insight and inspiration

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an introduction to enterprise education for creative subject students

nacue/**create**

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"I've found through my work in setting up NACUE Create that there are a lot of institutions that find engaging high numbers of creative students in enterprise programmes quite tough. The understanding and knowledge around what creative students want and need, and which kinds of programmes tend to be more successful does exist, but is fragmented between educators, support service providers, industry, researchers, students and graduates. It seemed that what was needed was an accessible guide which drew on this collective knowledge, and was readily available for anyone to access.

The guide is a simple, cut-to-the-chase tool for any educator or indeed any person hoping to create a valuable learning experience for a creative subject student. I hope this guide will inform (or perhaps just confirm what they've suspected all along) and encourage readers, to create fun, engaging and valuable programmes for their creative students.'

We want to acknowledge and celebrate what we already know works, but also help those that need some support, fresh insight and inspiration."

Luka Blackman-Gibbs, Head of NACUE Create. NACUE Create is the creative chapter of NACUE, a network founded for and by enterprise societies and students.

NACUE Create works with universities and colleges to provide high impact programmes that support, enhance and develop strong cultures of creativity, innovation and enterprise amongst students. We combine what we know, with what others have discovered to create and implement programmes for institutions seeking to increase engagement of creative students with enterprise learning and support.

NACUE Create has been working for the past two years with Frances Brown on its steering group. We feel this guide is a valuable contribution to the space and are proud to support Frances' work by funding the design and distribution of this guide using income acquired through specialist contract delivery for institutions who have purchased NACUE Create support.

nacue/**create**   **Coventry** University

author

"With a background in craft and design (textiles, fashion and jewellery), experience of being an undergraduate startup, working in industry and now teaching and conducting research into enterprise education, I understand the pressures and needs surrounding the creative student's journey and those supporting them. I think that it's hugely important to improve services and experiences available to students at and beyond university. I believe the key to this is giving stakeholders a voice in the creation of initiatives, providing the opportunity and tools to thrive in their own unique environment and the support to move towards personal and community goals."

Frances is a design researcher consulting on enterprise education development for universities and strategy for creative businesses. Frances is currently completing her PhD in design thinking and creative enterprise education at Coventry University, is designer in residence alongside the Design for Services MA at Duncan of Jordanstone College of Art and Design, Dundee University and sits on the NACUE Create steering group.

Frances Brown
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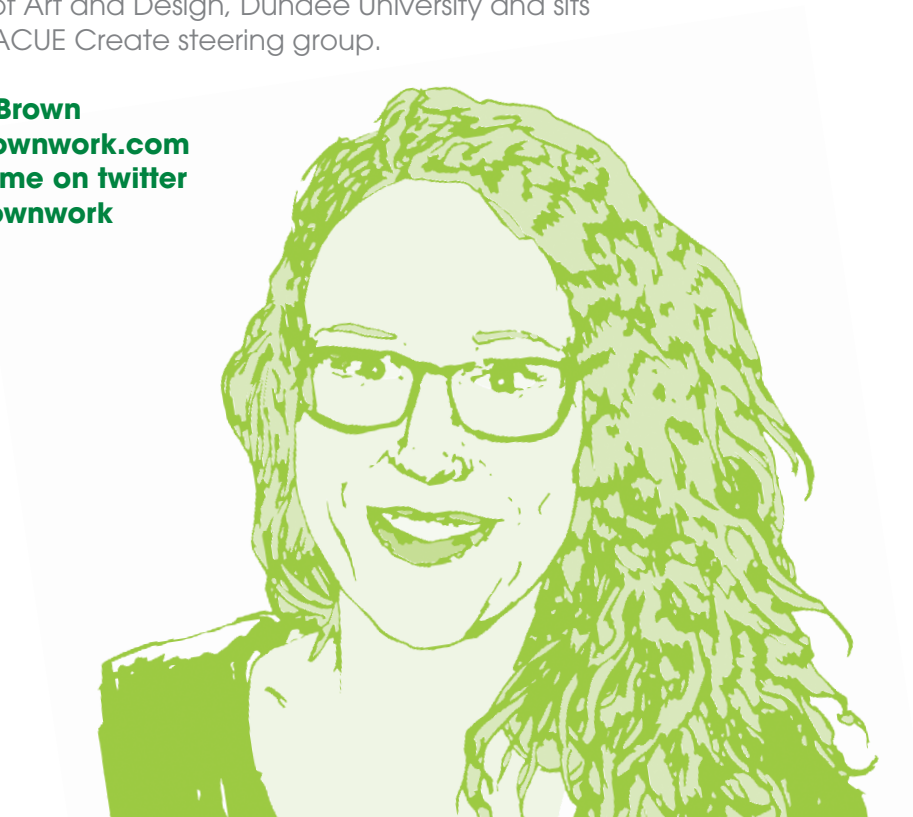
foreword

"It is widely acknowledged that there is a creativity crisis in education, yet to be a truly enterprising person you need to be creative. It is also common to find that business-based studies do little to enhance creativity, and that some creative courses do relatively little to introduce their students to business. What a recipe for calamity!

About 30 years ago I started to do things differently — I thought that the best quality control was my past students' feedback and views. I learned a lot and still do on a regular basis. That's why I was so pleased when NACUE Create was formed, because students and graduates have a lot to offer their educational roots. Of course not all creative students see it that way when they are still students who just want to be artistic, and often block out what's just around the corner. NACUE Create can help here too, by linking the experiences up so that everyone can make far more sense of it all.

Being creative is a buzz that will never leave you and that's what drives and motivates most people, yet to keep the opportunities coming after graduation is a real challenge for our students and we think we need to help. So take a look and read on, it's not what we think that matters, its what you think and what you do that really counts. So in short, I hope this information helps you to help your students find their creative futures."

Professor Andy Penaluna
Chair in Creative Entrepreneurship,
Swansea Metropolitan University

foreword

creative futures

Describing himself as a 'pracademic' – someone who has practical enterprise experience as well as academic understanding, Andy has become a regular contributor to the emerging enterprise education agenda. In addition to advising both the Welsh and UK Governments, he is an invited expert to both the United Nation's enterprise education policy team and the European Commission's deliberations on Educating Future Teachers for Entrepreneurship and chaired the Quality Assurance Agency's (QAA) Graduate Enterprise and Entrepreneurship Group.

Following what he describes as a career swerve from design education, Andy ran the Entrepreneurial Learning Special Interest Group for the UK's Higher Education Academy. He is now a director of Enterprise Educators UK and leads the internationalisation side of the organisation. Andy always acknowledges that his approach to teaching enterprise is heavily reliant on the help he receives from an extensive 30-year network of alumni at Swansea Metropolitan University.
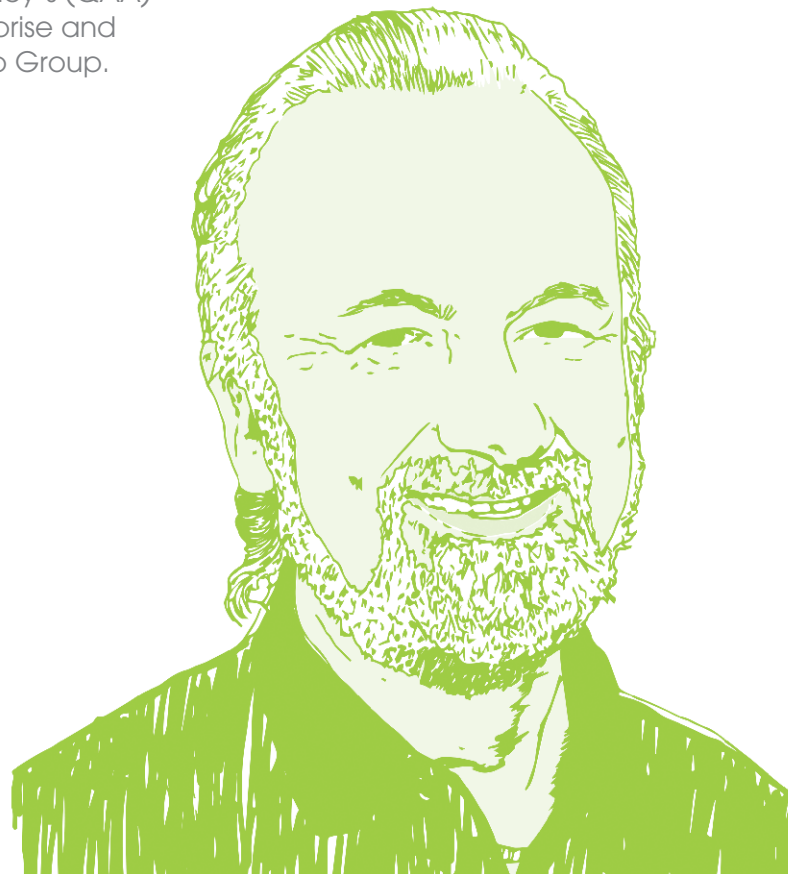
"Self-employment, the portfolio style career and an entrepreneurial approach to work are very common in the UK's creative industries sector. As discussed in Creating Entrepreneurship (ADM-HEA and NESTA, 2007), universities are providing enterprise education to support creative graduates towards what can be a precarious work model. The risks and challenges of creative work (see Banks and Hesmondhalgh, 2009; McGuigan, 2010; Oakley, 2011) can start to be addressed through a range of classroom-based practice, live briefs and extra curricula activities.

For me, a key component is making enterprise education relevant to the student's personal context including their cultural background, personal aspirations and specific creative practice. Not everyone identifies with the idea of being an 'entrepreneur' but many creative workers will need to be enterprising in their professional practice. Indeed the language of business, management and enterprise can be a stumbling block for some students. It is therefore important to enable students to develop their version of an entrepreneur, appropriate to their personal aspirations, values and creative practice. For some, this might lead to starting up a business such as a freelance photography studio. For others, enterprise might result in counter cultural activities such as the work of the Carrot Workers Collective. An entrepreneurial approach can be a self-started project leading to further opportunities or which complements paid work. This is particularly relevant in a fast changing environment in which new practices are developing, often through experimentation (online journalism for example). As NESTA's Manifesto for the Creative Economy argues, business models are changing and we need to encourage 'the entrepreneurial skills to give birth to the next generation of start-ups that will shake up internet markets' (2013, p.96).

Individuals will have different priorities and attributes; however, I find the following four elements are characteristic of creative enterprise.

creative futures

Firstly, creative practitioners need to establish a brand and a personal style or identity. Secondly, closeness to the market or niche audiences is recommended. This is increasingly done through the use of social media which facilitates a relationship between producer and consumer, to such an extent that there is sometimes no distinction between them. Thirdly, a key aspect of the creative industries is openness to sharing ideas and collaborating with others. While intellectual property rights are important to growth for some creative practices, an open-innovation model can also lead to benefit for small businesses. The growth of the co-working movement is a good example of how freelancers and small businesses are working individually but also encouraging serendipity in a social work space. Finally, and this is a well-documented characteristic of the creative industries, the importance of networking. An individuals' cultural capital will play a role in determining their ability to further develop the appropriate social capital for effective networking. Many creative entrepreneurs confess a dislike of networking yet they all know its value for securing work, for innovation, for support and for professional development. Entrepreneurial models of work are not without their difficulties but with some support, students can build confidence, cultivate their networks and plan for a successful entrepreneurial and creative career."

