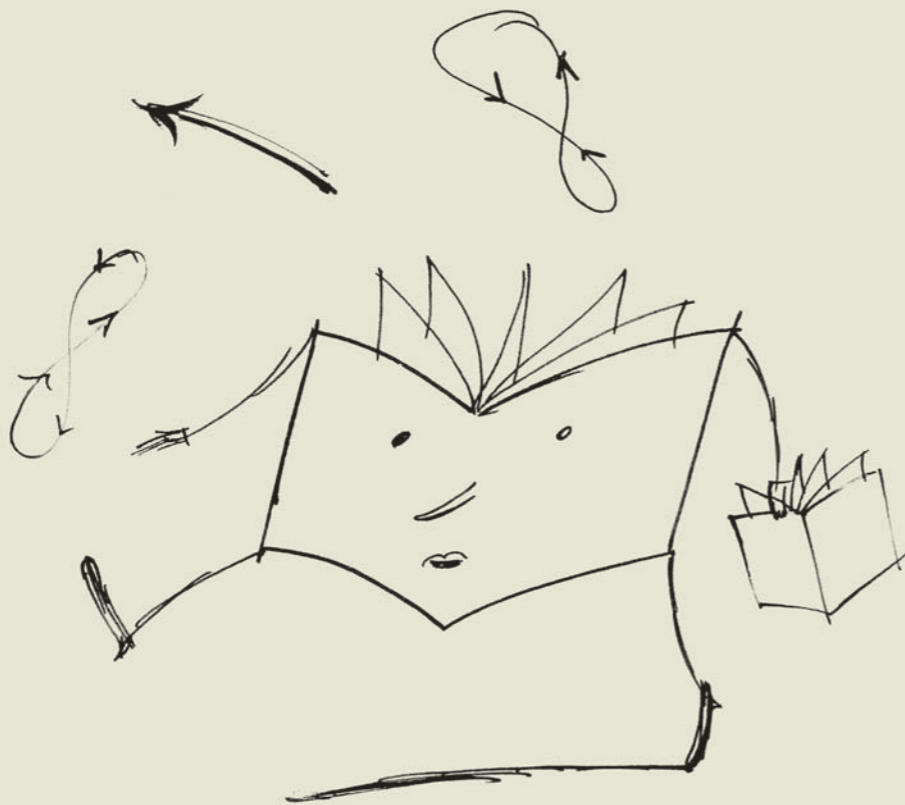


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Appendix 1: Existing provisions for entrepreneurship education

To discover the range and type of entrepreneurship education currently delivered in art, design and media higher education departments, an online questionnaire was sent to 222 further and higher education institutions across the UK. These institutions were identified through surveys of Higher Education Statistics Agency and UCAS data to confirm their delivery of predominantly practice-based art, design and media courses. Practice-based courses are those where the majority of the students' learning takes place in a context that simulates real-world practice. Normally this means that students will spend a significant proportion of their time 'making' artifacts that relate to their subject, for example: product designs, films, videos or original objects. The sample includes programmes delivered at higher education level (Level 4 and above) and higher education courses delivered in further education institutions, for example foundation degrees and undergraduate degrees validated by a partner institution.

The survey does not include departments delivering History of Art and History of Design as a specialism. Nor does it include departments delivering media or communication studies where there are no or only minor practice-based elements in the curriculum. This should not be taken as a reflection of a lack of interest in entrepreneurship on their part or that graduates on these courses do not enter the creative industries. Rather, the project sought to focus on those awards and courses where there are substantial vocational and occupational elements intended to equip graduates with the skills to work in the creative industries.

The questionnaire was not sent to engineering departments although some may include programmes that focus on creative industry applications, for example digital design or production design. However some computer or digital practices will be covered by media departments. Where these are readily identifiable or exist within art, design and media departments they are included in the survey. The survey did not include non-art, design and media departments delivering combined degrees.

The sample includes 186 institutions in England, 13 in Wales, 20 in Scotland and 3 in Northern Ireland. Eighty-two fully completed questionnaires were returned, representing a 37% response rate (108 returns were made, however some were only partially completed and these have been excluded from the analysis). Eighty-six per cent of the returns were made by higher education institutions, the remainder by further education colleges offering programmes at higher education level. Responses were received from institutions in all the countries of the UK and all the regions in England. Responses were usually made by course leaders or programme leaders, so the level of detail relates to individual named awards (courses) or groups of awards (programmes) that are related, for example a group of fashion and textile or related media awards. This means that the survey captured fine-grain data including data on individual modules, curriculum content and structure, and data on how entrepreneurship learning is assessed. This also means that some institutions made more than one return. The institutions submitting the greatest number of returns are shown below.

