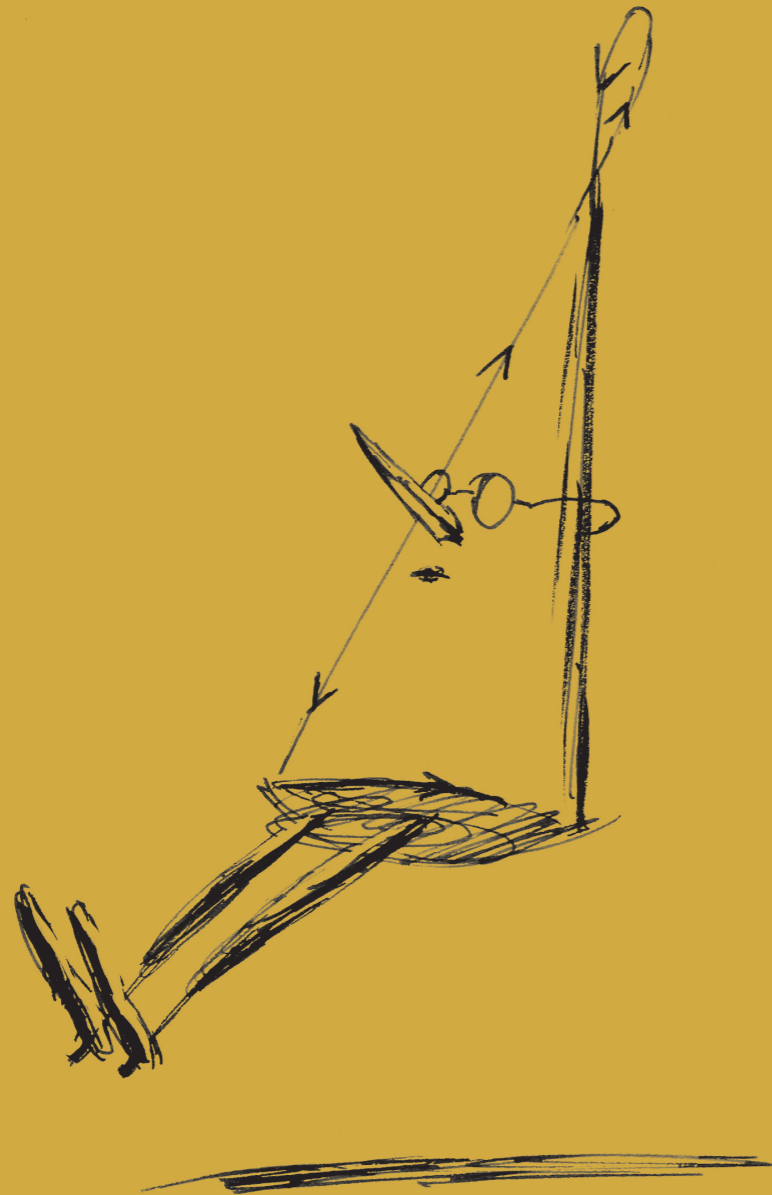


# Conclusions and recommendations



## Introduction

The final section of the *Creating Entrepreneurship* report draws together the discussion and makes recommendations. These are aimed at government departments, the funding councils, educational and creative industry support agencies, enabling them to begin the process of setting in place conditions favourable for the sustained growth of entrepreneurship education for art, design and media.

### 5.1 Entrepreneurship matters

Over the last decade, government departments across the UK have developed policies and initiatives to encourage greater entrepreneurship. In England the Department of Trade and Industry introduced new methods of collecting data on business activity to form better methods of measuring business start-up and commissioned the *Lambert Review* (DTI, 2003), which identified ways that higher education and business would collaborate in wealth creation. Scottish, Welsh and Northern Irish government departments have formed initiatives to promote business start-up and assist in its sustained growth. The Department of Culture, Media and Sports' Creative Industries Entrepreneurship Task Force published a report reviewing entrepreneurship education in further and higher education provision and makes recommendations for enhancement (DCMS, 2006).

