performing arts entrepreneurship

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There is a substantial and growing interest in developing entrepreneurship and the related area of equipping students for selfemployment or 'portfolio careers' in the arts and entertainment sector. The PACE project is building on the work of performing arts departments in this field by funding further initiatives, developing resources and networks to support graduate entrepreneurship. This guide presents a review of recent literature on cultural entrepreneurship and discusses the issues surrounding the transition from arts higher education to professional artistic practice. It also highlights innovative approaches in drama, dance and music departments, and outlines the work of the PACE project in supporting and promoting new initiatives in this area.

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I. Creativity, Innovation and Enterprise

NATIONAL strategies to promote enterprise have been a feature of government policy for many years. The Enterprise in Higher Education Initiative (EHE), launched as far back as 1987, was a £60 million project involving some twenty thousand employers, over a million students and thousands of academic staff. It sought to encourage curriculum changes that were intended to enhance students’ commercial awareness and develop skills relevant to the world of work. Nonetheless, in last year’s budget statement, the current Chancellor argued that the UK still has a relatively weak enterprise culture and stated that the government were very concerned to strengthen ‘the links between education, enterprise and employment’.¹

The government’s latest initiative for higher education is the new National Council for Graduate Entrepreneurship (NCGE), formally launched by the Treasury on 13 September 2004. Ian Robertson, chief executive of the NGCE, described the aim of the Council as seeking to increase the number of graduates ‘who give serious thought to starting a business’. It intends, he claimed, to ‘not only talk about entrepreneurship, it will make it happen’.²

1.1 The concept of enterprise is ambiguous enough to embrace a whole range of concepts and skills that politicians can speculatively theorise about as a set of skills to be taught in higher education, but what does it really mean at a practical level, especially for creative arts subjects?

The notion of enterprise in higher education doesn’t only mean being businesslike in an administrative management sense, only concerned with commercial outcomes, in the same way that the concept of employability isn’t simply about writing CVs and interview technique. Enterprise can be interpreted as being more about ‘ways of doing, seeing, feeling and communicating things’, ‘ways of organising things’ and ‘ways of learning things’.³ It is concerned with the way individuals and organise and implement change, new ideas, new ways of doing things, responding proactively to the wider environment, and provoking change, often involving risk, uncertainty and complexity.⁴

Enterprise, in this sense, can be encouraged in the teaching of a whole range of subjects that foster particular ‘behaviours, skills and attributes’ that help individuals ‘to create, cope with and enjoy change and innovation involving higher levels of uncertainty and complexity as a means of achieving personal fulfilment’.³ A summary of some key aspects of enterprise, following this broader definition, is shown in the table.⁴ Nonetheless, research into the role of education in business start up, success and failure is not as clear-cut as some of the assumptions underlying government policy might imply. There is a mass of research into small business success and failure from the economic, social and psychological fields, but the various characteristics of entrepreneurs that could help to determine business success (age, gender, work experience, etc.) are not consistently verified as success factors, although there is some limited evidence to suggest that higher levels of education could be a significant factor.⁷

Where there is more consistency in the literature is in identifying potential barriers to new business success – including the lack of

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<tr>
<th>Behaviours</th>
<th>Attitudes</th>
<th>Skills</th>
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<td>Taking the initiative</td>
<td>Achievement orientation and ambition</td>
<td>Creative problem solving</td>
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<td>Solving problems creatively</td>
<td>Self-confidence and self-esteem</td>
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<td>Networking effectively to manage independence</td>
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<td>Putting things together creatively</td>
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<td>Intuitive decision making in uncertainty</td>
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<td>Using judgement to take calculated risk</td>
<td>Creativity</td>
<td>Networking</td>
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Table 1: Enterprise in learning and teaching contexts
particular skills in areas such as finance and marketing. In the creative sector there has been a particular concern that higher education should place a greater emphasis on the development of business and entrepreneurial skills, presentation, networking and fund-raising skills. A survey of members of the Musicians’ Union found that while most respondents thought their musical training had been good to excellent, more than ninety percent of all respondents stated that they had received little or no preparation for aspects of managing their own careers such as tax and other business or financial skills.