Annette Naudin, Senior Lecturer in Media and Cultural Entrepreneurship at Birmingham City University

Biography

Annette's research interests include curriculum development in entrepreneurship in the cultural and creative industries. She has initiated several conferences on the subject bringing together leaders in this emerging field of research. Annette is currently undertaking a PhD researching personal agency within the contested field of cultural entrepreneurship. Annette is a trustee of the arts organisation Pigeon Projects,

a local community development trust, *Moseley Community Development Trust is a mentor for UnLtd, a foundation supporting social entrepreneurs in the UK.
http://annettenaudin.wordpress.com/

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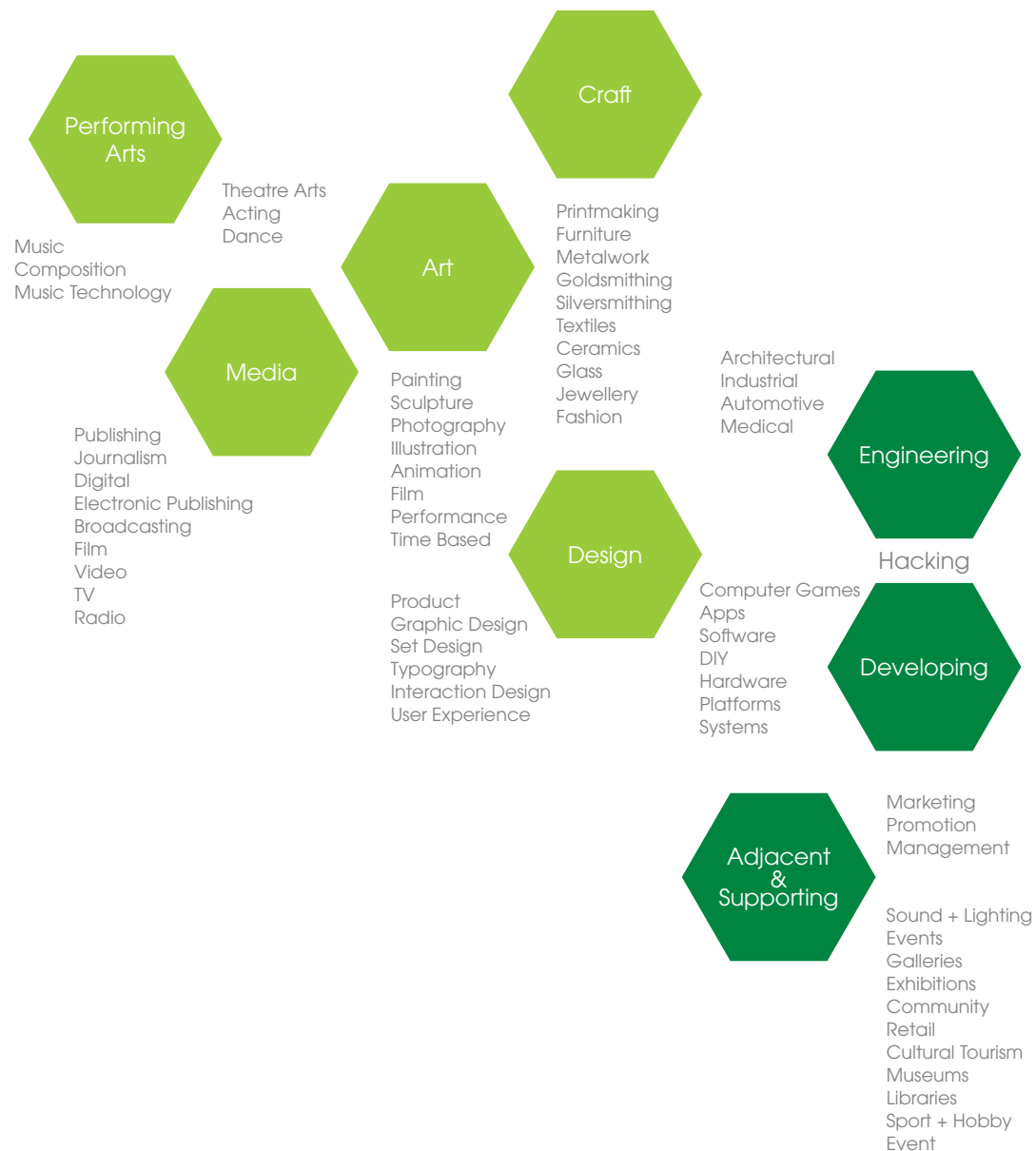
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creative futures

creative futures

Performing Arts

Theatre Arts
Acting
Dance

Music
Composition
Music Technology

Craft

Printmaking
Furniture
Metalwork
Goldsmithing
Silversmithing
Textiles
Ceramics
Glass
Jewellery
Fashion

Art

Painting
Sculpture
Photography
Illustration
Animation
Film
Performance
Time Based

Media

Publishing
Journalism
Digital
Electronic Publishing
Broadcasting
Film
Video
TV
Radio

Architectural
Industrial
Automotive
Medical

Engineering

Hacking

Design

Product
Graphic Design
Set Design
Typography
Interaction Design
User Experience

Computer Games
Apps
Software
DIY
Hardware
Platforms
Systems

Developing

Adjacent
&
Supporting

Marketing
Promotion
Management

Sound + Lighting
Events
Galleries
Exhibitions
Community
Retail
Cultural Tourism
Museums
Libraries
Sport + Hobby
Event

The image to the left shows the most common degree subject groups for creative degrees studied at university. It is unlikely that the names of the degree awards themselves will be exactly the same as these subjects listed here as degrees tend to be titled to reflect differences in the curriculum design e.g. fashion, marketing and promotion, music technology and composition, dance making and community etc. but most will focus on one or more of these key groups. In addition to these the image shows some areas where there are crossovers (for example, courses specialising in user interface design which may fall into a computing rather than design school) and areas which are supporting and adjacent to the key creative industries (for example, in retail or events).

contents

how to use this guide

We have designed this guide as a resource for educators to give some insight into some of the needs and views of students they may be teaching. You can read the guide cover-to-cover or simply dip into specific sections or chapters for inspiration when planning or creating activities to meet particular skills development needs.

The guide has been divided into two main sections; (1) insight and (2) inspiration. The first section will cover important skills needed by creative students, how they work, common issues they may face in their industry and those that may arise in teaching. We hope to provide introductory information to those unfamiliar to the sector but of course all students and educational cultures are different so in no way is this information 'one size fits all'. Although this guide is designed for those working with creative students many of our suggestions for activities and key skills are also applicable for use with 'non-creative' subject students.

On the following page you will find icons representing important skills for your students. You will see the icons throughout the book to help you in selecting activities and finding information to tackle specific needs.
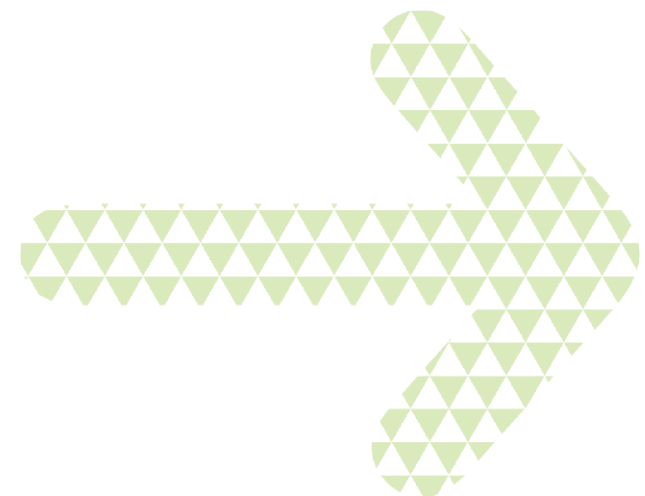
how to use this guide

Career + Strategy

CV's
Portfolios
Career Planning
Time Management
Values
Multi-Tasking
Project Management
Opportunity
-Recognition
Strategic Thinking
Goal Identification

Communication

Marketing and
Promotion
Branding
Promoting Yourself
Social Media
Communication
Strategy
Customer Relationships

Industry + Practice

Industry Knowledge
Practitioner Network
Community Practice
Social and Ethical
-Practice
Real Work Scenarios
Realistic Timings
Trends and Forecasts
Interaction with other
industries

Creativity

Innovation
Creativity
Problem Solving
Idea Generation

Professional Development

Confidence
Flexibility
Failure
Decision Making
Ambition
Perseverance
Risk Taking
Collaboration
Teamwork
Negotiation
Professionalism
Reflection
Managing
-Autonomously

Business Skills

Intellectual Property
Policy and Law
Health and Safety
Staffing
Tax and Trading
Finance and Funding
Bootstrapping
Budget
Cash Flow
Pricing
Selling
Retail

introduction

*Creative student and graduate quotes used in the document have been gathered during the author's doctoral research and research conducted for NACUE Create.

Who is this guide is for...

We have created this guide for those teaching or supporting students studying creative subjects as they develop knowledge and skills for their future career – whether they plan on being employed in the creative and cultural sector or starting up on their own as self-employed practitioners. Whatever route they decide to take, they are more than likely to be managing a 'portfolio career' that relies on their creative production capabilities.

We hope that this guide will be of use to educators working with creative students, in a variety of different roles and with varying levels of experience. For this reason we have designed the guide in two parts. The first part provides insight from students, graduates and educators on the kind of issues that may arise and the very specific needs of budding creatives that are important to consider in your particular institution. For some readers the issues and needs arising won't be new and you may wish to dive straight in to the second part of the guide which outlines ideas for learning activities and shares exemplars from the great work in creative enterprise education across the UK.

The information included has come from the experiences of educators and researchers working in this sector, those running creative businesses and from creative students and graduates themselves*.

What's in it for the institution?

We know that there are many factors to consider when providing a university education. Pressures to meet targets and boost student satisfaction are of increasing importance in many institutions. We hope that this guide will help you to strengthen your creative enterprise education provision, which in turn may enhance the experience of graduates, ultimately leading to improved graduate prospects and statistically-improved performance in the annual Destination of Leavers of Higher Education (DLHE) survey. Well-supported graduates can form the core of a strong alumni network whose successes reflect positively on the institution's reputation and recruitment and can create opportunities for current students.

summary

"I felt that I could have been equipped with tools and knowledge to start my own business as soon as I graduated. I don't have the same amount of time or money following graduation to learn about business. I feel that I've invested 4 years into my education, yet I still need to learn a lot more to secure a career." Graduate

"I've been graduated for three years and it's easy getting a job but a graduate job related to my degree, impossible. Even with voluntary work in a gallery. Probably going to have to go back to uni or change career paths." Graduate

"There is a gross shortage of skills within the creative/technical industries because universities are failing to deliver relevant skills and knowledge." Student

"The most valuable lesson I learned from my time at university is that you are on your own and your career is what you make of it. University tutors aren't interested." Graduate

"It helped me to become more confident in regards to my potential and the opportunities I have." Graduate

"It looks as if things will be much bumpier than I thought, but I think I can take it with the skills I have developed." Student

"Made me more positive about what I can do in the future. My skills etc." Student

"It might take longer than I thought to get where I want to be — so don't give up!" Student

We frequently hear negative statements like those on the left but we know that there is already a lot of good work going on across the UK and that small changes can make a big difference to students and graduates and encourage a more positive creative enterprise education experience.

Skills for business and employment are needed to support students to make a sustainable living through their creative work – whether they are running a business, working in a particular company or in a combination of working environments and projects. Enterprise education for future creative practitioners (creatives) needs to be made applicable and understandable in a context that students can see themselves in. Creative enterprise education needs to be communicated in a vibrant and informal way - both verbally and visually - so that students perceive content as 'for them'. The generic approach of offering business or enterprise education as an adjunct to core subject delivery simply doesn't make sense to the student or the educator.

So what can we do?

Give students the tools to carve out their own path and support this with inspiration from successful practitioners within and outside of their sector as well as with recent alumni to help students practically bridge the gap between university and work.

Build students' confidence in the value of their skills within and outside of their (sub)sector. Promote varied career paths and explicitly encourage students to understand the value (economic and cultural) of their work, time and expertise and to understand themselves, their personal values and their particular niche contribution.

