return to web page menu

Professional Development and Enterprise in the Curriculum
HEIF Funded Project: 2007-2008

STAGE 1 REPORT – OVERVIEW

Contents

Introduction and aims of the project 6

A THE CONTEXT FOR PROFESSIONAL DEVELOPMENT AND ENTERPRISE 7

1: The context: new models for creative higher education and work 8

2: 'Bold resourcefulness' – re-defining entrepreneurship 12

3: Entrepreneurship through creative practice 17

4: Research into professional development needs 26

5: Models of practice 32

See separate pdf for Part B

B PROFESSIONAL DEVELOPMENT AND ENTERPRISE AT THE UNIVERSITY OF THE ARTS, LONDON

6: University of the Arts London – an enterprising university

7: The creative curriculum at UAL

8: The student and graduate voice

9: Emerging issues and priorities

10: Recommendations

11: Bibliography and references

See separate pdf for Appendices

Appendix 1
A Framework for Entrepreneurship Education

Appendix 2
National Employability Profiles for creative subjects

Appendix 3
Examples of models of practice for Personal and Professional Development in the University's courses at each College

HEIF funded project: Professional Development and Enterprise in the Curriculum

Introduction and aims of the Project
This two year investigation into PPD, PDP and enterprise in the curriculum in the University's courses, aims to stimulate debate about how students are prepared for their working lives, the wider benefits of a creative education and the key issues for emerging graduates in a changing world.

The University wants all its graduates to reach their potential and believes that there is more work to be done to:

- Ensure all students have opportunities to experience and develop employability and entrepreneurial skills and knowledge
- Improve capacity for successful employment and self-employment
- Identify and build on existing good practice
- Increase the impact of PPD on all students

The Project will be informed by the current context for higher education, debates about the relationship between higher education and the creative industries, and models for professional development and encouraging creative entrepreneurship. The research methodology will identify and build on existing good practice, and encourage debate through collaborative enquiry, with the intention of increasing the impact of PPD and enterprise on all students, and making recommendations for the University's credit framework.

Stage 1 Report (Autumn 2007)
This report is in the form of a series of papers, resulting from contextual desk research, literature review, visits to other HEIs and primary investigations within the University - the Orientation Phase of the Project. Meetings with 40+ key people across the University for initial discussions informed the approach and research methodology, combined with an examination of course and quality assurance documentation, and pilot studies to explore initial assumptions. The resulting papers:

- Explore definitions and terminology around ppd/pdp/employability and enterprise
- Provide an update on good practice in these areas in relation to changes in HE, graduate employment experiences, industry needs and the way people work in the creative industries
- Review the key factors contributing to entrepreneurial learning in the University, models of practice for the curriculum, and examples of formal and informal course activities and opportunities that encourage professional development and entrepreneurial learning
- Present the results of pilot studies exploring student/graduate aspirations and experiences, and the language they are using to describe what and how they are learning from course activities.
- Draw together the key issues and priorities for strengthening and embedding professional development and enterprise in the University's curriculum.

The proposed steps and outcomes for **Stage 2** of the project are presented in **9. Emerging issues and priorities.**

PART A

The Context for Professional Development and Enterprise

back to contents

1. The Context: New Models for Creative Higher Education and Work

This short paper sets out to encapsulate the key issues for graduate employability and entrepreneurial learning and their relationship to changes in higher education and the work-place.

Changing working patterns

Working lives are changing, bringing new possibilities – in an economy which no longer has an industrial base and in which global economics dictate that manufacturing is taken where labour is cheapest – more recently to India, China and the Pacific rim. For our economy to flourish, the Government says it wants people with good ideas – people who are creative – people who can innovate, come up with solutions to problems and create enterprises for new services and products in a 'knowledge-based' economy. Regional agendas rely on the encouragement of 'knowledge transfer' and retention of talent and look to Universities to provide this.

The notion of a 'graduate job' and a linear career path are no longer realistic expectations for the 21st century student in any subject as graduates engage with a diversity of work, many in smaller enterprises or on a freelance basis. In the modern workplace, the prevalence of short-term contracts and temporary work is the result of companies wanting to maintain a flexible workforce and reduce overheads in an increasingly competitive economy. The rise of the 'portfolio' career is becoming an important feature of the workplace in all sectors.

The rise of the creative industries

Over the past five years, the creative industries has maintained its position as the fastest growing sector of the economy, and it is clear that graduates in creative subjects are playing an important part in this. Recent policy for the arts recognises the contribution that creative professionals make to social and community agendas, to cultural activity and to economic regeneration; and the need for a co-ordinated strategy for supporting the growth of this young industry. This signals the importance of nurturing and supporting creativity throughout education and into work, by encouraging autonomy, independence and a pro-active approach – important survival skills in an uncertain world.

It is generally understood that the job market and patterns of work in the creative industries sector are fragmented, with graduates taking time to establish their career paths. 'Conventional' employment is not a clear option in some sectors of creative practice, where freelance work is the predominant work-style – for example in film, illustration or conservation.

Graduates are required to be work-ready and have good discipline specific knowledge, skills and aptitudes. Opportunities for paid work experience are limited, because the sector is made up of SMEs. Therefore, other imaginative ways of providing students with work-based learning need to be encouraged.

The sector relies heavily on an unstable, yet flexible workforce of freelance and contract workers (also considered to be one of the strengths of the sector) yet this is a disadvantaged group in terms of pay levels, working conditions and Government support. Inevitably, professional development is acquired on the job, and practitioners have to manage their own career progression.

The expansion of higher education

Higher education is attracting a larger and more diverse student body. Social inclusion initiatives are raising young people's aspirations, providing more flexible and attractive

courses and qualifications designed to meet employers' needs. For many new undergraduates, vocational considerations are important and the value of a university education seems to be no longer the most important reason for subject choice. However, creative subjects have continued to be popular, with increases of 18% in full-time and 20% in part-time degree registrations over the three year period 2002-2005.[1]

Creative graduates

Studies of the career paths of graduates in creative subjects indicate a multi-tracking 'portfolio' approach to working, often combining freelance with employment, short-term contracts, professional development activities and training (sometimes of a voluntary nature to gain experience), work in unrelated fields to fund creative practice, and spells out of work. This may not be planned as such, as many graduates leave with an expectation of finding full-time paid employment.

The transition from higher education continues to be the main concern, together with staff and student aspirations, the realities after graduation, and redefining what makes a successful graduate. We need to know more about how they live and work and what they value from their educational experiences. The career experiences of creative graduates feature:

- Erratic, slow to get started working patterns
- Deferral of professional career on graduation, taking any job to pay off immediate student debts
- Lack of awareness of the wide range of opportunities open to graduates in the creative sector and in other areas, and how to access them
- Difficulties in progressing from student to professional mindset
- Lack of confidence in explaining what they can do as a result of their educational experiences
- Poor professional and career management skills, such as project management, networking and self-promotion

Surveys show that, although they take time to establish their career paths, on a more positive note, graduates in creative subjects have a tendency towards more creative-related work as their careers progress.[2]

Their approach to formulating and solving problems within a critical framework develops high-level intellectual skills and has enormous potential. Creative graduates are known to value opportunity for creative input over financial gain in terms of job satisfaction, apply creativity in a rich diversity of work, work collaboratively, are flexible, adaptable, and adept at creating opportunities and constructing their own future scenarios. Increasingly, students are motivated by ethical considerations, such as 'green' issues and social responsibility, and have a predisposition for work in education, community and the not-for-profit sectors.

There are concerns about 'over-supply' of graduates in certain creative subjects, with a mismatch between numbers of emerging graduates with 'directly related' job opportunities.

It is clear that students need to understand that their degrees can lead to a wide range of opportunities in which they can use the valuable learning they gain from creative practice, and that these processes are highly transferable into other settings and work sectors. Yet there are problems of confidence and articulation in this area. These attributes need to be made more explicit in the curriculum, so that students can see how they can transfer the creative process to problems in the workplace. The benefits of the creative curriculum need to be communicated to students, staff and employers.

[1] HESA statistics
[2] Harvey L and Blackwell A (1999)

Creative practice is preparation for life

New thinking on employability and entrepreneurial learning challenges the perceived tension in the academic environment between the pursuit of creative practice for its intrinsic value and the preparation of graduates for work. Indeed, the creative curriculum is rich in employability experiences and in encouraging risk-taking, problem solving and other entrepreneurial characteristics. A creative education is important preparation for life and contributes to a balanced society – producing socially, culturally and aesthetically aware citizens. There is a need for further debate about providing for skill and industry needs and the wider learning value of a creative education for its own sake.

Universities and enterprise

With creativity at the core, a new paradigm for creative higher education is emerging that removes barriers between teaching, learning, research, needs of industry and the employability of graduates. Funding through HEIF and regional development for innovative higher education projects encourages collaboration to enable 'knowledge transfer' and indirectly supports employability learning.

