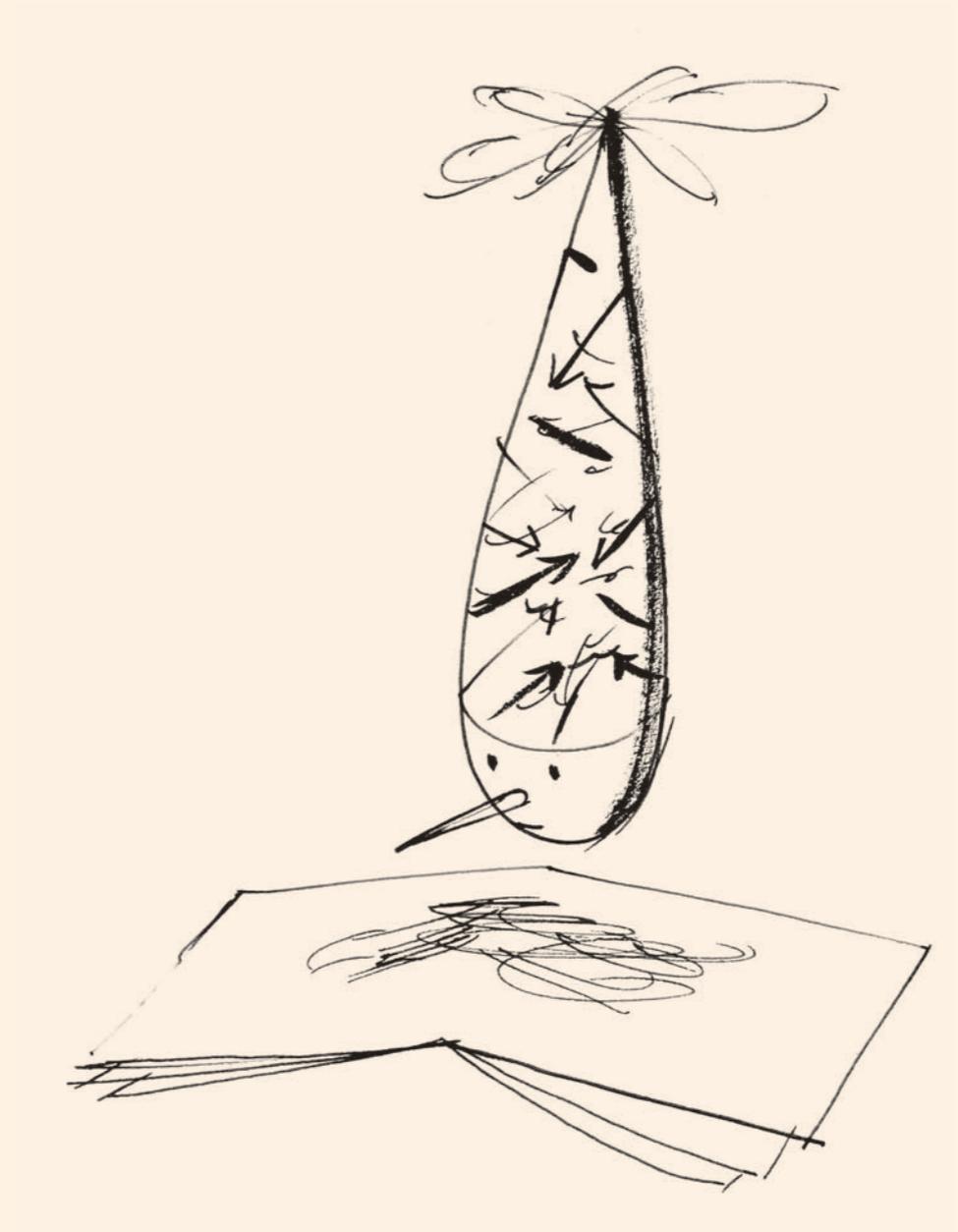


Creating Entrepreneurship

*higher education
and the creative industries*

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FOREWORD



This publication is the outcome of a programme of research undertaken by a range of professional and subject associations led by David Clews at the Higher Education Academy's Subject Centre for Art, Design, Media (ADM-HEA) and Michael Harris at the National Endowment for Science Technology and the Arts (NESTA).