Give students activities that reflect the reality of the industry they will enter, trust them with real responsibility and allow them to try and fail in a safe environment.

Don't forget many of your students will be international or mature and will require slightly different interventions.

summary

And finally…

Communication is key. Overwhelmingly, students and graduates state the importance of knowing what is going on in the university that is of benefit to their professional development and how it applies to them… And how often they didn't receive this information. Above all they value discussion, advice and an opportunity to be heard and guided.

1

insight
creative core
value
people
delivery

creative core

Students studying creative subjects are generally on those courses due to a natural talent, interest, passion or need for creative expression. The personal identities of these budding filmmakers, designers, writers, photographers and crafts people are manifest through their creative work – they live their 'creative core': they themselves are the commercial value, the 'product', the 'service'; their success will depend not only on technical and production skills but on how they manage their creative capital and place within industry and society.

Development as a Practitioner

"I need to develop an identity as a designer; I don't know who I am." Graduate

Developing the students themselves is more important than business plans and traditional business focused activities in the early stages of their development at university. Initial focus should be placed on their development as practitioners and managers of their own creative offer. Given that a creative student's practice and saleable commodity is their own talent, practitioner skills such as the ability to meet a client's needs and promote to a selected audience are basics for the future of a creative student.

"From my own point of view I feel like a lost designer. I think there needs to be more focus on the person, allowing people to identify their own values and passions and help them develop into the designer/creative/person they could be." Graduate

Helping students establish what makes them tick and what makes them special is a great starting point for working with creative students. They have to be focused on what they are producing, to think of themselves as their own client, do what they love and enjoy, decide what path they will take and what values are key to success in their own eyes.

A creative not only needs to understand their offer and who they are as an individual, but also needs to understand that they are their own brand. What they produce is linked to them as individuals. Reputations and audience perceptions will have an impact on the work they get and/or the customers they attract. Deciding on how they present themselves and their work in different contexts will stand students in good stead, as will breaking down the barriers some students have about self-promotion or being uncomfortable blowing their own trumpet. Belief in themselves needs to be built up and strengthened to help them hit the ground running on graduation and enable them to find and stand in their chosen spotlight. Encourage students to set up a blog to record their working process. This will help them to build skills in understanding their working methods, practicing lively and effective communication, building relationships and inviting an audience into their creative process.

Not business for business' sake

A creative student will think of the work they produce differently to students on other courses because they are investing not only skill and effort, but also their creativity, which is often quite personal. In some cases they will require resilience to deal with rejections of work or less than positive feedback from audiences. Creative work is intrinsically linked to the student's talents and expression and it can be quite destructive if a student hasn't built confidence and an understanding of subjectivity of work in an audience's eye.

This link to personal talent and creativity means that in most cases it is not business for business' sake. You may have sat on a dragon's den style panel where a business student is presenting an idea they have which may not be particularly innovative or even of great interest to them – for some students their interest is in business itself, not what form the business takes. In opposition to this, usually a creative student is going into business or looking to work in a particular company because that is the focus of their creativity and their passion. Students with a passion for

creative core

business itself may typically learn about business and then seek out an opportunity. A creative student will typically be driven to seek out enterprise education to make their skills and talents commercially viable. A creative may work in a business or for a company because it is what they love and it is an opportunity for expression. This explains why in many cases practitioners know that they will not be in a sector with a lot of opportunity for high income. Of course there are roles in industry that draw high earnings, but generally money isn't the bottom line. Therefore the approach should not be about high growth and exit strategies for businesses but on how to make a creative's work profitable to their desired level and, importantly, sustainable. It is not uncommon for a practitioner to find it very challenging to make money from their work, often relying on grants or taking on other work (often unrelated to creative practice) in order to support their true passion. Therefore, skills in balancing time and income from multiples streams is key, as is 'attitudinal' support in terms of letting students know that it is perfectly normal and oftentimes necessary to work in multiple streams and to have commercially-oriented work.

"Make time to be creative the way you make time to do your tax return. A creative fire can go out so keep inspiring yourself and be clear to family and those you work with that time to work and experiment creatively is not something that can be compromised on." Jenna Hubbard, Freelance Dancer and Lecturer at DeMontfort University

In addition to enterprise skills it's important to remember that creativity needs to be worked on as much as any other element of a creative's skills package. It seems obvious in university but after graduation, life, time and earning a living can get in the way of developing creatively. Part of a career strategy for any graduate within the industry should be focused on seeking inspiration, developing their skills and practicing their craft. Make sure that they know time needs to be scheduled and budgeted in order to allow time for creativity alongside other work, as well as during those times when money may not be coming in.

"You don't need to be greedy, but if you don't charge, you can't spend time on being creative or on exploring new ideas." Kelly Smith, Enterprise Educator at Huddersfield University and Past-Chair of Enterprise Educators UK
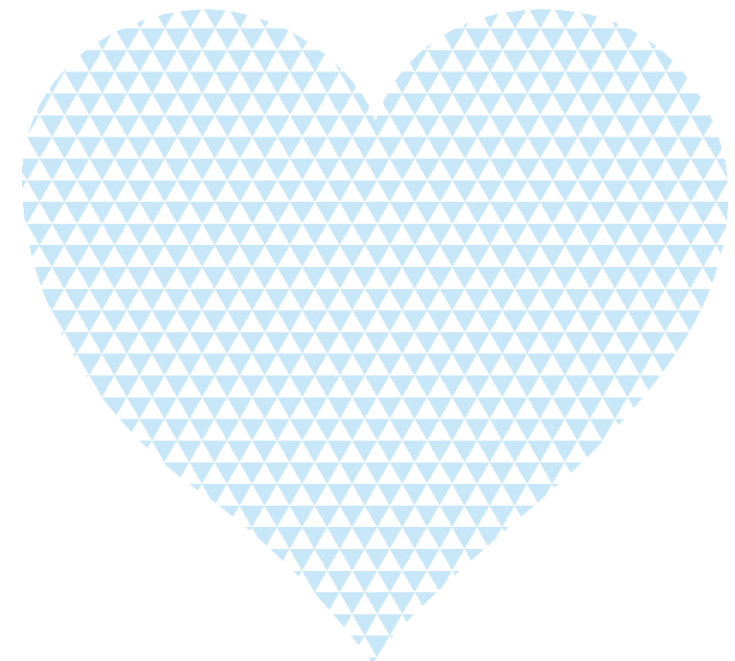
value

Students need to understand their value for themselves and in the eyes of others and to be able to see the commercial value in the work that they create. Financial training, confidence and niche are areas to focus on for the benefit of students considering the work they do at university and in the future.

Value Recognition

"So many creative students are by nature, entrepreneurial. They're probably already designing material for their friends, making & selling products, putting on interesting events. Gather case studies, and help them to do what they already do, better." Alison Coward, Bracket Creative

A key consideration for those teaching creative students is that in more than any other subject group they are probably already selling their work and expertise or undertaking voluntary commissions. Students frequently do creative work to help out friends and family, take part in group shows or teach on the side (perhaps providing dance classes or arts workshops). Students can be working on projects without realising the value of what they are doing or how it links with the enterprise skills you may be teaching them. This undervaluing doesn't always stop after graduation either. When asked about their employment status, many graduates will cite part time work they do (such as retail or teaching) but won't mention the creative work they do the other half of the time. For some it is hard to identify as a 'proper' artist or performer unless they are doing it full time. It means there are large numbers of graduates missing the value in what they do, even if it is over the weekend or a few days a week. Helping students understand the varied career and employment trends in the creative industries should help, as will helping them with strategies to build steadily from part time to full time if that's what they want. Ask them what they are or have done in the past and frame your teaching to be relevant to this and to their future career so that they can create mental links between their work and the practitioner they will be.
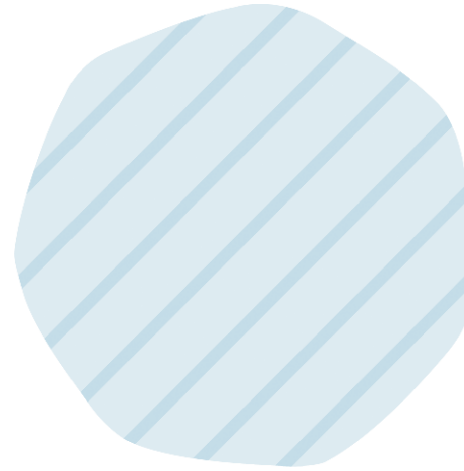
value

"Don't forget to encourage those you support to charge for their time and expertise. If you go to a shop or a restaurant, you expect the person serving you to be paid at least minimum wage. If you go to the doctor's, you expect them to be paid a salary that takes into account their training and status. Why should creative students and graduates be any different? They spend valuable time on their creations and they have gained skills over several years through school, college, and university that others simply do not have. Encourage them to be proud of what they do and charge accordingly." Kelly Smith, Enterprise Educator at Huddersfield University and Past-Chair of Enterprise Educators UK

Time and Expertise

Students and graduates already in industry can often undervalue their talent and skills and how important they are to the success of other industries as well as the creative economy. Help them to understand that their time is money and should be charged accordingly, as with any other job. Reassure them that the talent and the training they have means they can deliver in ways that others can't and are the envy of many, even though at university they may not feel they have anything unique to offer. After university they will be working with people from different backgrounds and with varied skill sets.

"In Product Design it is all about the BIG FISH and working for people like Microsoft. There needs to be more scope and more help to channel people into themselves and the business they want to be." Graduate

There are students in creative subjects who may fall prey to the 'star myth' - the concept that some of them will go on to be stars of industry. Of course some will, but what is dangerous is often the students who are favoured by course lecturers or those with the high grades aren't the ones to take the industry by storm; it takes more than being able to operate within an educational environment. Those who do less well in university need to be

shown that their future is what they make of it and university standing is not the be all and end all. Similarly the high fliers must be careful not to rest on their laurels. The star myth is a double edged sword in that as much as giving inspiration to some students there are others who do not dream of public fame or large companies. They have different values which, if not promoted as equally valid by educators, can leave students feeling they are failing to do or be who their lecturers think they should.

"You need to encourage those you support to put a value on their time and effort. Doing work for free seems great and often fits in with their (and your) ideals and ethics, however, at some point they need to put food on the table and pay for their materials, computers, software, workspace rent etc. Customers that expect free or cheap work are highly unlikely to give repeat business when payment is finally asked for, and if you don't value yourself, why should anyone else do so? It's often said that you need to do free work to build up a portfolio. This is arguable, but if you really do feel it's the case, work out the full amount and give a discount, or trade your work for mentoring or proper critical feedback so that you can improve." Kelly Smith, Enterprise Educator Huddersfield University and Past-Chair of Enterprise Educators UK

"These areas were covered, but only ever in a hypothetical sense. Even though we would show our work and have it priced...you never felt as though you would sell work — this barrier is the most difficult one to then break when you leave. Being able to stand back and value your work for what it is is incredibly important, but being surrounded by makers it never feels like your work is particularly special or different." Graduate

value

"It's a bit of a faux pas discussing the price of your work if you want to sell it. I've seen people at other uni's putting £20,000 price tags on their art, which is obviously ridiculous. I sold my degree show for £250; I got such a small amount because I wasn't taught anything about these areas of the business. (I calculated that the amount of time I spent on creating it, I would have got severely less than minimum wage. not including the material costs)." Graduate

Understanding the value of work to others goes hand in hand with exploring pricing and practical financial skills. Basic skills are, for example, working out budgets and cash flows, deciding what market they are aiming at and designing their materials and processes for different audiences. Once students have the concept of budgeting and pricing for their time they are more aware of their value and less keen to work for free. There will always be those would-be customers that think creative work is easy, always underestimating the time jobs will take or thinking ' I could do that'. These are the situations where students need to know their costing and stand firm in what they need for particular pieces of work. Try to remind students that if someone has paid for something they will be more likely to work

with them again, money has changed hands and bonds are made, as well as the client being more likely to champion something they have invested in. Yes, there are some cases when someone can't pay the full amount, but don't just give time and work for free. Think of how they could help the student in return, do they have a skill the student could use or benefit from knowledge of? Bartering and mutually beneficial agreements are not uncommon in the industry.