If students are going to pursue artistic vocations, they will have to go freelance at some stage – for example, over sixty percent of dance in England is delivered by freelance artists. Freelance artists need to be looking at who their market is, how to value their time, how to be commercial in the arts sector and how to work collaboratively. So, unlike most arts subjects taught in higher education, where entrepreneurship is often seen as a very marginal issue with little, if any, relevance to day to day teaching, issues of ‘making it’ as a performing artist and successful professional practice are central to the way dance, drama and music are approached in many higher education institutions.

There is also an increasing recognition, particularly at a regional level, of the interrelationships between the creative industries and higher education. Higher education has a vital role in maintaining the creativity base within the creative industries - the stimulation of new talent that continuously challenges existing notions, ideas and practices fostering imagination and creativity, and the skills and knowledge to produce and innovate.

There is currently a substantial and growing interest among performing arts departments in developing entrepreneurship and the related area of equipping students for self-employment or ‘portfolio careers’ in the arts and entertainment sector. This interest is reflected in important initiatives in curriculum development at some institutions; other institutions have informed PALATINE that they are now very keen to develop new courses and/or modules in this area.

In March 2004 PALATINE received funds from the Department for Education and Skills to set up and run a project focusing on the development and enhancement of entrepreneurship in the performing arts. PALATINE’s PACE Project aims to support and promote curriculum innovation in the area of entrepreneurship across the performing arts sector nationally.

The PACE project will also be focusing on the practice aspects of enterprise, a mindset as well as skills – looking at entrepreneurship both in terms of starting an arts business and a behaviour – of being entrepreneurial, looking beyond just business start-up and growth to include incorporating enterprising activity and dynamics and what it means in the arts sector generally.
Entrepreneurship and the Cultural Industries

THE IDEA that arts businesses are somehow not serious businesses, that they are frivolous or insignificant, tended to be common during the 1980s; this view is much less widely held now. Entrepreneurship in the creative industry sector has been recognised as a distinctive and increasingly important area of the national economy. Arts organisations are founded on the principles of innovation and entrepreneurship – “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” Yet the dynamics of the creative sector do not necessarily always operate in the same way as for businesses in other sectors in the economy. Bilton and Leary have argued that the creative sector is based on “symbolic goods” (films, plays, music) where value is essentially dependent on the audience/consumer finding value in their meanings – so value is dependent on audience perception as much as creative content, which may or may not translate into a commercial return. On this model it is suggested that emphasis shouldn’t necessarily be placed on the ‘potential for wealth and job creation’, as the policy documents and strategies produced by the Department for Culture Media and Sport have suggested, because such outcomes are inherently very unpredictable and value, in this case, doesn’t necessarily mean commercial value and the producers of ‘symbolic goods’ aren’t necessarily or primarily motivated by financial outcomes.

‘Artist-entrepreneurs’ may not necessarily even have set out to start a business. Their main focus may be on developing their own practice, but they then face a need to come to terms with a commercial environment in order to be able to make enough money to continue their artistic work, or see the commercial market as a means of communicating with a larger audience - which then involves developing the necessary management and organizational skills to facilitate the performance and promotion of their work (e.g. organizing touring productions/companies, writing business plans and understanding of copyright and contractual issues).

Freelancing and self-employment are the most frequent types of employment in the creative sector and there are particularly large concentrations of small enterprises and sole traders in music and the performing arts, film, TV and radio. Enterprises tend to remain small-scale because of the creative nature of the activities involved; ‘artist-entrepreneurs’ need to have control over their creativity and the integration of innovation into their practice. The dance sector, in particular, has a large number of individual solo artists and dance companies also tend to be small, often touring, companies.

The rapid growth of the Internet and the digital distribution of music, the emergence of on-line music businesses using the latest technology, have more recently led to an increasingly significant entrepreneurial role in the main growth areas of the music industry. New markets, new business models of music distribution in new media are opening up, enabling more artists to work as cultural entrepreneurs themselves, independently of record companies and management, retaining their own copyright. Indie band Groovelily, for example, without a record label behind them, produce, promote and market their CDs online.

A stronger independent SME music culture and networks to support it are springing up and similar trends are also beginning to affect the film and broadcasting industries.
3. What is Cultural Entrepreneurship?

