

Chapter 6

The value of intellectual property education for creative entrepreneurs: A case study from University of the Arts, London (UAL)

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Abstract

Intellectual property (IP) rights are the legal rights that protect the financial and reputational interests of creative and innovative practice. IP rights play an active role in creative practice from generating new work and exchanging ideas, to planning showcases and building communities. The role of UAL's IP Education team is to encourage students and graduates to recognise the agency they have as future change makers and understand the important role that IP plays in launching and growing their business as well as contribute to the creative economy.

IP Education workshops provide a safe space for individuals to self-reflect and the team support in helping creatives increase self-confidence and make their own informed decisions. With a focus on experiential learning, the team's approach to empowering future entrepreneurs combines compassionate pedagogy with the lived experiences and of recent graduates as peer-to-peer learning. This considers IP ownership, representation and use in the context of collaboration from ideation through incubation to launch and growth.

This case study highlights the work of the IP Education team at UAL and their progressive approach with UALs aspiring entrepreneurs. As creatives consider their future selves, it is important for individuals to think about what IP means to them within wider social and economic contexts to help safeguard their reputation and establish sound business practice. The aim of the case study is to demonstrate the value of IP education in a creative context, the benefits for creative entrepreneurs to think strategically and to help consider how to best manage their working relationships within responsible business practices.

Keywords: creative enterprise, intellectual property, inclusive practices, compassionate pedagogy, value, ethical practice.

Learning outcomes

By the end of this chapter, the reader should be able to understand the value of IP education in a creative context, the benefits for creative entrepreneurs to think strategically and to help consider how to best manage their working relationships within responsible business practices.

6.1 Introduction

Professor Jessica Silbey advocates the important role of intellectual property (IP) today as more than ‘markets and money... what it means to be treated equally with dignity’ (Silbey, 2020). This acknowledgement of IP embodying individual and collective behaviour for sustainable futures beyond economic justifications, as well as considering transformational enterprise from the position of virtue ethics underpins this case study (Miller and Collier, 2010).

In 2017, the UK government’s Industrial Strategy outlined plans to secure the UK’s position as a world-leading hub for innovation and creative excellence with a promise to invest in skills, industry and infrastructure for business and trade relations (HM Government, 2017). It directly mentions IP in the context of universities who are increasingly working with industry through collaboration to generate new IP. It does not however make sufficient room to capture the diverse and important lived experiences, motivations, values, critical thinking and so on that creatives bring to help envision sustainable futures, and as such has largely been overlooked in curriculum.

Drawing on insights from our pedagogic practice, this reflection demonstrates our collaborative-centred and relational approach to educating creatives about IP to help them build self-confidence, self-advocacy and agency in professional practice. Acknowledging that The Creative Industries are the fastest growing economy in the UK, contributing £109 billion in gross value added and providing 3 million jobs in the UK (Scott, 2022), conversely it is also a time when the future of creative enterprise remains uncertain (Deloitte, 2021; UNESCO, 2021). It evidences the mindsets and motivations of Gen Z creatives who find purpose within their work and are more values- driven than previous generations (Dreyers and Stojanova, 2023); who think critically to build virtue-based businesses, to allow for the potential of socio-economic development with wide-reaching impact (Maas and Locker, 2019).

6.2 How it all started

6.2.1 A conversation and collaboration

Our own story started with a conversation in 2019. Roxanne had recently started shaping a new role at The University of Arts, London (UAL) focusing on embedding IP education into curriculum and enterprise initiatives. Eleanor was finishing her MA dissertation at London College of Fashion focusing on the future of IP protection in the context of emerging technologies and digital fashion from a design management perspective. We met at an IP workshop, and this quickly led to a strong connection identifying shared, values, motivations and ambitions to help creatives envision their future selves through the lens of intellectual property.

