Title       To what extent are academic services able to help creative aspirations in achieving success?

Name       Oana Claudia Schutz

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To What Extent are Academic Services able to Help Creative Aspirations in Achieving Success?

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Abstract

Academic services have long been provided across a range of subjects. In the creative industries issues have arisen over the convergence of the creative industries in becoming a major player in the UK's economy. This thesis presents the results of research into the extent to which academic services assist creative aspirations. The research found failings and disagreements on many levels which at present is stifling the progress and successfulness of academic services within the creative industries. The thesis views all aspects of how the industries operate and its contribution to the economy in order that academic services can be most effective in serving the creative industries and furthering the skills set within them.
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CHAPTER 1. INTRODUCTION

Since their definition by Chris Smith, the then Minister for the Department for Culture, Media and Sport (DCMS) in 1998, the Creative Industries have been recognised as a substantial contributor to the UK Creative Economy, growing yearly at almost double the rate of the average growth of other UK industries, whilst globally they have recorded a 10% growth rate (Bone, 2007).

DCMS was the first organisation to define the Creative Industries, identifying thirteen sectors: Advertising, Architecture, Art and antiques markets, Computer and video games, Crafts, Design, Designer fashion, Film and video, Music, Performing arts, Publishing, Software, Television and radio (DCMS, 1998). The Creative Industries accounted for 7.3% of the Gross Value Added (GVA) of the UK's economy as a whole (DCMS, 2006a). Since the formulation of this definition in 1998, the accuracy of it has frequently been debated by other organisations such as funding bodies, trainers, support agencies etc. in or involved with the Creative Industries, which have identified gaps and developed theories of what term should be used for industries whose origin lies in creative and artistic practices.

It is important to begin by outlining the research and debate surrounding this term, so we can understand in detail the political implications of the recent rapid rise of interest in the Creative Industries as a whole. Furthermore, this research examines whether the meaning of 'creativity' has been altered as a result of centennial change of economic class and focus.

Presently, businesses across all UK industries are becoming increasingly 'creative' and innovative to improve competitiveness in a ruthless global economy. Studies measuring creative application in businesses have been undertaken by economists...
and creativity has been measured even in the traditionally least creative practice of accounting. Cox (2005) refers to creativity in all industries as a crucial element of growth. The implication in this use of the term is that all businesses operate according to the same model. However, this research seeks to define a traditional ‘entrepreneur’ and a ‘creative entrepreneur’ and identify whether they differ in any way. In addition, it investigates whether a traditional business model and training can be applied to Creative Industries and whether policy should be specifically designed for businesses in the latter sector. The research aims to define success in a creative practice context and seeks to identify the extent to which academic training helps creative individuals in achieving success. The Pre-incubation Artistic and Creative Entrepreneurs (PACE) business training course run at the University of Bedfordshire since 2006 has been taken as a case study. Evaluating this case study will provide insights into the transition needed in order to progress from having creative aspirations to becoming a creative entrepreneur.

1.1 Economic Growth in the Creative Industries

‘Artists, musicians, professors and scientists have always set their own hours, dressed in relaxed and casual clothes and worked in stimulating environments. They could never be forced to work, yet they were never truly not at work. With the rise of the Creative Class, this way of working has moved from the margins to the economic mainstream’ (Florida, 2002, pg.12-13).

Florida (2002) argues that the Creative Class replaced the service class of the twentieth century and the working class of the nineteenth century as the new economic class of the twenty-first century. Howkins (2001), as well as Florida (2002), assert that in this century, something more than information is needed and that the
information ‘given’ to us should not be accepted as a fact, but challenged – that ‘we
need to be original, sceptical, argumentative, often bloody-minded and occasionally
downright negative – in one word creative’ individuals to do this (Howkins, cited in
Hartley, 2005, pg.1). Charles Leadbeater (2004), the independent adviser on
innovation and creativity, also identifies this change in the economy. In his report,
published by Creative & Cultural Skills, he predicts that ‘our sons and daughters will
not hew, forge, mine, plough or weld. They will serve, design, advise, analyse,
create, compose, analyse, judge and write’ (Leadbeater, 2004, pg.12). In Florida’s
(2002) view this change will be represented by the change in company structures
from hierarchical to self-management, in working environments from highly formal to
a very relaxed, comfortable work place, where ideas and innovation are recognised
as key to success.

However, although his ‘Creative Class" is increasingly evident in working
environments today, there is a gap between Florida’s (2002) description of their
working attitude and the actual expectations of a creative individual in a professional
business world. The financial and service companies are becoming more open to
creativity, allowing it to influence their working style, whilst creative and artistic
individuals are encouraged to industrialise, commercialise and contribute to the
economy through their work. This research addresses one of the issues that creative
industries are currently faced with: looking at how the training of creative individuals
in business skills can create value for themselves whilst simultaneously reinstating
the UK as ‘a creative hub for the world’ (National Endowment for Science,
Technology and the Arts (NESTA), April 2006, pg.4). It is crucial to harness creativity
with business acumen to successfully compete in national and international markets.
The British Council (2007, creativeeconomy.org.uk/ TheCreativeEconomyAndYou.asp,
last checked January 2008) reinforces this by stating that the ‘realisation that
knowledge, in the sense of intellectual property, contributes to the economic and
social growth of any nation'. 'If properly nurtured, it can be a mighty and far reaching economic asset, bringing substantial tangible and intangible benefits'. It is 'at the root of intellectual property' and industry 'at the root of economic growth'. This makes the creative industries 'one of the key components to sustainable economic development, successful economic transition and broad economic and social regeneration, everywhere' (British Council, 2007, creativeconomy.org.uk/TheCreativeEconomyAndYou.asp, last checked January 2008).

The former UK Prime Minister links creativity with personal fulfilment. Tony Blair, in his foreword to the DCMS's 2001 report on culture and creativity, mentions that creativity as well as culture matter as they 'enrich all our lives'. People's own lives are influenced by their creativity. The way they present themselves to others and the way they perceive their surroundings are unique to them. However, only a few take their creativity further and exploit it as a full-time job. Blair believes that everyone deserves a chance to enhance their own creativity, whilst benefiting from the creative ideas of others and emphasises the fact that creative talent is crucial for the UK's 'individual and national economic success in the economy of the future' (DCMS, 2001a, pg.3).

The Guardian produced a report in association with Arts & Business (A & B) regarding funding within the arts. They stated that by '2016 the creative industries will make up 50% of the UK economy' (March, 2007, pg.8). They are the fastest growing sector of the economy. The DCMS, in their Creative Industries Economic Estimates Statistical Bulletin (September, 2006b), calculates that the Creative Industries accounted for 7.3% of the Gross Value Added of the UK's economy as a whole in 2004, with software and computer games totalling 2.7%, publishing over 1% and radio and TV with approximately 1%. However, Madeleine Clegg (interview, 2007), the DCMS Economic Adviser working on the Creative Economy Programme, talks about the importance of sectors like craft, e.g. artisans, jewellery makers and textiles,
which do not contribute to the economy in Value Added. Sectors such as craft consist of generally self-employed individuals who do not tend to appear in the National Accounts surveys. Clegg (interview, 2007) explains that individuals operating in this sector focus on their lifestyle and creative talents rather than monetary rewards, however they are undoubtedly important in peoples' lives. These people are also being included under the creative industries but their contribution and their needs are very different.

In economic terms, Creative Industries grew by an average of 5% per annum between 1997 and 2004 (based on the 11 of the 13 creative industries for which trend data is available) whilst the whole economy over this period grew by an average of 3%. In 2005 there were an estimated 117,500 businesses in the Creative Industries on the Inter-Departmental Business Register (IDBR). In terms of employment, total creative employment had an average growth rate of 2% per annum between 1997 and 2005 which equals double the growth for the whole economy over this period. The DCMS data shows that creative employment totalled 1.8 million jobs in the summer quarter of 2005. This data is divided between 1 million jobs in the creative industries and 780,000 creative jobs within businesses outside these industries. The Footprint 06/07 produced by the Creative and Cultural Skills indicates that of the total number there are 542,470 people who identify their main job to be within the creative and cultural sectors. ‘Compared with 1991, there are 60 per cent more artists, 55 per cent more musicians, 40 per cent more actors and more than 400 per cent more people working in digital media’, whilst UK export earnings from music and computer games industries equal export earnings from steel and textiles industries (Leadbeater, 2004, pg.7). Clegg (interview, 2007) comments on

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1 This figure represents 7.2% of all companies on the IDBR, however it does not include Crafts and Design as they have no corresponding SIC codes therefore it is expected that the number of companies is larger that the actual figure.
growth figures, explaining that the sectors have been growing rapidly in the late 90s / early 00s and are currently reaching their maturity, however continuing to grow at the same speed as the other sectors of the economy.