"Many students underprice themselves - the NESTA Toolkit Blueprint Modelling reference to 'onstage' and 'backstage' activities is useful in helping them understand that they need to figure out the total cost of providing something (e.g. engagement, delivery), rather than just the customerfacing part. Integrates well with the Business Model Canvas (see resources) if using that." Natalie Norton, Enterprise Educator at Winchester University

Try to use applicable case studies regarding cash flow and budgets – working in the creative industries can be highly susceptible to ups and downs in income – using a regular payment example with steady growth is unlikely to be realistic whereas an example with highs and lows and multiple revenue streams will help students to be more aware that their budget must be flexible and safeguard against quiet months, downtime, and creative stages where they are developing but not earning.

"They often lack confidence with the financial side - I tend to take them through a cash flow forecast at a pc, so they can start to plug figures in and see the impact. Once they realise it is just a case of using common sense and thinking it through (rather than being 'mathematical'), they realise it is nothing to be scared of and actually start using the forecast as a tool to develop their idea (rather than being the bit they avoid!). Using an event as an example is a good way to illustrate the impact of cash flow problems, as it is something they can easily relate to." Natalie Norton, Enterprise Educator at Winchester University

You may find some resistance to some enterprise topics, particularly business skills such as finance. Creative students are capable and can usually successfully understand and manage all elements of running a business, however they often believe that they can't do it or are not good at certain areas, such as finance. They underestimate themselves! This perception links with the recurring theme of creative students seeing themselves within a particular box with predefined

value

skills - it is our job to help them see that this is an imaginary constraint. Explaining that there are no boundaries to what they can learn or where they can go with their careers can help to break down these barriers. Present finance in an understandable context to start with, perhaps a project that they can follow through in reality over a short period and then up the ante to more complicated processes they can use for long-term needs.

Niche and Competition

"My main piece of advice for creative students, regardless if it's for a career or business, is to find a niche they really enjoy, get good at it, become known for it and then have the courage to accept they can add value in the marketplace and their fees should acknowledge this." Alex Barton, Founder of Student Designers and www.starti.ng

I'm sure many of you will have heard "we'll charge less than others because we are students and we'll get the business" as a plan of action on numerous occasions. Students need to be taught how to effectively map out their competition, what their niche and focus is and how to find that 'sweet spot' between the two to focus their energies. It may help students to work back from both their finances and their values.

"It's important to think about what you want from life as a whole, not just career wise." Student

"I like to see people I can look up to who aren't money driven." Student

Understanding that people don't all want the same from their future and have different values, such as the work life balance they want, family considerations, financial goals and ethical standards, is necessary to help students consider and shape plans towards the future they want. Visualising this can help them consider who they are as a practitioner and where their niche is. Questions like these may be useful for them to evaluate their values and practices:
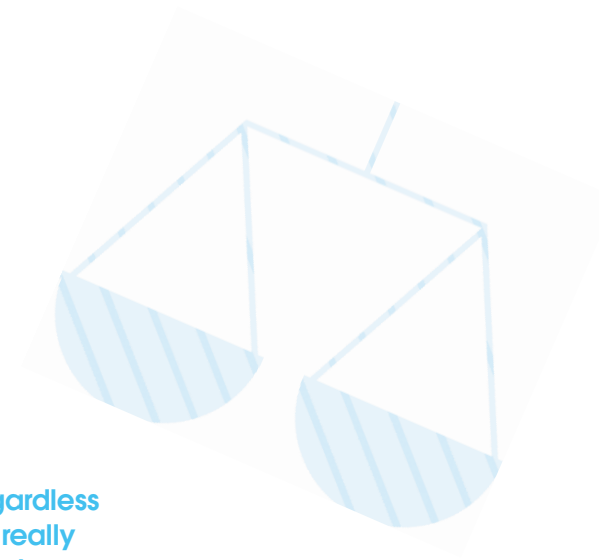
What do they need to earn? What kind of work and personal life do they want? What resources do they need to create their work and what is the cost? How many will they need to sell or what will they need to charge to earn their chosen income? Once a student has these figures and practices in mind they can decide who their customers should be. As well as the financial side, students should take time to consider what passions and other interests inspire and inform their work? What kind of people do they want to work for and with, and how do these situations inform the action and prices that they are able to charge? There may have to be some compromise at times regarding the way they work and their earnings, but only the student will know what these answers are. Drum in the mantra that undercutting competitors on pricing is generally not to be recommended but what is important is quality, niche and gaining the right customers.

"If you compete on price, you are making people aware that you are inexperienced. "I'll do this job for £50 because I need to build my portfolio" is an all too often cry. Apart from the fact that generally clients willing to pay £50 for work are difficult, it's very difficult to psychologically move up the pay scale and this process takes much longer than it should.

I have seen, coached and worked with students that decided to provide premium services/products while still in university by finding areas that they provide unique value in. After being graduated for 1 year, they are charging more per hour, day and job than others who have been in industry for 10 years." Alex Barton, Founder of Student Designers and www.starti.ng

people

People are what make the creative industries tick; understanding people and relationships within it will be hugely helpful to any creative graduate. Communication and collaboration skills, building networks and exposing students to a variety of different role models, mentors and inspiration will help them to envision their place in the world, how they can help people and who can help them.

Networks

"Encourage networking with those who are running creative businesses themselves. 'Networking' sounds very formal and scary, but doesn't have to be. It can be hanging out at a coffee shop where creative business owners are known to frequent. It could be setting up groups at Uni for students to pitch ideas to each other or show off their recent work. It could be bringing in creative business owners to share their experiences through a presentation and follow-up chat, or by setting up a mentor pool for those who are further down the start-up line." Kelly Smith, Enterprise Educator Huddersfield University and Past-Chair of Enterprise Educators UK

People and networks are key to working within the sector. Students need to seek out or create their own networks. Some will be natural at this and for others it will take much more effort. Whether it's physical or digital interaction, networking is key to getting to know the people they need to know, to understand the competition and, therefore, their particular niche. The old adage that it's not what you know but who you know is a particular truism for the creative practitioner:

personal recommendations and hiring friends/ past colleagues does often happen in the creative industries.

The creative industries frequently utilise an unofficial barter system, lending expertise or time in return for help in kind when needed. Those who are successful manage the balance of paying into and drawing from their network without using others or being used in a way that isn't mutually beneficial.

people

people

There is considerable focus from students on 'being spotted' at graduate fairs or 'getting their big break' in a production. Yes, there are those who are lucky enough to meet a patron or be covered by media, but it isn't good sense to rely on serendipity as a strategy for success. Often it's not really serendipity at all. Opportunities arise but students need to be able to: a) recognise it as an opportunity b) grasp the opportunity and turn a concept into something tangible and c) have the tools and knowledge to make the most of the opportunity and develop it. Simple things like having the confidence to follow up on conversations with those in industry, being proactive and having a plan to turn ideas into reality are all vital.

Varied Career Paths

**"It is important that lesson design utilises contextualised examples to maximise the students engagement with the topic; I would encourage educators to mix these examples, challenging students to view 'creative careers' through a number of lenses that will help to broaden their horizons."
Matthew Draycott, Enterprise Educator and Entrepreneur**

But I'm 'just' a...designer, painter, dancer... can be the way students see themselves at university. Many universities have quite siloed subjects without much scope for interaction or interdisciplinary learning. This is changing but at the moment there is still much to be done. Helping students to understand their transferable skills and how these skills might be applicable across a range of sectors and roles should help to break down these restrictive views about specific creative disciplines. Be clear with students that their creative education is about skills but also about self-development and understanding the process and that they can use these approaches in many situations. Highlight transferable skills - show them how they can work in unfamiliar settings and with other disciplines. Take them out of their comfort zone and encourage them to think of their skills outside the box of their discipline.

"More focus on careers that aren't practice based and the opportunities available in different areas would help support students who aren't just focused on being an 'Artist'." Creative Graduate

It's important to note that alongside future careers in practice led roles there are considerable numbers of students who will go on to non-practice led careers. These non-practice careers may be in teaching or research in education, commercial research and forecasting, or organisational and management roles within or out of the creative industries. Being aware of this will help when supporting students in their choices and developing confidence in transferrable skills as well as reaffirming that there are no 'right' or 'wrong' career paths. A number of graduates that we have spoken to stated that they were offered very little information about continuing education as an option after graduation. Going on to an MA or retraining for teaching (for example), are popular choices for students who wish to specialise or adapt their skills for particular roles in industry.

"I wish there was more focus on different career choices, and opportunities to meet and discuss these choices with industry professionals." Student

"Discussion sessions and statistics based on previous students. Plus advice on entering the design workplace, protocol and basic hints and tips as I have no business or employment history/experience." Student

Frequent feedback from students and graduates shows a desire to have time to talk to industry or alumni. Encourage speakers to leave time for interaction and move away from the straight presentation format. Try having experts in to talk to small groups or to move around the studio giving one-to-ones or critiques. Having a visitor to share their expertise can be utilised in a variety of creative ways and for them it may be a nice change and a chance to feel they are giving real

people

and tangible advice, rather than the usual, facing down the lecture hall.

"There are other ways of making a living. Art courses tend to present one model of being an artist and if you don't fit that mould you feel a failure." Graduate

"We as Visual Art students were expected to research known successful artists in relation to our interests in the arts, but I don't feel any of these artists were 'role models', not yet anyhow. Suffice it to say none of them matched my values and aspirations." Graduate

The conceptual idea of breaking down barriers isn't just about the field that a student is currently in, it's also about allowing students to feel confident and 'within their rights' to choose the path they want to follow. There is no 'right way' and they are letting no-one down by choosing their own path. Many very interesting people who are doing great things have changed direction or gone against the norm in their particular creative field. As long as students are using what they have

learnt to the best of their ability, to meet the goal they have set for themselves, they shouldn't feel that they are a disappointment to themselves or anyone involved in their development.

The selection of visitors, how they interact with students and the content of their talks, can be tailored to help students reflect on their career choices as well as building skills. Industry speakers who are from a range of sectors and roles and who are also honest about their journeys and their current situations are invaluable to student learning. A talk about failure and how they recovered or battled problems will give students an idea that uncertainty is a part of a creative career; mistakes happen and rough patches are part of development. Knowing this is a strong weapon in the armory of graduates who can stand firm in their own career and not back down or give up when it gets tough. Work with students to 'visualise' the career they hope for and break down the steps they need to take towards this goal. Identify possible issues they might come across

along the way and discuss how they might tackle these problems.

"Since graduating what I wanted to do changed dramatically and uncontrollably. The scariest part was that it felt like there was no stability. The hardest part was having to think realistically." Graduate

Careers in the creative industries are notoriously fluid and changeable with many creatives working within a variety of roles and sectors. Career narratives collected from creatives in the Alternative Enterprise Project (see activities) show how many change direction after graduation. It's not unusual for a student's ideas about career to change considerably after undertaking work experience or their first few roles after graduation. It is true that it's hard to know what they want to do until they have tried it, but knowing that this isn't unusual may give graduates the confidence to follow their instincts about career choices.