Roxanne’s background in Design History and Theory and Copyright Law and Related Rights reflects her multi-disciplinary approach, working at the intersection of IP, cultural heritage, creative education and ethics. Having worked in IP and copyright strategy, advocacy and practice at the Victoria and Albert Museum, London, and for open culture platform Europeana Foundation, her approach to IP education has always been

practice-led for non-legal communities, focusing on inclusive and democratic ways to engage. From her experience of working with, and on behalf of content creators, providers and users she has been able to centre IP as a vital part of conversations and considerations of both profit-driven and social purpose initiatives.

In developing a multihyphenate career after graduating in LLB Law and later MA Fashion Design Management, Eleanor transformed her research into a fashion consulting business. A sharp learning curve with rewarding outcomes, building connections across the creative industries. She now splits her time as an Intellectual Property Educator at UAL, a Lecturer at London College of Fashion and a Research Associate at the Royal College of Art. As a Digital Fashion researcher, Eleanor has supported with proof of market projects analysing how to optimise relationships between fashion and video games to create new revenue streams and exploring identity concepts within fashion in the Metaverse.

In Spring 2020 as the world was beginning to emerge from the initial Covid-19 lockdown, we found solace in working collaboratively to co-design an online IP resource designed for UAL staff, students and graduates of UAL. It is a multi-faceted non-linear framework, used by our IP education team for course-specific co-designed teaching, to support creatives in 121s, the wider UAL staff community in areas such as placements, graduate support, digital learning and enterprise programmes. This collective output informed the recognition and inception of a growing IP Education Team, founded on shared interests and blending enterprise and ethical perspectives.

6.2.2 The importance of empathy and ethical practice within enterprise

We blend our academic backgrounds and interests with our own lived experiences and position ourselves IP educators, thinkers and strategists, representing the IP connections between education, enterprise and ethics. Drawing on Bunting and Hill's notion of belonging 'as a social and relational construct rooted in human connection' (Bunting and Hill, 2021: 140), our approach is one which strives for inclusive and equitable practice.

Unlike many of the legal professionals working in education, we are responsive to the lived experiences of creatives to help encourage self-awareness, self-advocacy and identify self-value within the wider context of their practice. Whilst we both have legal qualifications, we are not lawyers teaching law in a theoretical way, but apply our knowledge and support to person, intent, context and industry specific scenarios. Where we draw on more traditional ways of teaching law is in positioning problem-based learning as part of a dialogue. However, whilst we advocate for experienced-based education, where we differ in how we apply problem-based learning, is that it is creative-led, that is led from their lived experiences to discover and recognise their own agency, rather than supporting law students in 'acquiring creative thinking skills as they tackle complex, interdisciplinary and real-situation problems' (Awang and Ramly, 2008: 635).

Connection, curiosity and empathy are at the forefront of our innovative approach to supporting creative entrepreneurs in understanding value-driven elements of their IP

potential. In their work, this might be developing a mission statement for a sustainable fashion brand or recognising how to benefit from intangible IP, such as expertise and related attributes.

We are driven by passionate pedagogy and aim for inclusive and equitable practice. Drawing on work by Paulo Friere, we advocate for our voices to remain as unbiased as possible to encourage dialogue and exchange (Friere, 2017). Centering IP within conversations about values, motivations, and lived experiences we encourage creatives to consider their own investment as well as community-driven initiatives (Osei and Read, 2023; Jeffries, 2021). We want all creatives to recognise themselves as agents of change and understand the relational role that IP can play to lead in making a meaningful impact within their practice.