Institution	Number of responses	Percentage of total responses
Birmingham Institute of Art & Design	4	4.88%
Falmouth University College	3	3.66%
Leeds Metropolitan University	3	3.66%
Nottingham Trent University	6	7.32%
Staffordshire University	3	3.66%
University of the Arts London	4	4.88%
University College for the Creative Arts	15	18.29%
University of Central Lancashire	3	3.66%
University of Portsmouth	4	4.88%

It should be noted that although the highest levels of returns are recorded from English Higher Education Institutions (HEIs), responses were received from across the UK:

HEIs represented in our survey include:

England, East: Norwich School of Art and Design.

England, East Midlands: Nottingham Trent University, Leicester College, University of Lincoln, De Montfort University.

England, London: Central St Martins, Ravensbourne College of Design and Communication, University of Greenwich, London Metropolitan University, University of the Arts (London School of Fashion & College of Communication).

England, North East: University of Newcastle, Northumbria University.

England, North West: Cumbria Institute of the Arts, University of Central Lancashire, University of Bolton, Liverpool John Moores, St Helen's College.

England, South East: Royal Holloway, University of the Creative Arts, University of Brighton, University of Portsmouth, University of Southampton, Open University.

England, South West: Dartington College of Arts, University of Plymouth College - Somerset, Plymouth College of Art and Design, Falmouth University College, Arts Institute Bournemouth, Somerset College of Technology.

England, West Midlands: University of Worcester, Staffordshire University, Birmingham Institute of

Art & Design, University of Coventry, Herefordshire College of Art & Design.
England, Yorkshire & Humberside: Leeds Metropolitan University.

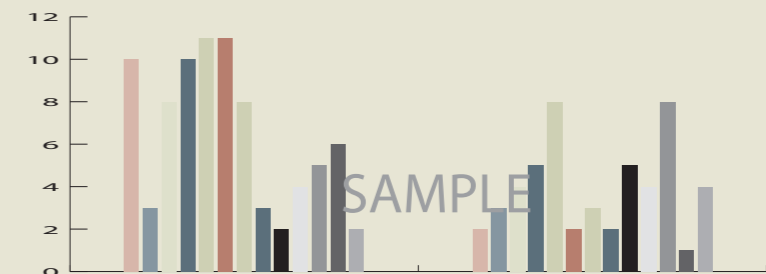
Northern Ireland: North West Institute of Further and Higher Education.

Scotland: Duncan of Jordanstone College, Edinburgh College of Art, Glasgow School of Art, Napier, Scottish Screen.

Wales: Swansea Institute of Higher Education.

The variation in response rates might imply varying levels of interest in entrepreneurship education, but the content of responses across the UK reveals significant variations of approach to entrepreneurship education. The variations in the rate of response are shown below:

It is important to note that the research revealed substantial levels of teaching and support for entrepreneurship learning delivered across all the art, design and media subjects and all regions in the UK. It also revealed a substantial range of initiatives for supporting entrepreneurship education. The range of delivery includes service teaching delivered by other departments, most commonly the business school or occasionally an autonomous service-teaching unit. However this form of delivery was less common than one might have expected. The most widespread delivery was through some form of subject-focused free-standing delivery, either as a discrete module or as components within a module. Over 80% of respondents



included this type of delivery as a credit-bearing course component, that is this type of delivery contributes to the award. Other forms of delivery are through partnerships and collaborations with creative industries. Perhaps understandably, the frequency of these tend to follow the pattern of distribution of creative industry but the majority of institutions surveyed favour some form of external collaboration in delivery. These may be in the form of support, for example through a specialist enterprise, innovation unit or careers service within the institution. Despite having the greatest concentration of creative industries, London-based respondents do not show the highest levels of support for entrepreneurship learning based on industry partnerships. This form of support, contributing to either the award or the student experience, is most commonly reported by departments located in the East Midlands and the South East of England.

