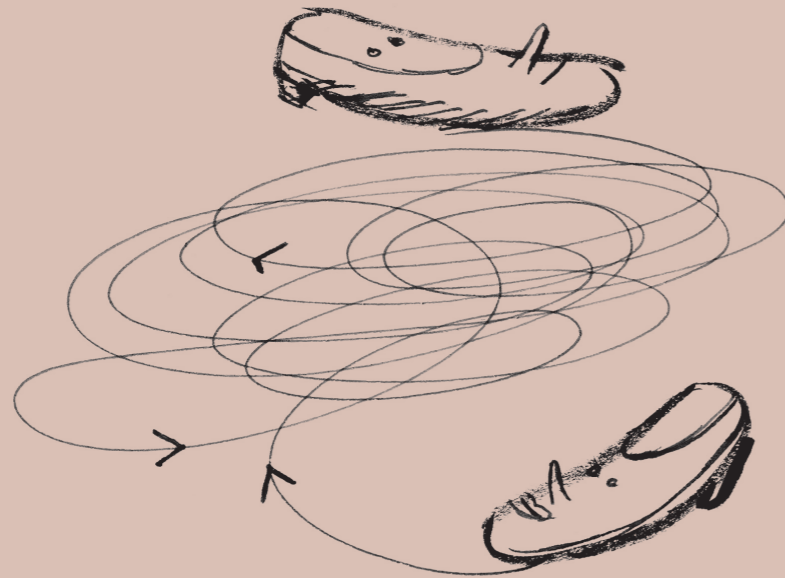


Entrepreneurship education for art, design and media students



Introduction

This section describes the range and type of entrepreneurship education delivered in art, design and media departments in the UK. It proposes a typology for art, design and media education. Art, design and media graduate employment is discussed together with the aspirations of students for their entrepreneurship learning. Findings from a student voice exercise provide an understanding of art, design and media students' experiences, perceptions and expectations of entrepreneurship and entrepreneurship education.

The findings emerge from two exercises. Firstly a survey in the form of a questionnaire completed by over 80 art, design and media departments across the UK provided the data relating to the type, scale and distribution of entrepreneurship education (see appendix 1). Secondly, a series of student focus groups conducted in a representative sample of departments, followed by three national seminars for art, design and media students and graduates, which together formed the Student Voice component of the research (see appendix 2).

2.1 The current provision for entrepreneurship education

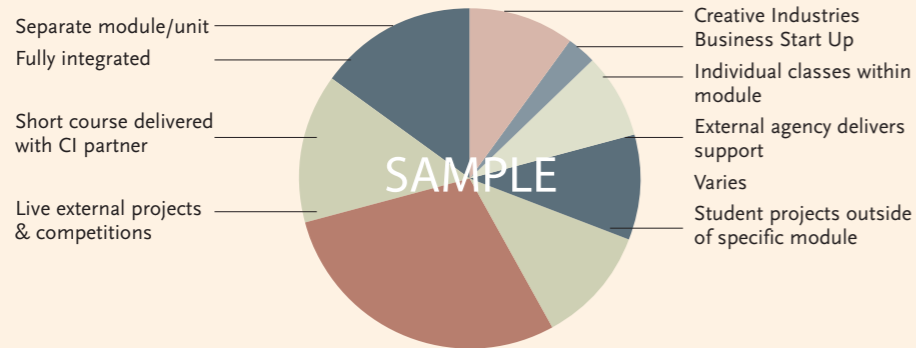
There are significant levels of entrepreneurship education in art, design and media courses across the UK. In fact, there is some form of provision in all of the courses surveyed. There is also evidence of considerable variation in the range and type of delivery and learning environments. It appears that much of this can be attributed to local and regional variations in context.

How are teaching and learning activities in entrepreneurship delivered?

The DCMS (Wedgewood, 2005) favours the inclusion of entrepreneurship teaching and learning by embedding it in the core curriculum. However, this research suggests that the majority of departments favour separate modules. In most courses, entrepreneurship education is delivered in a separate, professional-studies model assimilated into studio-based or practice-based learning. Eighty per cent of respondents indicate that specific entrepreneurship teaching and learning activities are delivered at their institution. Forty-seven per cent of these confirm that entrepreneurship teaching and learning are delivered in a separate module and 31% state that entrepreneurship teaching and learning activities are embedded in core courses. In the majority of art, design and media courses, the integration of entrepreneurship learning is favoured but seen as an adjunct to the delivery of the main course.

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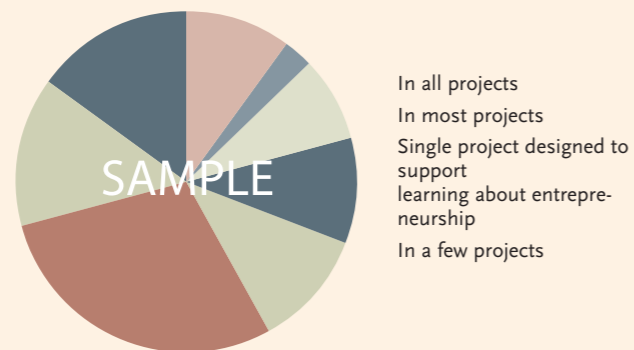
Figure 1 : How are teaching and learning activities delivered?



Only a minority (24%) site entrepreneurship teaching and learning activities within general business studies courses. The emergence of specific modules for entrepreneurship education and its integration into practice-based modules and subject-specific project work suggests that curriculum developers are aware of distinctions between technical business skills and the need to develop entrepreneurial capacity in graduates.

Most course curricula include combined models of delivery. Over 80% embed the teaching and learning in project-based work and between 50 and 90% of the total entrepreneurship learning is delivered in these contexts. Around 10% suggest that the learning is embedded in a single project designed to assist students in applying entrepreneurial thinking. Ten per cent claim that this learning is embedded in all practice-based and project-based learning. The remainder are divided equally between courses where the learning is embedded in most or a few projects.

Figure 2: Where is the learning embedded in practice?



EIGHTY PER CENT OF RESPONDENTS INDICATE THAT SPECIFIC ENTREPRENEURSHIP TEACHING AND LEARNING ACTIVITIES ARE DELIVERED AT THEIR INSTITUTION.

Most course curricula include combined models of delivery. Over 80% embed the teaching and learning in project-based work and between 50 and 90% of the total entrepreneurship learning is delivered in these contexts.