Collaboration and co-creation are central to our thinking both in our blended pedagogic practice, and in the way that we encourage mutual respect within creative practice (Brown, 2017; Cheang and Suterwalla, 2020). Creatives work in inter-disciplinary and international spaces, which presents opportunities for peer learning and community building, as well as having to navigating different industry dynamics and ethical practices. For example, a Biodesigner wanting to collaborate with a scientist and technologist to bring their entrepreneurial design thinking to life. We also work with graduates as much as possible to reinforce peers sharing lived experiences, building a community and providing an opportunity for paid work. We recently commissioned videos of some of the insights captured here, and Gareth Johnson, a UAL graduate from London College of Communication shared his experience of our work together: ‘What came across to me was that it is not so much about building a wall around your ideas and innovations as establishing porous boundaries that create a structure that allows for the free exchange of ideas and expertise between the various people and organisations who are required to bring an idea into the world. Words such as ‘protection’ are a part of this mix but equally important are transparency, communication and collaboration” (Johnson, 2023).

IP and the concept of entrepreneurship can seem inaccessible and unrelatable to many who have never encountered legal terms, as well as not being familiar with business language and how they envision themselves within these spaces. We lead by articulating complex nuances within IP and enterprise in relevant and active ways. So rather than saying ‘intellectual property’ we might say ‘knowing your self-worth and valuing your creative rights’. For enterprise, we are mindful that framing enterprise using language such as ‘how to make money from your work’ helps break down barriers to access and opportunities (Osei and Read, 2023).

6.3 Our support

6.3.1 Creating inclusive spaces to self-reflect

We work across all six UAL colleges, spanning all courses represented under the umbrella of Art, Design and Communication, approximately 230 courses and 20,000 students both home and international. As a small team, we are strategic in how we work and how we prioritise, whilst remaining inclusive and approachable for undergraduate

and postgraduate students and graduates. It is important to acknowledge that whilst some university IP portfolios centre around tech-transfer and knowledge exchange with a predominantly Science, Technology, Engineering, and Maths (STEM) focus, we emphasise the importance and value of the intangible IP that may complement trademarks and patents, such as considering how to manage copyrightable elements of a business to help develop a strong brand identity and online visibility.

Some students and graduates will develop product-based concepts, others may turn their research into a service-based business, whilst some may position self-care at the centre of their illustration workshop business model. From those drawing on their own cultural identity to inform their business idea, to those being inspired by another culture's knowledge and practices, we support anyone who wants to understand how to move from concept and ideation to a potential tangible and sustainable business. This is all considered within a context of mutual respect and transparency. This relationality works in different ways, one being the relationship between students and us in 1-2-1's; the dynamic within a group session, and the general ethos of what to consider to grow professionally and reputationally to promote healthy ethical business practices.

One-to-ones are indicative of what matters to Gen Z creatives and in a confidential space, we help individuals to build confidence in being able to articulate their motivations, aspirations and fears. We are there to listen and guide, not provide answers or solutions. This approach of encouraging self-reflection helps cultivate a sense of belonging and the beginnings of a professional identity. As IP does not work in a vacuum and can become incredibly subjective, these dialogues often involve ways to think holistically about revenue, relationships and reputational elements of future enterprise.

In a hybrid setting, we co-design sessions with course leaders that can be subject-specific as well as supporting wider social enterprise focused initiatives such as Women+ in Leadership, which aims to break down barriers of systemic power imbalance within industry (UAL, 2023). We embed IP considerations within community-driven projects, both local, national and international as well as create bespoke sessions for enterprise incubator and accelerator programmes and industry collaborations. Being mindful of our positionality as Western-educated individuals and teaching within the UK, we are always revisiting our content, examples, and perspectives to ensure that the colonial system on which IP law and knowledge-production was constructed is being reimaged.

Our one-to-one support and workshops are further reinforced by an online IP resource, which is self-led and non-linear to reflect the different touch points at which creatives may need to consider IP from having an idea to connecting with industry. It brings together the voices and experiences of those in the early stages of developing their professional practice, together with a space to self-reflect and understand how IP plays an active role in defining the future of the way we live as well as identifying revenue streams and sustainable practice. This may range from what to think about when collaborating with others, how to manage risk as well as how to think strategically about

when the right time might be to trademark your work.

