

Entrepreneurship education is important to sustainable growth in the creative industries



Introduction

This section will discuss policies relating to the development of entrepreneurship and the underlying ideas that inform them. It discusses how key agencies are helping to inform broader, more inclusive and differentiated approaches to entrepreneurship and how these might guide entrepreneurship education in higher education contexts. The nature of the creative industries, how they are defined and some of the key issues affecting their growth are explored. Finally the development of art, design and media in education and their key characteristics are discussed.

1.1 Policy action to support developing entrepreneurship education

Entrepreneurship policy

In policy terms, entrepreneurship tends to be situated in a business or commercial environment, it is frequently measured by rates of business start-up, and there is often a privileged focus on innovations in science and technology.

However, the Department of Trade and Industry (DTI) has also made efforts to understand non-profit enterprise creation, and has identified a new class of Community Interest Firms (DTI, 2002b). This may become an important factor in raising the visibility of creative industry practitioners who in many cases operate outside of conventional commercial situations, particularly where they are dependent on public subsidy.

Entrepreneurship education

The agencies that play a major role in promoting entrepreneurship recognise that education is important in raising entrepreneurial capacity. The DTI, for example, has acknowledged the strong relationship between education and economic growth. The *Lambert Review of Business-University Collaboration* (DTI, 2003) recommended support for “university departments undertaking work that industry values”. In 2001 the DTI made the first awards under the Higher Education Innovation Fund (HEIF) to assist universities in efforts in meeting these recommendations. HEIF is now in its third cycle, and although in earlier versions it focused on technological and scientific innovations it has expanded to include initiatives aimed at supporting innovative “engagement with the wider community”. Despite this, the HEIF still tends to be focused on technology, science, and medical education, and universities appear to have been slow or unable to apply the fund to support creative subjects in substantial ways. The DTI is also responsible for the UK Research Councils through the Office of Science and Innovation.

The *Davies Review* (DfES, 2002a), commissioned by the Department for Education and Skills (DfES), highlighted that “many teachers are believed to need considerable support in terms of their knowledge, skills and experience of business and enterprise”, and that “business needs to be more closely involved with education”. The report proposed an entrepreneurial approach to managing

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schools to act as a role model for students. Although the *Davies Review* primarily focused on the schools sector, it was preceded by the National Committee of Inquiry into Higher Education's *Dearing Report* (NCIHE, 1997) which proposed substantial changes to the funding, organisation and delivery of higher education. It included the recommendation that universities should “consider the scope for encouraging entrepreneurship through innovative approaches to programme design and through specialist postgraduate programmes”.

Subsequently, the Department of Culture Media and Sport (DCMS) *Creative Industries Further and Higher Education Forum* (DCMS, 2006b) has advocated key roles for higher education in developing entrepreneurship in the creative industries.

The creative industries

The DCMS first defined the creative industries in the Creative Industries Mapping Document as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998, 2001). The sectors included in the definition are: advertising; architecture; the art and antiques market; crafts; design; designer fashion; film and video; interactive leisure software (such as computer games); music; the performing arts; publishing; software and computer services; and television and radio. The most recent comprehensive research by the National Endowment for Science, Technology and the Arts (NESTA, 2006), suggests that the definition is too broad and includes industry sectors and activities that would not commonly be regarded as creative, for example software and computer services. The definition also does not differentiate in relation to size. Some sectors are either relatively small or comprise relatively small-scale enterprises unlikely to grow at a rate great enough to contribute in any significant way to the UK economy. Although never intended as an analytical model, the DCMS definition has limited value in conceptualising the sector.