#### *Entrepreneurship in the creative industries*

Over the same period, attention has focused on the rapid growth of the creative industries identified by the DCMS *Creative Industries Mapping Document* (DCMS, 1998, 2001) as 13 separate activities or types. Policy at a regional and local level has focused on creative industries as an engine of regeneration. More recently the positive aspects of creative industry growth have come under closer scrutiny. The *Creating Growth* report (NESTA, 2006) has added detail, suggesting that the creative industries are more highly differentiated than other sectors of industry and that not all sub-sectors of creative industry are growing at the same rate and some are even in decline. This report recognises that there appears to be no lack of creativity applied to the outputs of creative enterprises but identifies key challenges to be confronted if sustained growth across the sector is to be achieved. Foremost is a need to create greater demand for creative industry outputs through enhanced entrepreneurship in creative, social and cultural fields.

#### *Entrepreneurship in education*

Recent educational policies at all levels have aimed at building a greater capacity for entrepreneurial behaviour and activities in those entering the workforce. The *Davies Review* (DfES, 2002) called for greater attention to be paid to the development of pupils' knowledge, skills and experience of business and enterprise, greater support for teachers' abilities to support this and in particular more support from and collaboration with local businesses and schools.

More recently the Chancellor of the Exchequer, Gordon Brown, identified considerable funds to support enterprise education in schools and commended the work of projects promoting entrepreneurship among young people.

In 1997 the *Dearing Report* (Dearing, 1997) proposed broad changes in the delivery and structure of higher education, including a recommendation that entrepreneurship should be encouraged through curriculum development. In 2004 the National Council For Graduate Entrepreneurship was formed with the mission to increase “the number and sustainability of graduate start-ups and the number of students and graduates giving serious thought to setting up a business in all its forums”. The NCGE works closely with other agencies including the Higher Education Academy and has commissioned research that seeks to guide academic managers and curriculum developers in the development of entrepreneurship education. This research and that of other agencies has shown that entrepreneurship can be learned and there is clear evidence of a growth in support for entrepreneurship education in higher education institutions. Changes in curriculum, support for industry-based teachers and work-based learning, the development of innovation and enterprise centres and enhancement to careers services have contributed to this support.

#### *Entrepreneurship education in the creative subjects*

Although the *Creating Entrepreneurship* report focuses on art, design and media in higher education, there is no reason to conclude that the conditions and recommendations for these subjects will not also apply to the wider range of creative subjects - particularly architecture and the performing arts. Art, design and media education has well-formed traditions for working closely with industry. Indeed, many courses in the UK evolved out of direct collaborations with individual creative businesses or sub-sectors of the creative industries. While increasing alignment of art, design and media courses with higher education institutions’ infrastructure and common procedures for academic management may have led to more attenuated relationships with creative industry, collaborations with creative industry practitioners and creative enterprises remain at the centre of curriculum in most courses. The collaborations include widespread employment of creative industry professionals on part-time or fractional contracts to deliver general design and specialist business and entrepreneurship components of the curriculum as well as specific projects with creative industries for work-placement or knowledge transfer.

There are high levels of action and enthusiasm for entrepreneurship education in art, design and media departments. Although a 1999 report to the DTI (Levie, 1999) suggested low levels of entrepreneurship and business education in art, design and media, the *Creating Entrepreneurship* survey of more than 80 art, design and media departments shows that 80% have specific provisions for entrepreneurship education. The enthusiasm for entrepreneurship education extends beyond the institution, academic developers and teachers. The student voice component of the *Creating Entrepreneurship* project shows that students are keen to develop entrepreneurial skills, attitudes and behaviours and that

they place high value on positive qualities ascribed to entrepreneurs. Students and recent graduates participating in this research have recommended that entrepreneurship education be developed further, be more thoroughly integrated into their subject and involve greater collaboration with creative enterprises and creative industry professionals. Students are particularly concerned that entrepreneurship education needs to be explicit. Taken together there appears to be little need to adopt “stealth” (DCMS, 2006) to deliver effective entrepreneurship education.