6.3.2 Recognising self-value to advocate for meaningful change

As many of our creatives are motivated by personal and social responsibility, what we are asked and how creatives think and position themselves inform much of the way we shape our work. Echoing the perspective of Duchon and Drake ‘unless virtue is a central part of an organisation’s self-concept, ethical behaviour will never be considered an appropriate metric or standard to judge the outcomes of decisions’ (2009: 303).

Wherever possible, we encourage a space for creatives to consider values and motivations, both individually but also what it might mean collectively. How do they make decisions on whom to work with if their values are not aligned? Are their personal and professional values the same? What drives their decision-making? We introduce values mapping within workshops, have time for discussion to identify common ground and the important points of difference based on individual’s own positionality. This also reinforces the subjectivity of IP law as a “social construct that embodies language and behaviour” (Silbey, 2021). This is further reflected in the diversity of our one-to-ones. Working with international students and graduates, we are respectful of different cultural identities, perspectives, narratives, and position IP to help support individual’s self-expression through the lens of enterprise.

6.4 Creative considerations for impact and change

6.4.1 Acknowledging a space to advocate

Our innovative approach to IP education comes from our respective experiences, motivations and values. We strongly feel that as educators we have a responsibility to acknowledge, support and respect the future generation of change makers and innovators to ensure that they feel visible and relevant. The importance of relationality and being able to translate and frame IP in a meaningful way depending on creative and context has already been discussed. What is more challenging is how to evidence the impact of our work. Whilst our work adds significant value to curriculum design and wider enterprise and knowledge exchange initiatives, it is not measured as part of any assessment criteria or metrics.

The UK Quality Code for Higher Education in Art and Design acknowledges IP as part of its criteria for what should be in a degree. However, it is narrow in scope and overlooks the nuances of creative thinking and practice for the wider creative community (QAA, 2014). It focuses on research and knowledge exchange outputs, from the position of avoiding infringement of other people’s IP in innovative processes. This is valid of course for many of our students but it does not capture the more emotion-based elements of our relationships with creatives; the instances that make them think, the moments that encourage them discover their self-confidence, the opportunities to connect with their peers and share skills. This is often the essence of their journey and development into future practice.

6.4.2 Encouraging confidence building

Helping students and graduates to feel more confident in their understanding of IP in practice and decision-making around IP is a central focus of our work. We aim to support with different elements of IP within their work and creative practice, to help them make informed decisions about how to best protect and manage their work. With increased confidence students are better prepared for tackling real-life situations in their academic studies or after graduation within industry. Through developing an understanding of what IP might mean for them in practice, we hope that they can have an increased awareness of what to consider in different situations. For current students increased confidence about IP might look like a better understanding of the potential rights in their work or thinking proactively about how they collaborate with peers. For recent graduates increased confidence might be more about an understanding of the terms within a contract for a collaboration, how these terms might affect their business, and how they can negotiate mutually beneficial terms.

Materials innovator, MA Material Futures at Central Saint Martins (CSM):

CSM graduates are leading the way in innovative materials research across disciplines and are regularly approached by collaborators wishing to support the commercial development of their concepts. They are increasingly having to navigate complex working relationships when working at the intersection of art, science and technology. This often involves considering how to protect new material processes and understanding the relationship and contractual agreements within research and development. Feeling more confident about speaking to collaborators about their options for IP management allows graduates to ensure they retain ownership of their material or process whilst still receiving the support of others in its development.

6.4.3 Understanding the importance of decision-making

Problem solving is part of the way that we facilitate self-directed learning within our IP workshops when presenting scenarios, to help encourage dialogue, collective thinking and recognition that there are often several possible routes. We often create scenarios based on real examples we have supported other students and graduates with. This helps make the examples relatable and is a way to encourage peer learning. This approach also helps us to facilitate learning using real world, open-ended problems with an aim of developing critical thinking, communication and problem-solving skills (Ali, 2019; Major, 2001). Supporting their decision making which can then be applied to their own creative practices. It also helps them recognise how they might think and make decisions about the potential ethical, financial and reputational elements of their future ambitions.