Based on these observations NESTA has evolved a “refined model of the creative industries” (NESTA, 2006) focusing on how commercial value is created. The model is not intended to differentiate in a way that discriminates in favour of a particular segment or group of sub-sectors. However it is aimed at shaping policy to effect changes and bring about enhancement by targeting advice, support and investment tailored to the patterns of activity, potential for growth and development based on “analysis of sectors rather than creative activities based on individual talent”. The model organises the creative industries based on four characteristics: creative service providers, creative content producers, creative experience providers and creative originals producers. Activities or discrete businesses can be located in respect of these characteristic types but also in relation to other activities and enterprises across the typology. For example creative service providers will include public relations, marketing and heritage and tourism services, while performing arts, galleries and museums are creative experience providers. However there are closer relationships between, say, performing arts

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and heritage and tourism services as industry activities than between museums and marketing. It is important to note that in this model it is the sub-sectors' similarities or differences in terms of business model, value chain and market structure rather than the nature and value of the product that situates it within the model. So, film production has greater commonalities with designer fashion than it does with cinemas.

The creative industries have grown in economic significance throughout the developed world and the UK has been a leader in prioritising the creative industries in the policy landscape. According to the UK government the creative industries sectors accounted for 8% of Gross Added Value (GAV) in 2003, and between 1997 and 2003 the creative industries grew by an average of 6% per annum compared to 3% for the whole economy (DCMS, 2006b). In 2004 there were an estimated 113,000 creative companies in the UK and total employment in these sectors exceeded 1.8 million. The creative industries workforce has a larger than average percentage of people with post-16 qualifications. For example, 35.6% of the total workforce in TV production and 63% of the workforce in film production are graduates (Skillset, 2005). Higher education qualifications are now the norm for people wanting to work in production roles in the creative industries.

Policy initiatives aimed at developing entrepreneurship in the creative industries have been developed across the UK. In April 2005 the Cultural Enterprise Offices opened in Scotland to deliver tailored support and business advice to creative industries, in particular to sole practitioners and micro-businesses in the sector. Also in Scotland the Digital Media and Creative Industries Project Fund administered by Scottish Enterprise aims to develop and assist private investment in film, interactive games, music, publishing and TV and radio enterprises. In Northern Ireland, a coordinated strategy for the development of creative and cultural resources and the role of education in their development is supported through the Department of Culture, Arts and Leisure's *Unlocking Creativity* programme (DCAL, 2000). DCAL, the Department of Education, the Department for Employment and Learning, the Department of Enterprise, Trade and Investment and Invest Northern Ireland jointly launched a programme for entrepreneurship development demonstrating and emphasising a coordinated approach to entrepreneurship. This programme's key indicators include targets for growth in turnover and exports across the UK and internationally for creative businesses. In 2004, the Welsh Assembly Government published *Creative Success: A Strategy for the Creative Industries in Wales* (WAG, 2004). It expands support aimed at the creative industries in Wales and focuses on developing a demand-led sector producing outputs more attractive to UK and international markets. The intention is to increase the profits of Welsh creative businesses by retention of intellectual property (IP) and penetration of new markets, and includes a £7 million investment in the Intellectual Property Fund along with specialist support for creative industries based in Wales. Across the English regions, regional development agencies and cities have placed a greater emphasis on developing clusters of creative businesses. The creative industries and

the formation of cultural quarters lie at the centre of many regional and urban redevelopment plans, both for economic growth and for social and cultural development.

However, recent research, including NESTA's (NESTA, 2003 and 2006), the *Cox Review* (Cox, 2005), the DCMS Creative Industry Task Group report (DCMS, 2006b) and the Design Skills Consultation (CCSkills/Design Council, 2006) - has identified increased entrepreneurship as a key aspect in enhancing the performance of UK industry generally and the creative industries in particular. NESTA has identified three factors that are at the heart of this issue: scale, access to markets and innovation. Lack of scale inhibits the opportunity for creative businesses to respond effectively to the pressures of competition, particularly from international businesses. Lack of scale is not a consequence of a lack of creative talent, but can be due to conflicting ambitions. Graduates and owner-managers are frequently passionate about their profession and can sometimes value "doing good work", peer recognition and cultural fulfilment over commercial growth. Many of them tend to take an organic approach to their business, growing slowly, adding to their customer and client base through the distinctiveness of their work. Further, many markets for creative products and services are highly consolidated and controlled by a handful of major gatekeepers who limit access to the distribution network. It is often assumed that commercial success arises from creative outputs and this has focused support, advice and development on the supply side. Support aimed at increasing entrepreneurial capacity in the creative industries can assume that access to markets is a given, but in terms of entrepreneurship it is often innovation in strategies, processes and business models to develop and diversify markets that will deliver greater growth and profitability.