We have written this introduction to their research through the lens of our own background and experience — along with the consequent limitations this brings. We both began our art and design education, together, in the mid 1960's at the Liverpool Regional College of Art as one-year pre-diploma students. We were taught in the same spaces by the same team of staff — by independent designers, artists and writers who also did some teaching and whose names are still internationally recognised. We experienced what, in today's educational language, might be described as an 'unmanaged learning environment'. But for us it was an exciting and formative period that was located midway between the founding days of state supported art and design education and its present-day incarnation. It was a rewarding and life-enhancing experience for which we remain deeply grateful.

With the benefit of this hindsight we can also see how the roles of apprentice and student, teaching and learning, consultancy and research, industry and academy have both evolved and changed with the years. In particular, we can see the mid-1960's flowering of creative independence give way to a time of sober accountability that is now revived in the guise of creative entrepreneurship.

The regional schools of art and design have, since their inception, around 160 years ago, always been centres of creative production and innovation. But only recently have they started to win broader recognition as major contributors to the UK's economic, cultural and social well-being. When, for example, in November 2005, the then Minister for Creative Industries, James Purnell, addressed delegates at the Innovation and Knowledge Economy Conference he described art and design schools as 'the incubators of Britain's creativity'. Why has this recognition been so long coming when we, along with many of our colleagues in the sector, have always known of the profound contribution made by art and design education?

David Jeremiah's publication 'A Hundred Years and More' catalogues the history of the School of Art in Manchester, the city where in 1823 a local teacher named Benjamin Robert Haydon began to lobby for formal and funded art education. Haydon suggested that while an education in the fine arts would refine minds, an education in design would 'improve the value of the manufacturers' and therefore increase wealth. His campaign led to the Government of the day establishing a Select Committee for Arts and Manufacture during 1835 which resulted in the Government funded School of Design in London opening its doors in 1837.

The industrial revolution then necessitated the training of more designers and, by the latter part of the nineteenth-century, many of our cities and larger towns each had their own purpose-built art and design school.

In this early stage of their development the new art and design schools were

industry funded with students being supported to attend courses by employers who needed a workforce that was both trained and industry ready. This close connection between the schools and the employers meant that the curriculum was industry focussed with the schools emerging as centres for training rather than education. But, from these early beginnings, the art and design schools set in place a process of continuous enhancement of their learning, teaching and research that was to transform the educational experience.

The original nineteenth century model that had been honed and refined over a period of around 160 years — and had set the foundations for good partnerships between industry and academy — gradually was augmented with a greater emphasis on education. The role of master/teacher (transmitting knowledge into the supposedly empty heads of their apprentices) slowly gave way to an emphasis on learning whereby the teacher/researcher set out to stimulate reflective practice within the mind of each student. This highly distinctive educational process helped to set down the intellectual and creative scaffolding within each student that not only helped them sustain a lifetime's work but also was a longer-term investment in establishing the UK as a world-leader in innovation and creativity.

Over the last fifty years Higher Education in the UK has gone through a period, of at times dramatic, change. Though some of the regional art and design schools still survive as independent specialist institutions the majority were first merged, in the late 1960s and early 1970s, into the new Polytechnics that were then transformed, in 1992, into the 'new universities'.

Today the UK art and design schools offer many specialist programmes that have usually been developed in direct response to the needs of industry and student demand. Programmes in Architecture, Acting and Textiles are often linked to, and accredited, by their relevant professional bodies. Rapid technological advances have influenced developments in more recent times, as evidenced by the growth in media based provision. Broadcast Media, New Media and Communication Media are amongst the popular choices for students entering art and design schools. We, like our colleagues in the sector, now use the term 'art and design' as a short-hand expression that really embraces a richness of specialist activities.

The last decade of the twentieth century was for all concerned with our subjects particularly turbulent. Art and design was included, for the first time, in a national Research Assessment Exercise, in 1992, where it had to compete for funding against all other, longer established, university subjects. Few people in 1992 anticipated that research success within the university system was a serious proposition for art and design as a subject. Instead, its recent academic history pointed towards professional and vocational training that was rarely understood as linked to 'applied research'. Also, and since their incorporation into the polytechnics, the Council for National Academic Awards (CNAA) validation process had emphasized undergraduate course development and evaluation at the expense of graduate development, research and innovation.