3.1 Is there a specific model of cultural entrepreneurship?

One useful definition of cultural entrepreneurship would be: the process of getting a cultural 'product' (such as a live performance or a recorded track) from the artist/composer to the 'consumer'. This involves the 'value-adding' (entrepreneurial) activities of, using a music industry example, record production, music publishing, artist management, audience development, promotion and distribution (retail and online).

Often this process of commercializing creativity is undertaken by producers in film and pop music. Typical factors involved are:

- Perception of market opportunity (how is the market changing, or growing?):
- Market strategy (this could include band concept and image, innovation, performance, networking, cooperation, contracts).

Entrepreneurship in music has much in common with entrepreneurship in other industries; the emphasis is very much on product innovation and marketing the new idea. Musicians and bands have an entrepreneurial attitude in an ongoing process of improving and marketing their product – innovation, entrepreneurship, learning and networking are important.
4. How do Cultural Entrepreneurs work?

While cultural entrepreneurship shares much in common with entrepreneurship in other industries, creative production had been identified as having a distinctive model of work, with the following important features:

- Consumers and producers – a significant part of what an artist does is to modify and adapt what’s gone before, so to be a creative producer there is a need to be an avid consumer;
- Art centred or market centred product choice – mainstream businesses would first identify a market, then produce a product to meet an existing demand – most artists create a work first, then need to cultivate an audience for it. To some extent, the music industry has been seen as an exception to this approach because the large record companies are predominantly product focused, potentially inhibiting creativity and innovation;
- Work and ‘down-time’ – many cultural entrepreneurs believe that their best ideas often come to them when they are not at work. There is a need to justify room for thinking and creating new ideas. Adzido Dance (formerly Adzido Pan African Dance Ensemble) recently returned to performing after a break of five months to work with new choreographers. The company had been criticised for continuing to receive £1 million a year in public funding while not performing, but the interim Executive Director, Claire Middleton, insisted that the time out had been crucial to new artistic development;
- Combination of individualism with collaboration – individuals develop core skills (as a songwriter, musician, actor) but often then need to collaborate or work in teams;
- Working as part of a creative community, in networks of collaborators – bands need videos made, for instance. Artistic communities and ‘creative clusters’ can promote intense and fruitful rivalry between artists, as well as collaboration. The process of collaboration and competition at a local level sometimes also fosters tacit knowledge and expertise within a local cluster, stimulating new trends e.g. Acid House, ‘Madchester’, etc.
5. Starting a Creative Business

5.1 What are the particular issues and barriers affecting entrepreneurs in the creative industries? Are they the same as other industries and businesses face? In what sense are they distinctive?

Creative businesses are not usually established with the prime motivation of financial success. Tastes and fashions can change rapidly, so markets are volatile and business goals are not mainly driven by the pursuit of profit but by a desire to be working at the cutting edge and to be creatively dynamic.

For most people working in the creative sector, the rewards from artistic and cultural production tend to be small and are often unpredictable. Personal artistic motivation makes the enterprise worthwhile. There is an element of risk, as in any new enterprise, but in artistic terms the risk element is on a much more personal level – artists are staking their own individual reputations on an idea or performance.

Most theatre companies and groups of musicians operate with few tangible assets, their main assets take the form of creativity, imagination and individual talent. Hence creative enterprises also tend to be small, individualistic and involve a high level of risk. Many cultural entrepreneurs actively want to keep their businesses small in order to retain their independence and be able to focus on their own creativity.

These businesses often need to operate with a greater degree of flexibility than other companies. There is not necessarily a standard business cycle that fits their approach – many cultural entrepreneurs can, for example, have periods of business expansion, perhaps followed by a return to self-employment.

Cultural entrepreneurs may also operate in a combination of roles, perhaps, for example, as creators, producers, designers, retailers, promoters all at the same time.

The capacity to broker deals is especially important in the creative industries. Turning an idea into product requires a range of different types of thinking and a range of specialist expertise – such as agents, producers, designers and technicians. Cultural entrepreneurs often need the ability to broker both their own talents and other people’s and rely on informal networks to organise their work.