Measuring entrepreneurship

There is little doubt that the establishment of new businesses remains an important factor in the UK's economy. Small businesses have the fastest rates of growth and are the primary engine for overall growth in the economy. It is also widely believed that new business start-ups introduce new products and services into the marketplace. Further, many local and regional authorities now place business start-up at the centre of regeneration policies and there is greater recognition of the role of social enterprise and community interest projects in building environments in which commercial enterprise will flourish.

In policy terms the number of business start-ups has become the measure of economic health and a proxy for entrepreneurship (as indicated in surveys such as the Global Entrepreneurship Monitor). However there is also the issue of entrepreneurship beyond start-up, in terms of sustained growth and accessing larger markets. The design industry is a good illustration here. This sector of the creative industries is characterised by a large number of small businesses, however few of these grow to become significant within the national economy or world leaders in the design industry. The amount of spending on design products has begun to decline and yet the number of start-ups has continued to

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rise, suggesting that a greater number of businesses are sharing a declining market. All indications are that it is not failure to start new design businesses but a lack of access to developing new markets that inhibits entrepreneurship in the design sector.

The traditional focus of measurement on rates of business start-up, irrespective of context or demand, has led to largely undifferentiated policies for supporting entrepreneurship and tends to promote a supply-led economy.

Although these conditions apply to all sectors of industry they may present particular problems for the creative industries. It is relatively easy to start a new business in many creative industry sectors. Creative industry activities, particularly those offering services or bespoke products, require little capital investment at the outset compared to many other industries, but almost all creative enterprises have limited direct access to their consumers. Distributors often control the flow of products and services to the consumer and absorb a significant proportion of the value.

Stereotypes of entrepreneurs

The popular view of an entrepreneur is of a self-made man, probably with little experience of education beyond school. He is focused, determined, good at networking and has 'bootstrapped' his way to success. Economic historians have reinforced this stereotype by concentrating on the contributions made to the development of the UK economy by captains of industry. The story of the industrial revolution is characterised by the shaping of our social, economic and physical landscape by a few highly significant industries. Mining, engineering and manufacturing are large-scale and highly visible and tend to be rigidly hierarchical with a few entrepreneurs at the pinnacle of each enterprise. In trade, particularly world trade, the focus is on a few pioneers who opened new trade routes in the Empire or explorer-engineers who built the railways, roads and plantations. Then there is the parallel model of the great scientist-inventor, the technological innovator, often successful in business but just as often a tragic figure battling with a world of small-minded conservative financiers to materialise their vision, a vision which with the advantage of hindsight seems self-evident. The currency of these stereotypes is also reflected in the popularity of contemporary reality TV shows about entrepreneurship such as *The Apprentice* and *Dragon's Den*.

1.1 Summary

- The creative industries have grown rapidly over the last ten years but there are signs that growth is slowing and some sectors are in decline.
- National policies for developing entrepreneurship tend to be undifferentiated. Only recently have more integrated policies begun to appear that coordinate development across education, commerce, social enterprise and public subsidy sectors.

- Social entrepreneurship has been acknowledged as an important factor in regeneration and economic growth, particularly at the level of regional development. The creative industries are often placed at the centre of these strategies but there is a lack of articulation of the different factors applied to social and commercial entrepreneurship.
- Recent research and reports have identified entrepreneurship - including developing scale, identifying and accessing new markets, audiences and consumers and innovation in practice, products and services - as key to sustainable growth for creative industries.
- The definitions and metrics for entrepreneurship are narrowly focused on business start-up as the key indicator of levels of entrepreneurship. These do not take account of context, business type or measure sustainable growth.
- The stereotypes of entrepreneurs are robust but limited. They are reinforced by entertainment media and suggest an exclusivity that may discourage individuals from seeing themselves as potential entrepreneurs.