The responsive and entrepreneurial university offers a curriculum that encourages underpinning attributes: autonomy, independence and a pro-active approach, with appropriate learning and teaching methods and course activities that develop students' confidence in themselves and their creative practice, so they are equipped to position themselves in creative or related work, or to take advantage of other opportunities after graduation.

In the entrepreneurial university, clear pathways of progression for graduates are visible and thought through, including at pre-degree level, with opportunities for accredited work placements, work experience, related learning and internships of all kinds. The relationship of professional support continues with the student post-graduation with graduate apprenticeships and internships, postgraduate study and industry-linked research opportunities such as Knowledge Transfer Partnerships (KTP). Graduates can continue to update their practice with ongoing opportunities for continuing professional development and short courses.

Universities are setting up businesses themselves to harness the intellectual property of teaching and research staff and students, and in-house agencies and design practices to foster and manage collaborations. Enterprise centres and joint ventures with Regional Development Agencies provide resources, information and training, and support for venture creation through incubation and innovation units with business start up and mentoring – to be part of the curriculum or accessed on demand by the student or graduate.

A particular characteristic of the truly entrepreneurial university is that it encourages and fosters local initiatives and extra-curricular activities, such as work experience, volunteering and personal development with opportunities for awarding credit for part-time, term-time/vacation work, paid and unpaid and for voluntary work. Champions, ie. enterprising staff, students and role models are rewarded and supported to develop initiatives of all kinds – for the curriculum, business, and for the wider community.

These new models for collaborative research, development and/or consultancy – mirror the industry. Typically, staff and students initiate or respond to a problem towards a creative solution in a business or commercial context; or, increasingly, initiate creative and cultural activities in a public, education or community setting.

> 'This involves creating a balance between placing an emphasis on individual achievement and excellence versus encouraging collaboration and team effort.'[3]

[3] NESTA (2002) *Barriers to the Realisation of Creative Ideas*

This approach provides a synergy for the continuing professional development of students, academic staff, graduates, and those working in creative enterprises.

All of these experiences have multiple rewards, i.e. raising staff and student awareness of future possibilities for themselves and their practice; building confidence in behaviours and skills required for working in professional domains.

The result is that staff are updating their knowledge about the world of work, taking more responsibility for preparing students for the transition and encouraging multi-disciplinary working to mirror what is happening in the work place through group work and live projects.

The role of academic staff and teacher-practitioners

New models for staff development in higher education are emerging that support staff in their own professional development as learners, practitioners, teachers and/or researchers, fostering and modelling a learning culture that in turn equips students with the skills to manage their own professional development and successfully engage with the creative industries sector.

The role of academic staff is changing – with emerging entrepreneurs, opportunists, facilitators and enablers of learning. Academic staff readily apply their innovative approaches to the curriculum itself, and the truly 'entrepreneurial curriculum' is one that creates learning opportunities for students (and staff) to transfer the creative process.

It is clear that the diversity of experience, knowledge and strengths that both part-time and full-time practitioners and academics bring to course teams helps to create opportunities of benefit to all. This diversity needs to be celebrated and institutions need to examine how staff can be supported in developing their particular expertise.

In particular, it is important to examine what individual practitioners bring to courses and find ways of encouraging them to share their experiences of the real world with students, particularly those involving new ways of working.

In summary

- Creative graduates take time to establish themselves and need support for the transition from higher education into the work-place.
- Creative education is 'preparation for life' and produces flexible, adaptable graduates
- The curriculum needs to encourage graduates to have confidence in applying their creativity in a range of settings and sectors.
- Entrepreneurial and employability learning is learner-centred and holistic and needs to mirror the workplace where professional development is integrated within creative practice.
- Creativity and its transfer are key and the growth of the creative industries signal new models for collaborative work and partnerships with higher education
- Professional development of academic staff and teacher-practitioners is key to preparing students for their working lives.
- The truly 'entrepreneurial curriculum' will be one that creates learning opportunities for students (and staff) to transfer the creative process.

back to contents

back to contents

2. ‘Bold Resourcefulness’: Re-defining Entrepreneurship

This paper explores terminology around PPD, PDP, enterprise and employability and looks at some important questions:

What do we mean by enterprise…entrepreneurship…entrepreneurial learning? Why is it important? How does entrepreneurship link to employability, personal and professional development (PPD) and personal development planning (PDP)?

Definitions

> *Enterprise*
> *1 a project or undertaking, especially a bold one;*
> *2 bold resourcefulness;*
> *3 a business or company.*[4]

The term ‘Enterprise’ is most commonly applied to a business venture – possibly involving a little risk - and also can indicate a desirable set of behaviours, attributes and knowledge that ensure that the business provides an economic return and potential for growth.

Emerging models for enterprise, entrepreneurship and entrepreneurial learning in universities propose a broader definition and purpose, beyond a business model, more in keeping with ‘bold resourcefulness’ (in our dictionary definition) and ability to function in our changing society, where greater opportunities now exist, but it is not altogether clear to students and staff how these may be accessed:

> ‘…(An alternative model for higher education) is based on the view that the role of entrepreneurship in society is that it provides an opportunity for individuals and organisations of all kinds and in all walks of life to cope with, provoke, and perhaps enjoy, an increasingly complex and uncertain world’ [5]

At the University of the Arts London in July 2006, a group of academic staff set about defining what they mean by ‘enterprise.’ They too expressed reservations about where ‘enterprise’ is located and how it is interpreted – beyond a narrow business model (Figure 2.1).

4 OED Compact, 2005

5 Gibb A (2005) Towards the Entrepreneurial University: Entrepreneurship Education as the Lever for Change, NGCE Policy Paper 3, NGCE Birmingham.

Figure 2.1: Definitions for Enterprise, Employability, PPD and PDP[6]

Enterprise / entrepreneurial	**Employability**
Ideological issues? Context dependent? 'Includes skills and attributes: self-management; resourcefulness; proactive; self-sufficient; flexible, opportunistic; not easily fazed; a 'can do' attitude; vision; financial acumen (tax and other life skills); problem solve; confidence; networking; project management skills.'	'…is having the skills and abilities to practice professionally. Life skills - valuing and recognising skills and attributes which include: emotional intelligence, self-efficacy; self-management; confidence, team working abilities; being enterprising, flexible; adaptable; communication skills. A way of being and doing which enables students to act in the world.'
PPD - Personal and Professional Development 'a framework for supporting independent learning into, through and beyond HE. Addressing awareness of self and awareness of contexts in order to enable students to become self-actualising and socially effective; being enterprising, flexible; adaptable; communication skills.'	**PDP – Personal Development Planning** 'is student owned and student led. It is a structured and supported process whereby individuals reflect upon their learning, experiences and performance. This is situated in social, personal, academic and work-related domains. It encompasses the whole person and acknowledges the individuality of learners.'

It is clear from this exercise that employability, entrepreneurship and PPD have many commonalities - we are talking about the same thing. Let's explore some of the terminology in more detail.

[6] Source: UAL Philosophy and Approach to PPD, PDP, Employability and Enterprise in the Curriculum, Paper from Workshop 11 July 2006

Re-defining entrepreneurship

A recent study found that students 'are uncomfortable with a narrow definition of entrepreneurship focussed entirely on commercial success,'[7] preferring a wider interpretation to embrace contributions in cultural, artistic, social, community or educational settings:

> '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 will encourage more students to develop entrepreneurial capacity.'[8]

This is carried through after graduation. Studies of graduate career paths in creative subjects reveal 'a predisposition to engage with work of social and community value, often low paid or of a voluntary nature' [9] – values that at first sight appear to be at odds with business models of entrepreneurship.

Creative practitioners are known to value creative achievement and critical peer recognition[10], together with autonomy and control over creativity[11] above commercial and financial success.

> '…(creative enterprises) have an approach to developing a career as a portfolio of projects, contacts and skills that may become increasingly important in other sectors of the economy – a highly collaborative, creative and networked model of production. They prize their small scale as the basis for the intimate and creative character of their work…negotiating a space within the market economy where they can pursue their interests and develop their own products.[12]'

Students, and indeed creative practitioners, do not readily use the term 'entrepreneur' and may not go so far as to define themselves as businesses, preferring the terms 'freelancer,' 'practitioner' and 'artist' to describe what they do. They are more likely to label themselves by their art form, or practice, e.g. designer, sculptor, illustrator, textile designer, actor.