SEVENTY PER CENT OF THE COURSES SURVEYED ASSESS ENTREPRENEURSHIP LEARNING OUTCOMES.

AROUND 50% OF ASSESSMENT OF ENTREPRENEURSHIP RELATED LEARNING OUTCOMES IS BASED ON APPLIED LEARNING AND LEARNING IN THE WORKPLACE.

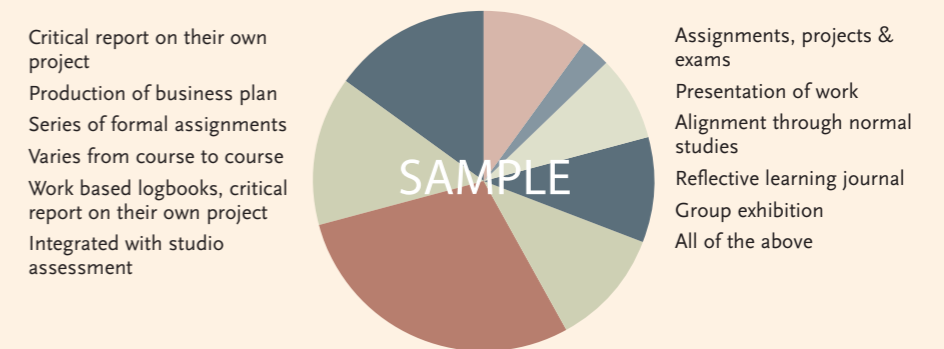
Where there is evidence of free-standing modules relating to entrepreneurship there is also greater emphasis on applying this in a wider range of project work. This suggests that as entrepreneurship learning becomes a more significant factor in the curriculum, distinctions between entrepreneurship practices and creative practices become less sharply drawn. However:

- There is conflation of creative practice and entrepreneurship. That is, creativity is thought of as a proxy or synonym for entrepreneurship (entrepreneurship is embedded in all projects with little separate delivery).
- While on the other hand, in a significant proportion of courses there is a tendency to set entrepreneurship in opposition to creative practice (entrepreneurship is embedded in a single project).

The assessment of entrepreneurship learning outcomes

Seventy per cent of the courses surveyed assess entrepreneurship learning outcomes. In those courses that include free-standing entrepreneurship education modules, assessment of outcomes is spread between these and practice-based and project-based learning. There is a wide range of assessment instruments: the most common is a critical report, relating to either the students' project work in an academic context or on critical, work-based log books focused on some form of reflection on work-based learning experiences.

Figure 3: The assessment of entrepreneurship learning outcomes



It is held to be good practice in education to align assessment with learning outcomes. Around 50% of assessment of entrepreneurship related learning outcomes is based on applied learning and learning in the workplace, suggesting that teaching, learning and assessment activities relating to entrepreneurship education in art, design and media curricula are being carefully planned. The business plan may be valuable as an instrumental business skill but fairly

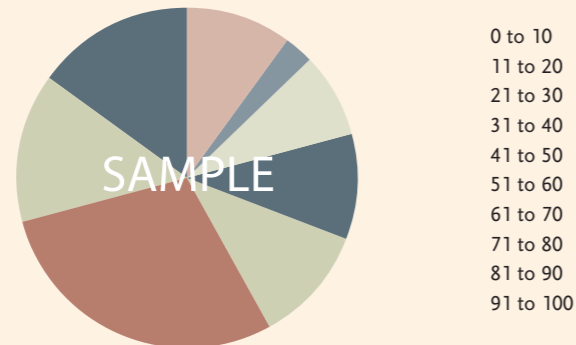
2.1

limited as an indication of entrepreneurial thinking, however it features as a key element in assessment. It is difficult to form a coherent view of what learning outcomes are assessed and there is a wide range of interpretations of what constitutes effective entrepreneurship learning outcomes.

Entrepreneurship education is supported by specialist teachers

Specialist teachers are highly valued within art, design and media courses across the UK. Eighty-eight per cent of respondents confirm that specialists play a key role in delivery and support for entrepreneurship education. The proportion of specialists delivering entrepreneurship education ranges from zero to 100%. On average only 10% of entrepreneurship learning is delivered by specialists.

Figure 4: The proportion of entrepreneurship education delivered by specialists



However, contributions by specialists to entrepreneurship education might represent a relatively small proportion of a course. There is a lack of clarity about what might constitute a specialist. This may be a teacher outside the practice for example a business specialist or lawyer. There are some courses, although they are a minority that 'buy-into' or have specialist modules delivered by other departments, for example a business school. Often, a specialist is any contributor who is not a full-time academic. Significant numbers of part-time or fractional teachers may also work in the creative industries. In smaller courses, teacher-practitioners may deliver almost the entire curriculum. Where teacher-practitioners are considered specialists, the proportion of specialists delivering entrepreneurship education is driven upwards. Many departments see employing teacher-practitioners as a key instrument for ensuring course content and delivery is aligned with real-world practice.

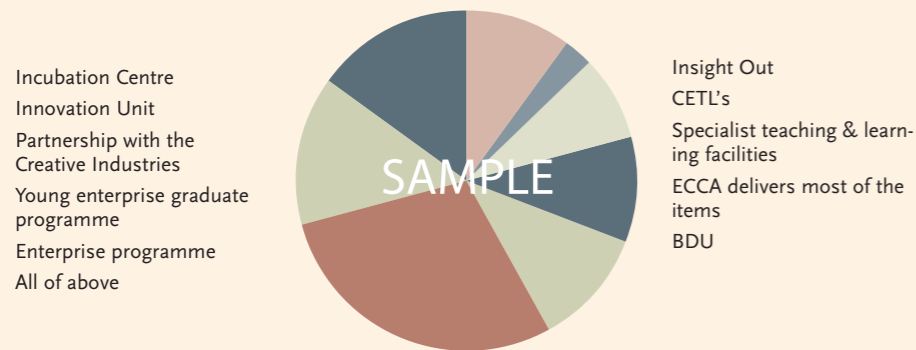
IT IS DIFFICULT TO FORM A COHERENT VIEW OF WHAT LEARNING OUTCOMES ARE ASSESSED AND THERE IS A WIDE RANGE OF INTERPRETATIONS OF WHAT CONSTITUTES EFFECTIVE ENTREPRENEURSHIP LEARNING OUTCOMES.

Eighty-eight per cent of respondents confirm that specialists play a key role in delivery and support for entrepreneurship education. design sector.