Alumni

"Bring in people to act as third voice. Creatives/start-ups like to be inspired by people who are not too different to them. People who have not long graduated or started up who can share a similar story or journey that they can relate to and inspire a belief in themselves." Kate Pickering, Jeweller and Owner of Vanilla Ink Studios

"We have had artists, animators, illustrators and other practitioners come to speak to us. They haven't always been helpful but it's been fascinating. These talks have made me terrified for the future quite honestly." Student

"Within the course we had various visitors in talking about their careers after uni. This was good but would have liked more emphasis on how they got to where they were." Graduate

people

"I feel that hearing from a recent graduate about the realistic points of post graduation situations would have been helpful. When you're in a position where you're unsure of what your plans are post graduation you take in all the information that you can." Student

The tradition in visiting speakers has generally been to bring in those who are successful in industry and publically visible. Although these industry contacts or speakers are usually very interesting and inspiring, for some students it can feel too detached from their own experience. They can't see how they would reach the goals they are hearing about. Commonly students ask for and respond well to alumni who can help to reduce the mystery surrounding what will happen to them after graduation. Knowing what the practical, tangible steps are can be hugely important. What mistakes did they make, what did they wish they had known and what will the real experience feel like?

"I didn't even get a 'Good luck in the future." Graduate

"Almost all lecturers have stopped talking to me and the Uni has not sent me anything." Graduate

A frequent response from graduates regarding experience after university is a feeling of abandonment and feeling that they were part of a production line – not valued individually or cared about once they left. Many wished they had more contact with the university. Given the importance of the alumni voice in the education of current students a really valuable and mutually beneficial arrangement could be created with graduates. Students could have a contact in the university they could talk to and continue to learn from. The university gets a pool of experience to draw from, people who can share the up-to-date realities of life after graduation.

"There is a massive jump once I left uni and have had to teach myself a lot of how the industry works in order to become a part of it— 2 years later — still at it." Graduate

Graduates who are in the process of finding their place in industry are also a key resource for informing the content of the curriculum. What is it that they are missing now they have graduated, where are they finding new information and what are the changes in industry that are happening on the ground?

Teamwork and Collaboration

"During the undergraduate course there is a big push on individual working and although this is very valuable and helps build confidence and nurtures creativity and talent, there is a lack of collaborative working and group experience within the course structures. Also being encouraged to think about how you can expand projects into the future and documenting process with a view to how the world sees you would have been REALLY useful to have known from years ago!" Graduate

"I was resistant to working as part of a team. I always worked alone and our department pulled us out of group work, which made me think it was a negative thing for jewellers to work as part of a team. Man, I was naïve." Graduate

As mentioned above, some university environments are not set up to encourage a great deal of mixing with other students or representatives from other sectors. This is detrimental to the development of students, in the majority of their future working situations they will be collaborating or interacting with those who work in different ways and speak in different terminologies. Students should be encouraged to seek out situations where they have to manage teamwork, consider leadership and intrapreneurial (enterprising behavior as an employee) skills. They need to understand the way others work, how best they work and how to communicate that with team members and collaborators. In addition to enabling students to work together whilst at university, emphasising possibilities for them to operate collaboratively after graduation may boost their confidence and provide them with more professional options to sustain their early career transition.

delivery

The 'how' of delivering creative enterprise education is as important in its success as the 'what' in effectively engaging students. Focusing on relevance to the industry and working processes that will be the reality for modern creative graduates is key.

Looks Matter (at least a little)

"Keep it interesting - be visual, be creative and keep it simple. There is no need to over complicate things, if there's a simpler word - use it. Encourage visualisation and imagination to keep them engaged and interested." **Kate Pickering, Jeweller and Owner of Vanilla Ink Studios**

"Remember that creative students/start-ups are visual. The quality of content is important, but also pay attention to how you present that material. Why not get a creative student to design it for you?" **Alison Coward, Bracket Creative**

It seems obvious but creative people are often stimulated in different ways than other student groups, through different learning styles, verbally, visually or kinesthetically. Visually interesting professional materials and approaches can both help students to engage but also bring a level of respect from the student. If the materials you use are outdated or badly designed they may feel that your expertise in and understanding of their sector is low.

Speak in their language

"Language is important - students from creative subjects do not always relate to the idea of being 'an entrepreneur', even though they may be very entrepreneurial! Similarly 'enterprise' is not a term they are familiar with. For many of them the starting point will be focussing on being 'freelance', or 'working for themselves'. Often from there you can grow the idea…" **Natalie Norton, Enterprise Educator at Winchester University**

delivery

"I think my best top tip would be that language matters - many creatives are comfortable with the idea of working as freelancer or being self-employed, but don't respond to the idea of starting up in business." Kelly Smith, Enterprise Educator Huddersfield University and Past-Chair of Enterprise Educators UK

A recurring issue is that of terminology, of how you introduce concepts of 'enterprise', 'professional practice' or 'employability' to students. Framing the session as career education rather than enterprise may help if you encounter resistance or lack of understanding. Students reported that they were not tuning in to enterprise education because they thought it was about business and were put off. Despite the content being the same, framing it as professional or career development may be useful.

It may be best to speak to them about what they want for a career and tailor your training to the terminology that they use themselves rather than ones you think they will use. Terminologies and reactions to concepts may vary from place to place and course to course, so the way you frame your content can have an effect

on how successfully your students engage in what is being taught. It also gives you scope to see what your students are really thinking about their future.

"The guy that gave us a very brief talk about finance used a lot of abbreviated words and failed to explain what they were. This would have been fine if we weren't complete novices." Student

"Acronyms and business speak can be a major turn off for most art students as it is counter-minding their sensibilities. The terminology can be learnt but in many cases it is unnecessary." Graduate

"Be honest! Make your knowledge explicit, be open, be welcoming." Kate Pickering, Jeweller and Owner of Vanilla Ink Studios

delivery

Context is Key

"Often the style of the presentations felt aimed at other more business types of design courses. Its not until after college you feel that fine art has a lot to do with these elements. This is because I was not exposed to these environments during college." Graduate

"Most of the time I disregard most of that sort of stuff. It always feels like it's got nothing to do with me and it was just standard issue stuff they gave to every student, no matter what course they were on." Graduate

Students may not engage if they feel that the content isn't delivered as applicable to them, or if the teacher is perceived to lack experience or the expertise necessary. It may be presumed that students believe that a teacher knows what they are doing and respect that knowledge but this isn't always the case. Students may switch off if they are not given cause to see the provider of the education as someone in the know.

"Knowing that things could be a real benefit to me, instead of sometimes feeling like things were shoehorned in and knowing we had to jump through hoops to fulfill criteria." Graduate

If it was made clear what the benefits are and why it's relevant (e.g. "you're learning [this skill] because it is used when you're doing [this part of your job]" Student

Explaining explicitly to students how certain activities and skills will apply to their development, throughout their university career as well as in different working situations, should help students to situate their learning within a larger concept of what is needed for the future. When asking questions, try to combine thinking about the future with problem solving in terms of current work they are doing or – even better - highlight how their current university work can be applicable in a realistic work situation.

delivery

"In many cases creative students are particularly suited to 'enterprising approaches' to education as existing andragogies applied in this discipline tend towards active, investigative learning." Matthew Draycott, Enterprise Educator and Entrepreneur

The students you will be working with are creative and the majority of their work at university will be practical not written. Although writing is a core skill for everyone and a great way for students to communicate and reflect, there is plenty of scope to approach your activities creatively – sketching ideas, talking about them, drawing business models, prototyping ideas and experience, using digital media, promoting their work through broad media channels and performing ideas. Creative Enterprise gives you, the educator, the opportunity to be creative and explore!

As much as it's important to use appealing methods and activities designed for them,

it's also key that creative students are encouraged to try out the generic activities in the university. Boosting confidence by moving outside the comfort zone and interacting across the disciplines is vital. Show students how to take generic activities and adapt the learning for their own needs and context.

"For the arts they could have provided some PRACTICAL information whilst still at uni. Seminars and brainstorming would have been useful to allow people to think of ideas of what they could do when they leave seeing as we did not study a vocational degree." Graduate

"Project management is absolutely key to survival as a creative practitioner particularly those undertaking multiple roles. As a freelancer your time is precious and learning to manage work, time, money and people is vital to a sustainable career." Jenna Hubbard, Freelance Dancer and Lecturer at DeMontfort University

Real Life, Responsibility and Failure

"I think whilst you're at university it's never mentioned how little opportunity there actually is. You put all the effort in and get managed all the way through by the tutors and at the end you are dropped into the real life. In real life is the need to quickly get a job to fund life and very little jobs around. If you make it to an interview you're against many other students who have better experience, work and a higher grade." Graduate

"As a fine artist I could have done with more help in structuring my own projects/writing briefs and breaking up day to day schedules." Graduate

"A plan, or lecture about writing a plan for the next year, even if it is just for yourself. A day where you have to sit down and think about what you could do etc." Graduate

"Yes, it's really useful to have to think about what happens next not just focussing on the degree show." Student

Learning to manage their time, on individual as well as multiple projects will be of use to students as they will likely be juggling various revenue streams and different working environments once they graduate. Helping students to visualise their career plan in a holistic way, then teaching them to break down individual jobs and projects will aid them in envisioning the time they have. It will help them to avoid problems caused by under or over-filling their working schedules.

"Oh hell yes, a month to complete a project is so unrealistic." Student

"This is definitely something we lacked in our final year. As mentioned, the idea we were jewellers was fed to us but the actual ins and outs of what was actually required of us remained a mystery until I had to actually do it myself well after leaving University." Graduate

delivery

There are contradicting arguments to be heard from both staff and students about the concept of a creative education. There are those who feel that career focused skills training, enterprise and industry knowledge hampers a student's creative development. There are others who argue that without the tools to take their work to the audience a creative education is wasted. Graduates repeatedly bring up the point that they felt the jump between university and industry was far too large; that after investing in their education at university they then had to spend years self-learning all the things that were missing and coming to terms with the realities of the workplace and industry. This isn't to say that a creative education should be job focused (there is no way of knowing where a student will end up), but an explanation of the way things work would at least give students the information they need to reduce the shock of transition in their early career. Issues they may face include: much shorter turnaround times for work, practical collaboration, or price and process. These are all things that may be overlooked or only vaguely touched upon within a degree course.

"They should have given us more responsibility in REAL working situations." Graduate

"Applicability to real-life situations should be a criteria of all projects — not necessarily in terms of 'business' but at least outside/'real' situations and contexts." Graduate

Projects that mimic industry processes are good, such as working for specific clients and costs or activities with fast turnarounds. Projects that include planned real-life challenges and interruptions mimic the unseen twists experienced in real working scenarios. Giving students the opportunity to carry real responsibility, to have to deal with consequences of failure, and to experiment in an environment where they can learn from mistakes, is beneficial. Such failure may be embarrassing but won't mean ruination of professional reputation and finances.

"Although university should give you the space to play and experiment, it also has to educate you on the outside world and gain an understanding of how there has to be a balance of creativity and business to be successful." Graduate

"Let it be a freespace for people to think, try, fuck up, and try again." Graduate

Communication

Often the smallest changes can make a big difference to the opportunities and experiences that can be accessed by students. Don't presume that students know everything that is going on in the university or see that activities are relevant for them. Where possible share what is going on and how different options may be beneficial to them.

It's good to talk – basic, yes; necessary, absolutely! Students crave focused advice and a chance to be heard. It may not be a particularly attractive concept at the moment but good old-fashioned careers guidance still has its place if done properly. Careers staff were once called careers counsellors and it's true that an element of real counselling may be of benefit to students. Let them voice their fears and confusions and help them move past it before thrusting job vacancies and startup information at them!

