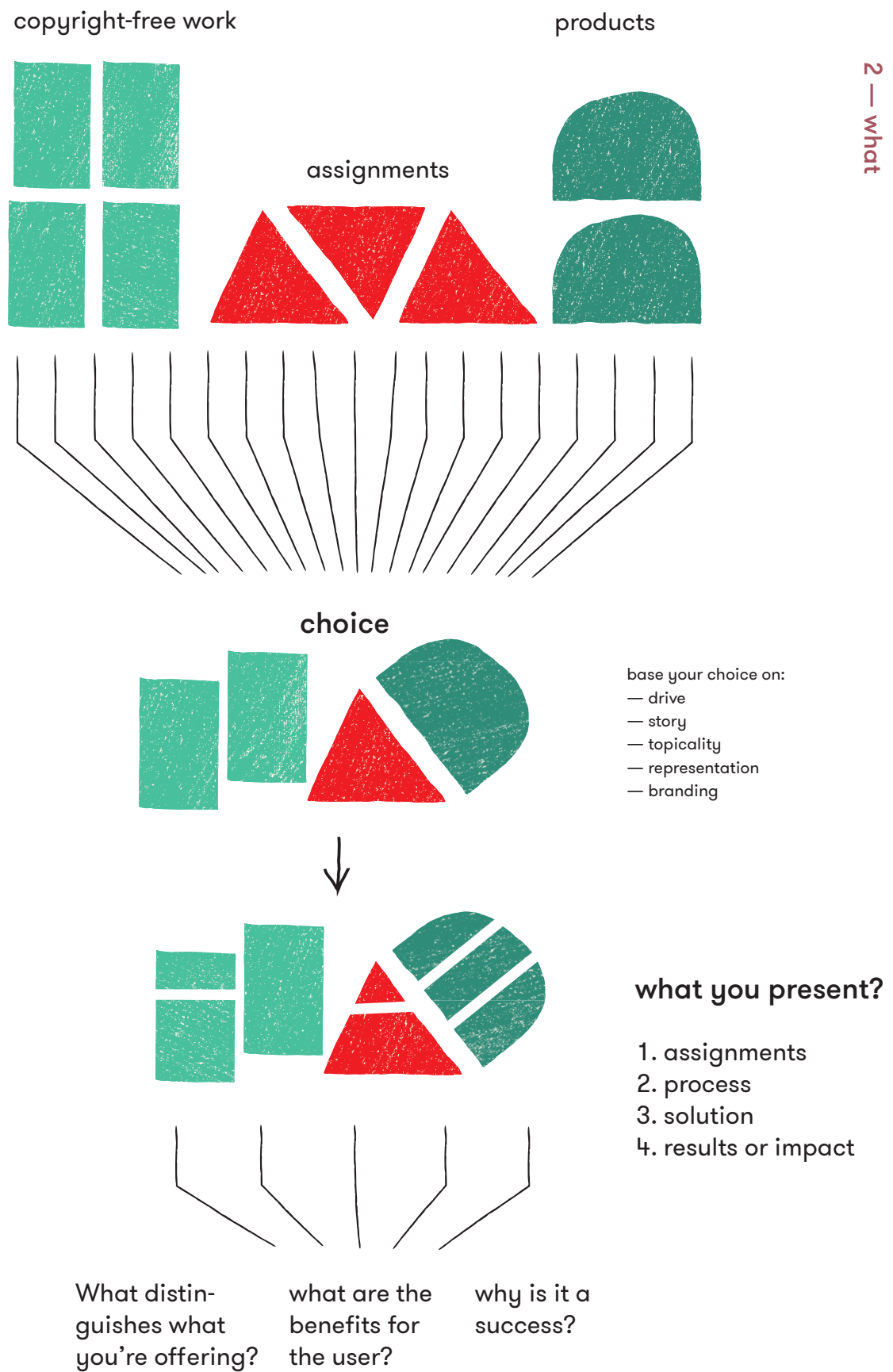


figure 2.3 put together your portfolio



“The method forces you first of all to take a critical look at yourself and secondly to improve those skills that are important once you have graduated.”

3 — who

Who is your client, target group or market?
Who would you like to work together with?
Who can help you further?
Who matches your drive?

Before you start step 3, it is important that you know what the following concepts mean.

client

Person who pays for a product or to use a service.

target group

A group of people or companies who are potential buyers of a product or service and on which communication focuses. This group usually has a number of shared features.

market

All potential buyers (both individuals and companies) for a certain product or service. This may include several target groups.

chain

The sequence of consecutive activities of different organisations/professionals carried out together to produce products and services that are provided in the chain.

marketing personas

Fictitious characters that represent various types of client. They have a name and a face and they tell the story of the main client groups. This story is told in the language of the client and clarifies the context within which a product or service will be used.

reframe

(definition for step 3): To place your product or service in a different context so that it is given a different interpretation, adding value for different target groups and clients.

For more background information and inspiration relating to this step, please go to www.creativebusinessmap.com/en/method/03-who.

the goal of step 3

In this step, you examine who is important to you. They could be various parties with differing interests. You analyse these and attempt to name them as accurately as possible by:

- Specifying who you will sell your various products and services to. You know who your customer, target group or market is.
- Specifying who you would like to work with or come into contact with. You know who matches your drive and who can help you further. This is essential for future external communications.

important before you start

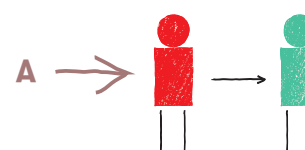
This step is mainly based on what you have to offer. This is because you work based on your own creative strengths. You could also take a more commercial approach to this step by examining where demand lies. This would allow you to adapt your product or service to come up with something new that meets demand. We therefore also briefly address this.

method

You can often get a good idea of who is important to you just by examining your products and services and thinking logically. This is a good start, but it is important to analyse this so that you can be more specific and increase your chances. A number of methods to help you with this are given below. Use them all and combine your results.

1. analyse the chain

Examine the chain in relation to your product or service. Who are the parties in the chain and who do you want to reach? What do you need in the chain to realise your product or service?



2. analyse the market based on your product or service

Which market matches your product or service? Which clients and target groups does this include?



2.1 based on your personal signature/style

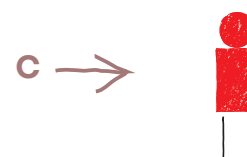
If you have a strong personal signature, it is important to identify who would be interested in your style. Be as open-minded as possible, even if you may initially think that certain people would not be part of your clientele. You could also look at your own sources of inspiration and which clients these appeal to. Another idea is to think about the subculture from which your work comes and who may be interested in contact with that subculture.

2.2 based on your personal interests

A mood board of the brands or companies with which you have affinity or from which you regularly purchase or would like to purchase often gives an idea of the context in which you like to operate. You could also make a mood board of the artists and designers that inspire you then find out which clients buy from them.

3. put yourself in your client's shoes

Create marketing personas of the clients that you named in question 2. Do this in as much detail as possible: try to put yourself in your client's position and think about what he or she would find important. Where do they go? What do they read? What do they buy? How can I reach them?





D →

4. who matches my drive?

Find out who corresponds to the things that you find important. Which parties are they and who would I like to make contact with? Who is an authority in that area?



E →

5. who can help me further?

Who do I need to continue to develop? Who could be my ambassador to help me get a foot in the door or to make contact? This last question is market focused rather than supply focused. By reframing and approaching the issue from the point of view of the market you can come to some very valuable insights.



F →

6. are there new markets/trends that offer possibilities?