Entrepreneurship education is supported by institutional facilities

Ninety-six per cent of respondents report that their students have access to institutional facilities and programmes supporting entrepreneurship learning. These may be structured learning experiences delivered in collaboration with one or more creative industries partners. Around 30% report collaborations with creative industries partners. The Cox Review (Cox, 2006) advocates the need for more and stronger links between universities and small to medium sized enterprises (SMEs) and emphasises that there are benefits to SMEs, institutions and students. Cox suggests that through this engagement, smaller companies will benefit from the specialist knowledge available as well as from research capability, access to facilities such as prototyping and potential recruitment. Equally institutions will benefit from more opportunities to try out ideas in practice, placement opportunities and access to a large part of industry. Although engagement at the level of course delivery is significant, there is probably opportunity to enhance this.

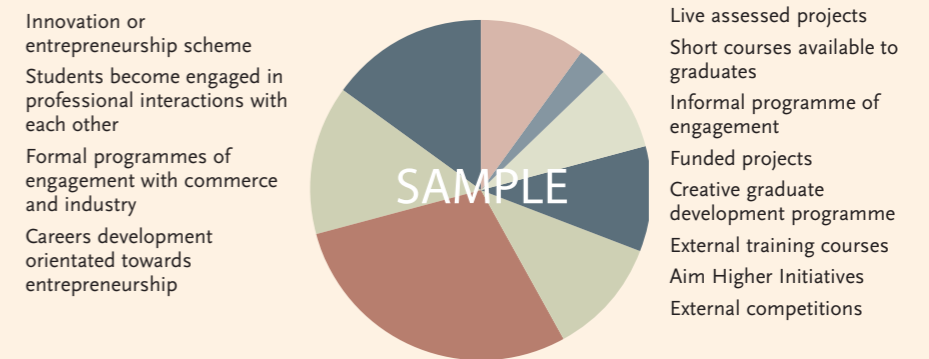
Figure 5: Institutional support for entrepreneurship education



Entrepreneurship education is supported by extra-curricular facilities

A similarly high number report that students benefit from a wide range of facilities and programmes supporting entrepreneurship but not aimed at assessed learning within the curricula. Most of these are aimed instead at the career development of students and many are open to alumni. There is some overlap between the support for accredited and for non-accredited learning and some academic programmes call on the expertise of enterprise centres within their institution to support learning and career development. There is little evidence within the survey data of the effectiveness of these schemes, but 82% of respondents believe that their students directly benefit from facilities and programmes supported by the department or institution.

Figure 6: Extra-curricular support for entrepreneurship development.

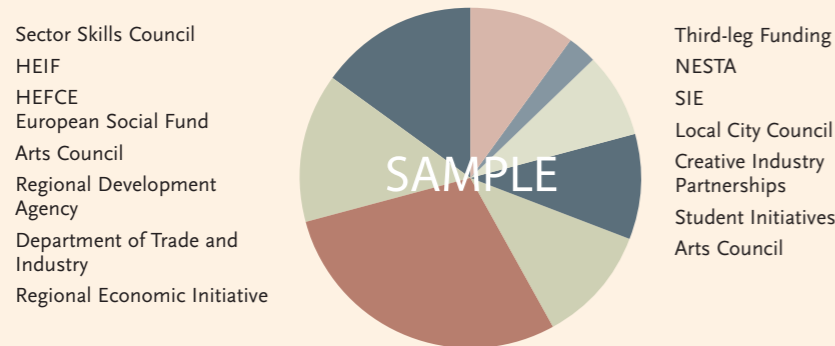


Despite high numbers believing that students benefit from such schemes, only 33% identified specific extra-curricular programmes supporting entrepreneurship development. Entrepreneurship education can find its way into a broad swathe of the curriculum but learning outside the curriculum is also an important part of the student experience (UUK, 2002).

Funding for supporting student and graduate entrepreneurship

The Higher Education Funding Councils support 22% of the programmes identified in this survey, in addition to the Higher Education Innovation Fund (15%), the Regional Development Agencies (14%) and the European Social Fund (12%). A significant proportion of funding is initiative funding and it is not clear that sustainability is built into delivery. Respondents indicating that funding is from the Higher Education Funding Councils may have addressed this by locating entrepreneurship education in core modules.

Figure 7: Funding of entrepreneurship education for art, design and media students



There are other supporters including NESTA, Arts Council England, the DTI, and the Sector Skills Councils. Funding by local authorities, creative industries partners, regional offices of the Arts Council, the Regional Economic Initiative and the Regional Development Agencies targeted at benefits for the regions represent a significant proportion (25%) of the total funding supporting entrepreneurship education.

Regional variations in the provision of entrepreneurship education

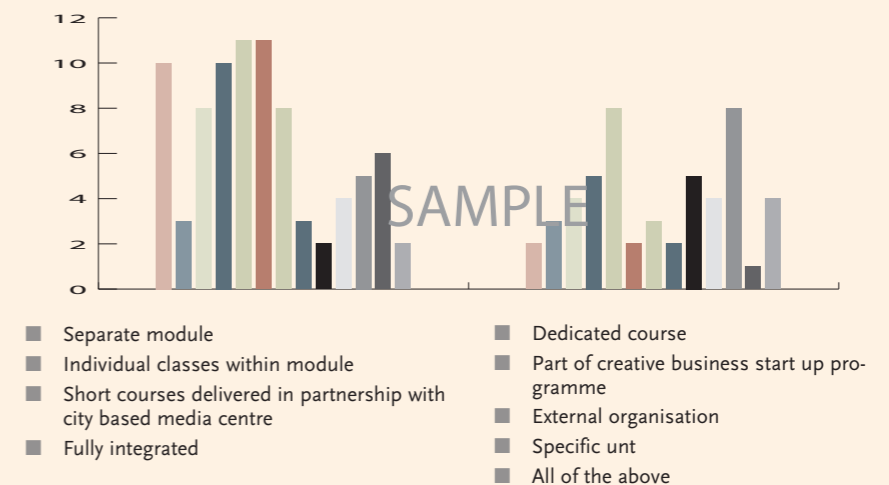
There is some alignment between the number of responses, the distribution of the creative industries, and the density of art, design and media provision. For example, 28% of the responses were from departments located in London and the South East of England. The *Creative Industries Mapping Document* (DCMS, 1998, 2001) shows a strong concentration of creative industries in London and the South East, accounting for half of all creative industries employees in the UK. These regions also have the greatest number of art, design and media students studying in the highest concentration of institutions.