#### *Learning and teaching entrepreneurship in art, design and media*

Based on this research it has been possible to form a typology of current entrepreneurship education in art, design and media courses and to show that students’ learning is shaped by several types of learning experience aimed at enhancing entrepreneurial capacity. A model for entrepreneurship education for art, design and media is proposed, based on the typology, the detailed analysis of the survey data and recent graduates’ expectations, perceptions and experiences. Art, design and media, architecture and performing arts share core characteristics in their pedagogies. A substantial proportion of the learning is occupational, relating to the skills and practices necessary to work in specific creative industries. These subjects are characterised as practice-based subjects because much of the learning is situated in practice-like situations where students learn by doing in conditions that replicate real-world situations. They demand that students acquire high levels of technical ability but are differentiated from other practice-based subjects, for example, medicine, law and engineering, through focusing on divergent rather than convergent thinking. Students in art, design and media, and many other creative subjects, commonly seek to problematise situations to discover innovative solutions rather than use predominantly convergent thinking that tends to focus on the application of tried and tested solutions to problems.

It is significant that research, including this project, shows that acceptance by students of entrepreneurship learning and its effectiveness will be enhanced when it is located in the context of the subject. A more conventional view of entrepreneurship is of a subject of study and a practical facility residing with the business or management school. However to be effective, entrepreneurship needs to be “learned through doing” (Gibb, 2005) and is less effectively learned through conventional transmission models of teaching than in social situations of learning (Rae, 2003). The stakeholders in these processes develop specific aspects of entrepreneurship, particularly knowledge that builds relevance for the learner and the practitioner. These situations are latent within the pedagogies of art, design and media where the focus is on divergent thinking and practice-based learning. Students work closely with each other and their teachers to develop knowledge appropriate to specific situations, they apply this to new contexts and advocate for their decisions. In the studio and workshop, learning by doing and reflection on and application of knowledge evolving out of the learning process has strong resonance with processes and situations recommended for effective entrepreneurship education.

### 5.2 The barriers to effective entrepreneurship education

There is a range of positive indicators suggesting that entrepreneurship education is growing in significance in art, design and media curricula in higher education institutions. Policies are being developed that aim to increase entrepreneurship activity in the UK economy and there is evidence that curriculum developers in art, design and media departments have implemented initiatives for enhancing graduate entrepreneurship. The predominant view is that enhancing creative industry's engagement with art, design and media departments will improve entrepreneurship learning. However there are significant impediments to the development and implementation of effective entrepreneurship education.

National policy has a narrow view of entrepreneurship, tending to focus on commercial entrepreneurship measured through levels of business start-up. Although new businesses remain a significant engine of the economy, they may not be a good indicator of an entrepreneurial economy. Policies aimed at increasing entrepreneurship have tended to neglect the need for existing businesses to build and grow into sustainable enterprises. Although there are policies and initiatives that are focused on the creative industries as a unique sector with its own characteristics and challenges to growth these remain undifferentiated in terms of the industry sub-sectors and variations in their opportunity for development based on regional and local conditions. It is likely that many businesses will benefit from policies that recognise these factors and are shaped to support growth in a wider range of conditions. The lack of recognition that entrepreneurial behaviour may be exhibited in a wide range of situations - including public subsidy sectors, not-for-profit enterprises and social enterprise - is likely to limit students' recognition of the need to develop their own entrepreneurial capacity. This is particularly true of the creative subjects where many graduates will work in non-commercial sectors and may migrate from commercial to not-for-profit sectors and vice versa. Even where subjects are commercially oriented, for example in the many design and media disciplines, students see themselves more as creative practitioners than business entrepreneurs. This may be, in part at least, because the stereotypes promoted in the media and onwards in the statements of government departments and agencies lack relevance for many art, design and media students. Equally the higher value placed by students on cultural achievements may arise from their alignment of their own performance indicators with the values for academic achievement.

Despite the range and intensity of initiatives aimed at enhancing entrepreneurship education for art, design and media students, including projects that promote collaboration with creative industry, there is little evidence on which to base judgements about their effectiveness. Many of these projects are popular with students and most higher education institutions undertake evaluations of their projects. However much of the evaluation is in the form of satisfaction surveys and where there is evidence of greater entrepreneurship as an outcome it is difficult to analyse in ways that suggest how and what will be effectively

transferred to other disciplines or other locations.