1.2 Action on entrepreneurship education in art, design and media

Entrepreneurship education and development agencies

Most major agencies engaging with art, design and media higher education recommend the need to develop the entrepreneurial capacity of undergraduates. The *Cox Review of Creativity in Business* (Cox, 2006) advocated a broadening of creativity learning. Although this should not be understood as a synonym for entrepreneurship there is a relationship between the two. The Design Council is undertaking a programme of research examining the development of more entrepreneurial design businesses. The Sector Skills Councils are focused primarily on industry skills in education but aim to effect changes to promote growth in industry. Research by NESTA has identified the need for enhanced entrepreneurship and innovation at all levels in the creative industries. While the National Council for Graduate Entrepreneurship (NCGE) is committed to exploring the role of higher education in contributing to a more entrepreneurial society, and has opened a debate to examine what can be realistically achieved within higher education, what is already being done and what evidence can be offered to demonstrate good practice.

Can higher education deliver entrepreneurship education?

There is clear evidence that entrepreneurship can be learned, and many programmes within higher education and beyond are aimed at supporting entrepreneurship education. The NCGE's Flying Start Programme, the Shell Technology Enterprise Programme, NESTA's Creative Pioneer Programme and

initiatives sited within higher education institutions have demonstrated that it is possible to both learn to be entrepreneurial and to deliver educational programmes to develop entrepreneurship.

In a key piece of research carried out by Prof. Allan Gibb for the NCGE, perhaps the most significant finding is that graduate entrepreneurship is cultivated best when it has been developed in relationship to the core subject being studied (contrary to the view that entrepreneurship is a function of business and commerce, and is best absorbed into the practices of business and management schools). This suggests that models of entrepreneurial activity are best aligned with the pedagogic practice appropriate to a subject, and that definitions of entrepreneurship need to be broad in order to encompass a range of practices or adaptable to different learning contexts. This is why this project suggests that "Entrepreneurial learning is acquired on a 'how to' and 'need to know' basis dominated by processes of 'doing', solving problems, grasping opportunities, copying from others, mistake making and experiment" (Gibb, 2005). It is significant that this description is closely aligned with processes already in place in the curricula for art, design and media.

1.2 Summary

- Entrepreneurship education has a prominent place on the agenda of national and regional agencies.
- Educational development agencies working across the higher education sector focused on art, design and media are supporting the development of entrepreneurship education.
- The NCGE has demonstrated that higher education has a role in developing and delivering entrepreneurship education, ensuring that entrepreneurship is more widely adopted in commercial and social enterprise.
- Art, design and media higher education is well placed to contribute to this development.

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1.3 The creative subjects in UK higher education

The scale of art, design and media in higher education

The Higher Education Statistics Agency (HESA) recorded more than 100,000 full-time undergraduate students studying on art, design and media courses for a first degree in 2004, representing around 10% of the total population of undergraduates. The University and Colleges Applications Service (UCAS) lists more than 1,200 undergraduate degree courses in art, design and media related subjects. There is a huge range of combined art and design courses. Media students in particular are offered a bewildering range of courses ranging from those wholly dedicated to media practice including, for example interactive design, film and TV production or graphic design, to combined courses in film studies, for example. These might be theory-based courses with elements of film production. This situation is complicated by overlaps with disciplines that are not based in art, design and media departments. For example, many computing courses include games design or engineering departments might offer product or industrial design courses. More recently, growth in the higher education sector, particularly a rise in student applications, has encouraged institutions to expand and develop their courses in the creative subjects that have proved popular with the growing number of young people entering the sector. The total of all combined and full courses including art, design and media education on offer in 2006 exceeds 6,000.

The development of courses has also been shaped by external factors, in particular a density of particular sectors of industries or audiences and consumers. London and the South East of England combined has the greatest density of media industries in the UK and so it is no surprise to find that it also has the greatest density of educational provision relating to these areas. Similarly, the South East of England probably has the UK's greatest density of consumers of fine art objects and designed artefacts and there is also a concentration of art and design provision (Design Council, 2005). Manchester and the North West of England have strong traditions in textiles and other manufacturing and again there is a concentration of fashion and textiles design courses. Specialisation in industry has also led to pockets or concentrations of a particular subject, for example jewellery and automotive design in the West Midlands.