The East Midlands, London, North West, South West and West Midlands each represented 10-11% of the total responses. These regions have a strong post-industrial/manufacturing base and departments in these regions have a higher level of engagement with creative industries and specialist teaching and learning facilities. Regions with lower response rates - the East of England, Wales, North East, Yorkshire and Humberside - have lower levels of creative industries activity, fewer art, design and media courses and therefore lower numbers of students. Entrepreneurship education in these regions is supported mainly through institutional initiatives and support networks, including innovation and incubation units.

One might have expected that respondents in London and the South East would record the highest level of partnerships with the creative industries, however this is not the case. It may be that the volume of micro and small creative

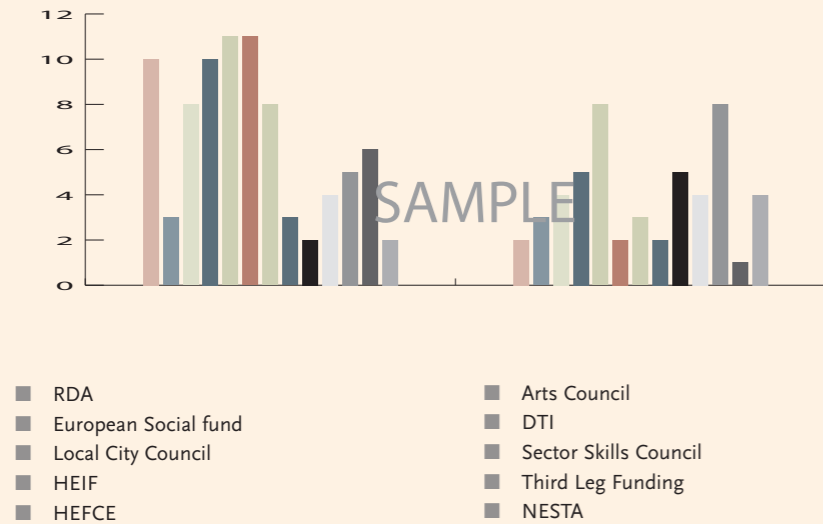
enterprises in relation to large metropolitan institutions presents difficulties for both course teams and creative industries practitioners in forming effective links. The Midlands and the North West do however report a significant level of entrepreneurship education delivered through creative industries partners and there are also significant levels of creative activity in these regions.

Figure 8: Range of entrepreneurship learning situations, by region (Fig. 2b)



A more straightforward relationship exists between the range of funding agencies supporting entrepreneurship education and the variety of contexts in which entrepreneurship education is delivered. London, the South East, South West and North East each benefit from more than four different types of external funding including Regional Development Agencies (RDA), Higher Education Innovation Fund (HEIF), Higher Education Funding Council (HEFC), Arts Council, DTI, Sector Skills Council and third leg funding.

Figure 9: Range of funding to entrepreneurship education, by region (Fig 4b)



The East of England, Northern Ireland, North East, Wales, West Midlands, Yorkshire and Humberside have the least range of funding initiatives. They do receive additional HEFC funds to support entrepreneurship education for art, design and media but they also report less variety in the kinds of support offered to students. Institutions in these regions are most likely to rely on subject-specific entrepreneurship modules and on learning that is embedded in practice-based and project-based learning. However there is little evidence to suggest that greater variety in itself offers any measurable benefit in terms of enhanced learning outcomes.

Networks and 'soft' support for developing entrepreneurship education

Although this survey was not designed to reveal the range of informal or 'soft' systems for supporting entrepreneurship education in art, design and media, it is clear that these play a major part in developing students' and graduates' perceptions and capacity for entrepreneurship.

The student focus groups reveal a high value given by students and graduates to informal and often self-directed activities. Building peer networks and also contacts made with and through their teachers are seen as critical. Hard evidence is difficult to capture but students and graduates consistently reported this as a positive aspect of their education. Students and graduates believe they benefit in particular from the connections formed through teacher-practitioners. They value these more highly than the specific knowledge and skills that teacher-practitioners bring to the curriculum.

2.1 Summary

- The majority of entrepreneurship teaching and learning skills are delivered through a subject-specific module for entrepreneurship and not as part of a general business studies course.
- The majority of entrepreneurship teaching and learning is also integrated into practice-based and project-based learning.
- A demonstration of entrepreneurial skills forms part of undergraduate and postgraduate assessment in the majority of art, design and media courses.
- Art, design and media courses that deliver entrepreneurship education as a separate module are more likely to include a demonstration of entrepreneurial skills as part of student and graduate assessment.
- Specialist practitioners make significant contributions to entrepreneurial learning. This is believed to be a key feature of entrepreneurship education in art, design and media.
- Entrepreneurship skills are assessed in work-based logbooks, critical and reflective reports on student projects.
- Most students and graduates have access to institutional facilities supporting entrepreneurship education.
- The most common support for student and graduate entrepreneurship is through partnerships with creative industries and through enterprise development projects. However there are variations across the UK in the scale of provision and balance between the two.
- Most students on art, design and media courses have access to and are supported by innovation and/or entrepreneurship schemes during and after their time at university.
- The majority of respondents use funding from the HEFC, HEIF, European Social Fund (ESF) and RDAs to support entrepreneurship education. Most funding is initiative funding and this may present difficulties for achieving sustainable entrepreneurship education.

2.2 A typology for entrepreneurship education in art, design and media

Although this research is not intended to identify best practice, a typology of practice for entrepreneurship education in art, design and media can be formed. This typology describes forms of student learning experience aimed at developing entrepreneurial capacity. The typology does not describe awards (that is, whole undergraduate courses) and it is clear from the data that many students will, during their time within the academic programme, have opportunities to enhance their entrepreneurship learning either through formal courses aimed at developing entrepreneurship as part of the subject learning or because departments or institutions offer structured support in the form of institutional units (for example, the careers service), free-standing projects (for example, an enterprise or innovation unit) or standing relationships with extra-academic partners including the creative industries and support agencies. Many students have opportunities for learning experiences based on more than a single type of practice. Finally, it is clear from the student focus groups that their learning experience is not limited to the curriculum or structured support. Many students seek out opportunities beyond the academic institution to enhance their experience, including self-directed work-placement, competitions or collaborations in social enterprise projects.