Forty-five percent of students interviewed in a recent study anticipated that they will start a business or work freelance at some point after graduation.[13] However, in creative enterprises, typically, business start-up and freelance practice tends to be an evolutionary process:

> '(They) 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'[14]

It therefore follows that it is entirely natural that student definitions of success are 'more aligned with academic than commercial values.'[15]

Botham and Mason propose a Framework for Entrepreneurship Education[16] involving nine key areas (Appendix 1), and argue that entrepreneurial education is of benefit to all, not only

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[7] HEA-ADM and NESTA, 2007, Creating Entrepreneurship: entrepreneurship education for the creative industries, p.58.
[8] Ibid, p.112
[9] Ball (2003) Future Directions for Employability Research in the Creative Industries, p.18.
[10] Ibid, p.109
[11] Ball L and Price E (1999) 'Graduate into Business: Research Report: Rethinking business start up – a new model for success in art and design', University of Brighton / DfEE.
[12] Leadbeater C and Oakley K (1999) The Independents, Demos.
[13] HEA-ADM and NESTA (2007), p.58.
[14] Ball L (2003) Future Directions for Employability Research in the Creative Industries, HEA-ADM/Design Council, p.35.
[15] HEA/ADM and NESTA (2007) p.57.
[16] Botham R and Mason C (2007) Good Practice in Enterprise Development in UK Higher Education, NGCE, pp85-93.

to those contemplating starting an enterprise. However, this framework has its limitations, as it assumes a narrow interpretation of entrepreneurship, it has a business focus, and there is little emphasis placed on the creative process. A broader definition of entrepreneurial learning in creative subjects is required.

Employability and PPD

Encouragingly, emphasis on the benefits of a creative education, together with the qualities needed to take creative practice into other domains, are articulated in National Employability Profiles[17] for creative subjects (Art and Design; Communication Media, Film and Cultural Studies; Dance, Drama and Performance) (Appendix 2).

These include the supporting entrepreneurial characteristics, including tacit learning, such as abilities to:

- anticipate and accommodate change, handle ambiguity, uncertainty;
- interact effectively with others through collaboration, collective endeavour and negotiation;
- work flexibly, creatively and independently with self-discipline, self-direction and reflexivity;
- manage personal workloads and meet deadlines under pressure with flexibility, imagination, self-motivation and organisation.

Similarly, UAL staff definitions for Employability and Personal and Professional Development (PPD) (see Figure 2.1) place emphasis upon underpinning personal and entrepreneurial attributes. These foundations for effective learning embrace:

- learning to learn - understanding what and how to learn, their own approaches, and what is involved in learning, teaching and assessment
- self-reflective practice, leading to critical self- and peer-evaluation, receiving and giving feedback and acting on criticism
- motivation and a proactive outlook leading to independence and autonomy
- personal development planning as an embedded life-long learning process, beginning with making decisions about study choices
- effective research, investigative and study skills
- personal and transferable skills
- group and peer learning skills

Professional development requires learners to build on these basic foundations and engage with the professional world (career management skills):

Self-awareness - reviewing strengths, achievements, values and aspirations
Researching potential career areas, audiences/clients; learning how to access opportunities, building networks and contacts; testing out possibilities
Personal Development Planning; prioritising; decision-making; setting goals; action planning
Presenting and promoting self and practice - compiling CVs; making applications proposals for funding and projects; websites and show-reels

Personal and Professional Development (PPD) has an explicit and established presence in the higher education curriculum in applied creative subjects. PPD learning outcomes may be embedded (and assessed) in all course activities; offered as a complementary or discrete unit or module; or bolt-on/extra curricular – assessed or not assessed. Models and their pros and cons are explored in **5. Models of Practice**.

[17] HEA Student Employability Profiles, pp44, 56, 66.

Personal Development Planning (PDP)

PDP is a process - a tool for self-appraisal and reflection: 'a structured and supported process undertaken by an individual to reflect upon their own learning, performance and / or achievement and to plan for their personal, educational, and career development.'[18] (see Figure 2.1)

PDP is part of the HE Progress File being introduced across all levels of higher education, providing each student with a transcript – a record of their achievement and learning. Recent developments[19] propose a new form of Progress File, integrating PDPs, academic and informal learning with transcripts: the Higher Education Achievement Report (HEAR).

Ideally, Personal Development Planning drives the learning process and is owned by the student. It is an important tool for enabling constructive dialogue between students and tutors and supports the feedback/assessment process.

In an industry dominated by small, non-growth micro-enterprises and freelancers, the individual, by default, manages their own career path and professional development. PDP therefore is an important learned process to be taken into professional life.

E-Portfolios

The portfolio is a commonly understood term for those in creative subjects, particularly in visual disciplines, in which practitioners archive and present their practice. The E, or electronic portfolio, is a web-based flexible tool for recording the results of PDP – experience, knowledge and achievement (text-based, visual, audio) that can be changed and updated by the student and commented on by tutors and others.

E-portfolios provide a natural vehicle for Personal Development Planning - a means for the individual to personalise evidence for the achievement of learning outcomes and assessment results and take beyond university into other formats, to make it relevant for the context. For example, drawing on the material to create e-CVs and professional websites.

In summary

- A broader definition of entrepreneurship is required to accommodate a changing society and the particular characteristics of the creative industries.
- Entrepreneurship, employability learning and personal and professional development have many commonalities and naturally occur in creative subjects in higher education
- Personal Development Planning ideally drives the learning process and creative direction and is an important aspect of professional practice
- E-Portfolios provide an important flexible tool for recording progress and achievements.

back to contents

[18] Definition from Centre for Recording Achievement, www.recordingachievement.org.uk
[19] The Burgess Group Report (2007) 'Beyond the honours degree classification,' Universities UK.

back to contents

3.Entrepreneurship Through Creative Practice

Good practice in entrepreneurship education in creative subjects is the subject of several recent studies.[20] *All place emphasis on the attributes, knowledge and skills specifically required for venture creation and graduate enterprise, with supporting business education – and placed in an academic context. This Paper focuses on a broader interpretation of creative entrepreneurship in relation to recent research that places creative practice at the core. Universities have a role at different stages of the student experience in:*

> 'raising awareness of how creative practice can link with the creative sector as well as generally generating positive perceptions of entrepreneurship through the introduction of appropriate role models, case studies and mentors.'[21]

Entrepreneurial learning – where does it occur?

Entrepreneurial learning is best encouraged through the core subject of study[22]. Similarly, models of good practice in employability learning advocate integration within the learning experience,[23] and a student-centred approach, located within the student's own personal and professional development:

> '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.'[24]

An holistic approach to entrepreneurial/employability places emphasis on learning through creative practice, in which staff and students identify and discuss together where underpinning entrepreneurial learning occurs.

Professional contexts, work placements and work related learning are normally associated with providing opportunities for students to apply their learning. In a recent study, '50% of assessment of entrepreneurial learning outcomes is based on applied or workplace learning'[25] It is important to recognise that student-led entrepreneurial learning can occur outside the curriculum, through work and social activities, and many of our students are already entrepreneurs when they arrive at University; (in a recent study, one fifth of participating students were already running a business).[26]

Entrepreneurial learning through creative practice

Creative practice itself is the pivotal component of entrepreneurial learning. The pedagogy of creative subjects is ideally suited to encouraging high-level intellectual skills and entrepreneurial attributes. These are naturally located in experiential learning that is central to creative practice involving:

- Formulating questions
- Testing concepts and processes
- Taking risks

[20] DCMS (2006); HEA-ADM and NESTA (2007);and Kellet (2006)
[21] DCMS (2006) Developing Entrepreneurship for the Creative Industries: The Role of Higher Education, p.39.
[22] Gibb A (2005) Towards the Entrepreneurial University: Entrepreneurship Education as the Lever for Change, NGCE Policy Paper 3, NGCE Birmingham.
[23] Harvey L, Locke W and Morey A (2002) Enhancing employability, recognizing diversity.
[24] HEA/ADM and NESTA (2007) Creating Entrepreneurship, p.96.
[25] HEA-ADM and NESTA (2007) p40.
[26] HEA-ADM and NESTA (2007)

- Applying critical judgment – analysis, decision-making
- Learning from mistakes
- Focussing on goals
- Collaboration and consultation
- Transferring learning across contexts

How well do we recognise and value entrepreneurial learning in the learning, teaching and assessment process? How do we encourage students to take risks and value their developmental ideas? If the focus for assessment is on competence and 'product' outcomes this can prevent students from articulating the valuable learning from taking risks and mistake-making - work in progress.

A study of methodologies developed by design students concludes that they are equipped with important creative skills in research, managing complex tasks, and innovative approaches to resolving problems. Working in teams, they transfer skills and ideas, acquire knowledge in an active form and possess key attributes such as being persistent, taking risks and handling uncertainty[27].