Cassie Quinn, MA Biodesign at CSM:

CQ Studio, founded by Cassie, focuses on the research and development of regenerative textiles, educational workshops and consultancy for brands and designers. Cassie 'reached out to the team at UAL to get some insights into what I should look out for, how I can protect my work, especially working in an innovative field.

I feel that many people do not realise until it is too late that you need to protect what you are doing'. Developing an awareness of IP within her practice allowed Cassie to make crucial decisions that led to the huge successes that she has already achieved with her business which include winning the London Mayor's Entrepreneur Awards: Creative Industries. Whether she was deciding on who she wanted to collaborate with or how to secure investment for her company her IP, management underpinned this thinking as 'when your work is what you create, your vision and your business, it's vital to understand what and how you can protect yourself'.

6.4.4 Recognising the value of diversification

Thinking beyond the boundaries of current systems and utilising the developments in digital technology can provide a range of opportunities for early-stage designers. These key decision-making processes empower designers in creating, capturing and delivering value to unlock new business models. In fashion considering how to diversify your income as a designer might be about considering different ways that you can sell your designs. As we move towards a digitally reliant and interconnected world within the Metaverse, designers could have significant opportunities creating 3D versions of their garments which could be sold as non-fungible tokens (NFTs) or within video games. If they develop just one garment design, they could sell this as a physical product, a 3D digital garment NFT or as a skin within a video game demonstrating the breadth of opportunity. Within the current creative revolution in digital fashion to explore alternative revenue streams and diversification opportunities which derive from key IP management considerations.

Textile designer, BA Fashion Textile Print at London College of Fashion (LCF):

One of the first fashion graduates that Roxanne worked with when starting at UAL focused their work on print as a language of symbolism for creating positive global change. Through consideration as to how the graduate would protect these prints led to a realisation of the potential within their work. Prints initially for fashion garments grew into accessories, set design and design collaborations. The Covid-19 pandemic meant that the potential of product-based businesses especially those that relied on physical stores were impacted, meaning that everyone had to think differently about the way that they worked. It was during this time that this graduate was able to think about the different streams of creative work that they have from product through to workshops, public speaking and education and begin to streamline these into an effective business strategy with numerous revenue streams.

6.5 Taking responsibility for sustainable futures

In the 2023 publication 'Intellectual Property and Sustainable Innovation', WIPO emphasises that 'the way in which IP can be used to drive social and environmental benefits and support Sustainable Development Goals (SDGs) requires further exploration' (9). WIPO highlights the need for innovative solutions in response to the areas highlighted by the SDGs and the economic and social issues posed by climate change. Further, academic research in this area demonstrates the fundamentally unsustainable nature of pursuing economic growth at the expense of these social and

environmental issues (Yoruk, Johnston, Maas and Jones, 2022). A significant number of the students and graduates at UAL that seek IP support are actively developing solutions to social and sustainable problems. A practical reinforcement of the academic discussion that socio-economic growth is a fundamental goal of entrepreneurship (Yoruk, et al., 2022). The influence and transformative nature of the creative work developed by UAL students and graduates is wide reaching but especially resonant in sustainability, collaboration and social impact.

6.5.1 Sustainability

In a world where we are facing ever increasing environmental challenges creating enterprises with sustainability at their core is becoming more important than ever (Potluri and Phani, 2020). The financial value of start-up enterprises across a range of disciplines is widely discussed in academic literature but a sustainability or environmental value driven approach is lacking especially so in the creative industries (Ratten and Usmanji, 2020). Yoruk and Jones (2020) highlight the need for 'out-of-box mindsets', new approaches to business modelling and directional approaches of which an innovative approach to IP management and diversification can support to facilitate the future of sustainable entrepreneurship (2). We are seeing these new ways of working from the entrepreneurs that approach us for support in protecting and managing their IP.