The DCMS Creative Industries and Higher Education Forum describe five “emergent provider models” (DCMS, 2006b) for entrepreneurship education. These are curriculum embedded (further divided into bolt-on and assimilated), extra-curricular activities, postgraduate courses, continuing professional development, and external agency provision. While these have added to our understanding of the current provision they are descriptive and focus on the providers. One of the difficulties is in seeing how these provider models impact on the students’ learning experience of entrepreneurship.

This study reveals that the curriculum-embedded/assimilated model may not offer considerable benefits for both institutions and students if assessment is not aligned with the aims or the aims are not explicit. Although there are many interpretations of embeddedness there is also evidence that the separate but subject-specific module, when linked to applied, practice-based and project-based learning will promote and support effective entrepreneurship learning. The typology offered below is intended as an analytical framework relating to the student experience rather than focusing on the provider models.

Type 1: Embedded in the curriculum: Learning forms a core component of the curriculum and it is delivered and managed wholly within and by the department or course team. It is credit rated and mandatory, that is, assessment of learning outcomes forms part of the final degree award. For example, or projects or assignments forming part of practice-based learning, projects with a focus on commercial development; these may be linked explicitly to modules or components of modules that are freestanding, for example lecture courses.

Type 2: Integrated with the curriculum: Learning forms a core component of the curriculum and is delivered by external agents as a contribution to the curriculum. The course(s) are managed by the department or course team, they are credit rated and may be mandatory or optional within a broader set of learning aims and outcomes. For example, courses delivered by visiting or guest teachers, workshops, situated learning and so on, delivering ‘specialist’ knowledge within the context of the subject.

Type 3: Aligned with the core curriculum: Learning that is wholly delivered by an external agency. The course(s) are not managed by the department but are credit rated. Learning may be related to but not integrated with core learning outcomes. Modules are compulsory or optional within a broader set of learning aims and outcomes. For example, courses or learning delivered outside the context of the department may include bought-in courses from another department, courses delivered by independent units (for example, business development units or innovation and enterprise centres), and/or assessed work-based learning.

Types 1-3 form part of the “managed learning experience”. They are credit rated, forming part of core curricula.

Type 4: Facilitated learning: Facilities that are provided by the department or institution to support the students’ entrepreneurship learning. These are not likely to be core curriculum activities or credit rated, but will impact indirectly on assessment. For example, specialist libraries, visiting lecture and workshop series, careers service, innovation and enterprise centre.

Type 5: Self-directed learning: The student learning experience is enhanced through extra-curricula activities. These are neither part of core curriculum activities nor credit rated but may indirectly impact on assessment. For example, student competitions, self-directed work-based learning and business start-up.

A discussion of types of entrepreneurship education and learning

It is clear from student and graduate focus groups and consultations with practitioners (Advocacy Groups, see appendix 3) and professionals working in the creative industries that some forms of teaching, learning and structural support are valued more highly than others.

Embedded learning

Course teams and curriculum developers are thinking carefully about definitions for entrepreneurship that are broader than business start-up as the sole or primary aim of entrepreneurship learning, particularly in courses that have less conventional career paths. Most courses deliver teaching that focuses on the technical aspects of business, including business practice, financing, health and safety, and so on, but there is significant effort to ensure that students are developing soft skills such as networking, team-building and team-working, verbal and oral presentation skills. Many programmes now include mixed audiences in

presentations supplementing academic teams with industry representatives, clients and expert consumers.

The nature of embedded entrepreneurship learning is that it has an explicit relationship with the core aims of the programme. It is the forming of relationships between discrete learning outcomes that determines whether learning is embedded. So, while most art, design and media courses have free-standing entrepreneurship modules, most also have components in other modules that provide students with an opportunity to test and apply entrepreneurship in practice, usually through project-based learning. It is in the nature of entrepreneurship learning that technical and instrumental knowledge needs to be situated before students can fully understand how it is applied appropriately. Lectures and seminars, sometimes delivered by specialists, are well suited to this task. However before this knowledge can be considered as embedded in either the curriculum or the student's learning there must be an opportunity for students to test and apply the knowledge in practice. At the core of embedding entrepreneurship learning in the curriculum must be: clarity of aims, inputs and learning outcomes; the relationship between teaching and learning activities and learning outcomes across free-standing and practice-based situations. It is the explicit expression of entrepreneurship education in the curriculum rather than delivery by "stealth" (DCMS, 2006b) that is key to embedding entrepreneurship education in the curriculum.

Integrated learning

Many of the characteristics of integrated-learning models are the same as embedded-learning models. In fact the outcomes for students may remain the same; that is, they are able to understand and put into effect learning from a wide range of situations including knowledge acquired in didactic situations and develop this into knowledge tested in practice-based learning. Other academic departments, for example a business school or enterprise development unit may deliver modules or components of modules. The learning may be delivered through experiences in commercial practice, offering access to live projects and situated learning opportunity or by expert contributors and assessors from creative industries collaborators. Finally, learning may be delivered by a support agency such as the Design Council, a local or Regional Development Agency. The delivery may be in freestanding modules or components of one or more modules. Students may be offered options to select from a range of entrepreneurship learning electives, but to 'qualify' as part of an integrated programme of study there would be no option not to take an entrepreneurship education module. To be 'integrated' the learning must contribute to a *coherent programme of learning*.

Aligned learning

A specialist unit, in a self-contained programme outside the context of the department, may deliver entrepreneurship education. For instance, a business school may deliver generic or specialist creative industries entrepreneurship

education. Work-placement schemes are also an example of aligned learning. Aligned learning may be optional, if so entrepreneurship learning may not form a core aspect of the student's learning experience. The key weakness is a potential disconnection between delivery partners and the discipline context. Curriculum managers may lack influence over content and quality at the point of delivery and teachers and students may have difficulties in finding appropriate mechanisms for integrating knowledge into practice. Work placement presents particular challenges, especially in terms of ensuring a consistent quality of experience for all student participants. Employers naturally have different priorities and students have different levels of skill and ability, inevitably presenting challenges for work-based supervisors. Some programmes require work placement to be undertaken but do not directly assess the outcomes, although new skills and abilities acquired through work placement may be assessed in subsequent practice and project-based learning in academic contexts. Most courses now seek to manage these challenges by forming mixed modes of study and support for both the industry partner and student. This may include academic supervision and support, assessment in the form of reflective reports and log books to record and reflect on tasks undertaken and skills acquired. Some programmes engage the employer in the assessment directly.

