

The research informs a model for entrepreneurship education



Introduction

This section shows how the typology described in section 2 can be integrated into a general model for entrepreneurship education in art, design and media. Stakeholders in art, design and media education are committed to the development of entrepreneurship education but students report difficulties in understanding how this is applied in practice. This section will discuss the value of collaborations between art, design and media departments and the creative industries, and in particular the importance of developing infrastructures that will sustain the development of entrepreneurship education.

4.1 There are problems in current provision

Reflections on the student voice

Although there are sufficient data to describe a model for entrepreneurship education, this is not without problems. The term ‘entrepreneur’ is contested in art, design and media subjects, and there is no consensus around core knowledge for entrepreneurship education.

“The sector lacks any appropriate alternative, preferring terms such as ‘self-employed’ and ‘freelancer’ which themselves carry implications of small, ‘lifestyle’ businesses with little commercial value, or avoiding the issue altogether by referring to specific roles (artist, designer, film-maker etc).” (DCMS, 2006)

Most departments report that entrepreneurship learning is integrated fully into their courses. It forms part of structured learning and teaching and counts in the assessment. However, based on responses from the student voice strand of this research, there are two main areas of concern.

Firstly, students and graduates think that learning outcomes are sometimes not explicit enough. Where they are not made fully aware of what is being taught there is a risk that it might not be learned. Learning goals can be made explicit through assessment and feedback, and students and graduates expect greater clarity about entrepreneurship learning in project work. This view is consistent with a substantial body of research showing that alignment between the aims of the teaching, the learning outcomes and methods of assessment delivers the most effective learning experience (a good general description of ‘constructive alignment’ can be found in Biggs, 2003, pp. 25–36).

“There is a danger that [in education] embedded easily becomes invisible.” (Creative industries practitioner, March 2006)

Secondly, students and graduates often hold the view that the creative processes modelled in the art, design and media project are inherently entrepreneurial (in part because of the predisposition of art, design and media students for self-employment, starting their own businesses and becoming freelance

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operators). The claim to be already “doing entrepreneurship” because art, design and media students are learning to innovate through being creative in their practice may arise from unfavourable perceptions of entrepreneurial stereotypes and in particular a lack of acceptable alternatives articulated through policy mechanisms.

This has positive and negative aspects. While it is encouraging that entrepreneurship is regarded as a core element of creative practice, it should not be conflated with creativity. Although it may be essential for a successful entrepreneur to think and work creatively, it is possible to be creative without being entrepreneurial, if entrepreneurship is taken to include the commercial skills that are necessary to identify opportunities and exploit these opportunities in a sustainable manner.

“There is a muddle between teaching those who want to go out and start a business and those who want to learn a trade... starting a business may not mean you are an entrepreneur.” (Creative industries professional, March 2006)

Students and graduates may not be motivated to start their own businesses or social enterprises as a result of entrepreneurial ambition, but rather see starting a business as part of their culture of practice or as the ideal way for them to continue in a practice that is closest to their academic experience. That is, ‘entrepreneurship’ is seen as a means to sustaining creative practice, rather than a set of skills, behaviours and attitudes facilitating sustainable growth. This is unlikely to ensure the growing creative businesses that are needed.

“Graduate owner-managers of creative enterprises do not necessarily set out to ‘start’ a business. Their approach is to focus on evolving their practice as an extension of their higher education experience.” (Ball, 2003)

There is enthusiasm from students for more intensive collaborations between their institutions and the creative industries, and for this to impact directly on core learning experiences in their subject. Students call for more robust mechanisms to ensure that such collaboration contributes to curriculum development as well as to curriculum delivery.

Students also called for greater and prolonged engagement with their home institution after graduation, including a call for facilities to support graduates in entrepreneurial ventures. However, there is a risk of building a culture of dependency among recent graduates where such a ‘comfort zone’ inhibits effective entrepreneurship.

Finally, there is a need to undertake an analysis of the roles of specialists contributing to curriculum delivery and development. More than 80% of respondents to the survey confirm that specialists contribute to delivery of entrepreneurship education. For many departments these are part-time teachers or teachers on fractional posts. Many are owner-managers or employed in the creative industries. It is often stated that the contributions by teacher practitioners

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CREATIVE INDUSTRIES PROFESSIONAL, MARCH 2006

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to curriculum delivery represent a strategy for maintaining industry engagement. Teacher-practitioners are assumed to bring their industry experience to bear on the student learning experience.