Products or services can also be the result of you discovering a gap in the market. You may also be annoyed about something and want to improve it. You therefore respond to something that you see in the market. Which target groups and clients match this? Apply question 3 to this too.

result

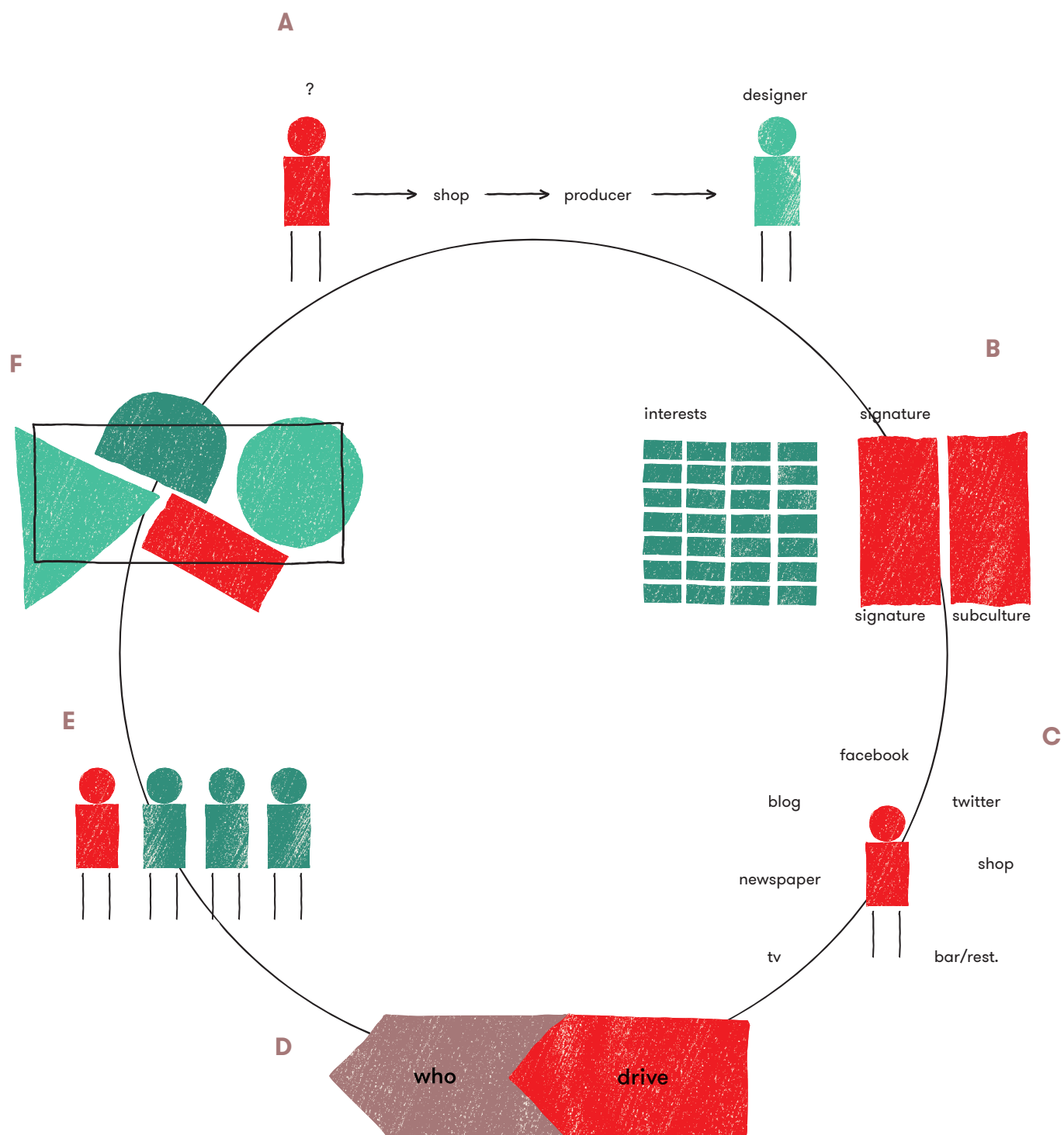
You have now made various lists in response to the above questions. Look for similarities in the answers and combine these. You are going to use this combined list to look at how you can approach these parties.

You are now ready for step 4: How?

Het kan zijn dat je door deze stap producten en diensten wil veranderen of toevoegen in stap 2. Doe dat vooral. De eerste drie stappen zijn nauw met elkaar verbonden en als ze goed op elkaar zijn afgestemd geeft je dat een sterke basis.

It is possible that, as a result of this step, you want to change or add products and services in step 2. Please feel free to do so; the first three steps are closely interlinked and, if properly attuned to one another, will provide a strong foundation.

figure 3.1 find your market



“I now try to link one of my interests and strengths to every assignment, to ensure the uniqueness of my work.”

4 — how

How are you going to reach
your target group?
How are you going to reach
the parties that are important
to you and match your drive?
Which means of communication
are you going to use?
How are you going to
present yourself?

Before you start step 4, it is important that you know what the following concepts mean.

acquisition

Attracting new business relations or specific assignments.

means of communication

Media forms used to communicate.

parties

People and/or companies you would like to make contact with.

For more background information and inspiration relating to this step, please go to www.creativebusinessmap.com/en/method/04-how.

the goal of step 4

In this step, you plan how you are going to contact the potential clients that are important to you and that you identified in step 3. This will enable you to determine:

- who is easy to approach and who more difficult;
- the resources that you will need and that you will apply to come into contact with the parties;
- what you are going to say to each party;
- the steps that you need to take to come into contact with someone.

Ultimately, you will produce an acquisition plan in which you detail the steps to be taken. This is part of the larger plan: step 6.

important before you start

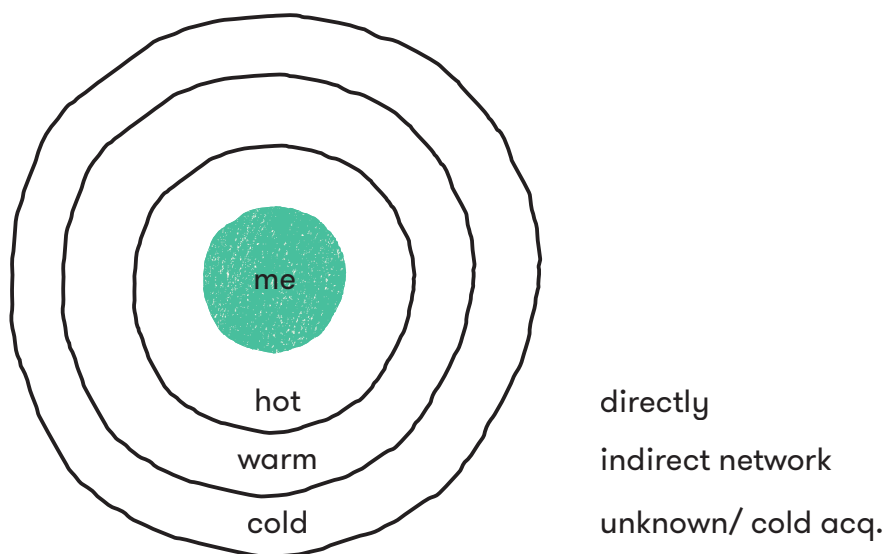
Be aware that step 4 is mainly about doing. The level of success will depend on thorough preparation and discipline, which is why we need to start preparing as well as we can now. This step involves quite a lot of work, but you need to take your time and go through everything in as much detail as possible. There is no point in continuing to work in generalisations in this step: it is very important that you are now as specific as possible. After all, a small, well thought out plan is preferable to a large, vague plan.

method

In step 3 you described who is important to you. You described who your client is and who matches your drive, but also who can help you further. This could be friends and family, or it could be indirect contacts or people who you know but have no contact with. We are going to identify these people by placing them in the acquisition circle (see Figure 4.1). This will help you see how you can come into contact with certain people.

You are at the centre of the circle, which acts from the centre outwards. In this way, you can clearly see who is close to you and therefore easier to approach.

figure 4.1 acquisition circle



1. place the names of the parties in step 3 on the acquisition circle

hot circle (family, friends and acquaintances, 'low-hanging fruit')

Be aware that you will probably not always sell your product or service to this group directly but that they may know a client/target group identified by you in step 3 or someone who can help you further. You therefore make use of their network.

warm circle (indirect contacts, social media)

Use the list of companies, existing clients and your online contacts (LinkedIn, Facebook, etc.) that belong to your identified target group/clients or that match your drive. Here too, you should be aware that you will probably not always be able to sell your product or service directly to this group, but that you can also explore their network.

cold circle (people you do not know but would like to come into contact with)

Contact with the cold circle is often initially made through promotional activities or indirect contacts. If that does not work, and if you have the courage and don't mind doing it, you can also 'cold call'. More about this later.