There is growing support for work-based learning to be at the centre of entrepreneurship learning. Work-based learning is developed as a collaboration between education and creative industries partners, this is distinct from placement learning that is delivery by the employer and supplemented and assessed by academics. It is more structured and there are clear intentions for what will be delivered, the range of learning outcomes, how these are assured and how, where and who is responsible for assessment. This contrasts sharply with many work-placement experiences where students are assumed to acquire new knowledge and skills through immersion in the workplace. This may happen but it is difficult to guarantee effective entrepreneurship learning through work placement. The assumption that the work environment is naturally entrepreneurial is untenable. Many students in placement projects will not be exposed to the situations where entrepreneurial activity occurs and, even where they are, they may not recognise it as such.

Facilitated learning

Many departments and institutions provide facilities to support entrepreneurship. The aim is often to provoke changes in the culture and environments of higher education by supporting entrepreneurial activity of staff, students and alumni. Facilities include specialist careers services, library materials, online information and services and enterprise and innovation centres. There are a significant number of centres across the UK many of them supported by the HEIF. There is evidence to show that students studying art, design and media are significant clients for these services. Student and graduate focus groups conducted as part of this research suggest high levels of awareness and use of specialist institutional services. There is evidence that direct contributions to curriculum

The assumption that the work environment is naturally entrepreneurial is untenable. Many students in placement projects will not be exposed to the situations where entrepreneurial activity occurs and, even where they are, they may not recognise it as such.

by structured learning facilities is significant and some courses report that options or ‘open-learning’ modules allow students to use work undertaken with the support of structured learning facilities to be credited in their degrees.

Self-directed learning

Focus groups conducted as part of this study indicate that extra-curricular and experiences beyond those acquired through formal programmes and facilities play a major part in the development of students’ and graduates’ entrepreneurial capacity. Students and graduates seek out opportunities offered by outside agencies, for example, the NCGE’s Flying Start Programme, NESTA’s Creative Pioneer Programme or Enterprise Scotland’s Graduate Enterprise Programme. There is evidence that these programmes are highly attractive to graduates from art, design and media subjects. The Creative Pioneer Programme is targeted specifically at supporting innovative graduates in starting new sustainable creative businesses, the Flying Start Programme does not share this focus but a significant number of participants are graduates from creative industries-related subjects.

Graduates in particular, rely on networks built up during their period of study to support their early years of practice. This is true of all subject areas including those where graduates proceed to not-for-profit and social-enterprise activities. Focus groups ascribe high value and positive outcomes to networks sustained by their teachers, many of whom are creative industries professionals or academics who have forged links with the creative industries. These links can be personal, based on their own work in a commercial environment or in academic programmes. The networks appear to work well because they are fluid and responsive and frequently operate in an informal way, distanced from the formal structures of the higher education institution. However these strengths are also their greatest weakness. Focus-group participants report that networks often collapse if the particular staff member leaves the institution or if the structure of the programme changes. A lack of sustainability means that benefits and effectiveness are not built into the capacity of the institution to maintain support for students and graduates. Students and graduates also participate in a wide range of less tangible or regular activities to support their entrepreneurship learning, including single project ventures, often through networks built during their studies, and competitions. It is difficult to gather tangible evidence for the broad effectiveness of these informal networks and activities.

2.2 Summary

- The typology of entrepreneurship education in art, design and media courses presented here describes the range of potential student learning experiences within art, design and media departments in the UK, namely: embedded learning; integrated learning; aligned learning; facilitated learning; and self-directed learning.

2.3

- The range and type of provision across the UK means students studying in different subjects and different locations have varied experiences of entrepreneurship education.
- Some variation arises out of the priority ascribed to entrepreneurship education by higher education institutions and departments. However variations also arise from lack of opportunity for or priority ascribed to engagement with creative industries.
- However, this should not be assumed to indicate a weakness. It may be that in some cases departments are responding to local and regional variations to provide an entrepreneurship education that is suited to its context.
- The lack of metrics and data inhibits forming a proper view of the effectiveness of these types and combinations of types.

2.3 The student voice: student and graduate expectations and experiences

As part of this project a series of focus groups were conducted in higher education institutions throughout the UK (see appendix 2). These reveal high levels of awareness and demand for enhancement of current provisions for entrepreneurship education. However they also show that overwhelmingly, students' performance indicators for future success are more aligned with academic than commercial values.

What is an entrepreneur?

Students consistently ascribed common characteristics to entrepreneurs, these were: "confidence, risk-taking and high levels of motivation", they also identified core skills as: "good commercial skills, business management skills and good communication skills". Students found it difficult to agree on a definition for an entrepreneur. They were clear that there is a difference between "just running a business" and someone who is entrepreneurial, but found it difficult to pin this difference down except that entrepreneurs in all sectors are innovative and manage sustainable enterprises. There was discomfort with common stereotypes of entrepreneurs and entrepreneurship but students frequently referred to alternative entrepreneur role models, for instance, Damien Hirst, Janie Hewlett, Wayne Hemmingsway and Jonathan Ive. Many believe that a strong brand identity and even celebrity status are significant aspects of entrepreneurship. Students often associated entrepreneurship with negative forms of behaviour such as confrontation, poor environmental performance and focus on commercial gain at the expense of social benefit and see these as antithetical to their own creative practices. Media stereotypes, for example this promoted by, *The Apprentice* and *Dragon's Den*, featuring confrontational and aggressive behaviour were not seen as good role models for creative industries entrepreneurs.

OVERWHELMINGLY, STUDENTS PERFORMANCE INDICATORS FOR FUTURE SUCCESS ARE MORE ALIGNED WITH ACADEMIC THAN COMMERCIAL VALUES.

STUDENTS OFTEN ASSOCIATED ENTREPRENEURSHIP WITH NEGATIVE FORMS OF BEHAVIOUR SUCH AS CONFRONTATION, POOR ENVIRONMENTAL PERFORMANCE AND FOCUS ON COMMERCIAL GAIN AT THE EXPENSE OF SOCIAL BENEFIT AND SEE THESE AS ANTITHETICAL TO THEIR OWN CREATIVE PRACTICES.

Many characteristics ascribed by students to entrepreneurs, for example creativity, inventiveness, good networking skills, opportunity spotting and problem solving are seen as desirable attributes.