Case studies of entrepreneurship education and development

The research is supplemented by a series of case studies commissioned from the University of Central Lancashire (Kellet, 2007). These are based on distinct models for delivering entrepreneurship education to art, design and media students in higher education. This study informs the *Creating Entrepreneurship* report and will be published by the ADM-HEA in March 2007. Case studies have been undertaken looking at 11 examples of innovative entrepreneurship education and development projects within higher education institutions. The case study report includes a description of key programmes delivered by support agencies including NESTA's Creative Pioneer Programme, the NCGE's Flying Start Programme and Manchester Acme's Creative Advantage Programme. Of the 11 case studies, 5 are in-depth studies, these are:

COURSE/PROGRAMME	INSTITUTION	SUMMARY
Professional studies for Artists and Designers: Marketing and Self Promotion (Modules)	Swansea Institute of Higher Education	2 core modules developed directly through research and alumni contribution.
Creative Business Development (B Des)	Manchester Metropolitan University	3D Design course with 'bolt on' enterprise 4th year.
Pilot Developments: 1: Headspace 2: White Space Creative Entrepreneurs Club 3: Creative Warriors Multi Media Case Studies	The University of Central Lancashire	1: Use of ICT for e-learning tools for business learning. 2: Holistic use of education resources, community and student population through the use of ICT. 3: 'Creative' Warriors develops visual multi media case studies of entrepreneurs and uses them as a learning resource for students.
The Virtual Company	Manchester City Art College	Programme to manage and deliver focused work-experience opportunities, innovative training and education solutions, and business incubation.
MA Imaging with Attic Ltd	University of Huddersfield	MA course in Creative Imaging developed initially in partnership with communication company ATTIK.

Source: UCLAN

Appendix 2: Researching the student voice

The Creating Entrepreneurship project includes research to determine the expectations, experiences and perceptions of entrepreneurship education of students currently studying and graduates having recently completed higher education courses in art, design and media. We believe it is the only study of its type. This means that the *Student Voice* uniquely shapes the discussions and recommendations contained in the *Creating Entrepreneurship* report.

One hundred and three students and graduates participated in 15 focus groups held at 12 higher education institutions across the UK. Locations for the institutional focus groups were selected to provide a representative sample of types of institutions delivering art, design and media subjects in the UK at higher education level. All of the selected institutions have art, design and media student populations that are at or above the national average (around 14% of all higher education students undertaking a first degree (HESA, 2004)). They are located across the UK nations and regions, and the sample includes polytechnic institutions (higher education institutions offering a wide range of subjects and disciplines, eg University of Brighton), Monotechnics (specialist higher education institutions eg Cardiff School of Art and Design), specialist departments (eg Bournemouth Media School at the University of Bournemouth) and specialist institutions (eg the Arts Institute at Bournemouth). The full list of participating institutions is:

Bournemouth University; The Arts Institute at Bournemouth; University of Brighton; Cardiff School of Art and Design; University of Wales Institute, Cardiff; Manchester Metropolitan University (2 focus groups); Norwich School of Arts and Design; Plymouth College of Art and Design; University of Plymouth; University of Sunderland; Sheffield Hallam University; Edinburgh College of Art; and Swansea Institute of Higher Education (2 focus groups).

The focus-group meetings included a questionnaire to determine baseline assumptions relating to entrepreneurship and data relating to students' intended destinations. They also included a semi-structured interview with student groups to discover student attitudes to entrepreneurship, their educational experience and their views on how their entrepreneurship development is currently supported in their courses. The focus groups enabled the research

team to discover the range of perceptions held by students about entrepreneurs, entrepreneurship and entrepreneurship education.

In addition to the institutional focus groups, the ADM-HEA invited Edinburgh College of Art, Swansea Institute of Higher Education and London College of Fashion to host regional seminars, open to any students studying an art, design or media subject. Forty-two students and graduate entrepreneurs participated in the regional seminars, representing 25 higher education institutions across the UK. Each seminar included presentations from the hosting department, recent graduate entrepreneurs and the Creating Entrepreneurship research team. The seminars included a workshop in which students and graduates were presented with the emerging findings from the focus groups and asked to consider these in order to focus a debate on what, in their opinion, worked well in the existing provisions of support for entrepreneurship education and what needed to be done to enhance entrepreneurship education.

The findings from the focus groups and the outcomes of the seminars are discussed in section 2.4 of the report and together with data from the Higher Education Institutional survey (see appendix 1 and sections 2.1-2.3) have informed the proposed model for entrepreneurship education discussed in sections 4.1-4.2.

A total of 145 students participated in the Student Voice programme between May and November 2005.