However, there is little evidence that they have an impact on curriculum content or delivery. There is substantial anecdotal evidence (including from the student focus groups) that teacher-practitioners often treat their time in the academic environment as “time to get away” from the pressures of their practice. In effect many creative industry professionals, when working in teaching roles appear to behave like academics rather than industry professionals. Many students suggest that a better way of ensuring they are exposed to the best industry-related experiences would be through master-classes from industry-based professionals with proven track records of success.

Developing entrepreneurship education for creative subjects

Alan Gibb shows that graduate entrepreneurship will be cultivated most effectively when it is developed in relationship to the core subject being studied (Gibb, 2005). He demonstrates how entrepreneurial practices are bound up with the knowledge development, pedagogies and professional practices of the subject (as opposed to the view that entrepreneurship is solely a function of business and commerce and is best absorbed into the practices of business and management schools). This suggests that the definition of entrepreneurship must be either broad enough to encompass a range of practices or be adaptable for different learning contexts.

“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, 2006)

This description is closely aligned with pedagogies for art, design and media in higher education. Gibb’s paper concludes with a set of outcomes, or a definition of the skills, attributes and behaviours of the entrepreneurial graduate that are free from subject-based or instrumental knowledge. These include creative problem solving (a skill), preference for learning through doing (an attribute) and putting things together creatively (a behaviour). The framework for entrepreneurial learning outcomes that appears in the NCGE paper by Prof. Gibb is reproduced as an abstract in appendix 4 of this report.

Gibb is not alone in advocating a conceptual change in entrepreneurship education. Kirby suggests that study rooted in the “traditional educational system” (Kirby, 2005) may impede graduate entrepreneurship, and Rae (Rae, 2003) has suggested there is a need to develop “a learning model based on new understanding of how entrepreneurs in the creative and media sectors learn” based on a learning in social situations.

These ideas do not originate in pedagogic theory relating to entrepreneurship learning but from ideas for experiential and situated learning, where learning-by-doing simulates real world environments. This basis for learning has

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been identified by Donald Schön as being at the core of learning in the studio (Schön, 1987). Emphasis on technical and instrumental knowledge is unlikely to encourage deep learning approaches, characterised by motivation to understand knowledge in context (as opposed to surface learning characterised by motivation to memorise and reproduce). Situated learning, applying knowledge in context and demonstrable connections with core practice are likely to encourage deep approaches to learning. This is important because students predisposed to a surface learning approach, when presented with unfamiliar or contested situations will reproduce methods presumed to have been successful in the past. However, students predisposed to deep learning approaches tend to conceptualise problems and situations and adapt existing knowledge to new situations.

An effective programme for entrepreneurship education for art, design and media is particularly timely as the *Cox Review* (Cox, 2005) and the Arts Council (ACE, 2006b) have identified art and design graduates as an untapped resource available to all sectors of UK industry and commerce.

Developing policy frameworks for entrepreneurship education in art, design and media

Entrepreneurship education in art, design and media will be enhanced by developing more coherent policy and mechanisms for policy delivery. If students are to be sufficiently motivated by the idea of entrepreneurship, it needs to become part of their view of their subject and their post-graduation practice. Policy needs to acknowledge that there are differences in practice in entrepreneurship relating to the subject and to the context for real-world practice. These differences are geographical, relating to concentrations or networks of types of creative industry and in the way the generic, over-arching entrepreneurial skills, attributes and behaviours are embedded and given function in communities of practice.

Policies that emerge to support effective entrepreneurship education will be based on evidence for effective delivery. They will also be sufficiently flexible to allow for differentiated delivery and outcomes. This suggests that although evidence-based research may well reveal the locations of effective practice, forming centres of excellence as suggested in the Cox Review may not be the best way of disseminating and embedding effective practice in courses which are highly differentiated and distributed across the UK. There are sufficient variables at the point of delivery to suggest that forms of compliance at a national or regional scale are unlikely to be effective.

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4.1 Summary

- There is a need to develop policies for entrepreneurship education in art, design and media that allow for the development of differentiated strategies at the point of delivery.
- Policies will be formed on the basis of evidence for effective educational practice.
- There is a need for broad agreement of definitions for entrepreneurship that include a range of outcomes for real-world practice encompassing the development of innovative and sustainable creative enterprises and models for social entrepreneurship.
- Entrepreneurship education is defined by a common set of skills, attributes and behaviours focused on developing the self-efficacy of graduates in art, design and media subjects.
- Self-efficacy will be most effectively learned when applied in the context of core practice.
- Engagement by creative industry practitioners in the delivery and in the process of curriculum enhancement is likely to be an important factor.