Students' performance indicators for their future success were, in order: "happiness and job satisfaction, peer recognition and financial sustainability", they see financial sustainability as more important than financial growth. Broadly, they are uncomfortable with a narrow model of entrepreneurship focusing entirely on commercial success. They consistently rate critical and cultural achievement above commercial success and propose that a "true entrepreneur" is financially successful and delivers social and cultural benefits to society. They place high value on peer recognition, winning awards, gallery exhibitions, "making a difference", getting work published and favorable reviews. These were consistently given as more significant indicators of success than, for example, "owning my own business, getting more work and making a profit". The majority believe that measurement of entrepreneurial activity and success in the creative industries needs to recognise the benefits and values created in society in addition to and sometimes as an alternative to economic value. This view was expressed across all subjects but particularly by students studying more art-oriented courses. Several students described their own work-based learning activities that are oriented towards cultural, social and not-for-profit activities as entrepreneur-like, arguing that securing funding, venues and delivering benefits - for example publicity to charitable and social enterprise agencies - demand similar skills and attributes to those needed when working in commercial sectors. Students also believe that entrepreneurship can be a team activity as well as a characteristic ascribed to an individual. They identify "working in a entrepreneurial environment", including as an employee in a company, as an important factor in developing their own entrepreneurial capacity.

The view that entrepreneurship can be learned was more prevalent in students than among creative industries professionals who tend to believe that the characteristics of entrepreneurs are innate rather than cultivated. Although some students suggested that the most successful entrepreneurs "just go out and do it", the majority recognise that the key skills they associate with entrepreneurship in the creative industries can be learned and developed in an academic environment. However they do not believe that these skills will be fully developed in the academic context alone.

Art, design and media student career aspirations

Only 4% of participants intend to work in fields outside their subject of study. Thirty-six per cent said they aimed to work in a company related to their field of study. Most significantly, 45% of participants anticipate that they will start a business or work as freelancers in their industry sector. Although it may be unlikely that this proportion will be wholly successful at building sustainable practices, these aspirations align with other research on student destinations. For example, Graduate Prospects (www.prospects.ac.uk, April, 2006) shows that only 2.1% of graduates enter self-employment within 6 months of but 9.3%

design graduate are self-employed within the same period and of the top 6 subjects for self employment 5 are 'creative subjects'. Even accepting that the participants in the focus groups may be predisposed to self-employment and entrepreneurship, the proportion already running a business, 21%, is remarkably high.

Although many have long-term plans to start a creative business, they also see employment as an essential part of preparation to achieve this goal. Students undertaking this form of portfolio career planning fall into two broad categories. Firstly, students studying subjects that offer design services rather than bespoke designed artefacts and students in media practice especially TV and film production see working in existing businesses as an important part of their training prior to forming their own practices. Secondly, students in arts production, especially the fine and visual arts and crafts-based designers producing original artefacts anticipate working in arts practice where the workload is uneven and may not pay particularly well and see employment at worst as a way of supplementing their income and at best as offering them an opportunity to work in arts and design-related environments in order to acquire skills and build networks.

Student expectations for supporting and enhancing graduate entrepreneurship

Students were asked to rank, in order of importance, a number of factors that they believe will support them in becoming creative industries entrepreneurs. These are:

- Collaborations between higher education institution departments and the creative industries
- Support for development of their creative industry
- Generic business support
- Local business support
- Enhancing the curriculum.

Collaborations between higher education institution departments and creative industries. Twenty-eight per cent of participants rated collaborative projects as providing the greatest support for their entrepreneurship education. Students believe this to be a significant factor in fostering their entrepreneurial capacity during their studies, as distinct to creative industry support after they have graduated. The types of collaborations cited include: teaching and courses delivered by creative industries practitioners with entrepreneurial track records and partnerships between the institution and creative industry to develop commercial and social enterprise projects.

Support for development of their creative industry. Twenty-seven per cent of participants rated sector-specific industry support as the most important factor in developing and supporting creative industry entrepreneurship. Support includes grants and funding to assist in business start-up, advice from experts and peers including technical and legal advice. Assistance from support agencies was rated

TWENTY-EIGHT PER CENT OF PARTICIPANTS RATED COLLABORATIVE PROJECTS AS PROVIDING THE GREATEST SUPPORT FOR THEIR ENTREPRENEURSHIP EDUCATION.

participants believe that the placement of creative industry development at the centre of urban regeneration has and will continue to be a major factor in their opportunities to develop their postgraduate practice.

highly but there are low levels of awareness of initiatives aimed at supporting new entrepreneurs or developing business skills. A significant number of participants believe that the placement of creative industry development at the centre of urban regeneration has and will continue to be a major factor in their opportunities to develop their postgraduate practice.

Generic business support. Twenty-nine per cent of participants ranked generic business support as the second most important factor for their entrepreneurship education and their future development. They recognise that there are generic business skills relevant to all situations but believe there to be applications to specific creative industry contexts. The perception that students and young entrepreneurs particularly in creative enterprises lack credibility with financial institutions is widespread. However recent research (NESTA, 2006) has shown that access to investment is more likely to be limited by a lack of confidence in a creative business's willingness to grow than it is in conservative judgements of risks associated with creative enterprise.

Local business support. Twenty-one per cent rank local business support as the third most significant factor in enhancing their entrepreneurship. Many students show an interest in remaining in the location of their higher education institution, at least in the short term, as their support networks are relatively local at this stage in their careers. Local business support was seen as key to building local networks, in finding business premises and access to local markets.

Enhancing the curriculum. It is significant that students see improvements to the curriculum as relatively unimportant in enhancing their entrepreneurial capacity. Twenty-eight per cent ranked improvements to the curriculum as the second least important factor. Students may see their entrepreneurial capacity developing outside the academic context or are unable to conceive of changes to the curriculum that will enhance their entrepreneurship education. This tends to reinforce the view that students see their educational experience as relating most strongly to development of occupational skills, developing their 'craft' and intellectual potential. It may also suggest that the prevailing view is that entrepreneurship is separate and distinct from creative practices learned in academic contexts. However it is important to note that in the more discursive regional seminars, students and graduates identified significant areas of curriculum change aimed at enhancing entrepreneurship education.