The character of art, design and media education

Most educational programmes for creative subjects have elements of occupational learning, focused on how to be a practitioner, that imitate real-world practice. Fine artists, designers, musicians, architects, web-designers and actors learn practical, technical and cognitive skills associated with the practice of fine art, design, music and so on. In most cases these align closely with professional and commercial skills and conventions but in many there may still be a significant distance between educational and commercial settings. For example, a student musician or fine artist may not be learning within a single professional

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model that guides the curriculum. Taken alone, a focus on occupational learning lacks sufficient resolution to define the creative subjects. Learning to practice is also central to medicine, law and engineering education. However there are clear differences in pedagogy, in the nature and means of learning and the way knowledge is developed and applied. At the centre of pedagogy for creative practice-based subjects, as distinct from the broader group of practice-based subjects is a notion of divergent thinking where solutions develop through intelligent problem creation and resolution. This is quite distinct from more convergent thinking applied in for example, medicine and engineering where solutions are arrived at through the application of well established diagnostic skills and technical instruments.

There are long-established historical links between art, design and media education and practice. For example, the fine arts are often assumed to be the least connected to commercial and industry-based practices. However by the 19th century manufacturers were calling on the skills of artists, particularly those practising the decorative arts. By the 20th century other academic traditions particularly the Bauhaus were informing the curricula of art schools. The Bauhaus connected fine arts with applied art and industrial design and promoted an integration of art, design and commerce and shaped the curricula steering it away from the classical academic syllabus.

The oldest of the design professions in the UK is architecture and prior to the formation of the first schools of architecture in 1834, apprentice architects would take courses at the Royal Academy in London. Clearly, occupations and activities related to what we now understand as design existed long before the introduction of formal education. Fashion design, furniture design, silverware and ceramics have long commercial histories, but their regulation into formal curricula only began in the late 19th century. Most design schools began as either trade and craft schools or as schools founded specifically to develop new, well-designed products for the factories of the 19th century. There was a natural co-location of technical, design and artistic skills. Some of this was driven by the influential Arts and Crafts Movement that sought to both preserve and develop artistic and craft skills in the production of architecture, furniture, jewellery, textiles and so on. By the 1960s, degree courses were being developed and many of the crafts and design schools and independent art schools eventually became part of polytechnic higher education institutions.

Media subjects also often include varying degrees of media practice. Film, TV and radio production and journalism can cover all aspects of working in these sectors with the exception of practical training for in front of camera/front of microphone work. There are several strands to the development of formal programmes for media education. Some developed out of art and design schools, particularly those that grew from the more arts-based traditions of graphic design and illustration, some out of crafts and design, for example printing and typography. Media subjects like photography are closely associated with fine art principles such as composition or the traditions of landscape painting and portraiture. Film and more recently TV have tended to develop as

discrete subjects perhaps because of their highly technical or team-working aspects, perhaps because they required investment in specialised equipment. Digitally based work arises from the visual arts and moving image but equally from the design of hardware and software. It is possible to find media courses in art, design or media departments or in engineering or computer departments as well as specialist and independent film and TV schools. This complexity is now increased as film and TV and photography increasingly move towards digital production to supplement or ultimately replace traditional film and tape technologies. The situation in other areas of digital production is equally complex, for example in computer games scriptwriters are central to the production of several major plot-driven games titles. The more text-oriented media practices are another strand of development and journalism, writing for radio, script and creative writing are key subjects in higher education institutions as either free-standing courses or specialisms within media programmes.

Art, design and media disciplines share a natural intersection of practices. Even in the most staunchly academic traditions fine art has 'borrowed' from other practices. Decorative arts have maintained strong links with fine art which has in turn adapted to digital technologies and performance-based media. Similarly, crafts-based subjects such as furniture design, ceramics and jewellery - most often located in design - have shared practices and processes with fine arts and vice versa. Media is also less well defined when examined more closely. In some departments, subjects such as graphic design, photography and film making might be strongly aligned with fine arts and design and delivered as courses within an art or design department.