5.2 What are the particular characteristics and development needs of creative businesses? What are the barriers to the realisation of creative ideas?

Uncertainty is a factor for all businesses, though small businesses are more vulnerable than larger ones because they are less able to offset uncertainty through an ability to influence their business environment. There are a range of factors that contribute to an environment of much more ‘radical uncertainty’ in the music industry, as listed in the following table:

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<thead>
<tr>
<th>Financial</th>
<th>Market</th>
<th>Nature of the Industry</th>
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<tbody>
<tr>
<td>Inability of new firms to provide security to lenders</td>
<td>Rapid changes in fashion/taste in music</td>
<td>Music industry image/promotion</td>
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<tr>
<td>Unwillingness to trade ownership for equity</td>
<td>Technological/Social Change</td>
<td>Perception of inadequate support network</td>
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<td>Ambiguity in valuation and treatment of intangible assets</td>
<td>Piracy</td>
<td>Perception of poor communication and management skills</td>
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<td>Complex process of auditing royalty streams</td>
<td>Role of five major global corporations dominating the market (free competition for independent labels ?)</td>
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Table 2: ‘Radical Uncertainty’ in the Music Industry

The capacity to take personal risks is one of the functions that sets apart the productive artist from the potential artist.
The image of the music industry is also regarded as a further area of potential difficulty. Popular music is associated with youth, and therefore often inexperience, and this is coupled with the poor public image of some high profile pop music artists – bank managers tend to have different attitudes to nineteen year old engineers and nineteen year old DJs!

There has also been a broader perception of a traditional cultural problem - of people in the arts world not ‘speaking the same language’ as business and financiers. Following the Thatcher era, with a far greater emphasis on sponsorship to supplement Arts Council funding, private endowments and, more recently, competition for lottery funds, the general climate has changed dramatically. There are also many more local authority and Regional Development Agency initiatives to create commercial ‘creative clusters’ to foster urban regeneration.

Nonetheless, Metier, the National Training Organization for this sector, has published a range of research demonstrating that people starting off working in the arts are still often not adequately prepared in the business and financial side to be able to deal with banks, sponsors and Arts Councils. It has identified generic skills shortages in the creative industries including: entrepreneurial skills, business aptitudes, awareness of funding issues and structures and marketing skills.

Online music businesses have found it easier to access finance precisely because they did speak the same language – they tended to have IT people as well as music industry people as part of their management team,

5.3 What are the real ‘key skills' for effective cultural entrepreneurship?

The main skill-sets involved in starting an arts business have been identified as:

• Partnership and promotion strategies;
• Effective communication skills;
• Financial self-sufficiency;
• A balance between creative independence and qualities allowing mutually beneficial networking;
• The ability to combine understanding and experience of financial and management affairs with artistic talent and experience.

Very often in the music industry the management team doesn’t have the language at all!
6. Approaches to Teaching and Developing Entrepreneurship in the Performing Arts

6.1 Higher Education and Cultural Entrepreneurship
Recent research has emphasised ‘how vital access to higher education is for cultural entrepreneurs.’
Higher education can potentially provide:
• Incubation schemes for cultural entrepreneurs;
• Important benefits which are often overlooked at a strategic policy level, in the form of the informal, fine
  grained and network-based forms of educational practice and innovation, which encourage spin-offs, cross-
  sectoral collaboration and risk taking. This application and transfer of knowledge from one sector to another
  is often in the heart of entrepreneurship but it is too little encouraged or assessed within higher education;7
• A focus for local ‘creative clusters’;
• Vital links and possibilities for collaboration with practicing artists;
• Higher education courses and contexts often provide initial inspiration, a safe
  environment to experiment, develop creative ideas, ideas that could become the basis
  of future business activity, an opportunity to experiment with ideas before specialising
  in a particular area.37