Participating students and graduates represented a wide range of subjects within art, design and media higher education including: fine arts, 3D design, product and furniture design, jewellery design, fashion, textile and costume design, film and TV, scriptwriting, digital illustration, web and interactive design, photography and printmaking. Eighty-three per cent of the students were undergraduate and 17% were postgraduate, either studying on postgraduate courses or working in creative industry. Sixty-seven per cent were under 24 years old, 12% were between 25 and 30 years old and 9% were over 30 years old. Sixty-six per cent were female and 34% male (this precisely matches the gender split noted in Creative Arts and Design, HESA, 2004). Ninety-two per cent of participants were registered Home students (classed as residents of the UK), 6% were EU students and 3% came from non-EU countries. Seventeen per cent of participating students were taking a second degree.

Appendix 3: Contributors to the Creating Entrepreneurship project

The Creating Entrepreneurship research was undertaken by the Higher Education Academy Art, Design and Media Subject Centre. The report is written by David Clews, the Subject Centre Manager with assistance from Dr Michael Harris, Research Fellow for the Policy and Research Unit at the National Endowment for Science, Technology and the Arts. The Research Officers for the project were Ms Catherine Speight and Ms Manuela Brandao.

Contributors

The project is funded by the Higher Education Academy Art, Design, Media Subject Centre (ADM-HEA) and the National Endowment for Science, Technology and the Arts (NESTA). The principal partners are the Council for Higher Education in Art and Design (CHEAD), the Design Council, the Council for Industry and Higher Education (CIHE), Manchester Metropolitan University, the National Council for Graduate Entrepreneurship (NCGE), the GuildHE (formerly the Standing Conference of Principals - SCOP) and Universities UK (UUK).

Project Advisory Group

The research team was assisted by a project advisory group whose members are drawn from the supporting organisations. The role of the project advisory group was to advise the research team on methods and analysis, review findings and outcomes and to assist the research team in liaison with the creative industries.

The project advisory group members

The project advisory group was chaired by Professor Maureen Wayman, Dean of the Faculty of Art and Design at Manchester Metropolitan University.

Members were: Ms Patricia Ambrose, Executive Secretary, GuildHE; Professor Stuart Bartholomew, Principal of the Arts Institute at Bournemouth (representing CHEAD); Ms Davina Foord, Policy Officer, UUK; Mr Adam Gee, Creative/Commercial Director, Channel 4 . 4 Learning (representing the Council for Industry and Higher Education); Professor Paul Hannon, Director of Research and Education, NCGE; Dr Michael Harris, Research Fellow, NESTA; Ms Lesley Morris, Design Skills Campaign, the Design Council; Dr Richard Smith-Bingham,

Head of Policy and Research, NESTA; Professor Flavia Swann, Director of the School of Art and Design, University of Sunderland (representing CHEAD).

Advocacy groups

The initial findings were considered by creative industry practitioners and senior academics at three advocacy group seminars held at the Design Council, London; The Arts Council North West, Manchester and the Royal Institute of British Architects, London. The advocacy group seminars also offered the research team an opportunity to discover the views of creative industry in respect of current education provisions in art, design and media subjects, their perceptions of entrepreneurship in their own industries and entrepreneurship education.

Contributors to the seminar at the Design Council, London, 1 March 2006:

Mr Jo Buckler, Director, Jo Buckler Fashion, London; Mr Daniel Cigman, Partner, The Farm, London; Ms Sue Daniels, Director, Insight Management International, London; Ms Vanessa Denza MBE, Managing Director, Denza International Ltd, London; Ms Sue Enticknapp, Director, Knit-1 Ltd, Brighton; Mr Adam Gee, Creative/Commercial Director, Channel 4 Television; Ms Katie Greenyer, Brand Manager, Red or Dead, London; Ms Paula Groves, Sculptor, Sculptedmetal, Chatham; Mr Alex Hope, Managing Director, Double Negative, London; Mr Aviv Katz, Campaign Manager, Design Council; Mr Jimmy MacDonald, Managing Director and Event Director, 100% East, undu design Ltd, London; Mr Will Mitchell, Design Director, 4C Design, Glasgow; Mr Malcolm Newbery, Malcolm Newbery Consulting, London; Mr John Newbiggin, Cultural Entrepreneur, London; Greg Orme, Chief Executive, Centre for Creative Business, London Business School; Mr Alun Roselaar, Design Manager, Define Design, London; Ms Vicky Richardson, Editor, Blueprint; Ms Victoria Rodgers, Assistant HR Manager, Pentland Group, London; Ms Clare Whiston, Director, Whiston & Wright, London.