"I haven't learnt what I want to do, these three years if anything have confused me more, and the lack of guidance hasn't helped my understanding of my career potential." Student

"I can't recall ever sitting down in a discussion with a tutor and them actually asking, and listening to what I wanted to do with my career plan. Let alone them remember this information and deliver a more relative and specific career education for me. I felt the information was generic, the tutors were just ticking the boxes with what had to be delivered." Graduate
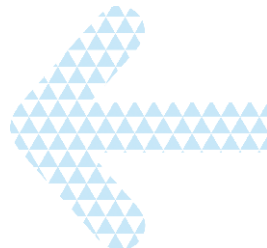
delivery

"It would have been great to have a one-to-one conversation with tutors (either before or after graduation) to discuss strengths/weaknesses in terms of career." Graduate
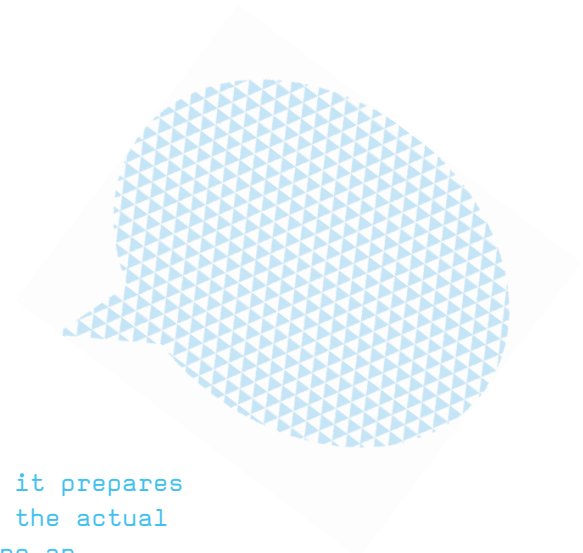
"Fundamentally, I would appreciate a mentor or someone I could talk through developing my ideas into reality." Graduate

Overlooked Student Groups

"Much of the generic creative enterprise is more relevant to designers than fine artists. I would like to share some of the support offered to Fine Art students or Illustration and Animation and for our creative enterprise education to be more specific to the very specialised nature of the employment routes taken by fine artists but also to emphasise that the Fine Art market place is global, diverse and growing with many, many roles for appropriately qualified and experienced graduates. We have barely touched on the art marketplace, the role of conservation, artist's assistants e.g. makers, printers, technicians, administrators etc or art writing for magazines, catalogues or websites." Student

"I don't think it prepares you enough for the actual reality of being an artist, or art related careers. Not for Fine Art anyway. From the outside looking in, other subjects do seem to get more opportunities but I guess subjects such as illustration/jewellery/graphics have different goals and have a more underlying business element, and reality may be different to what I think I observe! But I do sometimes wonder if I would not feel quite so lost had I done illustration, for example." Graduate

As well as differences of culture, individual students and subjects have different needs that require attention. However try to avoid the common mistake of thinking that some subjects need more than others. Fine and visual art is very commonly overlooked in this regard, with enterprise education simply offered around approaching and selling to galleries. This is despite a clear need for these students to have a grasp of the full enterprise skills package: their main livelihood will have to come from the production and selling or exhibiting their work. Other learning needs that vary depending on sector may include some subject groups who will need to manage the grants and support application process more than others, particularly those who work in public performance and community based projects. It can be beneficial to include applications and funding sourcing across the board with varied examples depending on their students' needs. Basic bid-development and writing skills - whether it's for grant support, client proposals or investors - should be part of a creative student's learning process.

Other student groups who are often overlooked are international students, mature students and postgraduate students. Of course you can't tailor entire programmes to meet all their needs but keep in mind that some elements will not be as appropriate for them. It may be suitable to include some elements on the global market for both international and home students paying particular attention to operating and marketing overseas. Location can be an important factor for the success of a creative business. Discussion of relocation for target markets or how to maximise success without relocating by drawing on local and remote networks are useful conversations to have with students.

Mature students often come with a wealth of information and experience and need different support but can also be a great asset to a class if their expertise is harnessed and developed. Mature students may also have different pressures regarding time and family commitments and may not have the luxury of working for low incomes after graduation if they have dependents, all of which are areas that are worth developing. Postgraduate students have their own unique set of needs. Our research highlighted that they generally have more work and industry experience and are

delivery

therefore keen to learn a varied (and specific) set of business skills, to have an opportunity to develop their ideas with mentors and are keen to expand their networks. They tend to be less interested in basic professional development.

And Finally...

All situations have their unique challenges and we all work in universities with very different approaches to enterprise education, some who hold it as core to their educational strategy and some who offer little or no structured activity. You are best placed to know about the individual idiosyncrasies and resources of your institution. We hope that the above may provide some insight that you can combine with your knowledge to create the right approach that meets the needs of your students.

2

inspiration
activities
what's on?
working with
nacue create

activities

We have put together a selection of activities that can be easily recreated or which have free resources online. Keep an eye out for skills-link icons to help you decide on appropriate projects.

Your Students

Before planning your events and learning activities with your students, it may be helpful to find out which skills they are keen to develop or activities they find desirable. Useful and engaging ways to do this include post-it walls, skills and activity card sorting and discussions. Getting students involved in programme development may help with engagement and enable you to better meet the needs of individual subject or year groups.

Common Activities

Design Thinking	Elevator Pitches	24h Challenge
Research Skills	£10 Challenge	Presentation
Social Media	Academic Texts	Report Writing
Case Studies	Panel Pitches	Diaries
Simulations	Sales Events	Blogging
Event Planning	Networking	Collaborative
Competitions	Societies	-Projects
Live Briefs	Skill-swaps	Events
Business Plans	Bootcamps	Peer Feedback

activities

Alternative Enterprise

The Alternative Enterprise workshop uses real life career journeys of employees, freelancers and business owners to show the varied and unpredictable nature of the industry. Students assess their future career goals and how these can be achieved alongside personal and professional values. The workshop includes a game that encourages students to develop and adapt their career plans in line with real situations that may arise.

Full workshop plan and printable worksheets can be accessed at: http://www.altent.co.uk/

Future Headlines

Future headlines is a common design thinking tool and helps students to envision themselves as their future self. What role are they in? What have they done which has prompted an article about them in the paper? Future headlines are a good way for students to develop reflection and consideration of their professional persona and aspirations. This can be supported with interview techniques, either students interviewing each other in the persona of their future self or by interviewing alumni about their journeys and where they are now.

Social Spy

Social spy is a good way for students to consider their public persona, what they share and how they are perceived online. It is also useful for research and communication skills. Students are put into pairs and asked to write a report on the other student from what they know about them already, but also what they can find out online. This can be done in class or a pre-class homework. Encourage them to look at Twitter, Facebook and Instagram posts (that are public) and articles in newspapers and blogs. Once the report is created the students can discuss what they have found and what kind of persona they are sharing. Is it suitable for their professional career? If there is nothing to be found could this be detrimental? What could be done to improve their social persona? The student then creates a social media strategy to improve their public persona and presents their learning to the class. This can be repeated in a following year to see how things have changed and is useful in understanding

activities

the role that social media can play in a career and how others perceive what they find online. Topics could include security, editing and deleting past online sharing, appropriate online presence, benefits to reputation and employers now including social media streams in recruitment.

@tweet_two has some great tools and tips for students considering social media and the transition into professionalism.

T-Zone

T-zone is a quick activity to encourage awareness of skills, future skills needs and concepts of collaborative working.

Using skills cards (easy to make your own, just print them off or by using mini cards from moo.com as in the picture below) ask students to sort which of the skills they have already and which they need to acquire for their future goals.

values
failures
CVs
diary/log
portfolios

reflection
teamwork
skill swaps
negotiation

societies
exhibiting
bootcamps
simulations
live briefs

staffing
sales
pricing
pitching

activities

Introduce the concept of T-shaped people - those with a depth of knowledge in one area such as dance or product design or particular technical skills but who also have knowledge of other areas and the skills to collaborate with and understand those in different subject and industry areas. T-shaped people are desirable whether employed or working in freelance teams as they can better understand others' perspectives and take on a variety of roles. Using large sheets encourage students to create their own skills Ts. Where do they excel and where could they develop? In what scenarios would it be useful for them to have empathy and understanding of other roles?

There are various articles online regarding T-shaped people as well as Y, E and Pi shaped people depending on employer needs but T is a good place to start for considering skills and working with others.

Rip | Mix

Originally designed as a fast paced idea generation tool by staff and students at Duncan of Jordanstone College of Art and Design, University of Dundee. An adapted workshop version of RIP | MIX aids participants in analysing features of environments, products and services and guides innovation towards new business or project ideas.

You can access a guide to the workshop and printable materials at:
http://fbrownwork.wordpress.com/2013/04/09/ripmix/
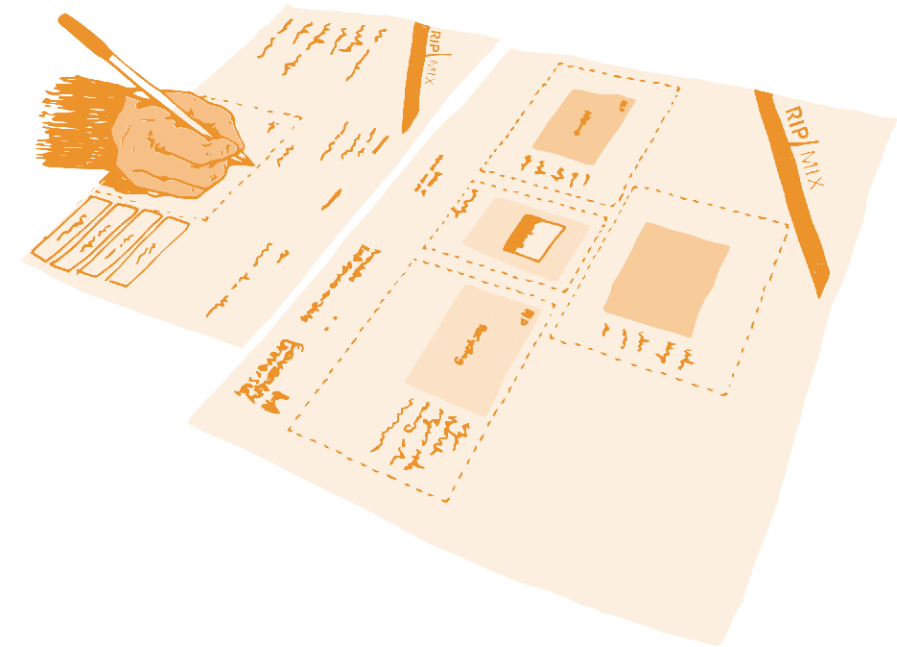
activities

Rapid Concept Prototyping

Rapid concept prototyping can be a good icebreaker for teams or for a change of pace when needed. Students are given sheets of paper and random objects or materials and asked to create something e.g. a toy car. They are then asked to think of the features and benefits of that object and to create a scenario and method for promotion. This could be a quick mock-up advert filmed on a phone or a quick-sketch poster. The whole task can be completed in under ten minutes and helps with creativity, team building and understanding USPs and marketing.

Communication Activities

Communication activities that can encourage confidence and give opportunity for students to practice talking about their work or interests include quick-fire soap box activities and Pecha-Kucha style events. Group critiques can work well, creative students are used to being critiqued by their tutors but these scenarios can be adapted to encourage students to be the ones asking the questions and giving peer advice.

Speed generation plays on the speed dating format and encourages quick thinking, flexibility of project or business ideas and communication via scenario prompts. Set students up in two rows along a table or facing each other in chairs.

activities

One side of the row will be the ones to share their ideas and the other side will question. Give students one minute to explain the concept of what they are working on or their business idea, the questioner then has a few minutes to question them on the what, when and why's of their idea before all students move round a chair. The task can be enhanced by using probe cards on the questioner's chairs. Questions should prompt the student to consider their idea within another context e.g. what if you had no budget, what if your audience were pensioners, what if you were operating in another country. You can create these yourself or find them online.