As the innovative ideas emerging from UAL around sustainability are innovative and varied in themselves, so too are the ways and means of protecting these ideas. Deciding how to share your work and with whom, and what point forms part of many discussions that we have with graduates. They have varying opinions when it comes to deciding whether making a process open source or exploring the potential for a patent for part of their process is the best way of developing real impact from sustainable solutions. The case studies from Kae, Sara and Emily and Alice outline three very different approaches to tackling sustainability within their own creative fields and varying approaches to thinking about the ways in which they protect their ideas.

Innovator, MA Fashion Futures at LCF:

After completing their MA in Fashion Futures from LCF they went on to implement their research into the real world with the launch of a textile shredding and recycling start-up company. A company developed to fulfil the sustainability needs of fashion businesses by offering them accessible and local solutions to textile recycling and sourcing. This innovator is in the process of registering trademarks and exploring the potential of patents for technology that they are developing. But they believe that 'nobody would really know how to exactly what we're doing even if they wanted to' and that what is 'different about it is the way that we do it not necessarily the technology behind what we are doing'. They encourage other entrepreneurs working on sustainable solutions to find the balance of what to share and what not to share with the consideration that 'no one is ever going to be able to implement something in the same way that you envision it'.

Sara Howard, BA Ceramic Design at CSM:

Sara is a BA Ceramic Design graduate now working in industry as a ceramicist and sustainable materials researcher globally. Following her graduate collection Sara released the first edition of 'Circular Ceramics', a book that explored the issues and proposed solutions around sustainable ceramic production. Sara's methods are open source released under the Creative Commons (CC) license 'Attribution ShareAlike' as she aims to make impact beyond her own practice. Her aim is to create a 'chain reaction of more ceramicists adopting a more sustainable practice with a far greater impact' as creating systemic change 'requires a balance between social responsibility, environmental consideration and production growth' (Howard, 2023: 15).

Alice Simpson and Emily Taylor – MA Fashion Menswear and MA Fashion Futures at LCF:

Alice and Emily are the founders of SAGES London, a start-up business offering natural and sustainable alternatives to the synthetic dyes currently on the market. They have successfully registered a patent for part of their innovative process and have secured SEED round funding. In an interview Alice explained that 'when you're trying to do something that is for a greater good and to make a change it can seem very contradictory to say I want to protect it and own the IP but the reality of it is **making a profit** and sustainability don't have to be so separate'. Demonstrating that patenting something that supports more sustainable futures does not mean that you are preventing others from adopting your approach and limited sustainable development. As it is possible to make change, support your business to make money and invest profits back into continuing to make change. Alice outlined that 'it's something that goes hand in hand I think, protecting your IP and also pushing for a sustainable future'.

6.5.2 Social impact

Social impact driven entrepreneurial graduates respond to opportunities within a range of industries on socially and environmentally related aspects generating social value for others (Gali, Niemand, Shaw, Hughes, Kraus and Brem, 2020). This cross section of entrepreneurship has huge potential to unveil transformative impact towards sustainable and inclusive growth whilst protecting communities and our environment (Yoruk, et al., 2022). Marmer (2012) emphasises the need for social entrepreneurship alongside technology innovation to address the socio-economic status and growth potential. Further, Newey (2017) suggests the reconciling of economic and social disparities is a central pillar of transformational entrepreneurship.

Abi Chapman – MA Design for Social Innovation and Sustainable Futures at LCC:

Abi Chapman is the founder of The Accessibility Project a social enterprise which researchers, challenges and aims to break down accessibility barriers in society. In an IP Education video interview Abi explained that as the main income stream for The Accessibility Project is consultancy it's important to consider what she shares online to protect both her key working relationships and ethos of working. She has created a strong brand for the project of which the name is trademarked and the key visual communication and diagrams that she uses are protected by copyright. Abi explained

that the ethos of The Accessibility Project is very different to other charities and social models of disability, which means that it would be difficult for others to copy due to their unique ways of working.