UK exports by the creative industries totalled £13 billion in 2004, which equalled 4.3 per cent of all goods and services exported (DCMS, 2006). Not only have the UK and its leaders identified the success potential that creativity brings, it has been recognised internationally. The creative industries 'represent some of the fastest growing sectors of the global economy' (NESTA Research Report, 2006, pg.11). The United Nations Conference for Trade and Development (2004, cited in NESTA Research Report, 2006) shows an estimated increase in global market value from $831 billion in 2000 to $1.3 trillion in 2005, which accounted for more than seven percent of global gross domestic product (Yusuf and Nabeshima, 2003, cited in NESTA Research Report, 2006). Professor Drummond Bone mentioned at the second annual ‘Supporting Creative Industries’ Conference 2007 that the creative industries grow at 5 per cent yearly in the UK whilst the average growth of other industries is 3 per cent per year. Globally, the creative industries growth is 10 per cent: they are the fastest growing sector of the economy in the UK; in Colombia and India they are increasingly contributing to economic growth; and in Bosnia they are aiding the post-war development (British Council, 2007).

With culture moving from the margins into the focus of policy and development, governments will concentrate on supporting domestic cultural industries and cultural entrepreneurs through creating specific cultural policies (UK Coalition for Cultural Diversity, 2007). The UNESCO Convention on the Diversity of Cultural Expressions strongly reinforces the rise of culture as a main interest for policy and development, working towards its recognition as ‘the fourth pillar of development, alongside economic prosperity, social inclusion and environmental balance’ (UK Coalition for
Cultural Diversity, 2007). This shift is expected to have international, national, regional and local outcomes, impacting strongly upon the arts in every form, including film, television and music. This Convention reaffirms the competition the UK faces in the global market: from the USA in film, television and music, from Germany and Italy in design and publishing, and from France, Italy and the USA in fashion.

Although the UK produces a large amount of talent, it has been experiencing difficulties in building upon its talent. One example is the film industry: for over forty years the UK has won 21 per cent of the major creative and technical Oscars, but falls behind other global competitors. In addition, South Wales has produced talented bands, but does not have a music industry. Leadbeater (2004, pg.14-15) states that '60 per cent of tourists visiting the UK mention its culture as a reason for their visit', further reinforcing the reality that holding creative talent and a strong cultural environment does not imply possessing strong creative and cultural industries. Additionally, according to Professor John Heskett, Chair Professor of Design at Hong Kong Polytechnic University, in China, Korea, Singapore and Taiwan major progresses in creative capabilities are evident (cited in Cox, 2005). Sir George Cox expresses his concern for the challenge that the UK will face in the near future, with the fast-growing economies of the Far East and their future positioning in the global market to which Brazil and Russia are also emerging as major players. It is forecasted that by 2040, the combined Gross Domestic Product (GDP) of BRIC (i.e. the four prominent economies of Brazil, Russia, India and China) will surpass the combined GDP of the G6 countries (the USA, Japan, Germany, the UK, France and Italy) currently evaluated at a little over 20% of the G6 GDP. To exemplify the potential for Far Eastern development, China is yet to consume its cultural market, which accounted for 0.26% of Chinese GDP in 2004 as opposed to 7.9% in the UK (Veronica Tierney, NESTA, interview, 2007) and 7% in the USA (Leadbeater, 2004).
Dr James Evans (interview, 2007), the Research Manager for Creative and Cultural Skills (CCS) – the Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Music, Performing, Literary and Visual Arts – mentioned that currently in the UK the strategies employed are short-term, which means that there is potential for competition from China and India. At present, design is a highly successful industry with global competition. The 2005 Design Council survey showed that 17% of design businesses thought their main competition was from outside the UK, whilst more than 60% of designers with international clients stated that their competition had increased over the past three years. Furthermore, China’s mobile phone user market is increasing by 50 million users per year, forecasted at 600 million mobile phone users by 2010, whilst India’s entertainment industry is forecasted to be worth $9.4 billion by 2008, doubling its 2004 market size. It can be anticipated that as China becomes richer, its expenditure in the cultural sector will increase, providing the UK with opportunities for market enlargement in art, music and literature. Evidently, such vast markets can no longer be ignored when creative industries strategies are employed.

Charles Leadbeater (2004, pg.19) draws attention to former loss of competitive advantage: 'in the past we took for granted our strengths in industries such as textiles, shipbuilding and car manufacturing and failed to act soon enough to strengthen our position. We must not make the same mistake with our creative industries.' Evans (interview, 2007) explains that in order to understand and address diverse markets, the workforce employed within companies has to be increasingly diverse. Apart from the moral obligation to provide equal opportunities, there is a strong financial case for this issue to be considered by companies in the UK creative industries. Felipe Buitrago (interview, 2007) from the British Council also mentioned creativity knowledge transfer through the Creative Pioneers Programme at the Creative Industries Workshop, 2007. In his interview, Buitrago (2007) talked about a
strategy of exporting creativity in the form of knowledge to developing countries, enriching it outside the UK to eventually import it and benefit the UK.

1.2 Creative Industries – Definition, Terminology and Impact

‘Creativity is the decisive source of competitive advantage’ (Florida, 2002, pg.5).

Cox (2005), like Florida (2002), also envisages creative capabilities as ‘lying at the very core of our ability to compete’. Cox (2005) further explains that creativity is ‘a key to future business success – and to national prosperity’, if ‘properly employed, carefully evaluated, skilfully managed and soundly implemented’ (Cox, 2005, pg.3). Since its 1998 inauguration, the DCMS definition has been adopted by countries around the world, which have reinterpreted it, putting greater emphasis on the cultural side and the arts rather than software and advertising (Clegg, interview 2007). Still, organisations in the industry have been debating its relevance, advising a re-evaluation of the definition and its subdivisions.

In 2001 DCMS re-released the Mapping Document, a revised version of the Mapping Document published in 1998. Initiatives for redefining the industries are evident. In the same year, Howkins’ publication in 2001 adds two more sectors, Research and Development (R&D) and Toys and Games, whilst excluding Antiques from the DCMS's 1998 sector division. According to Dipak Mistry (interview, 2007) from Arts and Business (A & B) this discourse has been going on for fifteen years; however, presently, it has strongly reignited, persistently being brought up at Creative Industries conferences, seminars, in research projects and relevant discussions. Professor Drummond Bone indicated at the ‘Supporting Creative Industries’ Conference (April 2007) that the definition is seven years old and needs to be revised, whilst in their interviews (July 2007) Alison Coward from the Enterprise
Centre for the Creative Arts (ECCA) and Kevin Moore from the Economic and Social Research Council (ESRC) both reinforced this point of view, stating that the definition should encompass and refer to the way people work rather than their disciplines, with similar processes requiring grouping together due to their different specific needs.

This research addresses the discourse concerning the DCMS definition and its seemingly required revision, considering the views conveyed by organisations as well as the response provided by DCMS in regards to this matter. In addition, this research challenges the issue concerning the importance of accurate definitions in the Creative Industries, considering the different opinions expressed by policy makers, researchers and other significant players in the Creative Industries and examines what contribution they make. This research further aims to investigate the reasoning behind the labelling of the industries with origin in creativity, the importance their name bears, as well as the cross reference between their labels and investigates what value they add to the economy and the social setting. The government recognised the need “to exploit the nation's creative skills more fully” (Cox, 2005, pg.1) and in 2005 they commissioned The Cox Review to identify the best ways of achieving this. However, this review – although a good basis for future research and policy making – focused on ways of exploiting “creativity” within SMEs rather than addressing policy making in regards to the Creative Industries and their particular needs and performance. One year later, both NESTA (2006) and Frontier Economics Ltd (2006) produced categorisations which differentiate creative industries by the degree of value they add to the economy, separating the economically important industries from the ones that have a social impact. The creative industries are very diverse and although Frontier Economics Ltd base their report on the thirteen Creative Industries definition by DCMS, they clearly recognise the need for regrouping the industries by their practices in order to produce more accurate policies.
Frontier Economics Ltd state that the industries “encompass a range of different structures and face a range of different issues”, proving extremely difficult “to group them under a single definition when thinking about policy” (Frontier Economics Ltd, 2006, pg.16). In 2006, NESTA identified the need for a more refined model for the creative industries to enable accurate policy development, a model which provides assistance in identifying “areas with the greatest potential for economic growth”. The model groups creative industries by business characteristics into four segments: creative service providers – “providing creative services for clients”; creative content producers – “earn their revenues through sales, advertising and subscription”; creative experience providers – “sell the right for consumers to experience or witness specific activities, performances or locations”; and creative originals producers – “are involved in the creation, manufacture or sale of physical artefacts” (NESTA, 2006, pg.55). Later in the year, in the report written for DCMS, Frontier Economics Ltd also suggest a means to differentiate the creative industries, classifying them by industry type: production industries, service industries and arts and craft industries; nonetheless, these different sectors do overlap in some instances. The segments by industry type have been composed by grouping industries with similar characteristics: the production industries “are characterised by the production of physical or tangible products”, with technological change as a significant element of the industry structure; the service industries “provide services to customers”, with a demand relatively dependant on the production industries; the arts and craft industries are “relatively small in value terms and are often characterised by people who engage in the industry for non-financial reasons (Frontiers Economic Ltd, 2006, pg.17).