> 'The UK's powerful art and design school tradition needs to be celebrated, nurtured and developed.'[28]

Clearly, in creative disciplines, there is no need to 'add' entrepreneurship to the curriculum. It already exists. Experiential learning that is central to creative practice is seen as key to encouraging divergent thinking that plays an essential role in problem creation and solution.[29]

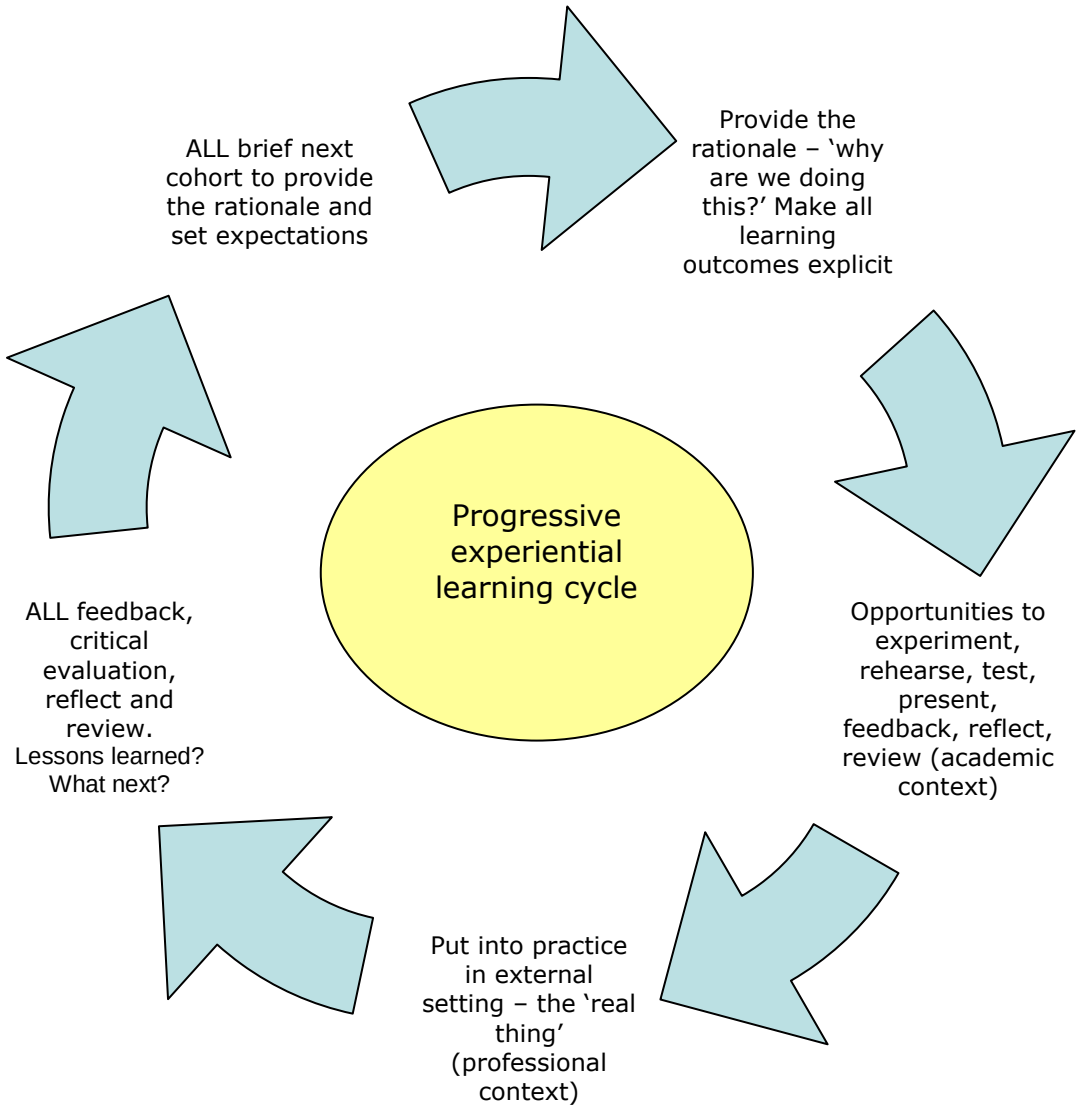
As an important part of their continuing professional development, students and graduates need to be 'engaged' in investigating and developing their creative practice and locating it in relation to contemporary contexts and audiences – involving regular tutor/peer feedback and review. Strengthening the practice in this way will ensure higher success rates for business ventures and for creative practitioners in other contexts – both in employment and self-employment.

Progressive learning

A progressive approach (Figure 3.2) first of all in an academic setting, then through applied activity such as live projects, work placements and other collaborations with industry and employers, provides opportunities for transfer of the creative process and builds students' confidence. It is important to achieve a balance between providing a secure platform and just the right amount of challenge at each stage.

[27] Kimbell R, Saxton J, Miller S (2000) Design Skills for Work
[28] Hutton, W (2007) Staying ahead: the economic performance of the UK's Creative Industries: Overview, The Work Foundation, p.23.
[29] HEA-ADM and NESTA (2007) Creating Entrepreneurship, p.30.

Figure 3.1 Progressive learning through creative practice

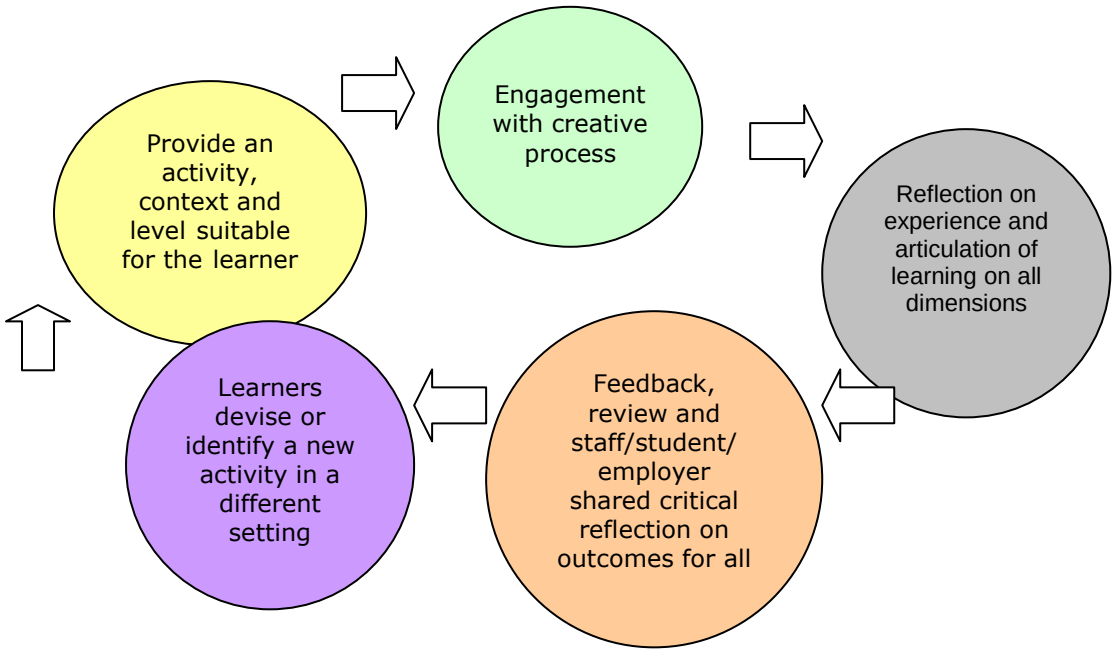


(Adapted from Ball (2004) in 'Compass, a tool for professional practice teaching,' Artists' Information Company, www.a-n.co.uk)

Enabling creative transfer

Addressing creative practice development enhances students' intellectual capabilities by providing a context for the transfer of creative problem-solving.
However, transfer of the creative process does not automatically occur, unless reflection on the experience takes place, preferably shared in a critical context (staff/student and peer/employer/external professional) so that personal and creative learning can be articulated, and related to future progression, new goals or ideas to be developed and explored. (Figure 3.3)

Figure 3.2: Learning cycle illustrating transfer of the creative process



The role of reflection and Personal Development Planning

Articulation of the valuable learning that occurs through creative practice is crucial. Regular reflective, critical review is sound professional practice, and fosters innovation and the birth of new ideas. So often, students cannot say what and how they are learning, with the consequence that they cannot move on to apply their learning in other settings.[30]

Oral and written reflection are both key to articulation of learning and ideally are encouraged in a continuous, embedded process of review in which individuals set goals, plan, act, reflect, and act on reflection to inform future goals.

Reflection is encouraged through the assessment process, but there are problems, as the focus may be on the 'use' of competencies, rather than on learning and its impact on development.[31] Reflective writing for assessment can impair the development of authentic reflective capacity, as students may write what they expect will gain 'good' marks.' In the assessment process, it is important to place the focus on the (learning) i.e. the proposed action or the action resulting from reflection, rather than on the reflection itself.