A →

B →

2. once you have filled your acquisition circle with parties from step 3, consider them again in the following way:

if the people you would like to make contact with are too far away, look at whether you could reach them through the hot circle, or the 'low-hanging fruit'. These are the people who are the easiest to approach and the closest to helping you get started right away.

3. action!

It is now time to take action. Call your hot contacts, for example, and ask what they think and whether they could introduce you. Make sure to ask what they know about the person you want to come into contact with. Ask for example about their needs, how to address them and how to best present yourself. If you need to send or email something, ask your aunt to have a look at it before you send it.

It is essential that you look after your network. This means that if someone has helped you, you show your appreciation, for example by doing something in return, sending them a gift or taking them out. It does not usually need to be much; it is about recognition and a token of appreciation.

4. record contact details

In this step you are going to use your network to expand your network. Make sure to record all contact details and other information. Even if it is not immediately useful, it may be in the future and it is important that you know what was discussed before.

figure 4.2 acquisition line

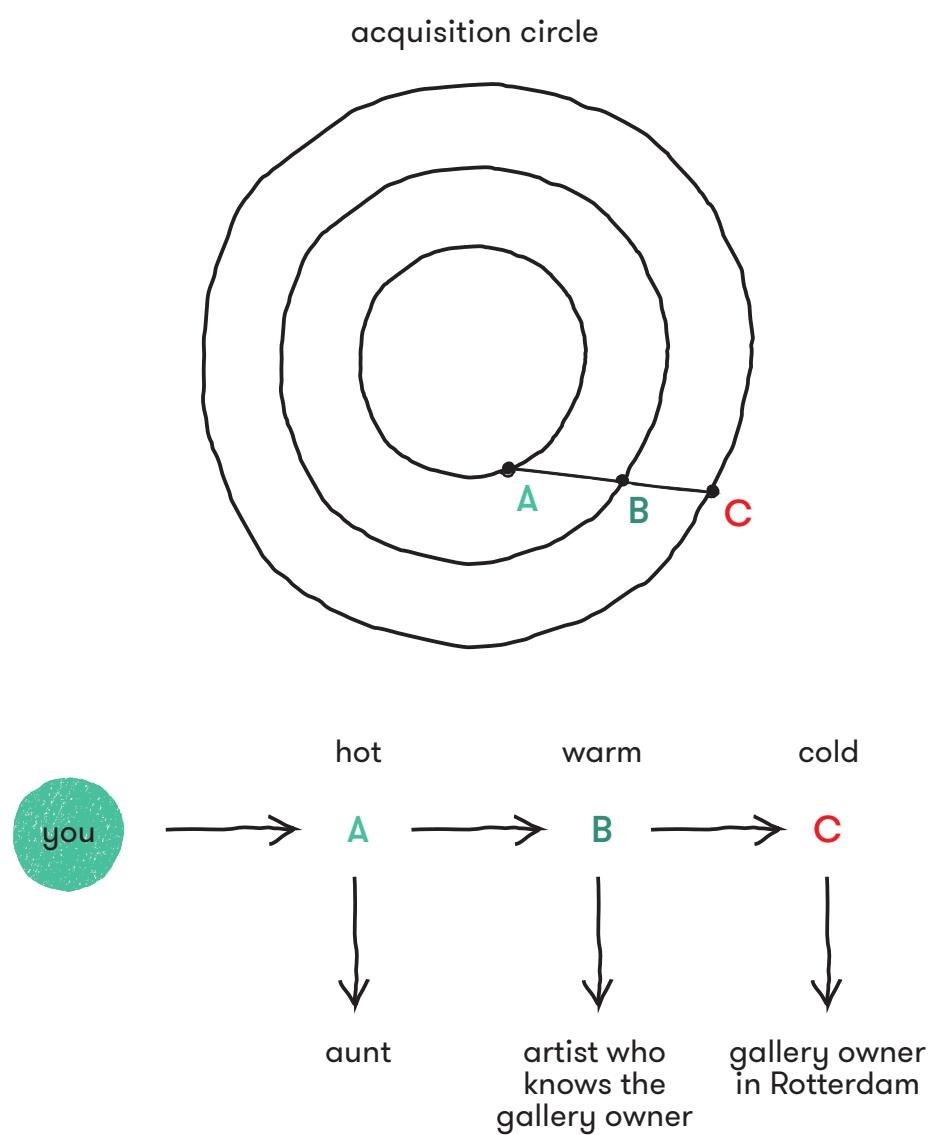


figure 4.3 acquisition overview

date	time	company	contact person	telephone number	content conversation	when next contact

c ←

5. decide how you will use the rest of the circle

Once you have gone beyond the 'low-hanging fruit' you come into the more unfamiliar zones. It is then that it becomes important to make a plan of how you are going to present yourself: your promotion plan. You could also make a plan to directly approach the cold circle - also called cold calling.

5.1 promotion

As an artist or designer you have the benefit of being able to produce good, inspiring content. Many people use the services of others to do this, but of course you could do it yourself. Note that this is not just about producing content but also about ensuring that it reaches the right people through the right channels and at the right time (who - what - where - when). So, if you know that your work will be published in a magazine, make sure that your other channels are ready to receive possible visitors. Choose which channel you are going to use to communicate. Will it be your website? Or Instagram?

In Figure 4.4 shows an example of placing the focus on your website.

What is the role of your website? What will you use Instagram for? Will you show the product development process on Instagram then sell the product on your website?

5.1.1 turn actions into promotion plans

Now that you have clearly defined who you want to approach and have made initial contact, you are going to draw up a plan of how to promote yourself and how to use this to come into contact with other people. The circle will help you make the right, logical choices. It is easier to approach contacts in your hot circle personally, while you will probably need a good website or blog, or even a small campaign, to make contacts in your cold circle.

Make a plan in which you answer the following questions:

Why am I presenting this message?

Think carefully about why you want to tell your story. What do you want to achieve and will you succeed with this message?

What is my message going to be?

How am I going to display my products/services? Am I going to tell the story behind it and how my product came into being? Am I going to say something about my drive and/or inspiration?

Which means of communication am I going to use?

Write down all your means of communication and decide which message you want to present where, for example through your website, blog and social media, but also using offline channels (posters, flyers, your physical product) and media.

When am I going to say what and how often?

Try to set fixed times, for example every Monday morning, to ensure that you stick to it, and make a schedule that is achievable and fun to do!

Who is going to tell the message?

Will it be you, or someone else on your behalf?

How am I going to communicate my message?

Am I going to use text, images or video?

Answering these questions can help you put together a preliminary promotion plan. Be aware, however, that this is not your final plan. Make sure to keep it to the point and make changes where necessary so that it remains functional and effective. Don't make things too difficult to start with either: a small, clear plan that you can use to get started is better than a big, vague plan that doesn't make it clear where to begin.

5.2 cold acquisition

Cold acquisition (cold calling) can be very inspiring and fun, but people often hate it. Why is that? The most important thing is that you set achievable goals when cold calling. So, if you call someone to ask if they have work and 99 times out of 100 the answer is no, that is not an achievable goal. Research shows that it often takes several calls (four to eight) to actually get an assignment. That means that you need to set smaller, achievable goals. It all starts with good preparation. Decide which goal you want to meet. A good achievable first goal is to let someone know that you exist and to ask whether you can send information. Following the first conversation, it is important to set another achievable goal for each time that you have contact. In this way, you slowly build up a relationship and a feeling of goodwill.