All stakeholders in education - including teachers and students, policy makers and creative industry professionals - believe that collaborations will be at the centre of effective entrepreneurship education for art, design and media. Government policies and reports aimed at higher education, most recently, the *Cox Review* (Cox, 2005), *The Design Skills Consultation* (CCSkills/Design Council, 2006) and the *Developing Entrepreneurship for the Creative Industries* report (DCMS, 2006) have made recommendations urging greater collaboration. The Higher Education Innovation Fund (HEIF) has been used as a tool to guide higher education institutions towards forming greater links with industry and the wider community. One might expect that the long traditions of engagement between art, design and media education would have placed these departments in the forefront of this initiative. But this has not proved to be the case. It may be that the policy focus, based in scientific and technological innovation, has meant that art, design and media departments have not been well positioned to take advantage of these programmes. However there is evidence that the HEIF fund remains one of the ways in which these departments have funded innovation and enterprise units. For creative industry professionals, collaborations are not only a way of contributing to the delivery of entrepreneurship education but also ways of informing curriculum development, building industry-based continuing professional development for creative industry practitioners and for art, design and media teachers, and for extending knowledge transfer partnerships. However it should also be recognised that collaborations between industry and higher education institutions, although assumed to be a way of harnessing academic input to the knowledge economy, have not delivered the expected economic benefits. Only about 60% of 'innovation active' businesses have partnerships with higher education institutions, and of these only a tiny proportion (about 2%) report that their innovation is dependent on their partnership with education (DTI, 2005a). In the absence of research proving the effectiveness of collaborations as a key part of entrepreneurship education, some caution needs to be exercised in the forming of policy to support this development.

The culture of higher education presents significant barriers to developing entrepreneurship education. At one level it appears that the scale of higher education funding now linked to research activity and outputs has shaped the culture of art, design and media departments and increased the distance between these departments and their creative industry partners, collaborators and audiences. In terms of developing effective entrepreneurship education, increased focus on academic research may have steered academics and students towards values aligned to the research context rather than those appropriate to the creative industries. There is clear evidence that students more highly value cultural achievement than commercial success, although paradoxically they also place high value on some characteristics ascribed to entrepreneurs. Much of the applied research undertaken in art, design and media departments has been reformed by the Research Assessment Exercise used to measure research activity and output. However the increasing alignment of art, design and media

research with the orthodoxies of humanities, science or technological research remains highly contested. Researchers and research managers in the field are collaborating to develop paradigms more appropriate to creative practices and the Arts and Humanities Research Council recognises the need to encourage and support research aimed at collaborating in projects with benefits to the creative industry economy.

The development of a complex, time-consuming and bureaucratic monitoring and audit system has also contributed to the real and perceived distance between the world of learning and the world of work. These processes have provoked and promoted a special language of quality assurance that is intended to articulate the value and purposes of higher education. However the languages and quality assurance processes are opaque and lack relevance to audiences beyond educational contexts. For instance, they lack relevance to creative industry professionals and there are strong indications that they limit opportunities for greater engagement with creative industry in curriculum delivery and development.

Most creative industry practitioners also assume that greater distance has opened between the curriculum and the real world of the creative industries. The view that higher and further education are increasingly detached from the commercial environment is endemic. Nevertheless, in reality, and with some justification, most teachers and courses claim strong relationships exist with the creative enterprises. A significant number of teachers of art, design and media in higher education also work in creative enterprises as employees, freelancers or owner-managers. The only research into the long-term prospects of art and design graduates (UCE, 1999) suggested that most graduates found work in the creative industries. Finally, most courses form close links with creative industry through work-placement projects, industry-directed project work and many appoint creative industry professionals as external examiners. The substantial increase in student numbers and available courses has undoubtedly contributed to the discomfort of creative industry practitioners. It is difficult for individuals within the industry to differentiate between the courses available and probably more difficult for them to recruit through building relationships with individual institutions. Employers and businesses are not the commissioners of education and find it increasingly difficult to gain purchase in the policy-making processes that have a direct impact on the curriculum. The atomised nature of the creative industries and a lack of differentiation in the typology may contribute to this difficulty. The opportunity for external agents to shape the curriculum is further limited as the Higher Education Funding Councils fund student numbers rather than the output in terms of student learning. There is little evidence to suggest that standards of education have fallen despite the rise in the number of courses, students and graduates. Many employers report little difficulty in recruiting appropriate graduates, but there are considerable anxieties that education is not providing an appropriate foundation for new practitioners to contribute to the sustained growth of the creative industries. The policy actions directed towards