[30] HEA-ADM and NESTA (2007), p108
[31] Lymbery (2003)

Personal Development Planning has an important role to play in reflection to help students to plan the learning opportunities, resources and input they need; record and reflect on their progress and articulate the learning, attributes and skills they are developing through creative practice:

> 'it is more about using PDP to somehow structure or objectify the creative process. If we assume that all art and design practices position creativity – as innovation, invention, imaginative flair or even dreaming – as something that is quintessential to all activities, then PDP allows for a kind of detached reflective position to be established that should not restrict the dynamic of the creative act but assists in the making of judgments about the level and direction of the process'[32]

PDPs provide an important vehicle for recording and reflecting on extra-curricular and other non-assessed, important learning activities, often initiated by the student, that contribute to a portfolio of professional skills and experiences, and E-Portfolios provide an important flexible tool for recording progress and achievements.

What other factors foster entrepreneurial learning and professional development?

Students specifically value real-life projects and do not think these experiences compromise the creative process. They cite collaborative and inter-disciplinary working as vital elements – provoking the cross-fertilisation of ideas and approaches, networking, mentoring relationships and peer learning.[33] Involvement by teacher-practitioners and industry professionals through studio practice simulate the professional domain and provide opportunities for transfer of the creative process:

- seeking and responding to commissions, competitions, performances, installations, external exhibitions
- extra-curricular - internships (paid and unpaid), outreach, volunteering, creative interventions set up by specialist centres
- simulated and real business start up, incubation opportunities
- learning about aspects of professional practice for creative ventures: project management business skills, planning, advice, and where to get support

[32] Jackson (2006) PDP and the development of students' creative potential: Summary of a Survey of Practitioner Views, Centre for Recording Achievement.
[33] HEA-ADM and NESTA (2007), p62

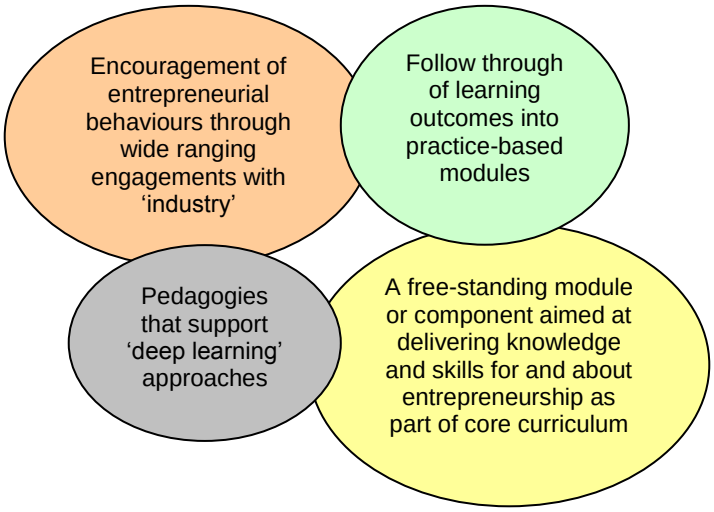
Can entrepreneurship be taught?

Taught entrepreneurship is known to fail unless the quality, ideas and concepts are nurtured and evaluated as part of progressive creative practice.[34] Indeed, as already discussed, much entrepreneurial education concentrates on business skills and competencies, and neglects the creative practice itself and its role in the development of the individual.

How students learn about venture creation and the business practice that supports it is crucial. For example, a taught course of business practice will be more valuable if students can relate the learning to their own experience, test out the theory and engage through experiential learning, preferably as a natural progression within their own practice. For example, students may work in groups to assemble and manage a budget and fund-raise for their end of year shows; or exhibit at a professional trade fair and will need to have a pricing policy. Both these experiences provide rich opportunities to learn about financial management, costing, pricing and apply it in practice. There is a need for mentors and university staff who can confidently teach in both areas. A combined team approach between those with 'business' expertise, teacher-practitioners, and industry professionals can help to integrate creative and professional aspects of learning. Relevant and user-friendly resources would also benefit learning in this area.[35]

Most HEIs offer students enterprise training and professional practice elements via a number of different curriculum models: embedded in core study, as discrete modules or courses, optional or as extra-curricular activity provided by specialist in-house centres. These are explored in **Paper 5. Models of Practice**. The most recent detailed study[36] examines entrepreneurship provision in art, design and media subjects and proposes an adaptive, student-centred matrix model that supports stakeholder engagement in four different ways:

Figure 3.3 Matrix model for enterprise provision in art, design and media



[34] HEA-ADM and NESTA (2007)
[35] Artists' Information Company (2005)
[36] Ibid, p.95.

Where do business skills fit it?

In a recent study, students felt that business management skills were more appropriate after graduation and they would like business start-up support at a local level, indicating an interest in remaining in the vicinity of their higher education institution. Graduate retention, particularly in areas of regeneration is a key factor in stimulating growth of creative industries. [37]

Entrepreneurial and business start up education needs to be 'real' and timely. This is where CPD and other flexible provision is extremely important alongside the development of engaged critical creative practice.

Business models for entrepreneurial learning place emphasis on Business Planning as an important process for developing an enterprise. Ideally, a business plan is a positioning exercise: a means of presenting the outcomes of an investigation into the formation of a realistic creative venture - something that is ongoing and not an end in itself. In a more holistic approach, it is important to place emphasis on the quality of research into the creative practice itself, its development, how it is to be supported in the early stages, and the prospective contexts, audiences, markets, costs and strategies, aligned with the personal aspirations of the practitioner.

The creative curriculum provides many opportunities for experiential learning in professional contexts. A 'real life' approach may take longer and require more organisation, but the learning will be greater. The key is to construct teams of staff who are confident in designing and enabling experiential activities that integrate both the business and creative domains. There is a growing need for teacher-practitioners who are facilitators and enablers.

How effective are the professional and entrepreneurial aspects of the curriculum?

It is clear from recent studies that many HE institutions have well established employability and entrepreneurship education in place, in the curriculum, extra-curricula, and post-graduation. In one HEI, an audit revealed that 90% of courses were offering employability or entrepreneurial learning activities. However, there is little current data about how successful these are and there is more work to be done to measure the effectiveness of entrepreneurial learning in terms of how it is applied after graduation.[38]

Work placements and experiences do not automatically develop or encourage students' confidence and entrepreneurial skills, as the context or work activity might not be 'entrepreneurial' - or students are given low level tasks because they lack experience:

[37] HEA-ADM and NESTA (2007) p.61
[38] Ibid, p.111

> 'Consequently, the student's skill set becomes hard to position and evaluate because of their lack of experience, often resulting in the students being given minor and unchallenging tasks. Employers also maintain that students come with minimal skills that make it hard for small businesses especially to manage a placement student.' [39]

Students themselves sometimes feel that employers do not know what they are capable of doing:

> 'Professionals tend to turn their noses up at students; it does feel like they think we are stupid and incapable when in fact the majority of us are the complete opposite. We are completely capable, we deal with the pressures of deadlines too, we are good at problem solving and we all understand process and idea generation. It is drummed into our head every day!' (Student LCC, April 2006)[40]

Employers (many of them very small enterprises in the creative sector) need educating about what the curriculum provides and students need to capture and present a summary of their interests, positive strengths and attributes - an indication of what they can do and what they want to learn. Much depends on how the experience is managed by all – student, academic, placement staff, employer.

All courses regularly evaluate student experiences within the curriculum and externally. These may bring out very positive results, for example, lists of new skills learned, evidence of new knowledge and its application. In itself, evaluation can provide evidence that students can identify, reflect on and articulate their learning, but it is the longer-term benefit of the learning and its application in future career paths that will be of most interest.

Research is also needed to track students and graduates and measure their progressive learning through their academic journeys and beyond into their career paths, to provide insights into how entrepreneurial attitudes and aptitudes are developed.

Summary of key issues:

- Creative subjects embed entrepreneurial attributes and behaviours in their pedagogies and encourage high level intellectual skills.
- Staff and students need to be involved in debating and re-interpreting entrepreneurial and employability learning for the creative curriculum.
- Entrepreneurial learning is naturally located in creative practice and encouraged through experiential learning and a progressive developmental approach.
- Entrepreneurial learning is enhanced by collaborative and inter-disciplinary learning which provides opportunities for creative transfer.
- Much business and entrepreneurial education focuses on business skills and competencies and neglects the creative practice itself and its role in the development of the individual.
- Encouraging engaged practice will strengthen graduate success rates in employment and entrepreneurship.

[39] Manu, R (2006) 'The Future Within', MA Design Studies, Central Saint Martin's College of Art and Design, p.10
[40] Ibid (2006) p.22

- Taught entrepreneurship fails unless the quality, ideas and concepts are nurtured and evaluated as part of progressive creative practice.

- There is often lack of clear articulation – students cannot say what and how they are learning, with the consequence that they cannot move onto the next phase – applying their learning in other settings.[41]

- Teacher-practitioners' contributions to courses and opportunities for external collaborations such as live projects are highly valued by students.

- A combined team approach between those with 'business' expertise, teacher-practitioners, and industry professionals can help to address the barriers between business and creative learning.