This research aims to synthesise the views of these organisations and the models they have produced with the views of other organisations either operating in or involved with the Creative Industries and to establish whether this also applies to
business skills training, whether business skills needs are different depending on the creative industry type and the importance it has within the UK setting.

1.3 Creativity and Entrepreneurship – Definitions and Success Implications

The discourse on creative industries continues with regards to the identity of “creative industries”. This research explores the meaning of creativity, which seems to have lost its traditional sense of talent, of “coming up with beautiful ideas that inspire other people to beauty, through linking with universal and God consciousness” (Adrienne Montes, former PACE delegate, interview, 2007). With the rise of the creative class (Florida, 2002), its meaning has shifted across other traditionally non-creative practices. Cox states that all industries should exploit creativity and “research shows that businesses which harness creativity and design, put themselves at the leading edge” (Penny Egan, Executive Director, Royal Society for the Encouragement of Arts, Manufacturing and Commerce, cited in Cox, 2005). In 2005, employment recognised and rewarded for being creative has been very high in the education, utilities and hotels sectors, which shows creativity is being measured across industries which are not traditionally considered ‘creative’ (The Work Foundation, 2005, cited in Cox, 2005). The Department for Trade and Innovation (DTI) defines creativity as “the first step of innovation” (DTI, 2005, pg.4), which is the successful exploitation of new ideas” (DTI, 2003, pg.8). This signifies the development of a new idea into a commercially viable project (Clegg, interview, 2007). This research tackles the currently vague term of creativity as well as the use of the word in a more entrepreneurially driven industry approach, utilising the creative industries policy makers', business training providers' and the creative and artistic practitioners' denomination of the word, aiming to establish a mutual understanding.
“Entrepreneurs are born, rather than bred” (Moore, interview 2007). Moore (interview, 2007) stresses that irrespective of their sectors, entrepreneurs have a specific mindset. Entrepreneurship is the process which shifts “economic resources from an area of low productivity into an area of high productivity and greater yield” (Baptiste Say, 1803, cited in Burns, pg.7). Paul Burns (2005) describes entrepreneurs as ‘superheroes’ differentiating them from owner-managers of small companies by the “degree of innovation they practice”. Entrepreneurship in Paul Burns’ view is identified by particular personality traits: freedom of spirit, creativity, vision and zeal (Burns, pg.6). Howkins (2001, pg.129) places the ‘traditional entrepreneurs’ in the creative economy, describing the concept of the ‘creative entrepreneurs’ as those who “use creativity to unlock the wealth which lies within themselves”. This research has considered commercial and artistic views of entrepreneurship, aiming to identify whether there are any differences between the character traits, attributes and needs of traditional entrepreneurs and the creative entrepreneurs in their motivation and drive, in the business activity or if they are merely entrepreneurs running ‘any’ type of business but employing creativity and innovation to increase their wealth.

Exploring creativity, entrepreneurship, motivation and drive, another question emerges: that of success and its relation to these disciplines. Coward (interview, 2007) mentions that creative businesses’ success is not in monetary terms; however policy appears to be created to enable economic impact. Interviewing creative individuals, trainers and policy makers, this research seeks to define success in a creative context and establish whether it coincides with the success expectations in a creative economy. Additionally, success has to be defined in order to recognise the needs and objectives that creative individuals have and how to best meet them in an entrepreneurial training environment as well as at policy level. Consequently, this research aims to evaluate business/entrepreneurial training courses and their success through utilising the creative individuals’ accomplishment as an estimate.
1.4 Academic Business Training – Influencing Success

'Knowledge, ideas and intellectual capital have emerged as major drivers of economic development' (Hutton, 2005, pg.6). From this perspective, 'the UK is in a strong economic position, with 14 years of unbroken growth and world class employment' (Leitch, 2006, pg.27). However, despite the fact that the UK's employment rate is the highest in the G7 (G6 plus Canada), the UK must increase its prosperity in order to compete in a changing global economy. According to Leitch (2006), prosperity and national productivity and employment are highly influenced by skills. In addition, skills enable individuals to improve their career prospects as well as the business ability of recognising and seizing new market opportunities. Creative and Cultural Skills recognise globalisation as one of the main drivers of skills demand as well as technological change with the rise of the internet, which now means that knowledge is freely available to all (Hutton, 2005). The UK is faced with global competition from emerging economies such as India and China. According to the HM Treasury (2004, cited in Leitch, 2006) China exceeded 10% in economic growth in 2005 and is expected to become the third largest economy in the world by 2015.

With moving towards a knowledge economy, retaining knowledge no longer constitutes a competitive advantage. The advantage is presently gained through best interpretation and manipulation of knowledge that enables 'effective use of the traditional factors of production such as physical capital and labour' (Hutton, 2005, pg.9). Leitch (2006) agrees and recommends that knowledge in the form of skills is of ever increasing importance in the 21st century, a significant global asset and a key element in increasing the UK's productivity.

According to Hutton (2005), 'knowledge, ideas and intellectual capital' are major drivers for economic development. He also notes that the Creative and Cultural
sectors differentiate themselves through an ‘ability to originate creative content’, which means they have the ideas and intellectual capital needed to develop economically. However, these sectors are fragile and seem to ‘suffer disproportionately from economic downturns’ (Hutton, 2005, pg.13). For example, in 2002, 47% of London’s job losses were in the creative sectors. Within the Arts, 12% of organisations have suffered from recruitment problems in 2006; 40% of these have stated that the difficulties are due to skills shortages amongst candidates (Creative and Cultural Skills, 2007). The Education and Skills Working Group (ESWG, section in DCMS, 2006a) state that ‘the growth of the Creative Industries is highly dependent of the quality and range on the education and skills available to its workforce’ (ESWG, pg.8, section in DCMS, 2006a). Evans (interview, 2007) identified creative practical skills such as craft skills, as well as business and enterprise skills as lacking from the creative individuals’ curriculum. The ESWG also agrees that the development of entrepreneurial skills is a priority, whilst Leadbeater (2004, pg.19) states that ‘there is a need for more cultural entrepreneurs as well as creative talent’.

This research aims to identify whether through gaining the right entrepreneurial knowledge economic failure can be overcome, contributing to the creative individuals’ success.

In an attempt to tackle the skills shortages, entrepreneurial courses aimed at creative individuals have been constructed, from Masters of Arts to bolt-ons, Masterclasses and workshops. Such courses include the MA Managing Creative Enterprise run by the Norwich School of Art and Design, the MA in Creative Entrepreneurship run by the University of East Anglia, the MA Arts Management run by the University of Bedfordshire and the MA in Design Entrepreneurship run by the University of Lincoln. Bolt-ons are provided by the Enterprise Centre for Creative Arts (ECCA) based in the University of London, by Hertfordshire University – ‘Artists Mean Business’, by City
University – ‘Celebrating Enterprise’ and by the University of Bedfordshire – ‘Pre-incubation Artistic and Creative Entrepreneurs’ (PACE). Apart from Universities, other organisations offer educational support to creative individuals. These organisations include CCS, which run Creative Apprenticeships and the Skills Academy and the Creative Pioneers (part of the NESTA) dedicated to creative businesses, which ran the Academy – terminated in 2006 – and continue to run other educational programmes. There are also many support agencies involved in providing entrepreneurial training, one of which is Business Link.

The PACE training course run at the University of Bedfordshire is the case study used for this research. Andrew Callard, the founder of the PACE training course, states: ‘Cox argues that creative businesses need to work closer with universities to benefit from their cross-disciplinary knowledge’ (Callard, 2007, cited in i10, 2007, pg.13) and PACE is a direct result of Cox’s conclusion. The course was inspired by the hypothesis that entrepreneurial courses such as PACE would prove beneficial to creative individuals by increasing their sustainability success rate and their entrepreneurial activity.

PACE is a University Certificate in Creative Professional and Entrepreneurial Development, designed specifically for the creative and cultural sectors. This business training course follows two tracks: the first focuses on recent media graduates who are considering self-employment or working with SMEs, whilst the other focuses on those artistic and creative individuals who have chosen the practitioner route and require HE level training to compete effectively with graduates in this sector. This second route is in principal aimed at black and minority ethnic groups. In essence, PACE aims to increase the employability and business survival of both groups through the development of appropriate entrepreneurial and business skills which are otherwise lacking in their training. The project creates added value by
increasing the quantity of individuals receiving training in creative start-ups. Its remit is to increase the likelihood of success and minimise the significant social cost of business failure and at least half the beneficiaries will move into self-employment or new permanent roles. It draws on a successful business course for business start-ups, which includes training in writing business plans, intellectual property (IP), building teams, marketing and sales, financial analysis, structuring deals, presenting ideas and finding backing. PACE provides the opportunity for individuals to consider whether they have the abilities to be an entrepreneur in the cultural and creative industries and equips them with some of the skills necessary to succeed. A valid outcome may be the decision to seek alternative employment (PACE Bid, 2006). For a fuller description of the course, refer to Appendix A.