This combination of circumstances did little to prepare the academic community in the creative arts and design for the Research Assessment Exercise

(RAE) in 1992. In the event, the sector contributed an unexpectedly high volume of quality research outputs that went well beyond the pre-assessment prediction. As 'new kids on the research-block' this projection of their likely outputs had been derived from volume measures used in the 'traditional' universities where only a limited amount of art and design practice is conducted — the majority being located in the polytechnics and specialist institutions prior to their incorporation.

The effect of this unexpectedly high volume of additional research contributed by art and design was to deflate the unit of funding across the system. By way of response a cap was put on the funding threshold for art and design in order to protect other less well performing areas. The impact of this on art and design was severe, taking the next eight years (1992-2000) to work its way through the system. This effect was further compounded by the location of high scoring art and design departments in 'new' universities where art and design income from the RAE was, in some instances, used to protect research in other less well performing areas. So, during this critical period in the growth of art and design's capacity for research and innovation it made a considerable fiscal contribution to the research funding 'safety net' across the sector and within institutions (where its research activity relied heavily on "Quality Related" funding). But in the 1992 RAE a significant proportion of the success of art and design research, and the concurrent large volume of outputs, was to some large extent the result of applied research that had been undertaken in collaboration with industry.

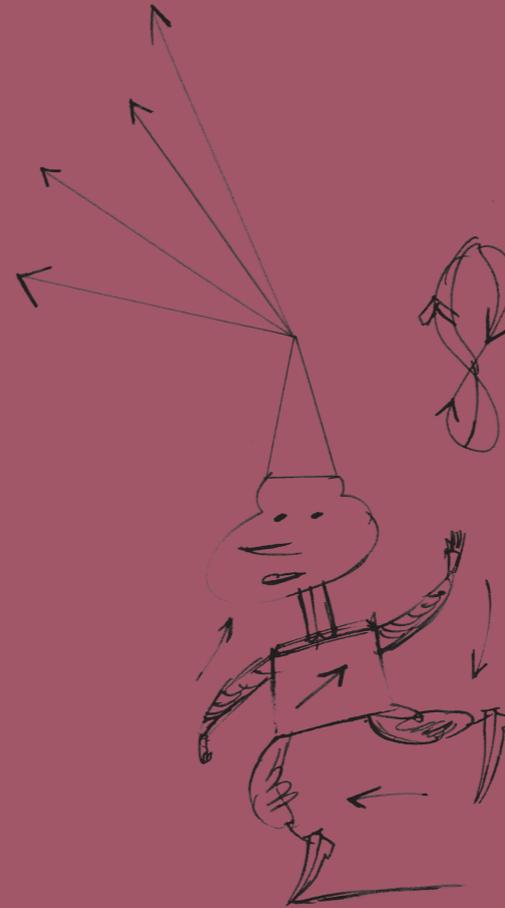
One by-product of these years was a growing awareness in the sector that whereas UK art, design and media education had evolved some highly innovative and exemplary approaches to learning, teaching, research and knowledge exchange these were barely articulated so as to be accessible by others in the public domain. Additionally, much of this excellent practice seemed to over-rely on assertion and anecdote at the expense of compelling evidence. It is perhaps for this reason, amongst others, that the wider recognition of art, design and media schools and departments as 'the incubators of Britain's creativity' took so long to emerge.

Indeed the UK's art, design and media educational model is one that continues to interest peers in other parts of Europe and around the world. That intrinsic spirit of enquiry, uniting students and teachers as co-learners in an educational process focussed on creativity and innovation, is something that commands much attention and admiration. But in recent years the massification of higher education along with a focus on publicly funded research have each played a part in unravelling the historically tight partnerships between the creative industries and art, design and media education. At the same time industry has changed, having been most affected by rapid advances in technology. Much of the country's manufacturing base has almost disappeared, mainly as a result of losing the cost wars of the nineteen nineties, and there has been societal change on an unprecedented scale — for education and industry to have remained in step with each other throughout this changing landscape was almost unthinkable.