- Broadening out sites for learning in work-placements and work-related learning opens up new opportunities for students and staff.

- Personal development planning (PDP) has an important role to play in driving the creative learning process.

- Assessment of reflection needs to focus on the learning and the proposed action (next steps) resulting from the reflection.

- Employers and cultural and creative industries need to be educated about what the creative curriculum provides so they can make better use of students' and graduates' experience.

- More work is needed to measure the effectiveness of entrepreneurial learning by researching graduates' career paths so we can understand how students develop entrepreneurial learning, and which aspects of their courses are most valuable.

back to contents

[41] HEA-ADM and NESTA (2007), p108

back to contents

4. Research into Professional Development Needs

What do we know about the industry perspective, what employers value in our students and the gaps that have been identified in professional development for workers in the creative industries sector?

This literature review draws on reports (the majority of them recent), both national studies and papers and two reports internal to the University. All present similar findings and emerging common themes and recommendations for provision in creative subjects for preparing graduates for work and continuing professional development. There are limitations to this review in terms of its coverage of all disciplines.

Visual artists

An Arts Council report emphasizes the need for artists to continue to develop their practice and professional skills into working life.[42] Visual artists contribute both to cultural life and in society, and work in all sectors. As practitioners they work in a wide range of sites and roles, with a predisposition to work in social, community and not-for-profit sectors. Artists have an important role to play in economic regeneration and this is well understood.

The most recent studies and intelligence about the position of the visual artist are initiated by the Artists' Information Company and include income studies, contexts, sites and ways of working, and CPD needs. [43]

Visual artists aiming to continue with their practice need to find support and opportunities that will help them to develop new work and devote time to building networks and professional contacts. Professional development needs are best met through 'engaged' practice, with regular opportunities for artistic refreshment, involving

- Development of new ideas and new work through the continuous interrogation of practice combined with
- Ongoing research for positioning – establishing contexts for art practice, learning about audiences and markets
- Strengthening their practice through critical dialogue and professional networking with peers and mentors
- Professional presentation
- Just-in-time access to relevant professional training in business, IT and marketing
- Learning how to access professional opportunities in a range of sites for learning: commissions, funding opportunities, residencies and start up support

Artists have a key role to play in developing art markets and generating demand. Artists frequently collaborate with other artists and broker relationships with other professionals.[44]

Design

The most recent study[45] of high-level skills needs for the design industry comments on the current 'oversupply' of graduates. This is seen as both negative – in that the industry cannot absorb the numbers of graduates emerging from higher education – and also positive in

[42] Arts Council (2006) Art, enterprise and excellence – strategy for higher education
[43]Artists Information Company, www.a-n.co.uk
[44] Ball L, Price E, Rawson D (2004)
[45] The Design Council/Creative and Cultural Skills Sector Council (2007), p.

relation to the potential for design graduates to apply design thinking in other employment sectors, thus bridging the gap in understanding between design users and designers.

The same report identifies the four most important professional development needs for designers:

business management and project management skills
understanding clients' needs
verbal communication
team and inter-disciplinary working

More specific workplace skills are identified in a report on the supply of and demand for design skills[46]. These include the ability to verbally articulate ideas, take criticism and work to deadlines.

A study of the needs of new creative enterprises in product design and 3D by CSM/Innovation Centre[47] found the same gaps, as well as a lack of understanding about pricing, and the need for financial support and advice.

The 'Higher Level Skills for Higher Value' report[48] proposes a Professional Framework for design involving four complementary domains:

Skills – design practice specific, interpersonal, business,
Process – project management, design processes, evaluation
Values – business culture, management style, ethics and environmental issues
Insights – client and user awareness, markets, cultures, business and supply chains

Continuing professional development is required for both new graduates and for those in creative practice to address these areas. The industry is made up of a small number of large design practices, and the majority of other workers are freelancers or working in small organisations of fewer than ten employees, therefore professional development tends to be learned 'on the job.'

One study of employer needs in particular[49] cites design practice-specific attributes and skills as important requisites:

[46] Vanilla Research (2006)
[47] Salvadori D (2006)
[48] The Design Council/Creative and Cultural Skills Sector Council (2007)
[49] Vanilla Research (2006)

Pure design skills
Creative spark
Eye for good design
Empathy with customers or clients
Ability to be realistic in ideas
Basic drawing skills
Core software skills
Curiosity and passion for design

Subject specific design skills and technical competence, for example in pattern cutting in fashion textiles, or in industry-standard software skills in multi-media are considered to be essential.

Although each year there is a small core of talented, entrepreneurial, highly employable design students there are concerns about basic levels of skills in all design graduates. The same report found that graduates were ill-prepared in job-seeking skills, specific to the creative industries – i.e. knowing how to access opportunities and find work.

It is clear that the design industry values the fresh input and creativity new graduates bring to professional practice, and all studies praise the higher education curriculum for the learning experiences they provide and for encouraging and nurturing creativity and new talent.

Employers rated creativity as the most important graduate attribute in a small study focusing on the fashion industry.[50]

'They scored our students most highly on their creativity, followed by team work and initiative.'

Kellet, in her study of skill development for creatives specifically mentions knowledge of how the industry operates commercially. [51]

'students do not always leave (higher education) adequately equipped with specialist industry knowledge or an understanding of their future role within it'

Kellet's analysis of 'soft' skills gaps are broadly in two categories:

1 Personal qualities:
Inter-personal and self-management skills, team working and decision making
Managing uncertainty, learning from mistakes and risk taking

2 Professional/business awareness:
Generating ideas, identifying markets and clients, understanding the route to market
Business management skills – finance, costing, pricing, project management

This study found that although graduates recognized the importance of business skills, they felt that these are not valued by courses.

Performing arts

A study of entrepreneurial education for **dance** in a sector where almost 40% of workers are self-employed presents a set of entrepreneurial skills
required of the dancer[52]:

[50] Creative Careers (2007) Employers' Views of Our Fashion Graduates, University of the Arts London.
[51] Kellet S (2006) p.19
[52] Burns S (2007) p.17

- a combination of inter-personal, how to, networking, negotiation, creativity and critical thinking,
- able to engage professionally
- self-awareness and ability to identify development needs
- managing freelance practice
- advocacy
- making funding proposals
- need to be prepared for the transition.

Burns also asserts that the range of entrepreneurial skills required for **dance** students are broadly similar to those for **visual art** - the ability to:

- balance creative independence with the ability to work collaboratively
- manage artistic integrity within a market context
- manage self
- create financial self-sufficiency through the management of skills
- adopt a creative and lateral approach
- create networks, maintain and manage them and communicate effectively
- be proactive, pragmatic and flexible

> 'In social terms the focus is on the interaction of the people who work together to make dance possible. It is an aggregation of many smaller micro-worlds or sub-communities, a social network emerging from the cooperation of these micro-worlds all with greater or lesser knowledge of the entire network.' [53]

This is entirely relevant to **all** creative disciplines.

Research findings in a study of entrepreneurial learning in the **performing arts**[54] are broadly similar, and identify five key domains for learning:

1. Workplace experience
2. Personal development – careers, challenges, emotionally, artistically, organizationally
3. Project management
4. Networking and information gathering
5. Creative practice development

In summary, higher education aims to encourage and develop important entrepreneurial personal qualities and skills in the curriculum, but these studies find that new and recent graduates lack confidence in some key areas.

Recommendations

Overall, recommendations drawn from these reports do not advocate adding to the curriculum, but making more of what courses already provide and raising standards. There are common themes emerging:

1 Identify entrepreneurial learning

Encourage the identification and articulation of entrepreneurial learning, both in the curriculum and extra-curricula. Skills such as opportunity recognition and identifying target markets have their foundations in developing students as capable, resourceful and imaginative researchers who can seek out, select information in response to a question, analyse, prioritise and use to inform decision-making, in academic or commercial settings.

[53] Ibid, p.8
[54] Evans M (2006)

Experiential learning is key to developing capable graduates. The curriculum offers many opportunities for these to be applied and developed in industry related learning and through live projects. Courses need to highlight these attributes more clearly for students and say why they are important.