Contributors to the seminar at the Arts Council England-North West, Manchester, 6 March 2006:

Mr Geoff Allman, Director, Spoken Image, Liverpool and Manchester Design Initiative; Mr Damyon Anderson-Garity, Associate, Influence Design, Manchester; Mr Mark Beaumont,

Creative Director, Dinosaur Advertising & Design, Manchester; Ms Lyn Barbour, Director, Cultural Industries Development Service, Manchester; Mr Jon Barraclough, Nonconform Design, Liverpool; Ms Jane Dawson, Deputy Chief Executive, Culture Northwest, Northwest Development Agency; Mr Juls Dawson, Director, Goi Goi, Manchester; Ms Kate Drewett, Associate, Moonfish, Manchester; Mr Nick Fry, Associate, Studio-Undercover, Manchester; Mr Jim Grainger, The Space Project Manager, City College Manchester; Mr Bill Green, Director, Funnel Creative Design, Manchester; Mr Ray Hanks, Head of Creative & Digital Industries, City College Manchester; Ms Collette Hazelwood, jeweller, Craft & Design Centre, Manchester; Ms Sandy Lindsay, Managing Director, Tangerine PR, Manchester; Ms Aileen McEvoy, External Relations & Development Director, Arts Council England; Ms Jane McFadyen, Senior Lecturer, 3D Design, Chair of the Faculty (of Art and Design) Academic Enterprise Committee, Manchester Metropolitan University; Ms Gaby Porter, Director, Gaby Porter Associates, Manchester; Mr Danny Samuels, Director, JPS Realestate, Altrincham; Mr Alistair Sim, Director, Love Creative, Manchester; Mr Michael Starling, Head of Development, Manchester Metropolitan University Faculty of Art and Design; Mr Ben Turner, Creative Director, Cosgrove Hall, Manchester; Ms Johanna Wrigley, Director, Jabio, Manchester.

Contributors to the seminar at the Royal Institute of British Architects, London, 14 March 2006:

Professor Margaret Bruce, Director of the Centre for Business Research, The University of Manchester; Ms Audrey Cresswell, Trustee of Graduate Fashion Week; Ms Marice Cumber, Enterprise Developments Coordinator, The Enterprise Centre for the Creative Arts, University of the Arts, London; Ms Amy de la Haye, Reader in Material Culture and Fashion Curation, London College of Fashion; Ms Paula Groves, Sculptor, Chatham, Kent; Ms Lesley Hetherington, Lecturer & Joint Leader of Postgraduate Programme, Hunter Centre for Entrepreneurship, University of Strathclyde; Ms Patricia Hodgins, Co-director Proteus Programme, London Business School; Ms Ursula Hudson, Director, Fashion Business Resource Studio, London College of Fashion; Dr Andrea Liggins, Dean of Faculty of Art and Design, Swansea Institute of Higher Education; Dr Doug Mather, Managing Director, The

Creation Company Ltd, London; Professor John Miles, Head of Department: Fashion and Textiles, Bath Spa University; Professor Les Mitchell, Head of School of Design & Applied Arts, Edinburgh College of Art; Professor Lisa Mooney-Smith, Research Exchange Network Manager, Arts and Humanities Research Council, Bristol; Mr Malcolm Newbery, Malcolm Newbery Consulting, London; Professor Seona Reid, Director of Glasgow School of Art; Ms Vivienne Reiss, Senior Visual Arts Officer (Education & Development), The Arts Council England; Mr Liam Scanlan, Director of the School of Media, The Arts Institute at Bournemouth; Mr Martin Simcock, Director of Sales & Marketing plus Research & Development, Georgina von Etzdorf; Mr Michael Starling, Head of Development, Manchester Metropolitan University Faculty of Art and Design; Ms Louise Tucker, Creative Business Coordinator, University College for the Creative Arts at Rochester.

Design

The design of the *Creating Entrepreneurship* report is by Professor David Crow and is a joint project between Manchester Metropolitan University and the Higher Education Academy Art, Design, Media Subject Centre. The drawings are by Michael O'Shaughnessy, Liverpool John Moores University.

Appendix 4: The NCGE template for Entrepreneurship Programme Development in HE

The abstract given below is taken from section 6 of the executive summary of *Towards an Entrepreneurial University* (Gibb, 2005).

The need for a template

In the light of the growth of a range of entrepreneurship programmes in the HE sector and indeed elsewhere there is a clear need for a Template for Entrepreneurship. Such a template needs to incorporate a definition of what constitutes entrepreneurship in education and, in particular, address the key issue of what might be the range of desired outcomes from entrepreneurship programmes. With such a base it will be possible to explore:

- what are the targeted outcomes of existing programmes benchmarked against the template;
- are they really being delivered;
- how well are they being delivered and where is there scope for improvement;
- how (well) are the outcomes being assessed.