The structure of the course consisted of three core modules and a choice of one optional module. The following modules were core:

- Arts Management and Entrepreneurship – providing a basic grounding in various aspects of arts management skills, this module enables delegates to understand key players and institutions which influence the arts and cultural activity in the UK and overseas (Arts Management and Entrepreneurship Module Information, 2006); for a full description refer to Appendix A.

- Essentials of the Creative Professional – introduces delegates to methods of establishing and developing their career by learning how to develop presentation skills, undertake personal skills audits, creatively develop sales and marketing and project management skills (Essentials of the Creative Professional Module Information, 2006); for a full description refer to Appendix A.

- Creative Careers Project – undertaken as the last module, this encourages students to identify opportunities available to them in the creative industries and develop a project to respond to and prepare for moving into their area of interest.
Whilst the project is pertinent to the individual, it is undertaken in a group setting (Creative Careers Project Module Information, 2006); for a full description refer to Appendix A.

The optional module choices consisted of:

- Quality and Customer Care – provides students with an understanding of the processes undertaken to guarantee quality and customer care in a professional environment which support the retention of customers (Quality and Customer Care Module Information, 2006); for a full description refer to Appendix A.

- The Role of the Artistic Director and Culturally Specific Theatre Practice – assists delegates with critical appreciation of the aesthetics of contemporary, culturally specific theatre practice and supports the development of professional and technical know-how (The Role of the Artistic Director and Culturally Specific Theatre Practice Module Information, 2006); for a full description refer to Appendix A.

- Black Music and the Politics of the Music Industry – examines the impact of Black Music on British culture and identities using a wide range of music styles to develop an understanding of the music sector and its business practices (The Role of the Artistic Director and Culturally Specific Theatre Practice Module Information, 2006); for a full description refer to Appendix A.

The optional modules were democratically chosen; as a result, Black Music and the Politics of the Music Industry module was cancelled due to lack of interest.

The delegates on the course came from a broad range of creative practices which included: creative writing, creative writing with journalism, media practices, media performance with media production, media production and drama, media production,
textiles and clothing, intercultural communications, journalism, art and design, computer science, music production, music, web development, radio, product design, publishing, copywriting, filmmaking, media art, performing arts, dance theatre, media production and journalism, entertainment, fine art, drama, visual arts, psychology and fine arts, public relations, print and web design, video production, fashion design and catering, theatre, wood carving, screen writing, entertainment and events, graphic design, interior design, international cinema, cultural events, media, culture and technology, photography and ceramics. Most of the delegates were involved in more than one of these creative practices at one time, which is a common situation to be in at the beginning of a creative career. At their starting point, creative individuals are indeed quite quirky, trying out different things that express their vision of the world; courses like PACE are there to support their development into clearly identified creative practices and/or cultural enterprises with sustainable futures.

This research endeavours to thoroughly evaluate entrepreneurial training in academic environments, investigating the validity of the hypothesis that PACE was formed upon. Despite the little freedom of in-depth data available from the training providers, this research aims to identify key skills and models of entrepreneurial education provided, focusing however on academic training rather than training provided by the support agencies in the field. Furthermore, this research explores training needs expressed by the entrepreneurial training receivers, focusing on the PACE creative delegates who have either completed the training or have expressed a strong interest but could not complete.

Due to increasing global competition and the strength of creativity within the national and global economy in the form of competitive advantage, it is important to understand the reasons behind the UK not being the global market leader. Knowledge appears to be the key to the Creative Industries' economic
accomplishment and entrepreneurial/business skills emerge as bridging the gap that exists between possessing a talent and running a sustainable enterprise.

Gathering data from policy makers, deliverers and the delegates themselves, this research endeavours to determine whether 'knowledge' in the form of academic education and skills influences creative individuals' success in theory as well as in practice. The research aims to establish the extent to which this success is currently encouraged and identify best practice for knowledge transfer to add value and increase success capacity.
Research Aims:

This research aims to investigate the reasoning behind the labelling of the industries with origin in creativity, the importance their name bears, as well as the cross reference between their labelling and investigating what value they add to the economy and the social setting. It challenges the issue concerning the importance of accurate definitions in the Creative Industries, considering the different opinions expressed by policy makers, researchers and other significant players in the Creative Industries and examines what contribution they make. Furthermore, this research addresses one of the issues that creative industries are currently faced with: looking at how the training of creative individuals in business skills can create value for themselves whilst simultaneously reinstating the UK as 'a creative hub for the world'. Finally, it aims to define success in a creative practice context and seeks to identify the extent to which academic training helps creative individuals in achieving success.
CHAPTER 2. METHODOLOGY

'A mixed methods research problem may be one in which a need exists to both understand the relationship among variables in a situation and explore the topic in further depth' (Creswell, 2003). This research employs both quantitative and qualitative methods of research design in order to identify the extent of satisfaction with the service provided and thoroughly understand the reasons behind user satisfaction / dissatisfaction.

2.1 Quantitative Methods

Creswell (2003) describes the placement of quantitative theories within research. Quantitative research has the objective of testing a theory rather than developing it and the researcher collects data to test or advance a developed theory. Once the results are analysed the theory can than be measured against the set of results. This research initially employs quantitative methodology in order to address the research question of establishing how influential academic training is for creative individuals and their success, utilising the PACE course as a test for the theory.

'Quantitative data involves measuring a variable using some numerical basis' (Searle, 1999, pg.4). Searle (1999) discusses the researcher's interest in 'how many' items of the population have a specific characteristic, as being utilised in this type of methodology, referring to examples of basic quantitative research from Peterson and Peterson (1959) and Asch (1955). In this case, the variable measured is the number of individuals satisfied with the training as well as the number of individuals dissatisfied with the service. In quantitative research many problems can be addressed if the factors or variables which influence an outcome can be understood. In this manner less variation is seen in quantitative approaches. This research
studies user satisfaction with a series of investigative variables, which are present in the form of factors influencing overall satisfaction. These factors include the mix of lectures and practical exercises, the pace of course as well as the helpfulness of deliverers.

2.2 Qualitative Methods

Qualitative research methods 'describe certain aspects of a phenomenon, with a view to explaining the subject of study' (Cormack, 1991 cited in Carr, 1994, pg.715-721). Also, Jensen & Jankowski (1993) state that using qualitative measures one is able to study the behaviour and attitudes of the subjects with different levels of analysis. Searle (1999) argues that in qualitative procedures, identification of the participant's subjective point of view or other individuals' subjective point of view to the subject's behaviour is evident. By using detailed, open-ended questions, subjective views are registered. In order to implement this, visual, verbal or written information needs to be gathered and preserved in its original form rather than converted into numerical scales. It must be noted that qualitative procedures are context bound in that 'the findings are only meaningful in the context of that particular situation in which they were gathered' (Searle, 1999, pg.43). In the context of this research, the respondents' opinions on whether PACE has or will influence their career development as well as necessary improvements to the course is meaningful only within the boundaries of the PACE training evaluation. Quoting Bartlett (1932), Searle (1999) argues that whilst in quantitative procedures the researcher is interested in the 'how many' element, whereas within qualitative data gathering the researcher is interested in the 'what' element, which describes the context surrounding 'how many' – the amount element. This theory is evident within the research questionnaire design: firstly the study aims to find out how many satisfied
and dissatisfied individuals there were on the course and secondly the reasons behind their attitudes.

Methods available for qualitative data collection are: interviews, observations, documents and audiovisual material. Qualitative data within this research was gathered through interviews, the option suggested by Creswell (2003) for situations when participants cannot be observed directly. The interviewed participants are early course leavers and therefore the European Social Fund (ESF) approved evaluation form (Appendix B) used for the PACE delegates and observation was not appropriate. However, observation was used throughout the course of the study as a substantiation method, with the participants present on the course, in order to verify that the data gathered through the ESF evaluation form reflects the actual situation.

Observation – a method which offers the researcher firsthand experience with the participants, limits nonetheless the amount of information available for use due to its 'private' characteristic. Creswell (2003) comments on the advantages and limitations interview methods present. Interviews allow participants to provide historical information and the researcher to 'control' the interview flow, however the information collected through interviews is filtered through the respondents' views. For the purpose of this research, this limitation represents an advantage, as the information sought is the perception the respondents have about the academic service provided. Furthermore, documents such as email discussions have been used when respondents were not available for interviewing. This particular method can limit the 'control' that the researcher has over the line of questioning; however it is time-saving and less costly than interviews. Also, documents such as enrolment forms and application forms have been used to provide an insight into the background of the participants and aid with analysis and recommendations. Audiovisual material such
as photographs and videotapes, although gathered throughout the course was available, however was not appropriate for the purpose of this study.