The following blog outlines 21 useful card decks for creativity and problem solving:

http://emergentbydesign.com/2012/10/25/21-card-decks-creative-problem-solving-effective-communication-strategic-foresight/

activities

Another quick and fun way to adapt this is to have students describe a particular piece of work such as a design, artefact or performance they have created and have the other student draw it while they are talking and have that student show their image and describe back what they have created. Did the student manage to convey all the necessary attributes, how better could they describe their work? Students can also discuss themselves as the creator. Can the other student guess who the perceived audience for the work is? Could the context be described better to communicate the values and brand of the creator? Discussions of details being lost in translation and links to pitching and selling can be incorporated where appropriate.

Unsolvables

Unsolvables is a technique that can be used to help students to think about complex situations and understand that not all problems are solvable with one solution. This can also be linked to the idea that you can't please everyone all of the time and the value of finding a niche and being a big fish in a small pond rather than being everything to everyone. Unsolvables can be used in conjunction with a social enterprise context and used along with case studies of problems both at home and abroad. Examples may include too much household waste, tackling illiteracy in the prison population or tacking transmission of disease. Ask students to map out an issue and consider all the stakeholders involved and how they might feel about a situation. Ask them to come up with a solution to the problem and how they would implement it. After this ask the students to discuss whether this solution has caused any new problems, how will it be sustainable long term and how has it changed the experience of the stakeholders. Once they have identified areas of concern arising from the solution ask them to consider whether their solution can be adapted to reduce these problems, if not can another solution be developed to solve the new problem? How do these work together and have they caused any new problems? Discussions can be encouraged surrounding how 'wicked' or complex a situation can be, how each action creates waves of impact on people and situations. Ethical considerations can be discussed as well and why people try to improve what may

seem hopeless situations. How do people select which issues to put time and effort into and which they don't?

Unsolvables can be adapted for the student audience in terms of complexity and issues, it can also be used within a particular subject focus such a sustainable fashion, toxicity of inks and dyes, image of fashion models and the impact on peoples perception of health and beauty etc.

Project Management

Managing projects and their included elements such as budgets, time management and communication in real scenarios are vital for students to gain skills for the future. Project management also allows them to try, and in some cases fail, within the university environment. Project management is relevant, often in addition to a fundraising focus for students who are planning a degree show or a final performance that requires them to raise money for materials, costumes, staffing, venue and marketing. Managing the time and resources of the individual or group cast, ensuring awareness and an audience for the event, organising supporting technology and documenting the process for assessment or reflection can be broken down into a series of learning activities for students that are applicable to their practice and often engaged with more easily than theoretical case studies.
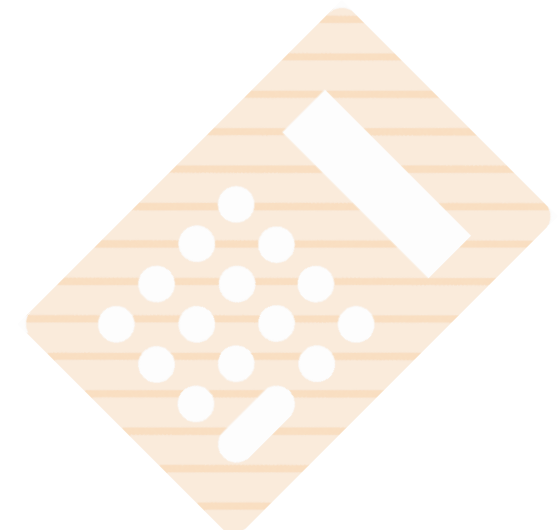
activities

A simple starting point for this is a workshop with the students where they are encouraged to group all the elements of their final performance or exhibition into key stages and then to break these stages down into tasks and goals. For example one stage may be promotion of the event which can be broken down into stages including: thinking of the title and the message, writing the copy, deciding on the visual style, taking photos or finding images for the material, print, digital and social media. Elements can then be broken down even further for instance with photography the student can ask the questions: who will take the photos? Do I have the technology, if not where do I get it? Do I need models or performers? If I'm photographing the performance do I need to wait until costumes are finished? How will this impact the timescale etc. etc.? Encourage students or groups to map their project and then using post-its to spread out the stages and elements across the timeline paying attention to activities that are dependant on the completion of others and those which require funding and staffing to complete.

activities

Do What?

A good technique to help students to think about their skills in different contexts is to run tasks or discussions around what they could offer to other industries. Encourage students to consider a scenario where they must work with or within other industries. For example healthcare in the UK – obvious roles could include community and location specific art work for waiting rooms, hospital corridors etc, medical product design, communication materials such a posters and websites but what would they do if these 'level 1' options were not available? How can their skills be used within these contexts? Encourage students to look a little deeper at the scenarios and the skills they have… research, writing, improving experiences, therapy techniques, details within overlooked areas such as fabric of work and patient wear, using technology and product knowledge to improve relationships rather than to make a better tool.

You can go as far as your want with this and create 'future' scenarios… Perhaps a place where all art and communication is digital not tangible, how does this change the way students think of their work? In a future with no electricity to run computers, sewing machines and printers what can students do to meet the needs of the armed forces, banking or for media? Focus on identifying skills, confidence in their value out of a perceived comfort zone and tools for resilience and flexibility. Do what? Can be as basic as a discussion or supported with worksheets, creation of business maps or job descriptions.

Swap Shop

We hear frequently that students want to work with and learn from those on other courses and with other skills. Running a skill swap or collaboration event can be great both to create partnerships for working but also to help students reflect on what they have to offer. A few ideas for these are having lunchtime or after-class mini teaching events where students offer to teach short classes to other students in anything that they are interested in or have particular skills in - be it introductions to Adobe programmes, using social media, knitting etc. Whatever they want to share and other students want to learn. Speaker's corner type events can work well where students are given a few minutes to pitch their skills or

talk about a project they are working on and who they want to work with. Skill swap pin boards can be set up physically or digitally using www.pinterest.com where students can offer skills and expertise or can pin 'looking for' posts to find students with the skills they don't have.

Not another cake sale!

There are various times when students are called on to raise funds, particularly towards their final year, for degree shows or to exhibit at graduate fairs. The go-to fundraising activity of choice always seems to be holding a cake sale, which as creative students seems like a huge waste of talent and ingenuity. Try to encourage them to make and sell work, raise funds through agency contracts or by planning and hosting events that give them the chance to practice real skills in action and to raise funds. Recently there have been classes running www.kickstarter.com campaigns which, when done well, can raise funds and can also be a good platform to plan and action social media and promotional campaigns.
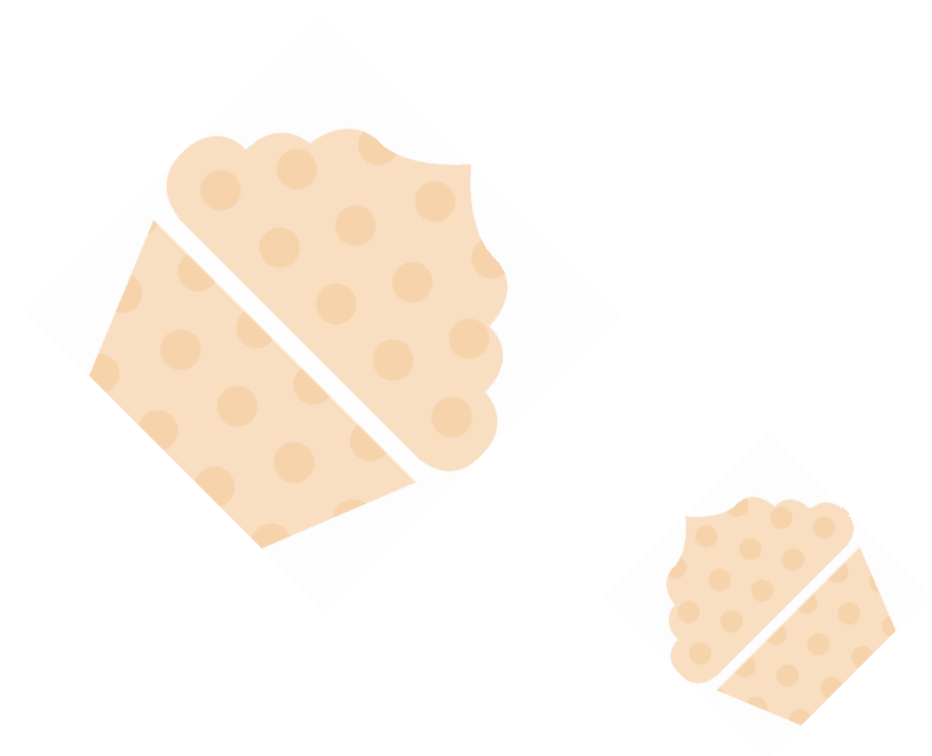
what's on?

what's on?

We have collected a taster of the opportunities available to students at universities across the UK with both easily replicable activities and some large-scale projects for inspiration! We really want to encourage and promote successful creative enterprise education in all UK universities and further afield. We would love to hear what you are doing in your institution so we can share it on our website and in future publications. **Let us know at create@nacue.com**

Societies and Enterprise Groups

Student-led groups can be a great way for students to learn by doing and shape activities to their own needs. Consider how you could support the creation of a group perhaps aimed at themes of business skills development, collaboration or working towards a specific event.

The Design Marketplace at **Goldsmiths University of London** is a student run initiative that supports the production of student made products through a small micro-fund and provides a platform to sell through public marketplace events each term. The society encourages practical enterprise learning and signposts students to university support services when members need further information to develop their ideas.

Workshops and Modules

Duncan of Jordanstone College of Art and Design, University of Dundee offer a module called 'Design and the Market' that gives students an introduction to the culture of enterprise and frames practice within a business context.

Goldsmiths, University of London offer a workshop program called 'SYNAPSE' which helps students to 'map their future' and build an understanding of how an entrepreneurial approach can be of value in their research or practice now and in their careers.

Swansea Metropolitan University run some innovative modules where students will be faced with a number of challenges such as a change of brief or shortened deadlines designed to give students a taste of the realities of working in industry.

what's on?

Events

A number of universities are holding special events working with industry or to develop their own business ideas. These events can be very exciting and a good way of engaging students and the possibilities for theme and approach are endless. There may be lessons to learn from industry events happening now such as Global Service Jam, App Jam and Hackathons. These are more focused on groups working to solve set challenges and develop prototypes rather than on business plans and may be more suited to creative students.

University of Huddersfield have supported the development of CollabHub by one of their staff members – a network designed to encourage their students to use their varied skills and collaborate with others across the university.

Coventry University dance students worked with professionals to create a show taking it from concept to performance in 5 days. The university also hosts an annual 24 hour business startup event called Operation Husky.

Arts University Bournemouth turned into an advertising agency, AUB24 for 24 hours. Working in teams, students engaged with the client to create a large-scale ad campaign.

Bangor University host 'Enterprise by Design' which involves 40 students in multidisciplinary teams who are brought together to work on an industry supplied brief to develop a product, create a prototype and pitch to the sponsor company.

University College London ran 'Design Make Sell,' a programme which mixed students of different backgrounds from universities across London into groups with the task of designing a brand new product to a supplied brief. Teams were then given £500 to make and sell these products at market stalls across London.

what's on?

Local Retail

Tying in with businesses in the area is a great idea to give students both an experience of taking part in professional events, dealing with media and building confidence through feedback and seeing their work in a public sphere.

University of Glamorgan recently held an exhibition of photographs entitled 'Business of Play' featuring the work of 2nd year Fashion Promotion students in their local branch of Urban Outfitters.

University of Huddersfield have arranged the use of a town centre retail space for students and graduates to 'Test the Market' through research events and the sale of products or services.

University College London set up a temporary pop up shop, Launchbox, in Shoreditch, London to showcase and sell student and graduate products. Launchbox successfully engaged some of the 'hard to reach' students at UCL, who had never before heard of the enterprise department.