Such a benchmarking exercise is currently being undertaken by NCGE. This process will facilitate the effective harnessing of existing offers and will provide the base for adding value to them. It will also be possible to prevent the spread of irrelevant or less effective practice. Research into the various offers of entrepreneurship teaching in HE demonstrates for example that much of what is taught is 'about' rather than 'through' or 'for'. A template also provides the basis for:

- a focused debate upon the concept of entrepreneurship in an educational context;
- a dialogue with all key stakeholders, particularly policy makers and funders;
- the development of a programme of education and training for policy makers, organisers and deliverers of entrepreneurship education.

Key areas for outcome setting and measurement are set out below. They are not meant to represent the definitive article, nor are they a template against which to assess the worthiness of programmes (many worthwhile programmes would fail to match these criteria).

A Benchmarking Template of Potential Key Outcomes

A. Entrepreneurial behaviour, attitude and skill development

Key entrepreneurial behaviours, skills and attitudes have been developed (these will need to be agreed and clearly set out).

To what degree does a programme have activities that seek clearly to develop:

- Opportunity seeking
- Initiative taking
- Ownership of a development
- Commitment to see things through
- Personal locus of control (autonomy)
- Intuitive decision making with limited information
- Networking capacity
- Strategic thinking
- Negotiation capacity
- Selling/persuasive capacity
- Achievement orientation

B. Creating empathy with the entrepreneurial life world

Students clearly empathise with, understand and 'feel' the life world of the entrepreneur.

To what degree does the programme help students to 'feel' the world of:

- Living with uncertainty and complexity
- Having to do everything under pressure
- Coping with loneliness
- Holistic management
- No sell, no income
- No cash in hand, no income
- Building know-who and trust relationships
- Learning by doing, copying, making things up, problem solving
- Managing interdependencies
- Working flexibly and long hours

C. Key entrepreneurial values

Key entrepreneurial values have been inculcated. To what degree does the programme seek to inculcate and create empathy with key entrepreneurial values:

- Strong sense of independence
- Distrust of bureaucracy and its values
- Self made/self belief
- Strong sense of ownership
- Belief that rewards come with own effort
- Hard work brings its rewards

- Belief that can make things happen
- Strong action orientation
- Belief in informal arrangements
- Strong belief in the value of know-who and trust
- Strong belief in freedom to take action
- Belief in the individual and community not the state

D. Motivation to Entrepreneurship career

Motivation towards a career in entrepreneurship has been built and students clearly understand the comparative benefits.

To what degree does the programme help students to:

- Understand the benefits from an entrepreneurship career
- Compare with career as an employee
- Have some entrepreneurial 'heroes as friends' acquaintances
- Have images of entrepreneurial people 'just like them'

E. Understanding of processes of business entry and tasks

Students have the key generic competencies associated with entrepreneurship (generic how to's).

To what degree does the programme build the capacity to:

- Find an idea
- Appraise an idea
- See problems as opportunities
- Identify the key people to be influenced in any development
- Build the know-who
- Learn from relationships
- Assess business development needs
- Know where to look for answers
- Improve emotional self awareness, manage and read emotions and handle relationships
- Constantly see yourself and the business through the eyes of stakeholders and particularly customers

F. Key Minimum Business how to's

Students have a grasp of key business how to's associated with the start up process.

To what degree does the programme help students to:

- See products and services as combinations of benefits
- Develop a total service package
- Price a product service
- Identify and approach good customers
- Appraise and learn from competition
- Monitor the environment with limited resource
- Choose appropriate sales strategy and manage it
- Identify the appropriate scale of a business to make a living
- Set standards for operations performance and manage them
- Finance the business appropriately from different sources
- Develop a business plan as a relationship communication instrument
- Acquire appropriate systems to manage cash, payments, collections, profits and costs
- Select a good accountant
- Manage, with minimum fuss, statutory requirements

G. Managing relationships

Students understand the nature of the relationships they need to develop with key stakeholders and are familiarised with them.

How does the programme help students to:

- Identify all key stakeholders impacting upon any venture
- Understand the needs of all key stakeholders at the start-up and survival stage
- Know how to educate stakeholders
- Know how to learn from them
- Know how best to build and manage the relationship

The full research report can be downloaded from the NCGE website at:

<http://ncge.com/communities/research/reference/detail/593/4>

The executive summary can be downloaded at:

http://www.ncge.com/uploads/Exec_Summary_-_AllanGibb.pdf