This research employs three types of interviews for gathering qualitative data: 1) structured interviews for PACE completers included in the ESF evaluation form, 2) semi-structured interviews for PACE early leavers mainly, as well as a small sample of PACE completers and creative individuals that have not been PACE delegates, and 3) semi-structured interviews with some unstructured interview characteristics for organisations. Creswell (2003, pg.134) states that 'consistent with the emerging design of qualitative inquiry, the theory may appear at the beginning and be modified or adjusted based on participant views'. This research has both kept the original theory and also adapted it where necessary. In the case of the ESF evaluation form, the questionnaire was preset, consisting of structured qualitative syntax, which complies with Searle's (1999) open-ended structured interviews model. In the case of the semi-structured interviews and semi-structured interviews with unstructured interview characteristics the theory was slightly adapted after a few interviews had been carried out to make best use of time and resources. The different types of interviews carry their own advantages and disadvantages. The fully structured interviews are quick and easy to administer and replicate, easier to analyse and highly reliable. However, adding structured open-ended questions to this method enriches the collected data and avoids response constraints. Semi-structured interviews enable flexibility and comparison, the latter unlikely to occur for unstructured interviews.

This research uses the 'informal conversational' characteristic (Patton, 1990, cited in Bertrand & Hughes, 2005, pg.77-78) of unstructured interviews, facilitating a natural build of rich information and individual responses, relevant in the case of interviewing the main players within the creative industries such as DCMS, NESTA, the British
Creswell (2003) suggests that qualitative research is exploratory and unstructured interviews enable the most exploration, however, utilising the semi-structured method as the core formation enables higher reliability – although “not always so important in qualitative research” according to Searle (1999, pg.73) – and produces consistent results.

Whilst ‘quantitative analysis focuses on the concrete,..., qualitative approaches examine meaning production as a process’ which is contextualised and combined with social and cultural practices (Jensen & Jankowski, 1993, pg.4). There is a clear distinction between quantitative and qualitative research methods, both of which provide suitable tools to be utilised dependent on the purpose of research and desired outcomes, as shown in Table 1.

Table 1: A distinction between Qualitative and Quantitative research methods

<table>
<thead>
<tr>
<th>Qualitative</th>
<th>Quantitative</th>
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<tr>
<td>Meaning</td>
<td>Information</td>
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<tr>
<td>Internal</td>
<td>External</td>
</tr>
<tr>
<td>Occurrence</td>
<td>Recurrence</td>
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<td>Experience</td>
<td>Experiment</td>
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<tr>
<td>Exegesis</td>
<td>Measurement</td>
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<tr>
<td>Process</td>
<td>Product</td>
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Source: Jensen & Jankowski, 1993

As the model outlines, qualitative research is based around meaning, understanding of culture and experiences, about interpreting concrete expressions and the context behind the responses given. Quantitative research is, on the other hand, based around a statistical approach, where a view can be held without any cultural impact. This research employs both approaches, as it is necessary to measure the amount of creative individuals positively and negatively influenced by the PACE training as well
as understand the reasons and contexts around this experience. Furthermore, some researchers (Silverman, 1977, cited in Searle, 1999) were in favour of using a mix of qualitative and quantitative methods as a productive strategy in research studies, also known as ‘triangulation’. This established approach consists of a comparison of at least two views on the topic (Searle, 1999). This research addresses the research question by comparing the views of PACE delegates, organisations and academics as well as non-PACE delegates on the subject in order to gain a greater understanding of the circumstances.

2.3 Designing an evaluation method

Kerlinger (1973) states that research questionnaires are designed to enable the researcher to answer research questions as validly, objectively, accurately and economically as possible.

Riffe, Lacy and Fico (1998) stated that application of any research method, be it survey, experiment, content analysis or the like, to analyse a phenomenon can be viewed as consisting of three phases or stages: conceptualisation of the phenomenon, planning or research design of the inquiry and data collection and analysis.

According to Riffe et al, the conceptualisation of the study’s purpose involves working backwards from the expected results and addressing the research question. The question as a means of extracting data is critically important in order for the study to achieve its goals. The answers to each question in the survey affects the design of the study therefore different purposes require different research designs. The purpose of this study is to evaluate the appropriateness of the course according to the aims and objectives of the delegates and their expectations.
This research employs an evaluation method that has been used on all ESF projects to date at the University of Bedfordshire to the satisfaction of ESF. This method is aiming to see how many of the beneficiaries were satisfied with the administration, delivery and content of the course. The questionnaire fulfils the Bertrand and Hughes (2005, pg.70-71) criteria for an ‘effective questionnaire’. The research method is primarily a quantitative method, a method tried, tested and approved by ESF, which uses the Likert scale, requiring minimum of changes for this course’s evaluation.

‘Structured methodologies facilitate the comparison of several products across each of the attributes included as scale items; they are attribute focused’ (Echtner & Ritchie, 2003, pg.44). In this case, the use of the Likert scale forces the respondents to evaluate their satisfaction in terms of the attributes specified by the scale. It must be noted that this method is used for studying four cohorts over a period of one year, which is advantageous as it covers a wide range of delegates in a short period of time, albeit that it limits control of participant variables and different life experiences. Searle (1999) expresses concerns of using this method over a longer period of time as circumstances might change, however within the spectrum of this study, the slight change in circumstance aids towards the investigation.

The Likert scale is a “continuous scale” (Creswell, 2003, pg.158) and “probably the most widely used tool for assessing peoples’ opinions in survey research” (Davis & Mosdell, 2006, pg.46). This scale consists of five points, which go incrementally from negative to positive or vice-versa. The research adapted the Likert scale to ensure relevance to the questions being asked. Davies and Mosdell stated that there are two essential points to note about the Likert scale. The first is that the questions are worded in such a way that they are in fact statements. The second point to note is that the numerical scale ranges from very negative outcomes to very positive outcomes, incorporating varying strengths of response. This allows respondents to
choose the answer which falls closest to their views rather than forcing them to a yes or no answer, which may not represent their actual opinion. Davies and Mosdell (2006) refer to the Likert scale stating that due to acknowledging the ambiguity and complexity of most peoples' attitudes, it has proven surprisingly revealing in the many studies in which it has been used. Whilst Russell and Bobko (1992) state that a continuous, dependent-response scale, in this case a linear 1-100 point scale is more accurate than a Likert five point scale, Likert (1932) and more recently, Cicchetti, Showalter, and Tyrer (1985) “demonstrated that an increase in the number of response categories to a scale does not have an attenuating effect on reliability” (cited in Russell & Bobko, 1992, pg.7).

Echtner & Ritchie (2003) support the use of Likert-type scales for evaluations stating that "scale items are not designed to measure the unique characteristics of the product", which would occur in the case of a continuous, dependent-response scale; “rather, they force the respondent to rate the product on more general, common traits" (Echtner & Ritchie, 2003, pg.44). Also, Whiteside, Bennett, & Holtzblatt (1988) differentiate objective usability measures such as “scenario completion time and successful scenario completion rate” (cited in Lewis, 1993, pg.1), which are commonly used to increase productivity in the development of a new system (Lewis, 1993) from Alty's (1992) definition of subjective usability measures, which “are usually responses to Likert-type questionnaire items that assess user attitude concerning attributes such as ... interface likeability” (cited in Lewis, 1993, pg.2). Lewis (1993) uses the Likert scale to evaluate consumer satisfaction for computer usability. This research also uses the Likert scale to evaluate consumer satisfaction for PACE, fulfilling the Lewis (1993) classification of subjective measures in the case of “user satisfaction” development. In addition, the method is approved by ESF, making it an appropriate method to use for this evaluation.
The structure of the evaluation method allowed the respondents to highlight particular areas which needed improvement, however one “yes” or “no” question was needed in order for the respondents to indicate their overall satisfaction with the course. Although they might be less than satisfied with one area of the whole experience, this area might not be relevant enough to affect their overall satisfaction with the service they have received. “Yes” or “no” questions “force people to give an answer which may not correspond exactly to what they really think” (Davies & Mosdell, 2006), however in this case the delegates’ satisfaction was broken into sub-categories in the previous questions, allowing behavioural influences, “ambiguity” and “complexity” (Davies & Mosdell, 2006, pg.47) to be captured. The “yes” or “no” “categorical scale” (Creswell, 2003, pg.158) is utilised to merely summarise the overall experience and was necessary to establish a definitive answer to identify whether major developments to the service offered were a requirement.