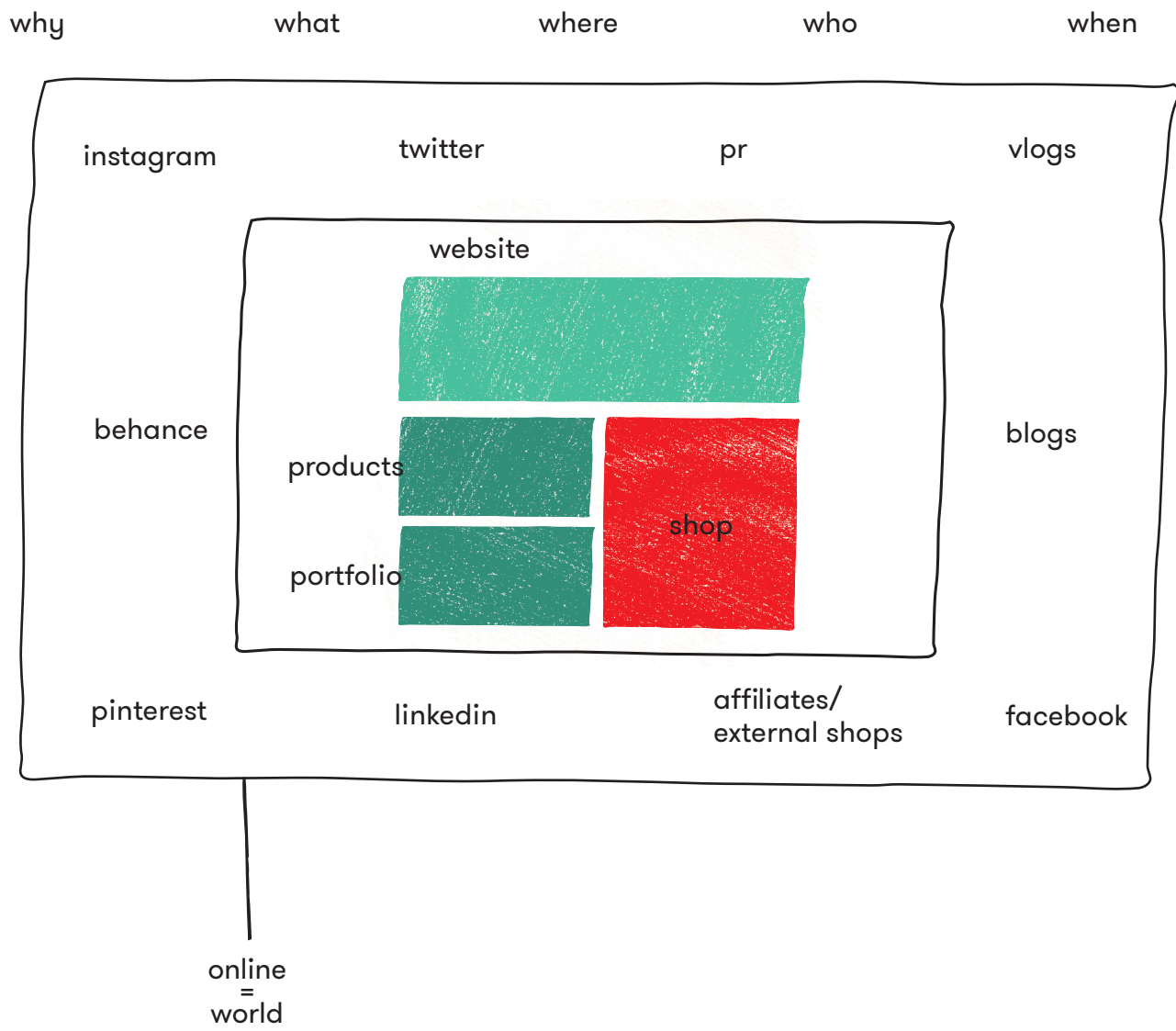
result

You know who you are going to approach, how you are going to do it and what you are going to use. You have already started and you are noting your results in the plan that you use for step 6.

You are now ready for step 5: Revenue model.

In this step too, you will probably want to change things as everything can turn out differently from expected in practice. This is good: ultimately, this step is also a question of doing.

figure 4.4 online content



“You are really put to work.”

5 — revenue model

How much do you need
to live on a month?
What is your turnover
each month?
Which revenue models suit
your services and products?
Which new revenue models
can you think of?

Before starting step 5, it is important that you know what the following concepts mean.

revenue model

A revenue model describes how you earn money or something else of value in return for a service or product. Some common revenue models include hourly rate, fixed fee, subscription, product price, exchange, crowd funding and royalties.

turnover

The total takings from your products and services over a certain period.

explore

Look/enter into an unknown process such as a creative process to produce a product or service.

exploit

The process whereby you use your services and products to make a profit.

breakeven point

The point at which total takings equal total costs.

For more background information and inspiration relating to this step, please go to www.creativebusinessmap.com/en/method/05-revenue-model.

the goal of step 5

In this step you determine the revenue models for each of your products and services. The sum of these models is your total business revenue model. A total revenue model is important because:

- It gives you peace of mind. It helps to know how you are going to earn your money. This ensures that you can stay focused and be creative without that little voice in your head telling you that you need to earn something.
- It allows you to focus on your drive and the creative process. More financial resources mean that you can decide to outsource tasks that you don't like or that you are less good at. This allows you to focus on your creativity so that you can become stronger and grow more. The result is an organic growth model in which you develop both personally and professionally.
- It provides a rationale for what you do. A good revenue model is a sign that people are prepared to pay for your products and services, which they evidently value. This gives you a feeling of recognition and appreciation.
- Continuity is created as you search for more revenue models. You are not dependent on one source of income or, for example, a subsidy that may be cut. This means that your enterprise can continue to exist.
- It gives you freedom. Financial resources can provide freedom because you can do things (such as travel) without needing to convince anyone of the benefit of it. It also gives you more control over your own life.

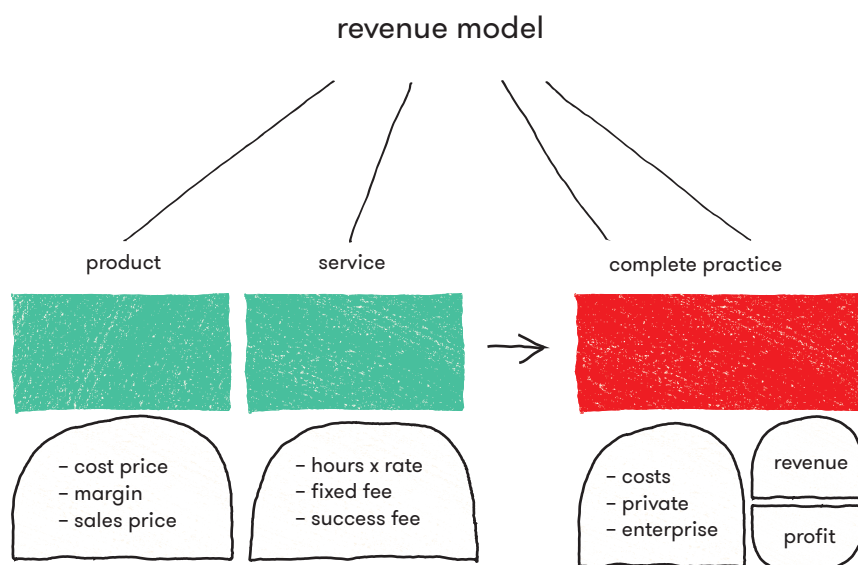
important before you start

If you are going to think properly about how you are going to earn money, you will probably need a different mindset than you apply to create. Creation is an exploratory process. However, to come up with and produce different revenue models you mainly need to think exploitatively. This means thinking about what the value of your products and services is and how much the client might want to pay.

method

You are going to determine your revenue models in various ways: by looking specifically at your products and services, but also at your total enterprise. How much do you need to live on each month? We also examine methods for developing new revenue models.

figure 5.1 revenue model



1. per product or service

1.1. Why would someone want to pay for your product or service?

You already explored this in steps 1 to 4, but now you are going to write a summary that clearly describes the product and the value that you provide. Go back and review step 2 in particular for this question.