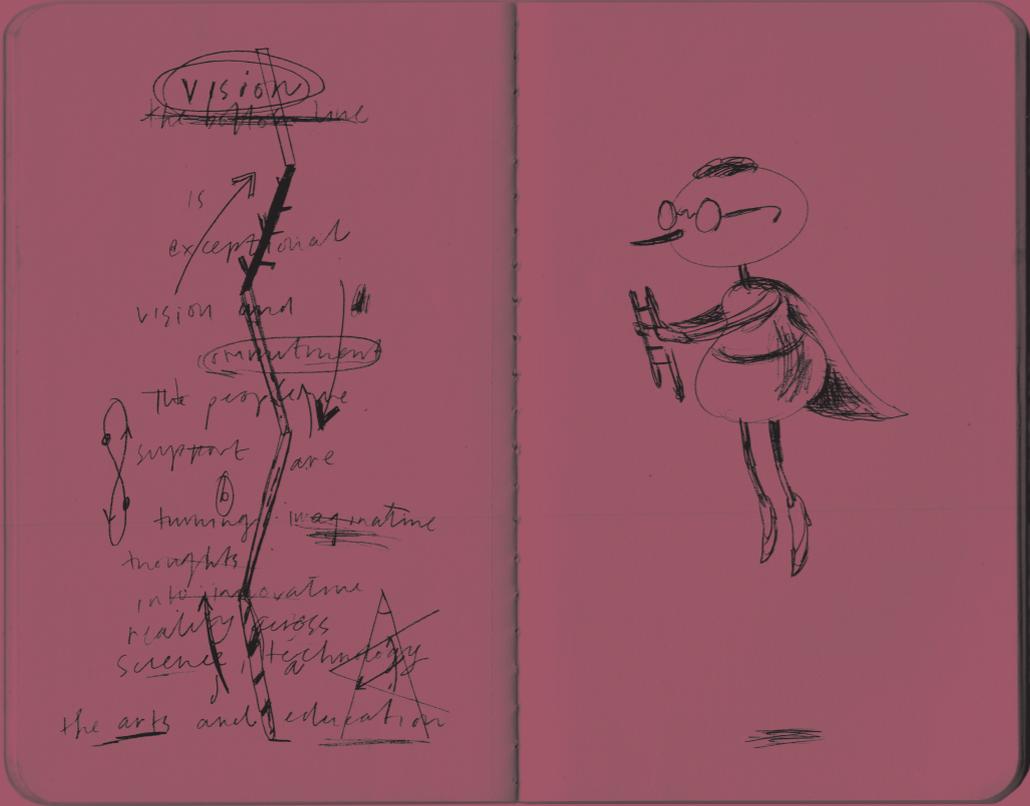
Though having, by now, paid our dues and served our time we commenced

this research project short on evidence and detail. Though the information gathered in the course of this work has confirmed some of our views it has, more importantly, offered explanations and fresh insights that can be used to plan the future. We do not see this report as a final word on the subject but one contribution to the continuing debate on how to educate and incubate creative entrepreneurs. Not only do we hope it will be of some help to colleagues in the academy and in our related industries but also to those policy makers and strategic planners who, by some wise investments borne of confidence in art and design education, will secure the UK's ongoing world-leadership in creativity and innovation — something that gives us all the privilege of being able to live in a world of cultural, social and economic well being.

Professor Maureen Wayman
Professor Bruce Brown



EXECUTIVE SUMMARY



The entrepreneurial capacity of the creative industries workforce must be developed if the growth of the creative industries throughout the UK is to be maintained and enhanced. Higher education has a crucial role to play in developing this entrepreneurial capacity, especially given the large number of art, design and media students who hope to pursue their professional practice in their own commercial or social enterprises.

Fortunately, curriculum developers, departments and institutions in art, design and media subjects have demonstrated a significant enthusiasm for entrepreneurship education. There is a wide diversity in methods and types of programmes, much of it supported by initiative funding such as the Higher Education Innovation Fund (although it is increasingly being brought into core teaching). Yet in the main this entrepreneurship education is seen by teachers and students as secondary to core subject learning, or even in tension with it.

More needs to be done to consolidate these efforts into a coherent framework for delivery that ensures it is explicit, effective and sustainable. Despite long traditions of practice-based learning and engagement with the creative industries, there remain significant barriers to strengthening entrepreneurship education in art, design and media education. Institutions and departments are inhibited by sector-wide quality assurance, academic management processes and a lack of strategic development, while students still have mixed views on entrepreneurship, especially the popular media stereotypes that focus attention on a very narrow view of entrepreneurship. Lastly, the most effective entrepreneurship learning is likely to be as a result of collaborative provision where higher education institutions and the creative industries take joint responsibility for the curriculum. Yet the widespread view in the creative industries is that forming collaborations with higher education remains difficult.