this are mainly concerned with the development of skills for employment. The Sector Skills Councils in particular are focused on employer needs, and their recommendations are frequently seen by academics as likely to undermine the quality and coherence of higher education by focusing on skills training for industries that are highly differentiated. An unhelpful, polarised debate has been set in place that, on the one hand calls for increased skills development and on the other for enhancing critical and cognitive skills. If graduates are to develop effective entrepreneurial capacity, both will need to be developed. A successful entrepreneur will have highly developed business skills and practice-based competencies and be able to exercise good judgement in creative problem solving, critical thinking, advocacy and networking.

There needs to be a greater understanding built between agencies representing the apparently conflicting views of the purposes of art, design and media higher education. The Higher Education Funding Councils, Quality Assurance Agencies, Sector Skills Councils and the Higher Education Academy have a particularly important role to play. The needs of industry, how these can be fulfilled - and in particular what can be realistically delivered by higher education - need to be based on evidence-based research.

It is recognised by creative industry practitioners and many key agencies that poor provision for continuing professional development in the creative industries inhibit its opportunities to grow. Alongside this, creative industry practitioners call for CPD for art, design and media teachers. There is an opportunity to develop CPD for both groups as part of collaborative projects for entrepreneurship education.

### 5.3 Summary

**5.3.1 There is evidence showing substantial development of entrepreneurship education in art, design and media education. Eighty per cent of responding departments have specific provision and commonly integrate this into core learning and teaching activities. However:**

- There is a lack of data that can be used to demonstrate the effectiveness and sustainability of these programmes.
- The range of initiatives is wide but there is little evidence to suggest how they will be transferred across different subjects and locations.
- Students report difficulties in assimilating entrepreneurship learning into their core practice where the teaching input and learning outcomes are not explicit.
- There is a lack of policy guidance for the development of entrepreneurship education and no frameworks for the learning outcomes of entrepreneurship education.

- Entrepreneurship is routinely expressed and measured in terms of business start-up. There is evidence to suggest that this is inappropriate to art, design and media, and broader definitions that focus on self-efficacy in many contexts including not-for-profit and public subsidy sectors and in employment contexts will encourage more students to develop entrepreneurial capacity.
- About 78% of the existing provision is dependent on initiative funding mostly from HEIF, the Regional Development Agencies and the European Social Fund (see section 2). To ensure the sustainability of entrepreneurship education, delivery needs to be supported through core funding for curriculum delivery.

#### 5.3.2 The pedagogy of art, design and media are well suited for developing entrepreneurship learning. However:

- Institutional systems within higher education militate against the development of effective entrepreneurship education. The academic environment favours performance indicators aligned with cultural achievements rather than commercial success and sustainability.
- Art, design and media courses employ creative industry practitioners as teachers to deliver general and specialised courses and use industry-based projects as contexts for learning. But there is concern that teacher-practitioners conform to academic cultures rather than bringing their industry experience and knowledge to bear effectively on the students' learning experience.
- There is evidence that a wide range of pedagogies are employed in delivering entrepreneurship education, but a lack of clear articulation militates against effective learning. There is a clear need to develop explicit aims for entrepreneurship education and not rely on 'stealth' to develop entrepreneurial capacity in graduates.
- Creativity and entrepreneurship are often conflated. This is compounded by the view that innovation is predominantly sited in the product rather than in exploring new delivery processes and developing new audiences and markets.

#### 5.3.3 There is a widespread belief among all stakeholders that entrepreneurship education will be enhanced by better collaborations between creative industry and art, design and media departments and courses. However:

- Although there is evidence of collaborations at a local level the lack of support through policy inhibits development and a clearer understanding of where these are effective in developing greater graduate entrepreneurship.