Although the research method used on ESF projects included one open question, most of the questions were closed questions and therefore it was limiting possible responses. The method used has been adapted so it can provide open questions, enabling respondents to answer in a way that can provide more extensive and exact information. These questions were related to possible ways of assessing the impact of the course on the respondents. The range of likely answers to these questions could not be reasonably anticipated, therefore it was decided to allow the respondents to answer in their own words (Bertrand & Hughes, 2005). This method was used for four questions in the survey, when more comprehensive answers were needed. Open question questionnaires have their problems, however the evaluation method employed by this research addressed the problems identified by Bertrand & Hughes (2005) to the highest degree possible. The small number of questions were “follow-up questions (asking for detail, or to enlarge on what has already been said)” (Bertrand & Hughes, 2005, pg.73), therefore were straight-forward, with unlimited
response space and the respondents were easily traceable to verify the correct reading of their handwritten text.

In order to reach a wide audience, including those such as absentees, it was necessary for the method to be available online so that these individuals can respond remotely. This version of the questionnaire also reduced the effect of the problematic open questions as respondents had the opportunity to answer at their own pace, with unlimited web-space and easily readable typed responses. A sample of the questionnaire can be found in Appendix B at the end of this thesis.

Qualitative method design is emergent as the research develops rather than fixed from the outset. This data gathering method is improved by non-directional language and may be polished as the researcher learns what questions to pose and to whom to address these questions in order to get the fullest results (Creswell, 2003). As opposed to quantitative methods, qualitative methods do not compare two or more groups. They focus on one concept, advancing a single phenomenon which may evolve in a comparison amongst explored unanticipated ideas. In order to ensure that the interviewees describe their own experience, researchers should keep the inquiry open and avoid any words that may lead the respondent towards a particular direction. Words such as 'positive' and 'useful' are problematic as they may suggest situation that may or may not occur, therefore influencing the interviewees' response (McCracken, 1988, cited in Creswell, 2003, pg.89). Furthermore, the inquirer should provide a general definition of the central idea to the respondents, to enable better understanding and focus of the study. This research provided respondents with the research question, as well as the key themes to be explored from the outset to maximise the quality of response.
The questions for the PACE early leavers primarily aim to identify the reasons behind their non-completion and whether it had to do directly with the course content and delivery, to enable future improvements. The questions regarding creativity, entrepreneurship, success and self-definition aim to establish whether there is a gap between the creative individuals and the other organisations with interest in the creative industries such as policy makers, advisers or users, trainers or deliverers of training programmes for creative individuals. The key areas tackled in the interviews with university lecturers, project managers, policy makers and policy users were the creative industries and their definition, to identify whether the ongoing debate on the terminology and mapping continues and whether it is legitimate. Furthermore, the interviews aim to investigate the differences between the creative industries and other industries that use creativity to thrive and whether entrepreneurship and creativity coincide for both cases. The creative individuals, organisations and universities were questioned on the topic of success in order to define it in a creative individual's context and identify whether there is a common understanding between the groups. The organisations and universities were interviewed on an additional topic, that of business training courses for the creative industries, what they should deliver as well as means of measuring their success in order to identify the impact they have on their delegates. This was to establish whether academic services have a substantial influence on the creative delegates' success.

2.4 Sampling

Riffe et al (1998) and more recently Davies et al (2006) state that a sample is a subset of units from the entire population being studied. Sampling is necessary because it is not possible to ask the whole population for reasons of both cost and time. Davies (1996) mentions that "in a well designed study, once you have a sufficiently large sample to cover all the ground of your research question, you will
not get more reliable results statistically if you go on adding numbers to the sample” (Davies, 1996, pg.61). Searle (1999) categorises sampling into random sampling, opportunity sampling, systematic sampling, stratified sampling, quota sampling, self selected sampling and snowball sampling. Random sampling gives everybody in the population an equal chance of being picked, however it is time consuming and expensive. Opportunity sampling involves selecting the first people you meet who fit the criteria and who are willing to help. Systematic sampling uses an approach whereby the sample is picked by extracting at regular intervals, e.g. every fourth person. Stratified sampling assesses all the variables within the sample. Quota sampling selects the participants by opportunity sampling within the criteria of a stratified sampling. Self-selected can be chosen in two ways. Participants are often volunteers responding to an advert or self-selected in that they are in a particular place at one time. Finally, snowball sampling is akin to word of mouth, where by participants are gathered through a large sourcing effort because the sample is difficult to access.

The sampling for this research entails stratification of the population before selecting the sample. “Stratification means that specific characteristics of individuals are represented in the sample and the sample reflects the true proportion of individuals with certain characteristics of the population” (Fowler, 1988, cited in Creswell, 2003, pg.156). Creswell (2003) identifies randomisation of the population as the most rigorous method for selecting the sample. This method entails selecting sample individuals using a random numbers table available in statistics texts such as Gravetter & Wallnau (2000, cited in Creswell, 2003). However, when selecting a sample of the population at random, “these characteristics may or may not be present in the sample in the same proportions as in the population; stratification ensures their representation” (Creswell, 2003, pg.156-157).
This research utilises stratification of the population to ensure correct representation of the population characteristics. Furthermore, due to the low number of delegates in each cohort and the overall qualitative nature of the study, the sampling method is comparable to a census (Davies & Mosdell, 2006), where the entire population is surveyed. The sample to be examined consists of PACE starters. This sample is separated into two groups with one distinct characteristic. The first group to be surveyed consisted of PACE starters who have received any amount of academic credits, in other words have completed at least one course module. The population for the first group accounts for one hundred percent of the sample with this characteristic. Information from this group has been gathered through the ESF evaluation form incorporating both qualitative and quantitative questions. The ESF tool however limited the sample to individuals completing course modules, therefore was predisposed to bias. In order to ensure that bias is corrected and attitudes towards PACE are accurately represented, the second group was chosen for scrutiny. This group constitutes of PACE starters or application submitters who had left the course early up to the time the evaluation was carried out and were accessible. The aim was for one hundred percent success rate, therefore all leavers were contacted on numerous occasions via telephone and email. However, the delegates interviewed constitute fifty percent, whilst the rest were either on holiday, moved to a different country or inaccessible through their contact data registered on the database.

The PACE project has been completed by four different cohorts. The cohorts were taught using distinct timescales. The course consisted of four modules, which were initially set up to run over two semesters of two modules each. The first two modules are theory-based, introductory to the second semester of practice-based modules. Cohort one, which was composed of a mixture of nine recent creative graduates and ten creative industries practitioners has now completed the course. The individuals
from this cohort had been attending two modules per semester run at the same time, on one day a week basis over two semesters. Therefore, this cohort was exposed to the content of the whole course. Cohort two, also consisting of a mix of eight recent creative graduates and fifteen creative industries practitioners has also been attending the first semester one day a week, completing two modules to date. Cohort three consists solely of recent creative graduates and has been taking the course using a more concentrated approach, taking a semesters' worth of work over a two week period (one module per week). Cohort four consists of solely creative practitioners who have not been exposed to academia recently, also attending a concentrated version of the course, completing each module in one week. The CCP module was the only module run over six weeks to allow career development time. Evaluations have been reviewed as they were gathered, allowing the course leader to make necessary developments to the course. These developments included shortening the length of time a module was run over, the pace the course was run at and delegate criteria for cohort selection.

The sample consists of thirty respondents, questioned four times: nine in the first cohort, seven in the second, eleven in the third and an average of three in the fourth. The evaluation has been carried out as follows:

- Cohort one responded to the questions after finishing all four modules and therefore the whole course.
- Cohort two responded after finishing two modules and therefore only one semester.
- Cohort three responded after finishing only one module at a time.
- Cohort four responded after finishing only one module at a time.
The evaluation study was handed out to cohort one on the last day of the course, to cohort two on the last day of the semester and to cohorts three and four on the last day of the module; therefore the respondents from the sample were still on the course at the time. The reason the delegates that left early were not included in this form of evaluation was that they did not spend enough time on the course to be able to give consistent responses. However, their opinions are equally valued and in order to capture their experience and reasons for not continuing other methods were employed. These methods consist of semi-structured questions delivered via face-to-face and telephone interviews, and where these were not possible, email questionnaires.
3. FINDINGS

3.1 Quantitative method data findings

The focus of this research is to identify and describe characteristics of the sample and assess any apparent trends in relation to satisfaction. Delegate satisfaction is crucial to running the course, as the creative individuals on the course are dedicating valuable time to attend and complete the work necessary to progress. One of the criteria of eligibility for the course is that the respondents are either employed or running their own business. As a consequence, in order to attend the course, they would have to be absent from these activities and so the value of the course should be proportionate to the value of sacrificing the other activities for a day and their resultant revenues.

The analysis has been carried out for each module individually, comparing the results of each cohort for each particular question. The output has been generated by the online system which incorporates the survey. The responses to the questions with the greatest relevance to the research question are presented below. The remainder of the questions from the evaluation forms and their responses can be found in Appendix C.