There is a need to develop more appropriate definitions for entrepreneurship for education in creative disciplines, to make entrepreneurship inherent to effective creative practice and more explicit in the curriculum, and to reform funding and quality assurance mechanisms to increase the status and value of entrepreneurship education in these subjects.

Enterprise and entrepreneurship have grown as a focus for national policy across the UK. Policymakers have urged education at all levels to address the entrepreneurial capacity of learners through enhancing the learning environment, developing the curriculum and building stronger links with industry.

There is a pressing need to address entrepreneurship in the creative industries. Recent studies have identified a lack of effective entrepreneurship as a barrier to the future development of world-class creative industries sectors in the UK.

This research shows that there are high levels of activity for entrepreneurship education in art, design and media higher education across the UK aimed at enhancing the entrepreneurial capacity of graduates. There is some form of provision for entrepreneurship education at all of the institutions surveyed as part of this research. The majority of entrepreneurship teaching and learning skills are delivered through a subject-specific module for entrepreneurship and are integrated into practice-based and project-based learning, rather than being

part of a general business studies course. Forty per cent of deliverers state that entrepreneurial skills are embedded in just a few projects undertaken by students, while a similar number (38%) believe that entrepreneurial skills are embedded in most projects. Over 80% of respondents include this type of delivery as a credit bearing course and many of these situate this learning in the core practice of the subject.

Curriculum developers have also taken local opportunities for collaboration with the creative industries, though this varies depending on the local concentration of creative industries. Yet only 30% report collaborations with creative industries partners, and on average only 10% of entrepreneurship learning is delivered by specialist teachers, such as a business specialist or lawyer.

Initiative funding supports a significant proportion of entrepreneurship education (78%), for example, enterprise and incubator units supported by HEIF funding. The Higher Education Funding Councils support 22% of the programmes identified in this survey, in addition to HEIF (15%), the Regional Development Agencies (14%) and the European Social Fund (12%).

There is, as might be expected, some regional and local variation in provision (for example, there is greater provision in the South East of England). It is likely that this represents other regional and local differences, for example, a lack of local creative industries businesses with which to partner in the delivery of entrepreneurship education.

Creative subjects should, in theory, be hospitable to entrepreneurship education, since learning entrepreneurship often needs to be practice-based in a similar way that developing creative practice requires hands-on experimentation. Yet students still have mixed views on entrepreneurship. They express discomfort with many popular stereotypes that focus attention on a very narrow view of entrepreneurship. They believe that entrepreneurs operate in all contexts of the creative and cultural industries, including social projects and in public subsidy sectors, and that there is little conceptual difference between entrepreneurs working in very different contexts, from the commercial to the social.

Despite long traditions of practice-based learning and engagement with the creative industries, there remain significant barriers to strengthening entrepreneurship education in art, design and media education. Institutions and departments are inhibited by sector-wide quality assurance and academic management processes, and by a lack of strategic policy development.

All of the stakeholders agree that collaborations between industry and education are essential for the development of effective entrepreneurship education, however there is a widespread view within the creative industries that forming collaborations can be difficult. The lack of policy instruments together with conflicts in debates over skills and training may contribute to this. It seems likely that a lack of appropriate policy direction is hindering development and contributing to misconceptions regarding what is and can be done.

There is a need to develop more appropriate definitions for entrepreneurship, including an understanding that in all situations entrepreneurs require business, financial, legal and technical skills and knowledge.

Further research needs to be undertaken to determine what forms of teaching and learning are most effective, in particular how the subject and regional contexts influence effectiveness. More differentiated national and regional policy should be guided by the outcomes of this research.

Entrepreneurship is inherent to effective creative practice and needs to be explicit in the curriculum. There is a need to develop clear frameworks based on evidence of effectiveness for learning outcomes for entrepreneurship education for art, design and media in higher education. These frameworks need to build on the generic learning outcomes for entrepreneurship education developed by the National Council for Graduate Entrepreneurship.