- There are systemic barriers to developing broader and effective collaborations. The developing research culture reinforces academic values, and quality assurance systems are opaque and lack relevance to audiences beyond academia.
- Effective entrepreneurship education must not be a new layer but be built into the systems of art, design and media education. This will include greater recognition for research outputs that are oriented to creative industry and other non-academic audiences.
- There is a need to close the gap in the training vs learning debate and harness collaborations that incorporate and facilitate entrepreneurship education, assist in building effective continuing professional development for teachers and creative industry professionals, and set in place processes that will shape curricula that are relevant to the future needs of both graduates and creative industry.

**There is a need to develop more appropriate definitions for entrepreneurship.**

There is a need to develop a clear understanding that in all situations entrepreneurs require business, financial, legal and technical skills and knowledge. However the current definitions have a narrow focus and there is evidence to show that the commonly presented role models lack relevance for many students in creative subjects. Government departments for employment, the economy, cultural development, education and regeneration share responsibility for policies to support the development of entrepreneurship and entrepreneurship education. In Scotland, Wales and Northern Ireland, the regional governments are well ahead of England in developing cross-departmental strategies.

## Aims:

- To develop definitions that recognise the wide range of situations for the creative industries in which entrepreneurial skills, attributes and behaviours are applicable.
- To explore and develop metrics to demonstrate the benefits to the wider economy of social entrepreneurship – that is entrepreneurship in the not-for-profit and public subsidy sectors.
- To develop coherent policies for entrepreneurship development and entrepreneurship education for art, design and media that draw together the agenda of the range of government agencies.

**Entrepreneurship is inherent to effective creative practice and needs to be explicit in the curriculum.**

There is a need to develop clear frameworks for learning outcomes for entrepreneurship education for art, design and media, based on evidence for effective practice that will offer guidance to curriculum developers and their collaborators in delivering enhanced and effective programmes. These will be supported by national policy makers and support agencies and recognise and be responsive to the needs of communities of learners, academia and creative industries. There is an opportunity to harness current higher education teacher-accreditation processes combined with collaborations between departments and creative industry to build industry-focused training and CPD for all teachers - including teacher-practitioners and industry-based external examiners - to assist in the development of effective, explicit and integrated entrepreneurship education.

## Aims:

- Deliver a framework for generic and transferable learning outcomes for entrepreneurship education.

- Deliver a framework for higher-level skills, attributes and behaviours in entrepreneurship education for art, design and media and a strategy that recognises and accommodates subject, industry and regional variations.
- To enhance the opportunities for creative industry to contribute to curriculum development and delivery, improve knowledge transfer between industry and higher education and improve opportunities for CPD and life-long learning for creative entrepreneurs.

**There is a need to reform funding and quality assurance mechanisms for art, design and media higher education.**

This will facilitate a change in the culture of education, a rise in the status and value of entrepreneurship education for art, design and media along with research and development, entrepreneurial activities and other initiatives that seek to realise the benefits of student entrepreneurship and IP developed in an academic environment. Change will be facilitated by revisions to or additional lines of funding that support these activities. Ideally the Research Funding Councils will recognise applied and pedagogic research that seeks to enhance entrepreneurial capacity within and beyond the academic community. Reforms of the current quality assurance processes will identify models that are more appropriate and relevant to the wide range of stakeholders in higher education. The need for reform is not limited to art, design and media subjects.

## Aims:

- To strengthen links between higher education institutions' art, design and media departments and courses, creative industry and the wider community - in particular those links demonstrated to enhance effective entrepreneurship education.
- To inculcate in students and academics a higher level of interest in exploiting their talent and IPR in commercial environments.
- To set in place processes and initiatives that will provide appropriate rewards and peer recognition for research and development activities that seek to enhance entrepreneurship education for art, design and media. This will include research to extend our knowledge of entrepreneurship education and initiatives that seek to implement effective entrepreneurship education practices.
- To widen participation in art, design and media higher education by enhancement of entrepreneurship education.