The Glasgow School of Art have a permanent shop selling art, design and craft from their students, staff and alumni. Selling in the shop is not open to all and those who are involved are chosen to exhibit the college's brightest and best work.

Non permanent pop-up shops are frequently seen at **Duncan of Jordanstone College of Art and Design, University of Dundee** where students transform studios or the displays in the foyer into retail outlets complete with branding, staff, promotions and launch events.

Grays Art School, Aberdeen University moves away from campus, setting up its annual pop up shop OFFSET57 in the Academy shopping centre in Aberdeen.
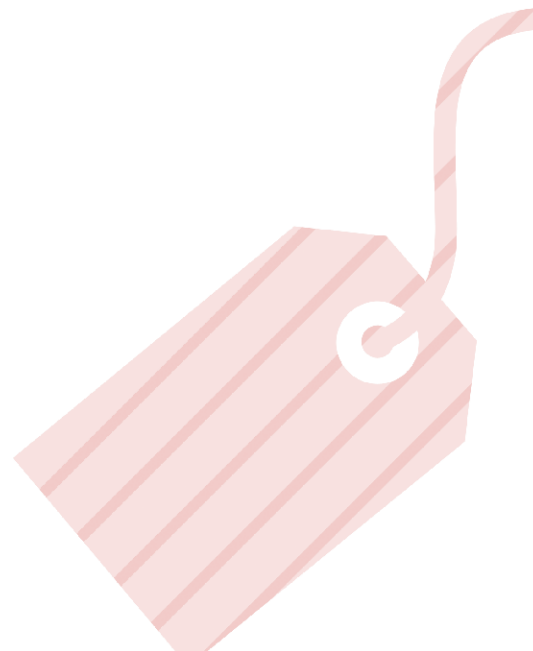
what's on?

Large Scale and Long Term Projects

University of Glamorgan has been running an annual large-scale event for three years focused on involving its final year students in a multi-platform media event. This year 'Exposure Radio' will involve students in project design and management, promotions, broadcast, digital and print journalism and events.

Ravensbourne College of Design and Communication host a yearly festival 'celebrating creative business in design, production and technology'. Students plan and organise the event, exhibit their work to industry and provide educational workshops throughout the festival.

More and more universities are setting up creative agencies including 'Solent Creatives' at **Southhampton Solent University** whose agency includes students from many disciplines allowing commercial briefs to be tackled by a mix of creative students and those with industry specific knowledge e.g. sports and music.

Edinburgh College of Art whose final year students set up and run profit-generating in-house design agencies guided by industry mentors as part of their course with one day a week allocated to working on agency briefs. Students across all year groups are involved in the agency and peer-to-peer learning is very valuable.

Alumni and Community

University of the Arts London in collaboration with their employability and enterprise department and Q-Art hold open events for students, graduates and the public to share their work and invite critiques and discussion.

Some universities have documented the journeys of their graduates and created interesting profiles and blogs:

The Glasgow School of Art
http://lifeaftergsa.blogspot.co.uk/

Falmouth University
http://www.falmouth.ac.uk/972/student-and-graduate-profiles-38/one-hundred-great-careers-599.html

Over the past few years **University of the Arts London** students have produced a variety of publications showcasing the work of students and alumni and looking at specific experiences such as 'Brave' which documented placements. Their newest publication 'Conceptual' is a themed magazine aimed at finding the best new talent across its colleges. These publications act as a great way to encourage project management, group work and as a promotional tool for the students and college.

University Websites

The following sites have lots of publicly available information for students and graduates so if your institution doesn't have a creative careers site then these are good ones to direct them to.

Glasgow School of Art - http://gsacareers.wordpress.com/

University of the Arts London - http://see.arts.ac.uk/

Ideas and Resources

University of Huddersfield are working with subject tutors to help them spot when a student's work may be commercially viable or desirable by an industry partner. There have already been a number of successful partnerships and businesses launched.

University of Winchester and Southampton Solent University have created workshops and tools to help students explore their creativity profile, understand what 'habits' make them creative and then look at how to communicate this to potential employers. Students will gain an understanding of what it means to be creative, and how to develop creative habits to give them the edge in the workplace. http://creativegraduate.com/

Staff and students from **Dundee University, Robert Gordon University and University College London** are working with www.starti.ng to create an educational program that fits into existing modules via a platform enabling students to ask questions about starting out in their career, or starting a business directly, to those with experience - experts and alumni.

what's on?

what's on?

Enterprise Educators from a number of UK universities have been working on a project www.mashhop.com to provide YouTube videos and teaching materials covering a wide variety of enterprise topics.

www.hei-flyers.org is a resource available to help universities establish student change agents to help bridge the gap between students and staff and create change within an institution. Having a student change agent may help to shape activities that meet the true needs and are desirable to the wider student body as well as helping to communicate the student voice to staff.

A number of universities are using the free NESTA Creative Enterprise Toolkit as the basic for a business development module, bootcamp or training workshops. The toolkit can be downloaded to print at your institution and comes with easy to use guides. http://www.nesta.org.uk/areas_of_work/creative_economy/creative_enterprise_toolkit_startups

Creative England have produced a website and book called 'One Thing I Know'; a collection of short essays of tips and lessons from successful creatives. You can order a free copy of the book on the website. http://www.onethingiknow.co.uk/

http://getmentoring.org/mentoring-resources/ has many good resources for setting up your own mentoring scheme.

Guidelines for running a speed mentoring session can be found at http://www.mentorsme.co.uk/images/uploads2/Speed_Mentoring_Event_Toolkit_final.pdf

Lots of good tools can be found here: http://www.servicedesigntools.org/ and in IDEO's design thinking toolkit for educators: http://www.designthinkingforeducators.com/ The Business Model Canvas can be found here: http://www.businessmodelgeneration.com/canvas

We have kept this guide fairly generic but we understand that working practices are very different across the board, for example contractual working for interior design, self-determined operation of the maker and funding bid based practice of some performers and artists. If you would like more in-depth information on particular sectors, subject lecturers and alumni may be able to share their knowledge with you or going directly to industry specific sites might be helpful. Below is a list of websites with information on specific sectors.

Bracket Creative write a weekly blog 'Bracket Mondays' covering really important topics for creatives such as creative identity, being action focused and working collaboratively. http://bracketcreative.co.uk/category/bracket-mondays/

The Design Trust has an e-book with a great overview of skills as well as inspiration for tasks and encouraging students to question themselves and their career ideas. http://www.thedesigntrust.co.uk/the-design-trust-guide-to-start-run-a-successful-craft-business/

www.digitechcreative.com is a website sharing stories of how creative businesses use digital technology to improve collaboration, communciation and commercialisation. The site also has resources and workshop materials to download.

Crafts Council – http://www.craftscouncil.org.uk/
Creative Scotland - http://www.creativescotland.co.uk/
Arts Council of Wales - http://www.artswales.org.uk/
British Dance Council - http://www.bdconline.org/
National Music Council - http://www.nationalmusiccouncil.org.uk/
Design Council - http://www.designcouncil.org.uk/
Creative and cultural skills - http://ccskills.org.uk/
Nesta fashion toolkit - http://www.nesta.org.uk/areas_of_work/creative_economy/fashiontoolkit/designers_edition
Prospects - http://www.prospects.ac.uk/creative_arts_culture_sector.htm

what's on?

Further Reading

For more information follow these links to open access documents:

Work of Art
http://see.arts.ac.uk/assets/library/documents/SEE_Work_of_Art.pdf

Stories Behind the Stats
http://see.arts.ac.uk/assets/library/documents/SEE_Stories_Behind_the_Stats.pdf

Developing Entrepreneurial Graduates
http://www.nesta.org.uk/publications/reports/assets/features/developing_entrepreneurial_graduates

Creative Graduates, Creative Futures
http://www.adm.heacademy.ac.uk/news/sector-news/creative-graduates-creative-futures/

Creating Entrepreneurship: entrepreneurship for the creative industries
http://www.nesta.org.uk/publications/assets/features/creating_entrepreneurship

UK Creative Graduate Research Report
http://www.skillsonlinegroup.com/graduate-employability-research

Higher Education, Stimulating Creative Enterprise
http://www.research.ucreative.ac.uk/1185/

QAA Enterprise and Entrepreneurship Guidance
http://www.qaa.ac.uk/Publications/InformationAndGuidance/Pages/enterprise-entrepreneurship-guidance.aspx

working with nacue create

working with nacue create

We employ a collaborative philosophy to encourage an enterprising culture amongst creative students and across creative institutions by assessing and solving engagement issues with current enterprise resources or putting new enterprise resources in place.

We offer a fresh approach to breaking down obstacles that hinder student participation and deliver long lasting solutions. Our unique approach engages students in all aspects of our work, delivering grass-roots involvement and participation in our programmes. Working closely with both staff and students ensures that the needs of all parties are met.

Student-led enterprise groups

Creative students are a challenging group to engage in structured enterprising activity as they are often in search of much more interactive, practical and innovative learning experiences than academic students. Putting students in place as the drivers of enterprise can often be a fresh and innovative solution to engaging students.

We have two approaches to developing student led enterprise groups.

1) Starting enterprise groups from scratch.

In this instance you will typically see student-led groups who are trained to be complementary drivers of enterprise at their institutions. We provide training and on-going support for students to start or develop professional societies to flourish and grow. Due to the diverse range of courses, skill sets, needs and cultures within creative courses, the leaders of enterprise groups often struggle to engage a diverse range of creative students - which is where NACUE Create can help. Working closely with staff and students we encourage societies to identify the needs of the student community and build a valuable programme that directly responds to those needs.

2) Increasing the value, exposure and support for existing enterprise groups.

In some cases a student-led enterprise society can't quite get off the ground, but that isn't to say that there aren't existing autonomous enterprise groups at the institution that are carrying out the same type of activity, just in an unstructured and autonomous way. We supply these groups with the tools and knowledge they need to increase their value for their members, increase membership or access to the group and ensure that where possible, that group is receiving institutional support. We also work to try to embed those activities into the heart of that institution, so that periphery activities that add significant value to the student body, don't fall away once the lead student graduates or withdraws from leading on the activity.

Programme Design

NACUE Create offers extra-curricular programme design and implementation for institutions looking to enhance their engagement of creative students in enterprise. Commissioned by both creative and non - creative institutions, we are asked to run programmes such as weekend boot camps, design challenges, pop - up retail space programmes and experiential learning series.

We can also help institutions think about strategies for developing a strong internal enterprise culture, looking at how enterprise and employability is perceived across colleges, courses and disciplines, and how attitudes differ across course curricula. The aim of a review like this is also inspirational, exploring institutions' future plans in this area and identifying how they might implement these, all in order to define and articulate a future strategy.

NACUE Create is the creative chapter of NACUE (the National Association of College and University Entrepreneurs) a network founded for and by enterprise societies and students.

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NACUE Create launched in February 2012 seeded by government funding. We have delivered contracts for universities including University Arts London, Goldsmiths, UCL, London College of Fashion and Royal Holloway University.

For more information on how NACUE Create can support your institution please visit:

www.create.nacue.com or contact create@nacue.com.

Feedback

We'd love to hear your thoughts on the guide - let us know if you have benefitted from any insights or been inspired to try the activities or adapt them for your students by emailing us at create@nacue.com

If you have run activity that we have missed in this edition or know of other approaches that have proven a success in engaging creative students in enterprise we would love to hear about them and to share them on our website or future publications!

*More information on NACUE Create also available through www.nacue.com

For more information on NACUE please visit www.nacue.com

acknowledgements

Insight and Inspiration
An introduction to enterprise
education for creative subject students.
—
Frances Brown, Coventry University
and NACUE Create

nacue/**create**

Coventry
University