The destinations of art, design and media graduates

Art, design and media courses have been subject to the sector-wide curriculum development agenda. The capability curriculum (Stephenson, 1992) introduced outcomes for transferable, subject and professional skills. The *Quality Assurance Agency for Higher Education Subject Benchmarks* (1999 onwards) define both 'graduateness' and baseline learning outcomes for all graduates. The employability agenda has seen the introduction of employability standards in the curriculum and the development of more proactive careers services in higher education institutions and latterly the promotion of personal development planning.

However, there is a lack of coherent and up-to-date data on the destinations of art, design and media graduates or for the proportion of the workforce within a sector holding a cognate award. For example, Skillset notes that 63% of those entering film and TV production are graduates but only 25% come from media-related courses (Skillset, 2005). This may reflect the complex range of activities encompassed by film and TV production, it may be that the industry is accustomed to employing graduates from a wide range of subjects and such training as exists may be based within the industry. One of the by-products of this appears to have been significant media coverage and the growth in the minds of a lay public that art, design and media degrees, in particular media studies

degrees are not a route to employment.

However Graduate Prospects, the government-funded agency advising applicants to higher education courses claims that “many art and design graduates initially work outside the art and design sector. However, studies show a steady movement over time back to the creative sector as graduates gain experience. Only 20% remain outside art and design in the long term”

(www.prospects.ac.uk). The *Destinations and Reflections* longitudinal study of art and design graduates from 14 institutions (Blackwell and Harvey, 1999) found that not only were they more likely to be involved in self-employment overall, but that they were also more likely to become self-employed at an earlier stage in their career, whether on a full or part-time basis. For many graduates, employment in the creative industries is seen as part of their learning rather than the ultimate goal. This may be part of portfolio career development and a way of financing a start-up or gaining business experience and clients. This is particularly true of design-based students, whether involved in crafts-based production or businesses aimed at offering design services. In focus groups conducted as part of the Creating Entrepreneurship research, students revealed a remarkable consistency in their aim to set up their own design company, workshop or studio. In media production, students recognised that they may work for global corporations, the BBC, large-scale film and TV production companies or smaller production agencies, but also assumed they would eventually form either their own production businesses or operate as freelancers selling their creative skills and output to creative industries consumers.

Art, design and media education and the creative industries

Many of the relationships between individual higher education departments and specific creative industries have evolved out of traditional links, for example where an industry has contributed to the foundation of a department or where programmes have developed out of occupational training delivered by colleges. Despite this, a considerable distance has opened up between higher educational institutions and the creative industries. This may be because a direct link between funding by industry and delivery has been broken or be a consequence of a change in focus from vocational to academic development.

Recommendations made by the National Advisory Council on Art Education in the early 60s (better known as the *Coldstream Reports, NACAE, 1961 onwards*) resulted in a movement away from vocational design education towards a more liberal system of art education. Coldstream aimed to bring art and design education in line with undergraduate degrees by including a compulsory academic element into the Diploma in Art and Design. Whatever the causes, the effect is that industry can no longer be seen as the commissioners of education for their workforce. It is expected that students, as the consumers of education, will pay an increasing proportion of the cost of their education and their expectations are much wider than employability alone.

It is unlikely that a return to the direct sponsorship of education by the creative industries would be achievable or sustainable. Some sub-sectors or

individual enterprises do have sufficient scale and long-term planning capacity to deliver some direct sponsorship, but on the whole the creative industries are too diverse and diffuse to impact on curriculum in direct ways. There are some agencies, in particular the Sector Skills Councils, who may be in a position to broker local provision. But the costs of designing and delivering an undergraduate programme, particularly in the relatively high cost art, design and media subjects will dilute their national impact.