1.2 What is the corresponding value/price (and what is someone prepared to pay for it)?

You can take two approaches to answering this question: from the point of view of the product or service (cost price calculation) or from the point of view of the chain. It is important that the value is realistic: if the value that you attach does not match the value recognised by the market, you will not sell the product.

1.3 from a product point of view:

There are a few things that you need to be aware of when deciding on a price for your product, the most important of which is that you ask a price that is realistic. If it takes a lot of time to produce your product and if it is a unique product, you can probably ask more than if it is a product that is produced in large quantities. Go through the following questions when determining the price:

- How unique is my product, based on quantity and what is already available on the market?
- Which market (segment) will it be placed in/do I want it to be placed in?
- What is a normal price in that market?

A difficult question to answer is: can I pass on the costs I have made in the price? It is a good idea to look at what it costs you to make the product, but in many cases the price will be too high if it covers these costs. You therefore need to take into account that you sometimes need to invest to make a product and that you cannot aim to recoup that investment straight away.

1.4 from a service point of view:

Cost price calculation: hours x hourly rate. One of the most common methods used in the creative sector is to set a price based on an estimate of the number of hours worked to provide a service, multiplied by the hourly rate. This method is usually used to come to a fixed price – in other words a price for the project as a whole. In this way, the client tries to ensure that you do not exceed a certain budget.

To make a good estimate of the number of hours you will need, it is best to split the project into phases. After all, it is easier to estimate how much time you need for each phase than for the project as a whole. We also recommend including these phases in your budget so that, should a client decide to go back to a previous phase, it is immediately clear what the budgetary consequences of this are.

There are various sources that you can use to set your hourly rate, such as clients or potential clients, colleagues and trade organisations.

Example: phases of an illustration project

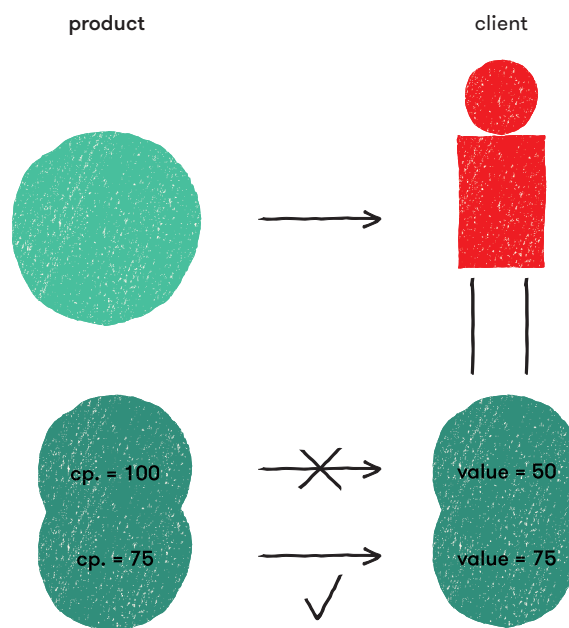
Phase 1:	briefing/debriefing
Phase 2:	first draft
Phase 3:	rough black and white sketch
Phase 4:	full colour sketch / first version of illustration
Phase 5:	second version of illustration
Phase 6:	final artwork
Phase 7:	final delivery

1.5 from the chain and market point of view

You specified your chain or chains in more detail in step 4. Take another look at these now. Every link in the chain has a certain function with a corresponding value. To calculate your price, you need to try to estimate the value of the final product and the usual margins for the links in the chain. This method can be used for example for the production of a T-shirt or a design product (it is not suitable for most service provider tracks – for example an

illustration for a campaign or a trend forecast for a brand – because it often does not have a measurable relationship with the product that the end user finally buys).

figure 5.2 product cost price vs. value to the client



2. total revenue model

2.1 determine how much you need to live on, including basic costs such as rent, clothes and food.

These costs give you an idea of how much you need to earn at a minimum to live from your earnings. Imagine for example that this is € 1500 a month.

2.2 estimate your expected start-up costs.

Make a distinction between regular costs and one-off investments. Investments include items that you buy for the longer term, such as a computer, furniture and a car. You can spread out the costs of investments over several years (depreciation), the rules for which are set by the Dutch tax authority (Belastingdienst). Say, for example, that you buy a computer for € 1200 excl. VAT and that you can write it

off over two years. You therefore budget € 600 per year (€ 50 per month). Of course, when making an investment you need to see whether you have enough money to make the purchase.

Imagine that this is € 750 a month.

2.3 calculate your minimum total turnover

Once you have an estimate of the costs involved in your business, you will also know how much turnover you need to make to break even (the break-even point).

for example turnover = € 750 costs € 750 = profit 0

for example turnover = € 1000 costs € 750 = profit € 250

However, you still can't live on this. If you add the result from 2.1 to this, you know what you roughly need to earn to be able to live from your business.

business costs = € 750

+ private costs = € 1500 = minimum profit

minimum turnover = € 1500 + € 750 = € 2250

Therefore, if your turnover is € 2250 per month you make € 1500 profit which you can use to pay for your monthly private expenses

Note: this is only a rough estimate. You also need to take into account the Belastingdienst, on both the personal and the business side. It is possible that you will have to pay tax over your result (although this is fairly low for start-up companies making a low profit). Contact the Belastingdienst for information on fiscal opportunities and obligations. You can also find a lot of practical information on the rvo.nl website.

additional example

from total to price

You have now got a total amount to focus on: € 2 250. You can use this to calculate back. Here we give two examples:

products

If you are going to sell products, you need to add together the margin that you make on the products to come to an estimate of the required turnover.

For example, product cost price = € 100

Estimated sale price excl. VAT = € 150

Margin = € 50

Minimum number of products you need to sell = $\frac{€ 2\,250}{€ 50} = 45$

services

If you provide a service, this calculation can help you determine your hourly rate.

Imagine that you work 40 hours a week, of which you expect half to be billable. This is then 20 hours a week, or about 80 hours a month. If you aim for a turnover of € 5 000 a month, your hourly rate based on the cost price will need to be $\frac{€ 5000}{80} = € 62.50$.

Because you need at least € 2 250 a month, you could consider reducing your hourly rate, but to no less than $\frac{€ 2\,250}{80} = € 28$. (These figures give you an idea of the margin or bandwidth and the variables that you can apply in your negotiations but also to increase your income).

When negotiating, it is often all about coming to a 'suitable' hourly rate. This means one that is normal for a particular market, corresponds to the number of years you have been working, is suitable for your function, and so on.

3. other revenue models

If you make or provide something that is completely new or unknown to the market – common in the case of art, design and start-ups – other revenue models are often required to obtain an income. We cover a few of them here.

3.1 ‘follow the money’

Top criminals are good at this. They follow the flows of money and see where they emerge. The higher up you go in the hierarchy, the greater the number of flows that come together. Take a look around you through a pair of ‘money spectacles’. What do the masses go for? How does all that money travel up the hierarchy? Where does it build up and expand? Could I find a way in higher up in the hierarchy? Think ‘upstream’.

Example

Several illustrators are producing T-shirts. You could bring them together to set up a T-shirt label, so that you can combine sales, marketing and production to improve efficiency (lower production costs) and effectiveness (with marketing and sales combined instead of fragmented).

However, you could also go a step further by looking at where the large flows of money are concentrated in the market. All over the world, Nike sells where flows of money converge. What would happen if I were to offer this concept to them? You can also look for parallels by searching for brands that operate internationally, like Nike, but where the concept also adds value. So, which international brand wants to reach ‘my’ target group and has the resources but not the access to this content?

3.2 impact/context

A product or service may not bring in money directly, but indirectly through the contribution that it makes to society. If you work in a social context, it is important to examine the indirect effects and who can profit from them. These are usually parties in a different context. To give an example, improving the social cohesion in an area also benefits local shops. Can that effect be measured? Are there shop owners, for example, who are prepared to also make a contribution, or who may find it interesting to use it in their PR? Are there parties involved in real estate who may want to contribute? You can go a long way in this – even window cleaners can benefit! So have a good long think beyond the obvious clients! Try, as you do so, to quantify the financial impact as much as possible.