2 Prepare graduates for the industry and wider opportunities

The 'High-Level Skills' report[55] in particular recognizes that CPD is currently fragmented and needs to be more structured and supported by both the industry and higher education. It recommends a strategy for improving the high-level professional design skills at all levels, from students through to leading designers by:

- establishing a network of visiting design professors to connect education and industry and enhance student entrepreneurial skills;
- encouraging and promoting multi-disciplinary working through experiential learning to mirror practice in the industry;
- providing web-based career and course information service to raise awareness of the wider opportunities open to graduate designers as 'researchers, managers, strategists and communicators.' [56]

3 Strengthen basic and high-level skills development

Institutions need to strengthen the curriculum to prepare students for entry into the industry, such as developing communication skills through the use of more dynamic critiques and opportunities for verbal self-appraisal. Personal and professional skills required are:

- verbal and written communication skills
- networking
- self-promotion
- presentation
- team working
- job searching and career management
- knowledge of the wider options for creative graduates

In terms of professional practice needs, these are:

- More commercial briefs, faster working
    - Strategic skills, consumer behaviour, brand development
    - Marketing, business management
    - Account and project management
    - Advice on intellectual property
    - Practicalities of working in design
    - Business start up and funding opportunities

4 Support graduate enterprise

Crucial to student development is the management of the transition of student to entrepreneur (employed or self-employed) and clear structures in place to provide the appropriate learning experiences, resources and support at each stage before and after graduation. This requires a collaborative effort by both higher education and industry to provide:

- Business, IT and marketing skills
- Career development planning
- Mentoring and coaching
- Enterprise training and incubation units
- Graduate bursaries and apprenticeships

5 Prepare graduates for the transition from higher education

Courses are teaching many of the underpinning entrepreneurial skills and attitudes through experiential learning, industry links, collaborations, and bringing professionals into education.

[55] The Design Council/Creative and Cultural Skills Sector Council (2007)
[56] Ibid, p.46

However more needs to be done to prepare students for the transition and their awareness of the wider career paths open to them, including:

- Better preparation for getting first job and being effective in first job (work readiness)
- Developing the use of PDP and reflective practice to encourage students to reflect on links between courses and career aspirations
- Helping students to recognize their worth and potential in creative practice and the wider opportunities open to them

6 Encourage creative practice development

Designers and creative practitioners need to be continually strengthening their creative practice as 'engaged practitioners' through:

- a commitment to researching and developing new ideas and new work,
- seeking feedback through engaging in critical dialogue with peers and those in the profession, so they can locate their practice in appropriate and new contexts;
- seeking out new opportunities to both support and develop their practice both paid and unpaid

Sources (annotated)

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back to contents

back to contents

5. Models of Practice

This paper reviews models of practice for professional development, employability and Personal Development Planning

Curriculum models

There are many commonalities between entrepreneurial/employability learning and Personal and Professional Development (PPD), supported by Personal Development Planning (PDP).

For simplicity, in the following pages, models are grouped under six headings, ranging from embedded to ad-hoc and extra-curricular.[57] In practice, there are variations, and indeed combinations of models within the curriculum. We will start with the embedded model indicating key features and issues, and move to more ad-hoc activities. Ideally many of the features of the integrated model are present in other models, with experiential learning and a student-centred approach encouraging engagement with each experience. The key features and pros and cons of models are summarised.

HEIs tend to offer combinations of models, providing a rich mix of opportunities. All have their benefits, and demonstrate an evolving curriculum. What might start as an ad-hoc learning experience may be tested outside the formal curriculum and then brought into mainstream course activity, and it is this opportunity for flexibility and innovation in the curriculum that brings exciting experiences to students and improves the currency of course offers.

Many courses combine more than one or several models. For example, an integrated model may also offer Core Study Units, Optional Units and/or Ad-hoc or bolt-on activities. Students experience many opportunities for the enrichment of their studies in this way and reinforcement of professional and entrepreneurial learning.

Figure 5.1: Curriculum models for personal and professional development

Model	Integrated (holistic) 1	Core study 2	Optional 3	Ad-hoc or bolt-on 4	Extra-curricular 5	CPD 6
Relation to the curriculum	embedded within all Units	separate Units part of degree award	separate Units part of degree award	additional activities may not part of award	additional activities may not part of award	separate Units post-award
Accredited	√	√	√	√	√	√
Non-accredited				√	√	√

[57] For an alternative typology for entrepreneurship education in art, design and media, see HEA-ADM (2007) Creating Entrepreneurship, pp50-56

1. Integrated (holistic)

- Embedded within creative practice and academic pursuits throughout core curriculum via experiential learning
- Learning outcomes are re-interpreted for the subject discipline, clearly articulated in all activities and assessed as part of the final award.
- Whole course team approach with a cohesive and explicit set of educational values, embracing entrepreneurship, employability and professional development as integral to creative practice.
- Learning agreements, learning reviews, self-evaluation and structured reflection contribute to personal development planning which directs the individual's learning path
- All areas of the curriculum are equally weighted.
- Students learn to address and reflect on personal and professional matters throughout their studies and embed them in their practice.
- Students are supported in their individual learning paths through regular self, peer and tutor evaluation
- All staff are involved in delivery
- Students engage in progressive, developmental learning activities with opportunities for transfer of the creative process
- Variations – may be integrated but not made explicit and assessed

Issues: Embedded PPD and entrepreneurial learning may be 'hidden' (implicit model), meaning that students may not value or recognise entrepreneurial learning and development of important personal and professional skills and attitudes.

2. Core study (separate Units or Modules)

- Typically PPD as a core, but discrete activity, running parallel to other studies; or a block or year of work placement or project activity
- An assessed and compulsory programme involving students in examining issues relating to the personal career and professional development, as well as aspects of design practice and work related learning.
- Ideally accredited and assessed and fully supportive of core study
- Best practice will include many of the student-centred features of the Integrated (holistic) model
- Gives credibility to the learning processes themselves as learning outcomes
- Provides a framework with which students can continue their personal and professional development after graduation
- Ideally delivered by course team, teacher-practitioners supporting input from industry related.
- Students experience different pedagogic models, which is valuable, but there may be more didactic learning, rather than experiential, which may affect student engagement and motivation.
- Active learning may or may not take place.

Issues: Importantly, enables students to take an overview of all course elements and validates reflection as a core learning activity. May be delivered by specialist PPD staff only, who are not involved in teaching core studies with the result that sometimes students do not value or attend. Delivery may be marginalised if not endorsed by course team, with the consequence that students will not be encouraged to make the connection between the valuable learning in these Units and creative practice.

3. Optional (separate Units or Modules)

- The student may select or choose to undertake this study and therefore be highly motivated
- Typically elective units on: business start up; enterprise; marketing; creative writing; multi-disciplinary working with other subject areas; and industry collaborations.

- Accredited and contributes to final degree assessment
- At best students choose to enhance their subject discipline, and these Units provide an opportunity for students to create their own bespoke learning pathway
- Helps develop self and opportunity awareness
- Provides courses with an important opportunity to test new aspects of the subject discipline, areas of interest, multi-disciplinary working, and University-wide learning activities for the curriculum

Issues: As for 2. Core Study. Students may not engage fully if not supported or encouraged by core study staff team. Students may be unable to relate their learning to their own creative practice. If not accredited or assessed, this may adversely affect student attitudes and motivation.

4. Ad-hoc or bolt-on

- Typically un-accredited and timetabled outside normal teaching hours
- Gives students opportunities to enrich their creative practice through additional learning
- Organised by staff as an informal course add-on
- Typically may be a talk by a practitioner, a visit, an opportunity to participate in an external exhibition, an alumni networking meeting; a University-wide initiative or short course
- Credits may be awarded for ad hoc activity, if the core curriculum is sufficiently flexible
- Can raise important issues for students and their practice, but may be no time for applied learning unless an experiential approach is taken
- Will tend to attract independent, highly motivated students who are keen to access new learning opportunities

Issues: As for 2. Core Study and 3. Optional: Student commitment and engagement if not assessed, and students may not integrate or relate their experience into their creative practice. If outside formal curriculum, student attendance and motivation may be affected and students may not have an opportunity to discuss the significance of this activity for their practice and development.

5. Extra-curricular (pre-graduation)

- Self-directed extra-curricular study or learning activities to complement degree studies
- Permits scope for student-led activity, sometimes self-initiated by the student during degree studies, such as a group external exhibition or show.
- Use of external agencies and local support, networks, etc.
- Can combine with part-time employment in related or unrelated fields
- Can offer accreditation for part-time work, residencies and external initiatives, such as community-based work.