For the second time running, The Role of the Artistic Director in the Culturally Specific Theatre Practice and the Creative Careers Project modules had cohorts two, three and four grouped together because of timing issues. For purposes of analysis it was unnecessary to split the data gathered from the evaluation forms by cohort, therefore the graphs show the difference between cohort one and the combined data representing cohorts two, three and four. The data proves to be consistent for the three cohorts that are analysed together. Due to the small number of individuals from
each of the three cohorts on the two modules, the sample would become unrepresentative if divided by cohort. It must be noted that in this case The Role of the Artistic Director in the Culturally Specific Theatre Practice module in particular had a higher percentage of individuals from cohort two, therefore it must be considered that the results represent on a higher scale cohort two. The same situation occurs for the Creative Careers Project module, which had a larger percentage of respondents from cohort three.

In order to give a fair reflection of the opinion the delegates had about the course, the evaluation responses have been quoted either directly or partially. However, in a few cases the responses have been paraphrased for clarity.

3.1.1 The Essentials of the Creative Professional

The course commences with this ECP module, which incorporates skills that the government believes a professional in the creative industries should have. The module contains lectures on: team-working and team roles, communication skills, presentation skills, learning styles, sales and marketing skills, resources, finance and legal skills.

The ECP module evaluation results illustrate that cohorts two and three answered less favourably of the module throughout the evaluation. It should be noted that cohort 4 consisted only of two delegates. The average population of the other three cohorts was ten. As such, this has to be taken into consideration when assessing the results generated by this particular cohort. In this case, care should be taken when interpreting the percentages on the graphs due to the number of people on the fourth cohort.
Approximately 90 per cent of the delegates (N=26) were happy with the module, however a few negative comments were recorded – one of which refers to delegates already possessing the knowledge covered in the classes. In order to ensure that maximum value is delivered to the delegates of such a training course, the deliverers need to establish in advance the amount of business knowledge each of the individuals possesses. For example, the content of this module contains a large amount of personal professional development material, which has been recently introduced as core material for undergraduate courses. Cohort three consisted of only recent graduates, who had already covered this material in their undergraduate degrees, therefore they would have preferred more ‘business based’ teaching as opposed to ‘life coaching’ material. Simultaneously, the population of cohort one and four had not been exposed to an academic environment for a longer period of time, which resulted in a real ‘enjoyment’ of such material – that gave them ‘an insight into their personality’. These two cohorts appreciated the reflection and personality tests in the syllabus, requesting more psychoanalysis for the future. Choosing the right content to be delivered could be an issue when delivering it to creative individuals with differing knowledge needs. Other comments included the need for an increased amount of group interaction and role play, supported by request for a more ‘engaging’ presentation style, as well as less repetition and paper work. Cohort one had a different deliverer than the other three, which could be an important factor in the differing levels of satisfaction between the cohorts.

Despite the fact that almost 90 per cent of the sample was happy with the module, 70 per cent (N=21) considered that the module could be improved. All of the cohorts contributed to the composition of this percentage. Delegates provided information on how the module could be improved. Respondents requested again that more role play and practical tasks should be included in the content and that fewer handouts be provided. These comments are backed up by the results in Fig.54, which illustrate
that just over a third of the population found the mix of lectures, practical exercises and role-play to be just ‘fair’. Another important factor to be improved upon that should be noted is the strictness of the course leaders. Feedback illustrates that tolerance with some of the delegates affects other individuals on the course. This type of academic training providing business skills should be perceived as the real professional world, therefore ‘students’ on the course should be regarded as professionals and operate as they would in a business situation. However, the style of delivery and interaction becomes apparent yet again, with comments requesting a less ‘forceful’ approach from the tutors – motivation and support are key when learning something new. Some delegates raised issues regarding specific parts of the course content. Delegates found difficulties with identifying the assessments’ requirements in the period of time allowed between briefing and completion. Further relevant content issues arising included more focus on the first steps of starting a business, applying business skills to arts practices and the importance of in-class peer review for delegates’ own projects.

The first thing to notice from the graphs in Fig.6 and Fig.7 is the consistency in levels of satisfaction for the entire sample graphs and the close similarity between the responses by cohorts. It identified ways that the training contributed to the respondents’ career development, such as improved presentation skills, funding applications, assisting with financial planning and problem solving, developing professional and personal qualities, increased confidence and knowledge of arts environment, to name but a few. These outcomes closely represent the aims that the PACE training set out to achieve.

The general comments about this module were mainly positive, illustrating content relevance to business activities pursued outside the course, overall ‘enjoyment’ and module success, and patience and openness of tutor. A significant response relates
to a combination of modules to which solely cohort one was exposed. All module evaluations took place upon cohort one's course completion, which enabled this cohort to visualise the overall integration and relevance of each module within the entire programme. The respondents stated that the modules complement each other in terms of business and art practices. On the negative side, it can be noted that comments included low attendance, which implicitly impacts the group dynamic and results in less group learning. Also, it was stated that the lecturer lacked relevant arts background and that lecture content should have more focus on the arts industries, factors which make an impact on applying business traits to arts practice for the delegates' own projects. Despite the fact that cohort four were consistently very happy with the module, they were given the opportunity to express any comments they had. To give a fair overview of the situation, module satisfaction and improvements as well as general comments have to be taken into consideration.

In order of relevance to the overall purpose of the evaluation, the results of this module evaluation are as follows:

10. Overall, were you happy with the module?

11. If you answered NO to question 10, please give your reasons below

Questions 10 and 11 are interlinked; enabling delegates who answered 'No' to question 10 to further expand and give reasons in question 11.
86.2% of delegates were happy with the module overall, leaving 13.8% not happy with the module overall (Fig. 1). Question 11 responses are bulleted below:

- Covered material which delegates already have knowledge of
- Could have been presented in a more engaging way
- More business based teaching, instead of life coaching
- Repetition and too much paper work
- Not enough role play and interaction with the group
14. Do you think the module can be improved?

15. If you answered YES to question 14, please give your reasons

Questions 14 and 15 are interlinked; enabling delegates to further expand on areas for improvement.

![Pie chart showing 31.0% Yes and 69.0% No]

**Fig.3 Module Improvements – Entire Population; total sample = 30**

![Bar chart showing module improvements by cohort]

**Fig.4 Module Improvements – by Cohort; total sample = 30**

Just over two thirds of delegates answered yes, leaving just under a third who thought that no further improvement to the module was necessary. The reasons behind the negative responses are bulleted below:

- Need to start the course on time
- More role play and practical tasks would have been beneficial
- Too many handouts
- Patronising feedback
- Further time was needed to be briefed on assessments
- The delegates felt intimidated and explained that they undertook the course to learn something they did not know (paraphrased)
- More time needed to focus on getting a business started
- Skills needed to focus on business skills particularly for creative students
- More brainstorming, discussions, psychoanalysis

8. How well did the module meet your objectives?

Question 8 assessed how well the module met the objectives of delegates. This was a closed question using the Likert scale to obtain an accurate percentage breakdown. 93% of the respondents identified objectives met by the module, of which more than a third identified a significant amount of met objectives.

![Pie chart showing percentage of responses to question 8](chart.jpg)

**Fig.5 Objectives Met – Entire Population; total sample = 30**
12. **How valuable do you think the training will be for your career plans?**

13. **In what way do you think the training might contribute to your overall career?**

Question 12 and 13 are interlinked. The results show that 93% of the respondents could identify some benefits for their career plans, of which more than half found the course to make a significant impact.
Fig. 8 Career Influence – by Cohort; total sample = 30

Question 13 was open allowing delegates to give full responses on how they thought the course would help them with their career. The benefits identified are bulleted below:

- Added confidence and improved ability to project manage
- Awareness of communication style
- Confidence in finance
- Help to segment and focus business projects
- Future funding applications
- Equip with professional/personal qualities
- Financial planning and problem solving
- Presentation skills, broaden knowledge of arts environment
- Knowledge of starting business
- Time and self management
- Ability to assess own skills
- Revolutionised approach to people and a ‘better way of being able to deal with people’
16. *Any General Comments?*

Question 16 assessed the general comments on the module.

*Fig. 9 General Comments – Entire Population; total sample = 30*

*Fig. 10 General Comments – by Cohort; total sample = 30*

*Fig. 9 and Fig. 10* indicate the amount of positive and negative comments received. Some of the delegates both commented positively and suggested improvements (which are considered negative for the purpose of this analysis); these responses are indicated on the graph as separate positive and negative responses, however examples of each category: positive, negative and both positive and negative responses are noted below.
From the feedback it can be recognised that almost two thirds of the delegates wrote overwhelmingly positive general comments on many different areas of the module. The delegates’ responses are bulleted below:

- Openness, friendliness, patience and delivery of content by tutor
- Very valuable content (learning log, personality tests and presentation work)
- Modules able to complement each other in terms of business and creative art practice
- Opportunity to gain business insight
- ‘Overall enjoyment’ of the module, this module was a success
- The module was especially relevant to the business activities the delegates are pursuing outside of the course (paraphrased)
- ‘Gave me an insight into my personality’
- ‘Well thought out, planned and delivered’
- Appreciation that opportunities like PACE exist

Just over one third of the delegates gave negative responses on the module:

- Pace of the module was too fast in places
- Sometimes delegate attendance was low
- Lecturer lacking the relevant background in the arts
- More practical work, looking at the arts/media industries, art material buying

In the example below, a delegate has commented both positively and negatively:

- ‘Good module’, however, when people do not turn up to the lecture, there is less interaction and therefore the lecturer ‘seems boring’ (paraphrased)
3.1.2. Arts Management and Entrepreneurship

Similar to ECP, the AME module registered almost 90 per cent (N=25) in module happiness. Cohort one proved to be less happy with this module throughout the evaluation results. Comments of dissatisfaction included timing and statements referring to content repetition due to the amount of time allocated to this module. Delegates also stated that the examples were ‘historic’. Examples used for reinforcing theory must be regularly updated in order to reflect the reality of the Creative Industries’ situation. In AME the point is raised again about delegates having prior knowledge of the module content. Interestingly, when taking a view of both ECP and AME modules, opposing comments arise – ECP involved too much material, whilst AME was covered in ‘insufficient detail’.