3.3 ‘hustling’ (several independent or complementary revenue models) Many entrepreneurs make use of multiple income flows, for example by organising courses or inspiration sessions, or by doing some work in paid employment to cover their fixed costs.

Of course, there is nothing wrong with this; it can actually enrich your experience and spread the risk a little. The danger, however, is that it can also cause you to lose focus. Try to stay as true to your drive as possible and to ensure that the different activities you carry out reinforce one another. For example, take a second job that increases your knowledge or expands your relevant network. If you really want to start your own business, it is important that you keep your sights on that and that you take on activities that complement your future enterprise.

result

The calculations that you have made show the direction you need to head in, and you have probably already got an idea about whether or not it is achievable. However, it is often difficult to determine in advance whether the turnover you require can actually be achieved. In many cases, it is simply a question of trying it out or starting

once you have a 'launching customer'. In this way, you can discover whether the required turnover is achievable in your enterprise as a whole.

You are now ready for step 6: Plan

Even if you still don't have a great feeling about your plan or if it is still not sufficiently well-founded, you are going to have to try anyway. A number of tips to help you improve your result are given below.

tips to improve your result

number of hours

You can give a discount on the number of hours, which is particularly easy to justify if you are just starting as you then need more hours to achieve a result. After all, it will be difficult to increase this in the future as a client soon gets used to a certain rate. Try to give a discount on the number of hours rather than the hourly rate. You can also increase the number of billable hours in a month, for example by outsourcing certain activities or focusing on sales/promotion so that you get more work. You can also 'play' with your hours by taking on people who are cheaper than you to carry out certain tasks. In any case, organise things so that you work as efficiently as possible, with a good laptop, tools, environment, people around you, place to work, and so on.

hourly rate

Try to find creative ways of increasing your hourly rate. In general, an interactive designer can ask a higher rate than a graphic designer, so call yourself an interactive designer if this is what is asked for. Art directors are also often paid more than designers. Another idea is to see whether you can agree on a ‘success fee’, which you receive for reaching a certain target. Status can also help you receive higher fees for design work. You increase your status by winning prizes, for example, or by working for major brands. International clients, a presence in magazines and expertise in your specific field of work all contribute to this.

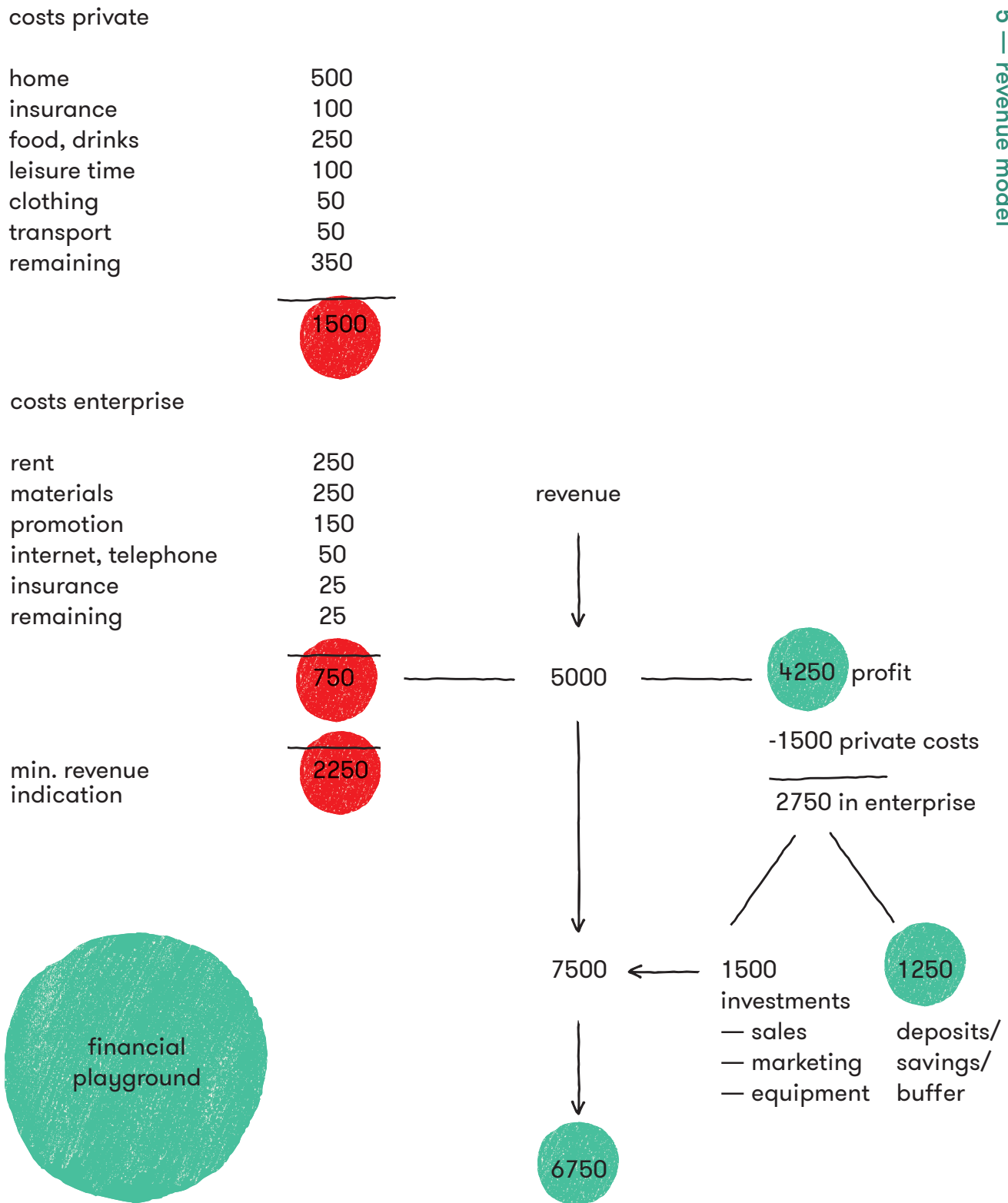
costs

Try to keep fixed costs as low as possible so that you can remain flexible. If you have non-billable time, look at whether you can trade certain things, such as photography for a website. Once your business is up and running and you are making a profit you can try the following (see Figure 5.3).

invest and reserve

If you are making a profit and have some money left over, you should invest some and reserve some as a buffer for possibly less prosperous times. Investment allows you to grow and increase your turnover, increasing the buffer and enabling you to invest more, and so on. Of course, this is an ideal growth situation, but it gives you an idea of the dynamics.

figure 5.3 “Financial playground”



Note: To keep the example simple, taxes are excluded. This example is intended to give an initial indication.

“You learn to present yourself clearly to the outside world. It is a kind of quest to discover yourself, also as a designer. An important question is: what is my creative strength and what value do I add?”

6 — plan and start

Is your plan achievable
and strong enough?
Which choices are you
going to make?
How are you going
to start?

Before you start step 6, it is important that you know what the following concepts mean.

diverge

Come up with as many ways as possible of achieving a goal.

converge

Focus on a single point; the opposite of diverge.

iteration

The systematic repetition of steps in the process, resulting in new insights that help you understand the relationships between them.

bhag

Big hairy audacious goal.

smart goals

Goals that are specific, measurable, acceptable, realistic and time-bound.

For more background information and inspiration relating to this step, please go to www.creativebusinessmap.com/en/method/06-plan.

the goal of step 6

In step 6 you bring all the other steps together and make a plan. This will help you to:

- make an overview to see where you stand right now;
- see what you still need to change in the steps to come up with a strong, achievable plan;
- determine which choices you are going to make;
- get started in practise.

important before you start

The strength of your enterprise is based on the fact that each of the five steps (building blocks) is aligned with all the other steps as much as possible. Therefore, if one step is not firm enough or has not been completed, you will not have a balanced whole. In other words, you need all the building blocks to make it a success. In this step, you check that all your blocks are firmly in place and you decide where you are going to start. You produce a rough plan and get going. It is important, however, to realise that you cannot do this forever; at some point you are going to need to just get started so that you know whether it works or not.

method

First you need to make your plan strong and achievable. You do this by going through it iteratively (see the circles in the CBM on page 75) and by aligning the relationships between the steps. You then set goals and decide how to start.