For most cultural entrepreneurs, higher education has ‘been

6.2 Theory and Practice
Can the skills of cultural entrepreneurship, such as managing a
rock band, be more effectively learned from experience rather than
in the classroom?
Recent research in the field of teaching and learning entrepreneurship in subjects
related to working in the cultural sector suggests that entrepreneurs don’t learn
usefully from formalised training and support that is generic and
de-contextualised, or where trainers lack an understanding or
sympathy for specialised creative communities of practice and how
they work.39 The most effective

learning was where students are:
• Able to experiment with ideas, by ‘doing’ and reflecting
  on what they are doing;
• Collaborating and networking with others (acquiring information and
  ideas through contacts, adopting and developing ideas from within a
  community of practice);
• Working with more experienced mentors in their sector;40
• Context specific training, where practitioners and
  situated learners learn through qualitative and
  reciprocal exchange of ideas in informal settings.41

Currently, however, arts based courses are generally
providing relatively few direct
opportunities for students to experience how micro and
small businesses in the cultural
industries operate. There is a
clear demand for more specialist

arts modules in this area, developing arts based skills and
techniques.42 Much of the more
generic training and support that cultural entrepreneurs
have received has tended to
lack an understanding of the cultural industries and how
they operated and was ‘often viewed as inauthentic and not
linked to the real activities of particular cultural communities
of practice.’43

6.3 What are the key features of effective approaches to entrepreneurial education in the cultural sector?
Research involving case studies and interviews with cultural entrepreneurs has emphasised the following key factors:
• Pathways to entrepreneurship in the cultural industries – local, regional links between
  higher education and the cultural sector;
• Placements with experienced mentors in the field;
• Active involvement in a workplace environment that is embedded in wider
  artistic networks, which provide opportunities
to develop contacts, etc. This combination will give
  prospective entrepreneurs opportunities to learn by
  doing and to reflect on doing it, within the context of a
  community of practice;
• Support and guidance in the early stages of business
development, bridging the gap between higher
  education and professional practice – through situated
  learning and mentoring, work
  based learning and context
  specific training.44
7. Courses, Projects and Resources

7.1 Innovative approaches in Dance, Drama and Music departments
The main areas of development in entrepreneurial education in arts departments are:
• Direct encouragement and support for the generation of spinout and start-up businesses and selfemployment within the creative industries;
• Courses or modules on starting an arts business;
• Courses or modules on professional practice that provide opportunities to develop an entrepreneurial approach;
• Work based learning and knowledge transfer through projects, placements and mentoring schemes.

7.2 Departmental Initiatives and Resources
This selection of departmental initiatives provides an overview of approaches to teaching entrepreneurship in the arts, highlighting innovative developments and trends. It is not intended as a fully comprehensive guide to provision in UK arts higher education.

7.2.1 Business Start-Up Institution Details

Dartington College of Arts
Centre for Creative Enterprise and Participation
Aims to provide high quality, specialist knowledge transfer services to the Creative Industries in the South West, maximising their potential for growth.
<http://www.dartington.ac.uk/ceep/index.asp>

Liverpool Institute for Performing Arts, Liverpool Hope University College
MusicBias
MusicBias offers a range of support services aimed at helping music ventures on Merseyside progress through key phases of their development, from planning a business project through the early stages of growth to take-off.
<http://194.81.33.43/index.htm>

Salford University
Transmission UK
A support, information and training service for students and graduates who wish to freelance, become self-employed or start a company in the music, media and performance sectors.
<http://transmissionuk.net>

7.2.2 Courses on Cultural Entrepreneurship

De Montfort University
Arts Management, B. A.
The course aims to provide the skills and knowledge for a career in the cultural sector, from working in theatres, arts centres, and other organisations to working directly with artists in dance, film production, theatre or music.

Manchester Metropolitan University
Arts and Cultural Enterprise (Dance, Drama, Music, Popular Musics, Sonic Arts, Writing)
A new half-degree exploring how arts organisations work, what they do and how they go about it, with a focus on both theoretical context and practical...
skills such as making funding applications and managing budgets.

**University College Winchester**
Enterprise and Industry (Performing Arts, Dance)
A project-based module on business, self-employment and entrepreneurship in the arts.

**University College Winchester**
Foundation Degree in Creative Industries
A course aimed at those working in the creative industries, designed to be combined with employment.

**York St. John College**
Foundation Degree in Creative Industries and Technologies
A course focused on creative practice and production work in Design Innovation and Production, Film and TV or Music Technology.