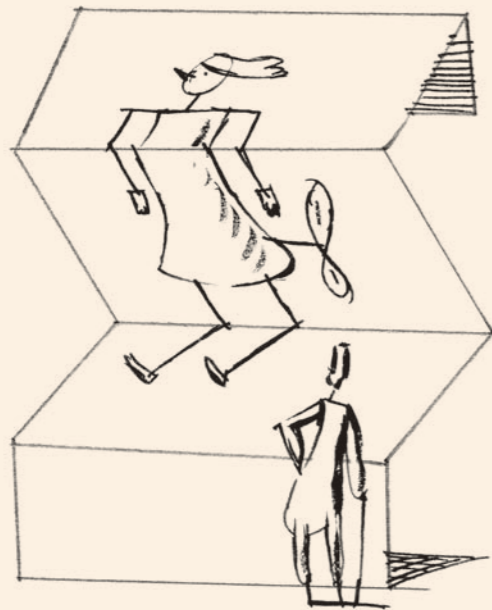
Further, there are few areas of the creative industries that are prescribed by Professional and Statutory Regulatory Bodies (PSRB). With the exception of architecture, none of the creative industries are regulated by statute in this way and there is no compliance structure requiring curriculum development to address particular issues. While there is a wide range of subject associations in art, design and media subjects which are able to act as brokers between education and industry, the majority of their members are academics and the associations tend to be regarded as vehicles by which curriculum and academic developers are able to reach out to subject specialists as part of consultation processes for educational development.

1.3 Summary

- Art, design and media include a wide range of practices including production of original works, crafts-based practices, product and industrial design and those using digital technologies and focusing on cultural and commercially orientated outputs.
- There is considerable overlap in subject knowledge between different kinds of practices.
- Art, design and media subjects share characteristic pedagogies and learning outcomes including high levels of applied, occupational and vocational learning, situated learning (learning-by-doing) and are characterised by divergent approaches to problem solving.
- There has been consistent growth in the art, design and media sector in higher education. This has led to or resulted in a diversification in courses including adoption by ‘non-creative’ disciplines and faculties of ‘creative’ focus for their courses.
- Art, design and media students are a significant proportion of the total higher education student population.
- There is a lack of recent longitudinal research on the destinations of art, design and media graduates but data that does exist suggests that graduates are highly employable and ultimately work in the creative industries.

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- Although there is a much higher than average proportion of graduates in the creative industries workforce, there is difficulty in gauging the proportion of the creative industries workforce who are graduates from art, design and media subjects. There is evidence that some sub-sectors recruit from a broad range of subjects to production roles.



conclusions 1.4

Policy focusing on entrepreneurship has developed on a national and regional level but much of this is informed by a narrow view of what constitutes entrepreneurship. This, and the definitions and metrics that inform it have tended to focus on business start-up as both the aim of and measure of entrepreneurship. Stereotypes of entrepreneurs and entrepreneurship are robust and widely held, but often offer inappropriate role models for art, design and media students - suggesting that entrepreneurship is something beyond their reach or not relevant to their activities.

However, there is evidence of a broadening of views on what constitutes entrepreneurship. This broader view is more inclusive - being informed by evidence-based research - but has yet to have an impact on policy. National support and development agencies for the creative industries and for higher education are working to develop new interpretations and frameworks to assist in the development of entrepreneurship education. Some of this is sector-wide, although it is complicated by also focusing on occupational skills development, work-force development and continuing professional development. Yet it shows that entrepreneurship can be learned and that higher education institutions can play a key role in facilitating this learning.

Art, design and media subjects have varying traditions and distinct bodies of knowledge, but they tend to share some common pedagogical approaches, in particular: project-based, situated learning that commonly employs divergent rather than convergent thinking. Art, design and media have traditions of engagement with industry and until the 1930s state intervention focused on these relationships. The *Coldstream Report* (NACAE, 1962) precipitated the move to a more liberal arts tradition away from provisions for vocational and occupational training. Since then most new state intervention in higher education has been sector-wide rather than having a subject focus. Despite this, many specialist art, design and media institutions and departments retain or have developed new relationships with the creative industries.