1. check the steps

Are the interrelationships correct? Do they align with one another? Some questions are given below that you can ask for each step to help you define them more clearly and to decide whether they fit together.

1.1 drive

Is my drive relevant to other people? If so, who? Can I define annoyances felt by a certain target group based on my drive? Can I find an answer to these annoyances?

1.2 what

Can I change what I offer slightly to make it more appealing to other people? Can I offer an extra service? An extra guarantee? Payment by instalment? A subscription instead of a one-off payment? Repetition: many creative professionals tend to constantly develop new things, because that is where their strength naturally lies. But you could repeat a past project or product, or an interesting insight, process or method that you have already used. Test and collect feedback: make a prototype and test the market response. Make changes to the prototype in response to the feedback. Be open to making changes.

1.3 who

If my public or target group cannot or will not pay for my products or services, who could benefit indirectly from what I do? What does this benefit consist of and can I make use of it? For example, as an illustrator you may produce work for young skaters who do not have the money to buy your product. However, the brands that also focus on that scene can afford it.

1.3.1 from the context point of view

Based on an existing client or network. Can I provide a certain client with other things that I do not yet supply but that I could develop or deliver? Or, do I know someone who could?

1.3.2 from the supply point of view

Do I know people who I could work with to improve, broaden or deepen what I offer so that I can develop a product that my network needs? Can I influence decision makers?

1.4 how

Is there a different way of looking at my existing partnerships?

Are there other ways in which I can make use of the chain? Can I skip a few links, for example with an online presence, or by using channels that nobody else is using?

Is it impossible to make my voice heard in this market? Are there ways of getting around that?

1.5 revenue model

Is what I offer so unique that it also has a unique revenue model?

Can I take a completely different approach to income flows that allows me to tap an unexpected flow?

Can I make it very small (such as instalments of €1 a month), or maybe very large?

Can I develop a different revenue model, for example by providing my work copyright-free so that it can be shared and becomes more well-known?

Have another good look at the process from product to client. Can it be done more simply? How do transactions take place – is this efficient and logical?

Now is also the time to take a more creative look at the process as a whole. So, if you do not have a revenue model yet for a certain product, what changes can you make to the whole to achieve this? Isolate the product for a moment and zoom in on it by taking it through the different steps. An example of how to do this is given on page 73.

1.6 final check

Keep it simple! Make sure that people instantly understand what it is that you offer and who it is for. Make sure that everything is as simple as it can be. Make clear product/service and market choices. Then, if it still isn't clear enough, peel it all away again: what lies at the heart of it?

What can I leave out? What similarities are there?

2. your plan

Now that you are sure that all the steps are firmly in place, it is time to start bringing some structure into how you are going to get started. You are going to make some decisions, and to do that you zoom out again to determine your goal and the time within you want to achieve it. It's fine to be ambitious here, then to chop it up into smaller, achievable goals.

2.1 BHAG

If you find it difficult to define your goal, you might find the method used to formulate your BHAG interesting. If you have a big plan and a dream that you want to realise, you can set this as a dot on the horizon then mark out the path to get there: this is your plan. This dot on the horizon is the BHAG, which stands for big hairy audacious goal – your ultimate dream.

Characteristics of a BHAG are:

- a BHAG fires the imagination and is described vividly.
- a BHAG is formulated in such a way that you doubt whether it is realistic. That doubt is important, it inspires. You think, 'They're crazy, but...'

2.2 set SMART goals

How many and which smart goals do I need to achieve my BHAG?

For each goal, write down:

- What exactly do I want to achieve in this step?
- What do I need to achieve it?
- Is what I want to achieve measurable?
- Is what I want to achieve in one step realistic?
- Is it time-bound?

Hopefully your BHAG will help you understand what you need to do in the short term. You can then make decisions for this short term by looking at the low-hanging fruit:

- What can easily be done straight away?
- What involves low costs and a direct income?

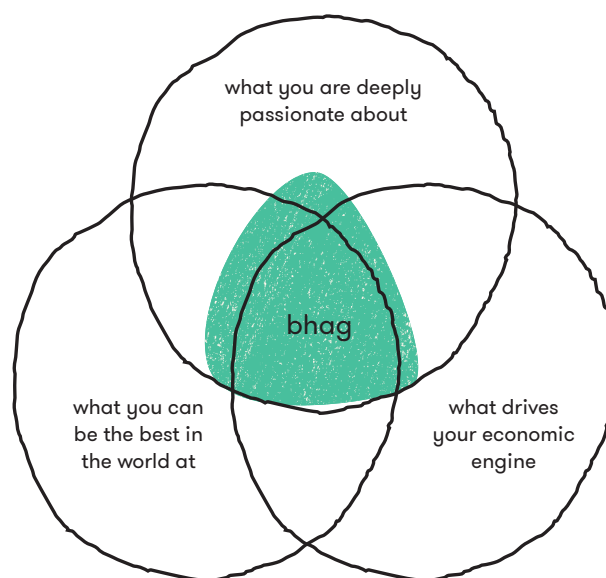
2.3 final check

Do I have everything I need to get started? If I sell a product tomorrow, am I ready? This is also the phase in which you are faced with practical issues such as tax, finances, delivery conditions, and so on. This is not addressed in any more detail in this book but you can look up this kind of practical information at:

- Belastingdienst
- rvo.nl
- the Dutch Chamber of Commerce (Kamer van Koophandel)

Once you have got the information you need, you're ready to get started.

figuur 6.1 BHAG



result

You've started! Remember that you don't just work in your company, but also at your company. If things aren't going well, take another look at your plan. Just because it isn't going well doesn't mean there's something wrong with the plan. Maybe you need to think of something else or change something.

Running a business means staying on the move. That means keeping an eye on whether you are heading down the right path and making changes where necessary. Look for the right balance. Here are a few tips:

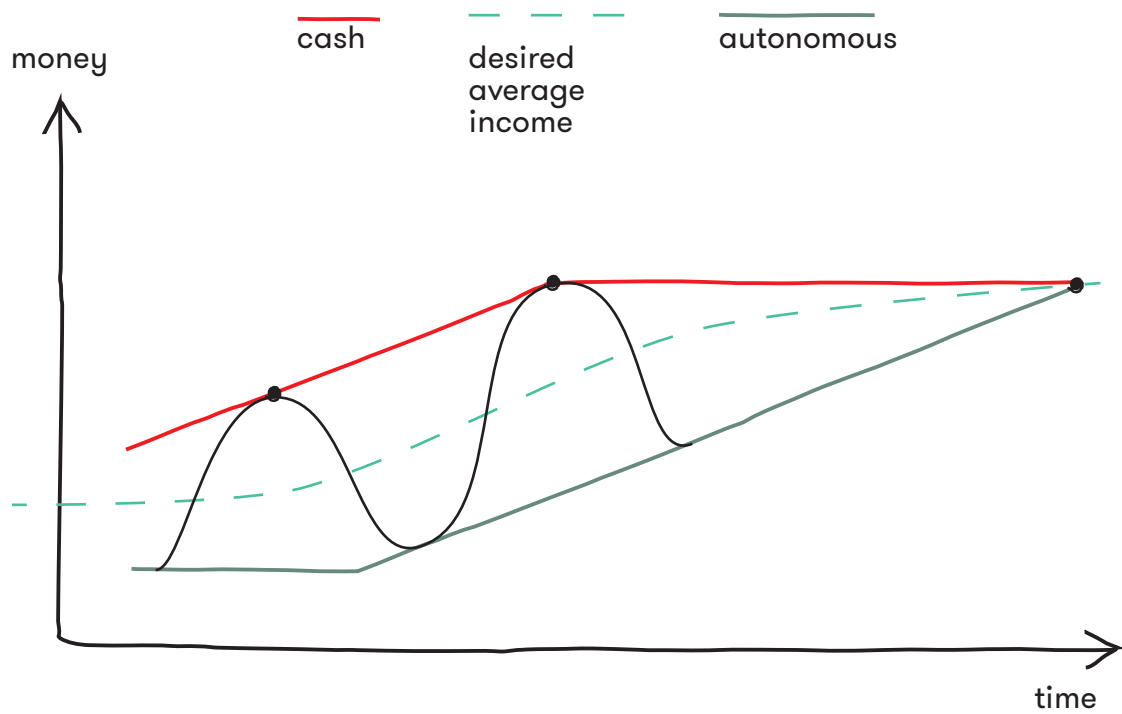
balancing autonomous vs. commercial work

As we said earlier, in this step it is about taking a look at the whole process. It is possible that you cannot see (or do not want) a revenue model for certain activities. In that case, try to see if you can get your enterprise as a whole up and running.