**Bath Spa University College**
National Tour
A project based module on the Foundation Degree and B.A. Commercial Music courses in which students plan and manage a tour.

**7.2.3 Professional Practice**

**Institution Details**

**University of Coventry**
Dance and Professional Practice, B.A.
A course that combines technical dance training with the development of selfpromotion, marketing and publicity skills necessary for work as a freelance artist/performer.

**De Montfort University**
Foundation Degree in Performing Arts and Professional Practice
A new course that focuses on the practical skills required by practitioners engaged in contemporary performance practice.

**Northern School of Contemporary Dance**
Graduate Apprentice Scheme
A course designed to help graduates make the transition from training to professional practice. It includes a three-month placement with a professional dance company that gives the students a insights into the creation, rehearsal and performance of a new production.

**7.2.4 Projects, Placements and Mentoring Schemes**

**Liverpool Institute for Performing Arts, Liverpool John Moores University**
Disabled Artists into Work
This project aimed to develop disabled artists’ business training for transfer across the disability arts community regionally and nationally. <http://www.nwdaf.co.uk/frames/intowork.html>

**University of Manchester, UMIST**
Student and Graduate Placements in the Creative Enterprises
Developed a placement scheme for students and graduates in the creative industries. <http://www.spiceplacements.com/>

**King’s College London, Royal Holloway, University of London, Queen Mary College, Birkbeck College, Goldsmiths, City University**
London Centre for Arts and Cultural Enterprise
A new HEIF funded project to facilitate collaboration between higher education and the arts sector in London.
PACE Innovation Projects

PALATINE’s new PACE Innovation Project programme is now supporting six projects working on approaches to teaching and developing entrepreneurship, self-employment and ‘portfolio careers’ in the performing arts sector:

York St. John College, School of Arts: Literature and Theatre
Arts Graduates in Yorkshire: Flexible Entrepreneurs

This project aims to investigate and identify the aspects of current undergraduate programmes that enable and inspire performing arts and film and TV production graduates to build medium risk creative professional careers, comprising a flexible and varying mix of entrepreneurial activities and conventional employment.

University of Sunderland, School of Arts, Design, Media and Culture
Dance Apprentice-Mentor Learning and Teaching Model

This project addresses the need for ongoing education and training of dance artists, students and graduates, working in the community and challenging environments. It will develop ways to better enable level 3 dance students to understand how to apply their subject knowledge and skills within an artistic community and so be more readily prepared for employment on graduation. Students will work with dance tutors (in-house) as ‘Apprentices’ in order to develop a range of material, skills and strategies which they will later apply, mentored by their tutor.

Trinity College of Music
Preparation for the Profession: A Mentor Scheme for Postgraduate Students

This new scheme – the first of its type within the music conservatoire sector – will facilitate a vibrant interface between senior students and the music profession. The project’s goals include the evolution of courseware that enshrines the aspirations and expected outcomes of the mentoring scheme and the development of appropriate CPD training for those members of the ensembles involved in the project.

Nuffield Theatre, Lancaster University
Nuff Said- A Weekend of New Work by up and coming Artists

A three-day festival (4-7 February 2005) that will enable recently graduated artists to present work to a critically supportive audience (including promoters, festival selectors, funding bodies, HE tutors and other artists – both established and emerging – as well as undergraduates, postgraduates and graduates in the arts). It will also focus on other key areas – creative and administrative – that are crucial to the survival of new artists and companies and the role that higher education institutions might play in supporting emergent practice.

University College Winchester
Online Resources to Teach Enterprise to Performing Arts Students (ORTEPAS)

This project will produce a set of freely available and high quality online pedagogical resources designed to help tutors teach enterprise to performing arts students (developed from a successful HEIF-funded Enterprise in the Arts course currently being taught to students of Dance and Performing Arts).

Leeds University
Ideas Generation

This project aims to develop a greater understanding of the process of creativity, encouraging academic staff and students to explore creativity, innovation and risk. Workshops will be delivered by experienced performers and companies who understand the processes and could impart their knowledge in an innovative way.
Looking to the Future

Despite the recent economic strength and high political profile of the creative industries, investors can still tend to view new creative businesses as too non-conformist to risk putting money into.