Learning business skills is important to students

Graduates, whether self-employed or employees in a creative enterprise, recognise the importance of business skills and most said these are taught on their courses but that the knowledge is undervalued and lacks relevance in the academic context. Other issues emerge in respect of the specificity of business skills. There are variations in commercial practice across sub-sectors of creative industries. It is suggested that subject-specific business skills should be includ-

2.3

ed in the curriculum and developed through projects that have close associations with creative industries collaborators. General business skills, for example, the business plan, budgeting and so on, should be organised in short training courses and delivered as just-in-time courses taken by students when they need to develop particular skills, leaving space in the curriculum to develop more discipline-specific entrepreneurship education.

Students place value on support for entrepreneurship education

Students participating in regional seminars were presented with key findings from the 15 focus groups. They were asked to consider what kinds of support already existed, how it could be enhanced and if there were areas of support that were neglected and needed further development. Analysis of the feedback and discussions at the regional seminars shows that there are four types or situations for development of entrepreneurship education.

In-curriculum support. Contributions made by the creative industries to curriculum content and delivery should be enhanced. Students recognise and value the contributions made by the significant number of creative industries professionals working as teachers. However they also questioned how well this resource is harnessed, in particular whether part-time teachers who also work in creative industries deliver new industry-based knowledge and effective practice to the curriculum. Some questioned whether the teachers employed on this basis have an “established track record as entrepreneurs” and also whether these teachers “were that different” to the full-time teachers as they appear to also focus on academic values rather than the commercial aspects of projects. In effect suggesting that creative industry professionals behave like academics when in the academic environment.

Participants were particularly interested in situated learning through “real-life projects”. Most had participated in at least one project delivered in association with the creative industries or with recent graduates. In these, aspects that they felt were often marginalised in other project work became more significant. Discussions often focused around specific business skills needed to place products, including market research, sales, financing and investment and intellectual property; working to timetables that more closely resemble real-world situations, such as fast-track deadlines or working within fluid situations; working in teams in different roles and with different responsibilities. It is significant that students did not believe that learning and working in these situations compromised their opportunity to be creative.

Institutional structures. These relate predominantly to how the institution develops more effective links with the creative industries and support agencies, in particular local creative business and local communities. Students and graduates suggested that mentoring schemes and other forms of work-based learning are critical to developing effective entrepreneurship education. They also suggested that higher education institutions should consider forming business part-

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IN THE MORE DISCURSIVE REGIONAL SEMINARS, STUDENTS AND GRADUATES IDENTIFIED SIGNIFICANT AREAS OF CURRICULUM CHANGE AIMED AT ENHANCING ENTREPRENEURSHIP EDUCATION.

GRADUATES, WHETHER SELF-EMPLOYED OR EMPLOYEES IN A CREATIVE ENTERPRISE, RECOGNISE THE IMPORTANCE OF BUSINESS SKILLS AND MOST SAID THESE ARE TAUGHT ON THEIR COURSES BUT THAT THE KNOWLEDGE IS UNDERVALUED AND LACKS RELEVANCE IN THE ACADEMIC CONTEXT.

STUDENTS RECOGNISE AND VALUE THE CONTRIBUTIONS MADE BY THE SIGNIFICANT NUMBER OF CREATIVE INDUSTRIES PROFESSIONALS WORKING AS TEACHERS.

nerships with graduates starting creative businesses. In addition to being able to call on the institution's technical expertise and physical resources, graduates are able to offer their experience to students as mentors and contributors to the teaching programmes. Building networks with local business and local and regional support agencies will give students and graduates access to local knowledge networks, funding and legal and financial advice.

Support agencies. Although these are external to the institution, students and graduates thought the institution was best placed to act as a broker in developments particularly at local levels and in social enterprise schemes. Most students wanted to see more open learning credited in the curriculum to encourage students to work more effectively with local agencies and creative businesses. Students assume that the national agencies have significant knowledge of opportunities and provide training and funding to support student and graduate entrepreneurship, however students report difficulties in knowing how to access this. It is suggested that higher education institutions should act as a sign-posting agency for national, regional and local development and support agencies.

Facilitated networks. These are consistently identified as central to the development of entrepreneurial contexts and individuals' capacity to be entrepreneurial. The higher education institution is well placed to facilitate networks allowing academic, professional and policy-making communities to engage at local, regional, national and international scales. Facilitated networks are distinct from the personal networks developed by students and graduates. They embody a wide range of interdisciplinary knowledge and will be available "when students are ready". There was significant interest in developing existing alumni networks beyond their current social and marketing functions to facilitate new entrepreneurship. It was suggested that new e-learning facilities might be developed to offer support for "life-long entrepreneurship education".

2.3 Summary

- Students are uneasy with the term "entrepreneur" and associate it with some negative values.
- Students and graduates suggest definitions for creative industries entrepreneurs should recognise that entrepreneurship adds value to commercial, social and cultural enterprise.
- Good networking, creativity and problem solving are characteristics ascribed by students to entrepreneurs and characteristics they value in themselves.
- Students' performance indicators are more aligned with academic than commercial values.

2.3

- Students' views of how they will operate in extra-academic environments and be successful are conflicted and may be complicated by their lack of experience. However, a significantly higher number of students in art, design and media subjects compared with other subjects aim to start their own business or operate as professional freelancers.
- Opportunities exist for strategic development of learning and teaching activities and environments, extra-curricular support, alumni organisations and collaborations with industry and external agencies and could provide enhanced entrepreneurship learning.



conclusion 2.4

There are significant levels of teaching and learning activity aimed at supporting entrepreneurship education in art, design and media subjects. There are wide variations in the intensity and type of provision, across the English regions and UK nations which appears to reflect the distribution in type and intensity of creative industries across the UK. There is an emphasis on relating the teaching and learning to core knowledge in the subjects suggesting that provision is being shaped to the needs of students engaged in particular activities. Based on the data gathered from surveys it has been possible to form a typology of current provision.

Students and graduates in art, design and media are uncomfortable with the term “entrepreneur”. However, they also ascribe characteristics to entrepreneurs that they value in themselves. Students’ and graduates’ performance indicators for their future success are more aligned with academic than commercial values. The proportion of art, design and media students aiming to start their own business or operate as freelancers soon after graduation is higher than other subject areas.

There are high levels of enthusiasm for improving entrepreneurship education. Students and graduates see this happening as part of curricular development and improvements to supporting facilities and projects with the creative industries and higher education institutions. In particular, students and graduates would like to see ways in which their contact and support from their host institution can be extended beyond their graduation.

Contributions to teaching by creative industries practitioners are highly valued, however students and graduates believe the full potential of teacher-practitioners’ contributions to entrepreneurship education is not realised.