Most designers and artists carry out several activities and provide several products or services. These can be autonomous or social projects, or they can be commercial activities. Very often, these two lines of practise are clearly separated at the start of a creative professional's career. However, ideally they will become closer to one another. An autonomous line is essential for your own development and for experimentation and can, for example, provide the exposure that helps you attract commercial work. Autonomous projects can even sometimes provide sufficient income. This is the aim of many creative professionals and the goal can therefore be to eventually generate enough of an income almost exclusively through autonomous work.

Often, the desired average income is lower to start with, increases for a while (due to greater responsibilities, family, etc.) then levels off again above a certain age. It is about understanding these dynamics and knowing when you are working for cash and when you are working autonomously. As far as your business is concerned, it is about finding the right balance that works and is right for you. This will also help you make decisions, for example about which product and market to focus on first.

Have fun, and good luck!



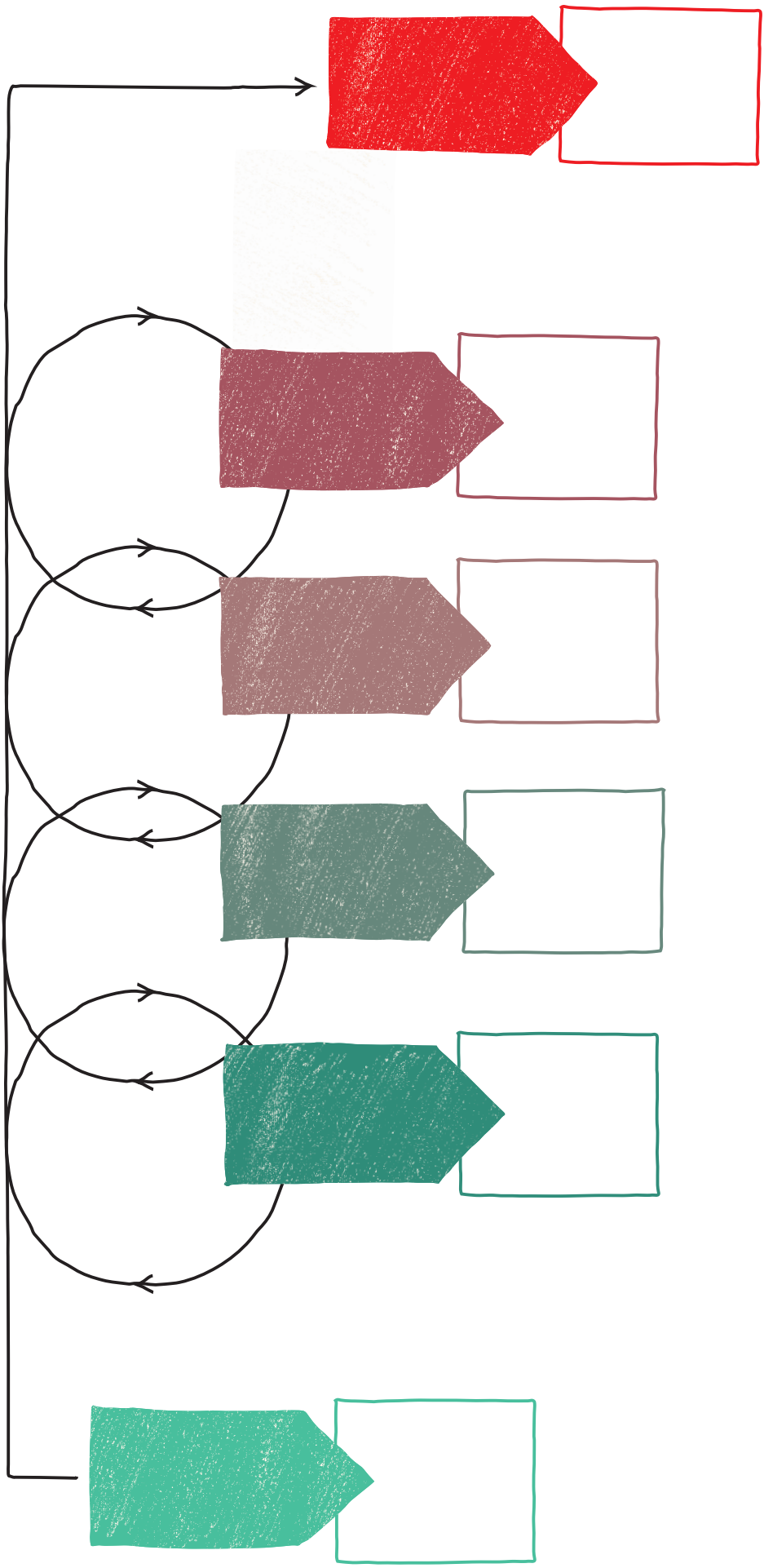
example: iteratively through the steps

Imagine that you have taken photographs of artists in their studios because you are inspired by where they work. At first, there would seem to be no applicable revenue model as the artists cannot/do not want to pay for the photographs and magazines don't pay very well either. But maybe Converse (step 3) would be interested as part of their content strategy. It is possible that the artists need to wear Converse or that the Converse need to be customised, but that is just a change to your product (step 2). The customised shoes can then be sold (step 5), possibly providing another revenue model for the artists (who get more exposure, etc.). This may make it easier to approach the artists and could help you take the project to an international level (step 2). You could also have an exhibition (possibly sponsored) in which you sell the shoes (step 5) and in which the book (also possibly sponsored; step 2) is also available for sale (step 5). The book provides additional media exposure (step 4), and the link with Converse (who will also promote the project intensively) gives additional exposure (step 4).

Extending the project in this way makes it more interesting, also for those around you.

Once the project has ended you should identify all the touchpoints with the contacts you made. Who would you like to work with again? Who could be of interest to you in the future (see figure, p.75)?

**“The method is very flexible.
It is possible to work on any
part whenever you want
without losing sight of the
big picture.”**



1 — drive

What do you find important? What is your passion or dream?

2 — what

What do you make or do? What are your products and services?

3 — who

Who is your client, target group or market? Who matches your drive?

4 — how

How are you going to reach your target group? Which means of communication are you going to use?

5 — revenue model

What is your turnover each month? Which revenue models suit your services and products?

6 — plan

Is your plan achievable and strong enough? How are you going to start?



afterword

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literature and inspiration

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- Definities van drive: <http://www.encyclo.nl/begrip/drive>
- Edward L. Deci, Why we do what we do, Understanding Self-Motivation.
- R. Krznaric, Empathie, introspection is out, outrospection is in.
- S. Sinek, Start with Why, How great leaders inspire everyone to take action.

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- A. Osterwalder, Business Model Generation.
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articles, publications and sources of inspiration

design thinking

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- D.school design thinking crash course: <http://dschool.stanford.edu/dgift/>
- David Kelley, TED talk: how to build your creative confidence: http://www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence#t-290783
- Design Thinking for educators (Stanford d.school): <http://www.designthinkingforeducators.com/>
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