The readiness of existing businesses in the creative sector to work with specialist higher education institutions has been another area of difficulty. Most publicly funded arts organisations have lacked funds for development work and grants from bodies like the Arts Councils rarely encourage links with higher education institutions as ways of pursuing common goals. Commercial organisations are generally unaware of the opportunities available and tend to view higher education institutions as lacking the expertise to work with them. It is also often difficult for higher education institutions to invest time and money in order to raise the profile of what they could offer.

Nonetheless, the mapping exercises undertaken in different parts of the UK have demonstrated that creative businesses do tend to ‘cluster’ around centres of academic and creative excellence. This is being increasingly recognised as important at the regional planning level and is reflected in initiatives to retain and develop creative graduate talent, enriching both local businesses and communities.

The Department for Culture, Media and Sport has established the Creative Industries Higher Education Forum (CIHEF) to increase the transfer of knowledge from universities to the commercial and public sector. The new London Centre for Arts and Cultural Enterprise also offers a possible model for arts institutions to collaborate more closely with industry in ways that science and engineering institutions have done in the past.

Higher education institutions and individual performing arts departments have been seeking to develop closer links with industry, as listed in Section 7 of this guide. The new Foundation Degrees are also specifically intended ‘to develop programmes that give students insights into the prospects of self-employment and develop entrepreneurial qualities’.

PALATINE’s PACE project aims to build on and further develop these current departmental initiatives to raise the profile of entrepreneurship within the mainstream curriculum. This will represent a significant contribution to promoting graduate employability in the arts sector, helping to address the issues raised by recent research undertaken by Metier into the employment patterns and skills needs of the creative industries.

Looking to the Future

Entrepreneurial education is not just about starting a business. It is also related to graduate employability issues generally. Working in the arts sector is becoming harder than ever, with greater scrutiny, greater risk, funding mechanisms becoming ever more intricate and the social agenda much broader, while at the same time arts organisations spend very little on training and staff development.

The ability to work effectively in this sector demands creativity, entrepreneurial skills, flexibility, and multi-skilling. In particular, the challenges of portfolio careers require a personal capacity, ‘a particular set of knowledges, understandings and behaviours which allows a person to operate in the cultural field with a certain expertise’, not just formal knowledge, ‘a way of acting, a way of understanding, a way of conceiving one’s self-identity ... a way of thinking and acting which is ‘learned’ though not necessarily conscious or codified.’
9. References

4. Ibid., p. 33.
5. Ibid., p. 33.
8. Ibid., p. 22.
12. The PACE Project <http://www.lancs.ac.uk/palatine/pace> is part of a wider Higher Education Academy initiative to encourage entrepreneurial skills amongst undergraduates, via curriculum development. The aim of the programme is to facilitate the development of the undergraduate curriculum by putting in place the background information and materials needed to equip universities to teach the skills required to start and grow a business and contribute effectively to an organisation. More information is available at: <http://www.ltsn.ac.uk/genericcentre/index.asp?id=19870&>
15. Ibid., p. 3.
24. Leadbeater, C. and Oakley, K., The Independents: Britain’s new cultural entrepreneurs, p. 11.
26. Leadbeater, C. and Oakley, K., The Independents: Britain’s new cultural entrepreneurs, p. 11.
27. Ibid., p. 26.
28. Ibid., p. 11.
30. Leadbeater, C. and Oakley, K., The Independents: Britain’s new cultural entrepreneurs, p. 11.
31. Adapted from Wilson, N. and Stokes, D., Cultural Entrepreneurs and Creating Exchange (Small Business Research Centre, Kingston University, 2001), p. 10.
34. Wilson, N. and Stokes, D., Cultural Entrepreneurs and Creating Exchange, p. 2 and 19.
35. Leadbeater, C. and Oakley, K., The Independents: Britain’s new cultural entrepreneurs, p. 42.
36. Ibid., p. 43.
40. Ibid., p. 356.
43. Ibid., p. 359-360.
44. Ibid., p. 363-364.
45. Leadbeater, C. and Oakley, K., The Independents: Britain’s new cultural entrepreneurs, p. 17.
46. Foundation Degree Prospectus, HEFCE 00/27, 2000, Para 23.
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