There is also a need to enhance opportunities for collaborations between art, design and media departments and creative industries. These collaborations will be at the core of entrepreneurship education but also provide opportunity for the creative industries to contribute to curriculum development and the development of effective continuing professional development for creative industries practitioners and higher education teachers.

There is a need to reform funding and quality assurance mechanisms to facilitate a change in the culture of education. Changes should support an increase in the status and value of entrepreneurship education for art, design and media, research and development, entrepreneurial activities and other initiatives that seek to realise the benefits of student entrepreneurship and intellectual property developed in an academic environment. In addition, new and sustainable lines of funding, to support entrepreneurship education for the creative industries including research funding, need to be identified.

An emerging model of entrepreneurship education in creative subjects

Current understanding of effective practice suggests the following emerging model of entrepreneurship education in creative subjects:

- 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, “learning-through-doing” modules that are at the heart of art, design and media curricula.
- Entrepreneurial attitudes, skills and behaviours are developed through direct engagement with industry. Such engagement should be 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” by focusing on situated and project-based learning, and have a high currency for art, design and media students.

This model offers a strong foundation for entrepreneurship education for the creative industries. It provides technical and soft skills, it is closely related to the creative disciplines and existing learning and teaching processes, but is focused on developing students' capabilities and supports engagement by other stakeholders, especially the creative industries. Such an approach will be necessary to ensure the continued growth of the UK's creative industries in the future.

Background to the project

The Higher Education Academy has been working closely with the National Council for Graduate Entrepreneurship to find ways in which the higher education sector generally and disciplines in particular can shape the learning environment and the curriculum to deliver more effective entrepreneurship education.

This research was triggered by recognition that the entrepreneurial capacity of the creative industries workforce must be developed if the growth of the creative industries is to be maintained and enhanced. Higher education has a crucial role to play in developing this entrepreneurial capacity, especially given the large number of art, design and media students who hope to pursue professional practice in their own commercial or social enterprises.

This project brings together a wide range of agencies to focus the debate on what needs to be done to bring effective entrepreneurship to the curriculum and the learning environments for students of art, design and media subjects across the UK higher education sector. The agencies are: the Higher Education Academy Art, Design and Media Subject Centre (ADM-HEA); the National Endowment for Science, Technology and the Arts (NESTA); 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).

The project covers a subset of the creative industries as defined by the Department of Culture, Media and Sport's Creative Industries Mapping Document (1998, 2001). The subjects covered by the Higher Education Academy Art, Design and Media Subject Centre are art, design, media (including media practice subjects and media and communications subjects), history of art and history of design. The named awards (titles of qualifications) that this covers are very wide, and this is complicated by the fact that higher education institutions vary in the naming of qualifications. Broadly, the DCMS creative industries sectors that intersect with the Art, Design, Media Subject Centre are advertising, design, designer fashion, film and video, interactive leisure software, publishing, television and radio. Additional industries and activities included are, for example, visual arts including painting and sculpture, printmaking and photography, digital illustration, interior design, museum and exhibition design, textile design and fine art textiles.

Key areas within the creative industries not specifically included in this

report are music, the performing arts and architecture. The Higher Education Academy Subject Centre Network has other subject centres covering these subjects: PALATINE for dance, drama and music and the Centre for Education in the Built Environment (CEBE) which covers the subjects of architecture and landscape architecture. Computer based courses that focus on software and hardware development are also excluded from this study. However, it is expected that many of the findings and recommendations in this research will also be applicable to courses and subjects in higher education that are supported by other subject centres.

Methodology

This project includes a comprehensive survey of the current provision of entrepreneurship education in UK art, design and media departments (see appendix 1). Indeed, this project is the first large-scale to exploration of higher education for the creative industries since the Gorell Committee in the 1930s.

The 'student voice' section of the report (see appendix 2) is the first of its kind undertaken in these subjects and has allowed students and recent graduates from art, design and media disciplines to inform the outcomes of this project. The report includes a review of the historical development of the key groupings of subjects and in particular draws attention to long traditions of engagement between art, design and media education and the creative industries. Finally, the report is informed by consultations with creative industries professionals and senior academics. Representatives from the creative industry and art, design and media departments were presented with the emerging findings of the research in three closed seminars. The report's recommendations are informed by the outcomes of these surveys, seminars and consultations together with reviews of the literature and policies relating to entrepreneurship and entrepreneurship education.