4.2 An emerging model of entrepreneurship education

There have been two main points that have emerged from the consultations with academics, students, graduates and creative industries professionals as part of this research. Firstly, that entrepreneurship education will be most effective when delivered in the context of collaborations between higher education institutions and the creative industries. Secondly, that there is a need to develop greater clarity in the aims, outcomes and effective assessment for entrepreneurship education for art, design and media.

Many creative industry professionals have consistently stated their commitment to engage with education, and their belief that greater links would benefit the creative industries at a micro and macro scale. However, the current lack of consensus on entrepreneurship education inhibits such engagement. There is a need to focus on entrepreneurship as an aspect of creative practice and ensure that neither entrepreneurship nor cultural creativity are marginalised in the curriculum.

The emerging model of entrepreneurship education from this research has the following key elements:

- A free-standing subject-focused module or components for entrepreneurship education aimed at delivering knowledge and skills for and about entrepreneurship.
- The learning within these courses is part of the core curriculum. Learning outcomes are developed in practice-based modules.
- Entrepreneurial behaviours, attributes and skills are developed through direct engagement with industry. The form of engagement is wide ranging and may include work placement, contributions to curriculum delivery and assessment and industry-based assignments by creative industries professionals and other specialists.
- Pedagogies that support deep learning approaches by focusing on situated and project-based learning and have high currency for art, design and media students.

This model has distinct strengths for developing a robust entrepreneurship education for the creative industries: it offers multiple learning experiences, builds on an effective pre-existing pedagogy, is student centred, supports stakeholder engagement, and is adaptive. These strengths are discussed below.

Learning outcomes should equip graduates with a range of technical and instrumental skills for entrepreneurship - including an understanding of how enterprises are planned, implemented, sustained and developed - and give them the capability to use commonly accepted tools to do this. But they will also possess soft skills learned effectively in different settings; technical and instrumental knowledge can be readily acquired through conventional transmission, for example through lectures and case studies. However it is important that, in addition to 'knowing what' students also learn 'knowing how and when'.

This is most readily developed in situated learning contexts. For art, design and media this almost always means embedding, integrating or aligning this knowledge in practice, most commonly through projects set in the studio, workshop or lab, in academic and workplace contexts where students learn through producing physical, virtual, time-based or site-specific artefacts related to their discipline.

This situated learning is at the core of learning and teaching for art, design and media students. These situations simulate real-world practice. Projects can be vehicles for developing technical skills, for example using a computer, drawing or market research skills, and can simultaneously help to develop innovative ideas for products. The capacity for entrepreneurial practice is ideally developed through this same process. Gibb identifies this “learning-through-doing” as a core aspect of entrepreneurship learning.

This model is student-centred, as opposed to teacher-centred education which tends to build dependency on the teacher as the holder and transmitter of knowledge and so limits innovation and self-efficacy. Student-centred learning is characterised by multiple learning experiences aligned with learning outcomes, has a strong focus on peer review and formative assessment that the student uses to develop their abilities rather to score their achievement. It encourages self-direction, self-efficacy and reflexivity and is flexible within clear frameworks. Student-centred entrepreneurship education can build a sense of immediacy for students, demonstrating how entrepreneurship directly relates to their practice and motivating students to adopt entrepreneurial thinking. It also allows students to test and build entrepreneurial thinking into their practice, and situate it at the core of their subject.

This also represents a model for stakeholder engagement, which of course helps to develop focused and effective entrepreneurship education. Although there are core skills and knowledge for entrepreneurship that are common across both creative industries and social enterprise, there are likely to be distinctions in practice depending on context. The creative industries are a diverse set of sectors, and there is no one set of practices that is likely to develop effective entrepreneurial thinking. It is then crucial that the creative industries play a major role in helping to develop the curricula to reflect the key practices in their sectors. This model has the capacity to deliver this engagement.