Issues: As for 2, 3 and 4 above: Students tend to be highly motivated and will see as an opportunity to enhance their prospects

6. Continuing Professional Development (CPD)

- Similar to extra-curricular, and occurs after graduation, providing bridging opportunities and is ongoing supporting professional practice,
- Typically, funding and support for business start up or incubation scheme
- Training or short course; additional skill training, e.g. IT; enterprise training;
- Industry based internships and post-graduate placements
- Graduate bursaries and apprenticeships and provision by external agencies and schemes; ie. NESTA Pioneer Scheme; Crafts Council Next Move; Cockpit Arts
- Formal postgraduate provision – practice-based higher degrees, diplomas and certificates
- Professional development schemes: ie. Artists' Access to Art Schools (AA2A)
- Self-initiated professional development in a range of different sites for learning – paid and unpaid; e.g. competitions; residencies; volunteering; being mentored

- Informal workplace on-the-job learning
- Networking, alumni meetings and events
- Resource-based learning via specialist websites and resources

Issues: As for 2, 3, 4 and 5 above: Creates opportunities for easing the transition to work

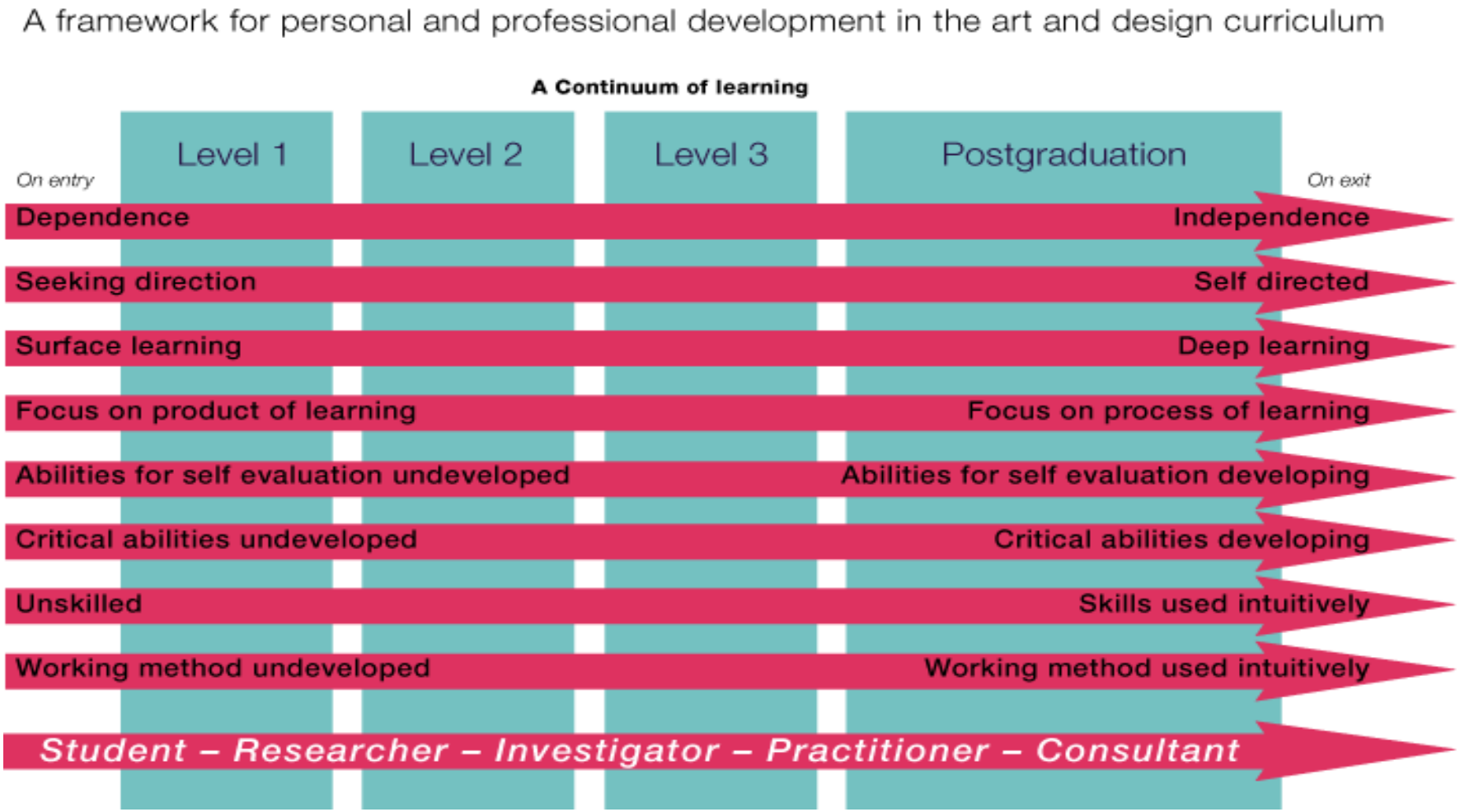
The academic journey – student mindsets

What curriculum activities are appropriate at each level or stage of learning? The next section considers a student-centred model for personal and professional development and its interpretation through the academic journey.

In Figure 5.2 the academic journey is expressed as a progression of mindsets on a continuum of learning:

back to contents

Figure 5.2 A Model for the Student Journey in Personal and Professional Development



Each stage or level of learning is characterized by a different mind-set as follows:

On entry to higher education

- In a mindset of dependence and seeking direction
- Critical abilities and ability for self-evaluation are undeveloped
- Limited and untested working method, creative practice and inter-personal skill development
- Inclined to engage in a surface approach and their immediate concerns are to acquire knowledge and skill so that they can produce a tangible result or product for evaluation/assessment – for example, a body of work or an essay.

On graduation

- Recognise the value of the (intangible) creative learning processes, and are less focused on the end result
- Working and learning independently, with a well-developed range of working methodologies, used intuitively
- Evaluate and review creative practice as an embedded professional skill
- Finding direction and able to direct and plan their work.
- Inter-personal and professional skills are well developed and used intuitively
- The nature of the work/practice is bound up with personal references, lines of inquiry and interpretation (deep learning).

The learning continuum (Figure 5.2) presents a generalized model, developed to provide a rationale for students. There are real benefits in debating the stages and terminology with students to encourage them to construct their own bespoke models, relevant to their own development – and it provides a potential framework for charting their progress, as well as a rationale for designing professional development activities.

Learning, teaching and assessment strategies need to encourage the transition of mind-sets at each stage:

The **Student - Researcher** will be focusing on orientating themselves for the academic context, becoming an effective learner with particular emphasis on learning to learn, acquiring effective study, practising and applying independent research skills, beginning to learn about self-evaluation and reflection.

The **Researcher - Investigator** will be identifying strengths and possible options and choices for study, developing learning methodologies, rehearsing personal and professional skills, applying research and investigative skills in both academic and external settings, testing career options in real world settings and undertaking work experience, strengthening their abilities for making informed critical decisions and self-evaluation.

The **Investigator - Practitioner** will be preparing for graduation and applying learning in a range of contexts (transfer of the creative process). They will understand how to plan and carry out self-directed strategies to achieve personal, creative and career objectives. They will have an awareness of the professional requirements of the area of work they will be entering. Reflection and self-evaluation will be central to the development of their practice.

The **Practitioner – Consultant** will be consolidating their learning and finding direction through work and related professional opportunities. They will work intuitively and have continuing personal and professional development embedded in their practice. They will be able to independently appraise their own and others' practice; identify and undertake further development integrated with their creative activity. Critical self-evaluation and reflection will be embedded within their learning methodology.

The progression to **Consultant** naturally leads to mentoring and nurturing the progress of others. Indeed, academic staff working with this continuum identify with the Practitioner-Consultant role.

© Linda Ball, abstracted from Ball L and Price E (1999) 'Rethinking business start up – a new model for success in art and design,' Research Report, DfES HE regional development fund/University of Brighton, subsequently published in: Ball L (2000) A Framework for Personal and Professional Development in Bourner T, Katz T and Watson D (2000) New Directions in Professional Higher Education, SRHE, pp.203-210.

Models for Personal Development Planning and E-Portfolios

Effective PDP practice:

- Integrates within mainstream academic pursuits
- Links to learning objectives and outcomes of programmes
- Is supported and endorsed by lecturing staff
- Reflects local customs, practices, circumstances
- Complements existing good practice
- Builds on existing partnerships between learners and academics
- Is underpinned by support from the institution[58]

Benefits for students	Benefits for tutors
• Make links and take an holistic view of their studies • Reflect critically • Become independent • Adopt a pro-active stance in all areas – academic, extra-curricular, career planning • Capitalise on learning in a variety of contexts	• Add value to learning/teaching experience • Help students to take responsibility for their own learning • Facilitate more effective monitoring of student progress • Improves quality of academic support and guidance • A mechanism for recording tutorial and pastoral support • Foster career related skills and for writing informed references for employment • Evidence individual student learning and achievement • Improves work-related and based learning

E-portfolios provide a depository for evidence of progression - the results of Personal Development Planning. The best models foster lifelong learning and formative self-evaluation, because they are learner-centric – owned by the student, who can regularly update their academic and professional achievements, and choose which parts of the portfolio they wish to allow others to see. E-portfolios provide a natural vehicle for recording and valuing extra-curricular learning. The format should enable sharing with others (ie tutors, students and employers) who can add formative feedback.

Ideally, in an academic context, E-portfolios are accessed via the internet, via institutional VLEs – particularly useful where students are studying remotely or from multiple locations. After graduation, there needs to be a mechanism in place that allows the student to transfer the contents of their E-portfolio and continue with the process: a resource and archive on which to draw for professional purposes: web-sites and digital archives of practice, show-reels, etc; CVs and for applications of all kinds.

return to web page menu

[58] HE Academy