Lizzie Reid – BA Illustration and Visual Media at London College of Communication:

Lizzie Reid is an illustrator, designer, creative director, project coordinator, reflective-space-maker and workshop facilitator. As the founder of Lizzies Lines, she helps experts transform their key messages into creative, practical and accessible resources that last a lifetime, as well as hosts spaces for self-reflection as a practical means of discovery for creative and holistic thinkers. When talking about her experience Lizzie outlined that 'Roxanne explained how IP is so intricately connected to your value as a person, not just as creative practitioner and not just rooted in the work that you produce, but in who you are as an individual and that that all needs to be considered when we're talking about IP'. Lizzie explained that developing her understanding of IP has helped in terms of financially understanding the value of a piece or project and helping her to value herself as an artist. She further reflects on her sense of self-value and purpose to help inform her practice: 'as soon as you kind of tap into that inner purpose of what is the thing that really drives me and who are the people that I can help, who are either by my side or within my reach, the easier you'll find it to defend and protect and use and spread across the world'.

6.6 Conclusion

The aim of this case study has been to share our experiences as innovative IP educators, thinkers and strategists, and the experiences of creatives we support to make meaningful change in the world. From a position of compassion and care, we have explored how we work with creatives in international and interdisciplinary spaces to help them understand through the lens of IP, ways to develop their professional identity, build self-confidence and realise their ambitions of future-facing innovation often driven by purpose over profit. We recognise the limitations of existing IP education to think more holistically about social, racial and climate justice and the real-world considerations of digital and immersive futures and have evidenced that ways we engage and encourage self-reflection to self-advocate.

We have highlighted the importance of creating an inclusive space to focus conversations and decision-making around motivations, values and lived experiences and shared our innovative ways of thinking within curriculum-design and wider enterprise initiatives to encourage the critical thinking required to move from an idea to innovate to help drive socio-economic and environmental benefits for sustainable futures (Osei and Read, 2023; Jeffries, 2021).

As the global economy sets to repair itself and future entrepreneurs prepare for professional practice, it is essential that they have an awareness of how intrinsic IP is to developing a business strategy, and to identifying and protecting an individual's values and ethos, their responsibilities and reputation. IP education is not about having all the answers. It is about encouraging the next generation to lead from the front,

recognize the value of their creative agency and use their critical thinking and perspectives to make decisions that may not always be financial successes, but which have a longer-term positive impact.

As graduate Sara Howard recognises 'wealth and progress are no longer defined by profit margins, but by how a business can continue to develop and grow whilst enabling ecologies and societies to flourish. The foundations and building blocks for change are long overdue and change is imperative to reach global goals that will mitigate the effects of climate change... Let us demonstrate what is possible in our industry and take responsibility into our own hands' (Howard, 2023: 153).

Chapter 6 Discussion questions:

- What is the responsibility of educators in facilitating transformational entrepreneurship?
- What role does IP play to help strike a balance between purpose and profit in enterprise?
- How can creative entrepreneurs best communicate their potential to future collaborators and industry communities?

Case study list:

Cassie Quinn, Founder CQ Studio – <https://cqstudio.uk/>

Gareth Johnson, Videographer - <https://www.garethmjohnson.com/>

Alice Simpson, Co-Founder SAGES, London - <https://www.sageslondon.com/>

Emily Taylor, Co-Founder SAGES, London - <https://www.sageslondon.com/>

Kae Katz, Founder of FibreLab - <https://www.fibrelab.co.uk/>

Sara Howard, Founder of Sara Howard Studio - <https://sarahowardstudio.com/>

Lizzie Reid, Founder of Lizzies Lines - <https://www.lizzieslines.com/>

Abi Chapman, Founder of The Accessible Project - <https://www.theaccessibilityproject.uk/>

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