Such a model must also be adaptive and offer relevance to all art, design and media students, from students in fine arts to those in digital media, and to different parts of the UK where the opportunities for collaboration with the creative industries will vary widely. Building and refining the provision for entrepreneurship education through local and regional partners will ensure that knowledge development and transfer are tuned to local conditions. At the same time, a framework for entrepreneurship education is vital, to ensure that it equips graduates with abilities that are applicable to and transferable across regional and international contexts.

4.2 Summary

- This model for entrepreneurship education has developed out of traditions for collaborative activity between departments and the creative industries and builds on existing pedagogies for the subjects.
- It has two key strengths: the core pedagogy for art, design and media education is well suited to deliver and develop entrepreneurial capacity in students and graduates; and the majority of art, design and media courses demonstrate a willingness to develop collaborations with the creative industries for curriculum delivery and development.

4.3 Making the case for collaborative delivery

The recently published Treasury report, *Prosperity for all in the global economy - world class skills* (better known as the *Leitch Review*, Leitch, 2006), has reported that “70 per cent of the 2020 working age population will have already left compulsory education.” The report identifies the contributions that education at all levels has made to increasing the occupational skills of the UK workforce over the last decade and recommends that by 2020 the adult population with level 4 (degree level) qualifications or above should exceed 40% (compared to 29% in 2005) if world class high skills in the UK workforce is to be achieved. The report notes that because, by 2020 the majority of the workforce will have already completed compulsory education the importance of higher education will grow and calls for “a step change in liaison between employers and higher education institutions”.

The *Leitch Review* notes that accurate predictions of future demand for particular skill types cannot be made and that the capacity for continuing skills development will depend on building on existing structures to adapt and respond to future market needs. It is clear that graduates are likely to represent an increasing proportion of the workforce and proportion of graduates in the creative industries workforce is already one of the highest across all UK industry Sectors. It is also clear that there is a need now to offer opportunities for the existing and future workforce to benefit from continuing education, including entrepreneurship education. Collaborations between art, design and media departments, creative industries and support agencies may be the route to enhancing these opportunities.

All of the stakeholders, students and graduates, academics and creative industry professionals, agree that entrepreneurship education should be a core part of the higher education curriculum for art, design and media subjects. Although the characteristics of entrepreneurship are

contested or at least poorly defined, there is consensus that the workplace should feature heavily in the student learning experience. Creative industries professionals see work-based learning as a means of shaping professional, technical and business skills and the soft skills of team management and working, ideas generation and implementation (though they tend to do so primarily from the perspective of easier recruitment and stronger occupational skills).

Many creative industries professionals consider that the skills and attitudes necessary for entrepreneurship are closely related to those needed for employability. It is, to be fair, difficult to draw a clear distinction between employability and entrepreneurship, and many employability skills will also be the basic competencies of a successful entrepreneur. Rather than attempting to create precise distinctions, it may be more productive to accept that a graduate with the full range of entrepreneurial skills and attributes will also be highly employable. While the employable graduate will have the occupational skills necessary to perform in the workplace, the entrepreneurial graduate will be able to do this and contribute actively to the growth and development of a creative enterprise, including being able to make an appropriate judgement about when they might start their own creative enterprise.

One area in particular in which education appears to learn from collaborations with industry is in developing team and interdisciplinary working. The ability to work in teams and to take on new roles in an enterprise is seen as essential to building entrepreneurial behaviours and attitudes. Team working is common across creative industries sectors, alongside the need for negotiating and advocacy skills.

“Once you are in industry, it is far more usual to work in teams than on your own... I don't think my experience of group work at college prepared me for this at all.” (Creative industries professional, March 2006)

It is not impossible to build team working into learning activities, but the emphasis of assessment remains on individual academic performance and may militate against effective team working. Students often report anxieties of credit due and underserved, difficulties in managing teams and delivery of agreed aims to deadlines. The more natural professional and commercial imperatives that require teamwork and a common sense of purpose are then replaced with artificial or bureaucratic mechanisms and students readily snap back into the default position of working individually.

Taking a broader view of work-based learning

There is strong support in the creative industries for work-based learning to be a core component of undergraduate art, design and media courses. (Work-based learning differs from work experience, in that the latter inducts students into how a specific business operates). However, there are also concerns about the capacity of these industries to deliver meaningful experiences to the large numbers of students on creative courses. (In 2004 there were 113,000 creative

enterprises employing over 1.8 million people; in the same year there were almost 356,000 students enrolled on higher education courses related to these industries).

Views on work-based learning run the full range from advocates of apprenticeship models, to sandwich courses and college-based degrees with samples of work-based experience. Questions arise over the contribution that work-based learning will make to students' learning and what can be effectively delivered by higher education. There are perceived inflexibilities in course structure, in particular, to the emphasis placed on individual achievement by assessment and grading. There is unease in the creative industries that assessment does not relate to the skills and attributes most valued in extra-academic environments. Few creative industries professionals are interested in a graduate's profile as expressed through grades, and believe that the grading system may mislead students into believing it is individuals rather than teams and networks that drive creative enterprise.

“In my business (film animation) what can one person do? How much can one person know?” (Creative industries professional, March 2006)

Creative industries professionals believe it is inappropriate to expect owner-managers to 'take the long view' of benefits to their industry if this means bearing the costs of delivering a viable educational experience to work-based learners. The initiatives that are currently in place, from agencies like the Arts Councils, the Design Council and Sector Skills Councils, are relatively small scale and there are concerns about attempting to build infrastructures that are expected to last but which are dependent on public subsidy.

It may be that work-based learning needs to be sufficiently differentiated to ensure that those graduates who are best able to capitalise on the experience can make best use of available resources. A range of opportunities needs to be open to students (not just the apprenticeship model), including:

- Work-placement, where the student is employed in the workplace and participates in the day-to-day activities of the business or social enterprise.
- Simulated work experiences, including role-playing specific work-based situations involving contributions by creative industries professionals.
- Learning in practice including simulated work experiences and projects set by industry. These may be real commercial briefs and operate to commercial time-scales or use real-world performance indicators as the critical framework for creativity.
- Case studies and special lectures from creative industry professionals and other specialists.
- Supporting student entrepreneurship learning through enterprise units and careers units.

But further, it should be accepted that there are some aspects of learning

that cannot be delivered effectively by higher education. Some learning outcomes will only be realised after considerable postgraduate experience and reflection on successes and failures in the real world, livelihoods rather than grades are at stake. Creative industries professionals recognise that it is unrealistic to expect graduates to emerge fully equipped to take on the challenges of working in industry or social enterprise. They also acknowledge that across the creative industries there is a lack of readily available continuing professional development (CPD) and that even experienced postgraduates and professionals need to learn new things to be able to create new and sustainable enterprises or grow their existing businesses. A failure to develop CPD and effective knowledge exchange will continue to be a limiting factor as each new generation of graduates exhausts their capacity to learn from within their professional practice. Greater engagement between art, design and media departments and the creative industries may provide enhanced opportunities for students to develop awareness of commercial social enterprise situations and for the creative industries to develop CPD that supports innovative and sustainable enterprises.

Implementing work-based learning to support entrepreneurship

A significant proportion of creative industries professionals favour apprenticeship models to assist students in developing their employability and occupational skills. Where there is a high level of systemic modeling of professional practice in, for example, medicine, law, architecture or engineering, students are required to undertake supervised and assessed placements as a condition of qualification and registration as practitioners. In the creative industries there is custom and practice but no professionalised forms of practice.

In some cases entrepreneurship in the creative industries might have the opposite aim. Far from reinforcing and inculcating traditional forms of practice, the intention is to equip students and graduates with abilities and motivation to innovate in products and services and in delivery of these to new audiences and consumers.

In the conventional work-placement model, the relationship between creative industry and art, design and media departments is of a service provider (the employer) and a service user (the institution or the student trainee). There may be other benefits to both parties arising out of the work-placement scheme but these are consequential rather than strategic. The key difference is that work-based learning is seen as one of a range of initiatives benefiting collaborators in a project that has strategic value to the stakeholders. The real advantage of a collaborative relationship over the service agreement is that the focus of the collaborative outcomes may vary depending on context. For example, the collaboration may focus on providing work-based learning experiences for students and graduates but may also provide opportunities for CPD for teachers and creative industry professionals. Effective collaborations will also enable creative industries to play a more crucial role in curriculum development. There are significant levels of contribution to delivery through industry partners in for example work-placement schemes or through the substantial contribution of

teacher-practitioners. But it is generally acknowledged by academics, students and graduates and creative industry professionals that opportunities to shape the developing curriculum are far more difficult to assure.

Opportunities for entrepreneurship learning	Curriculum development and QA
Students learning in the workplace	Assisting in delivery of college-based courses
Simulated work-based learning (in college)	Acting as external examiners
Knowledge transfer projects	Acting as 'industry experts' in validation processes
Industry based continuing professional development for teachers	
Continuing professional development for creative industry professionals	Expert consultant to education support agencies
Joint research and development (of IP)	

Greater engagement by creative industry in curriculum development will address one of the key weaknesses of work-based learning. One of the perceived risks of work-based learning, particularly placement learning, is the difficulty in guaranteeing each student an equivalent experience. This does not mean that students must have identical experiences but they should all have equal opportunity of meeting the intended learning outcomes. Balancing the students' learning requirements with the needs of the employer is key to achieving this. Most students should have an opportunity to participate in more than one work-based learning experience. The emerging view is that work-based learning will have 2 strategic aims:

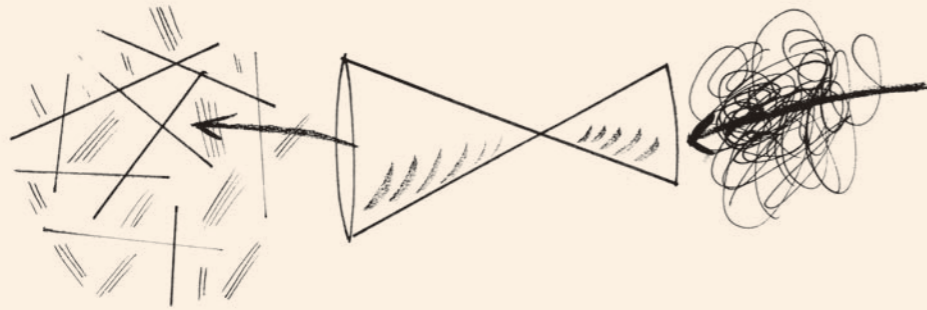
- Diagnostic: allowing students to make informed choices about their future careers.
- Developmental: facilitating higher-level learning outcomes for students capable and committed to enhancing their entrepreneurial capacity and professional skills.

4.3 Summary

- *The Leitch Review of Skills (Leitch, 2006) recommends a "step change" in the relationships between Education and industry to begin the process of providing continuous skills development for the UK workforce*
- *Neither academia nor industry alone is able to deliver effective entrepreneurship education, employability or occupational skills.*

4.3

- Effective education in art, design and media subjects, especially entrepreneurship education, requires collaboration between academics and creative industry professionals.
- For collaborations between higher education institutions and creative industry to be effective they must be implemented strategically and have clear operational outcomes.
- Collaborations may have multiple benefits to the participants including CPD for teachers and creative industry professionals, but to be educationally effective they will deliver opportunities for work-based learning.
- Creative industry places high value on the critical and cultural abilities developed by graduates during their education but believes these need to be shaped by an understanding of and ability to work effectively outside academic contexts.
- Work-based learning can be harnessed to facilitate effective entrepreneurship education.



conclusions 4.4

The model for entrepreneurship education has evolved over the last 10 years. It is widely utilised across UK art, design and media courses and it has developed out of traditions for collaborative activity between departments and the creative industry and builds on existing pedagogies. Although many creative industry professionals believe that entrepreneurial skills are innate and personality driven, that an entrepreneur is a kind of maverick inventor, there is substantial evidence showing that entrepreneurship can be learned.

It is widely believed, by academics, students and graduates, and creative industry professionals that collaborations between art, design and media departments and creative industry will be at the core of effective entrepreneurship education. Collaborations are a feature in many of the programmes already in place. They are also widely believed to deliver considerable benefits to creative industry and higher education institutions including: enhanced work-based learning opportunities, knowledge transfer, curriculum development and CPD for creative industry professionals and teachers. Collaborations between art, design and media departments and creative enterprises will promote higher degrees of differentiation in entrepreneurship education and address concerns that art, design and media courses increasingly lack specialisation. Differentiation will be around disciplinary difference, local, regional and national variations in practice and opportunities to develop commercial and social enterprise.

Work-based learning is conceptually and practically broader than placement learning and offers considerable advantages to students. It can support learning for employability skills, including occupational competencies and will also support entrepreneurship learning including team working, developing business competencies, knowledge of real-world practice and building self-efficacy. Work-based learning will be at the centre of entrepreneurship education and its development supported by collaborations between creative enterprises and art, design and media departments. However there is a need to closely monitor collaborations to ensure there is evidence for their effectiveness informs the development of entrepreneurship education for art, design and media students.