In comparison to ECP, slightly more people thought this module could be improved. Again, all cohorts considered that the module could be improved. A few suggested improvements involved a more practical approach, more ‘hands-on tasks’ and games, field trips and learning from people ‘in the industry’ as well as more theory in more depth. These comments are reinforced by the mix of theory and practice results, which registered a high level of ‘fair’ responses. Another significant factor to be improved upon is the level of structure employed within this module. Respondents are in favour of sticking to the same venue throughout the module, of receiving handouts before the lectures in order to relate back to them as they are advancing through the material, structure which would offer delegates security and a sense of order. Also, comments included a need for increased strictness with some of the delegates, statements that were evident for ECP as well. Observations relating to arts and business comprised issues of lecture material intangibility – i.e. applying the theory to the delegates’ own business, distinctions between the business models and their arts applications and the evident advantage of using deliverers with experience.
within the arts. An opposing view of the last observation was penned in the ECP responses, where it was evident that the deliverer lacks such arts knowledge.

There is an overall drop in objectives met and a slight decrease in career influence from ECP results. Responses regarding career influence comprised of a number of skills which the delegates have felt the course has equipped them with: forward planning, networking, time management, funding applications, branding, arts administration and organisation, enabling innovation and other necessary skills to practice in the cultural industries.

The general observations made overall by all the cohorts contain the same amount of positive and negative points as ECP, in a proportion of two thirds to one. Some of the positive comments referred to the enjoyment of the module and its usefulness in terms of content. Specifically the learning log – a personal reflective document – was a real asset. The respondents seem to be very content with this module, stating that they have benefited from it and would recommend it to others. Furthermore, the lecturer has made a positive impact on the respondents' satisfaction, which has a direct impact on the way the module is perceived. On the negative side, the module would have benefited from being more structured, comparing it to ECP, which was a more structured module and enabled better recollection. Furthermore, it is necessary to allow delegates to discuss their own business and assist in applying theory to their projects.

In order of relevance to the overall purpose of the evaluation, the results of this module evaluation are as follows:
10. *Overall, were you happy with the module?*

11. *If you answered NO to question 10, please give your reasons below*

Questions 10 and 11 are interlinked; enabling delegates who answered NO to question 10 to further expand and give reasons in question 11.

**Fig. 11 Overall Module Satisfaction – Entire Population; total sample = 28**

**Fig. 12 Overall Module Satisfaction – by Cohort; total sample = 28**

88.9% (N=25) of delegates were happy with the module overall, leaving 11.1% not happy with the module overall. The responses for question 11 are bulleted below:

- A week’s time block was not necessary, as it became too repetitive
- Does not reference or use any examples of art copyright, instead just historic examples
- Module covered the subject in insufficient detail
- Already had previous knowledge of course content

14. Do you think the module can be improved?

15. If you answered YES to question 14, please give your reasons

Questions 14 and 15 are interlinked; enabling delegates to further expand on areas for improvement.

**Fig. 13 Module Improvements – Entire Population; total sample = 28**

**Fig. 14 Module Improvements – by Cohort; total sample = 28**
Just over two thirds of delegates answered yes, leaving just under a third who thought that no further improvement to the module was necessary. Notes for improvement are:

- Lecturer was knowledgeable in the theory of the module, but a more practical approach would have provided better coverage.
- Field trip to venues or meeting with people within industry for example and more one to one time with the lecturers.
- Making sure lecture notes are available throughout all of the course.
- More time to go through assessments.
- More games.
- More hands on tasks.
- Ensure handout notes are handed out to students before and not after the lecture.
- Avoid weekly room changes.
- Increase pace of the course during the introduction as it had a tendency to get held up due to late comers.
- More business skills alongside creative skill as well as theory on how to sell yourself.
- More detailed theory.
- More time within the module to apply learning to own business.
- More study on the difference between business templates and art templates.

8. How well did the module meet your objectives?

Question 8 assessed how well the module met the objectives of delegates. This was a closed question using the Likert scale to obtain an accurate percentage.
breakdown. Almost 90% (N=25) of the delegates felt the module met their objectives in some way, of which a third identified a significant amount of met objectives.

![Pie chart showing objectives met](image)

*Fig. 15 Objectives Met – Entire Population; total sample = 28*

![Bar chart showing objectives met by cohort](image)

*Fig. 16 Objectives Met – by Cohort; total sample = 28*

12. How valuable do you think the training will be for your career plans?

13. In what way do you think the training might contribute to your overall career?

Question 12 and 13 are interlinked. The results show that just over 92% (N=26) of the respondents could identify some benefits for their career plans. Over a third of the entire population believed the course would impact their career significantly.
Fig. 17 Career Influence – Entire Population; total sample = 28

Fig. 18 Career Influence – by Cohort; total sample = 28

Question 13 was open allowing delegates to give full responses on how they thought the course would impact their career plans. The delegates’ responses are bulleted below:

- Enhanced ability to forward plan
- Equipped with necessary skills to work in the cultural industry
- Helped to perfect skills such as networking, time management and business skills
- Helped with funding applications
- Helped with business planning
- Helped with my business branding, managing consultancy and identity
- Information and self belief
- Gave an insight into arts administration
- Taken the fear out of lists and organization
- Gave me a fuller understanding between creative start ups and other commercial start ups, as I have a better understanding of the legalities involved
- Grant applications and a better understanding of arts management
- Confidence building
- It has opened doors to new ideas
- Raised issues which are challenging within the arts field

16. Any General Comments?

Question 16 assessed the general comments on the module.

![Pie chart showing 35.7% positive and 64.3% negative comments.]

**Fig.19 General Comments – Entire Population; total sample = 28**

![Bar chart showing positive and negative comments by cohort.]

**Fig.20 General Comments – by Cohort; total sample = 28**
Fig. 19 and Fig. 20 indicate the amount of positive and negative comments received. Some of the delegates have both commented positively and suggested improvements (which are considered negative for the purpose of this analysis); these responses are registered on the graph as separate positive and negative responses, however examples of each category: positive, negative and both positive and negative responses are noted below.

From the feedback it can be recognised that almost two thirds of the delegates wrote overwhelmingly positive general comments on many different areas of the module. Responses are bulleted below:

- Fun educational experience
- Useful and complete module
- Reflective log is really good
- Really great enjoyable course
- Intellectually challenging and would recommend it to others
- Made me think of my future plans
- Information was more relevant to starting my own business than ECP
- Excellent course – should have more in London
- Lecturer was inspirational
- Course will help me with funding applications, proposal writing “I have benefited tremendously from the course”

Just under one third of the delegates gave negative responses on the module, bulleted below:

- Let students know in good time regarding assessments
- Information was quite unstructured
- People need to be given more information in advance of what to expect and important information such as semester dates
- ECP was more structured so it enabled me to remember more

The response below incorporates both positive and negative points:
- No structure but the information is really useful

3.1.3 Quality and Customer Care

QCC is a module which has only been run for cohort three, consisted of solely recent graduates and so the results have to be considered in this context. Overall QCC module satisfaction, similarly to the previous two modules, illustrates that 90 per cent (N=7) of the population was happy with the module. Suggestions for future improvements included content and timing, this module registering the highest percentage of comments for module improvement out of all the evaluated modules. The delegates appreciated fact-based lectures, where they could see the direct relevance to their chosen field of work. One such lecture was delivered by an outside professional from the Intellectual Property Office. In some cases, statements illustrated concern with the ‘tangibility’ of the material taught, i.e. its lack of relevance to the real world. Other concerns mentioned included repetition and delivery of ‘common sense’ information. The deliverer should make evident the ways in which theory could be applied to the delegates’ own projects by using up-to-date examples from the arts, enabling the delegates to acquire useful information and gain relevant skills. Positively, delegates that were exposed to modules over three months and over one week have commented that the running time over one week is preferable.
The amount of the entire population answering ‘yes’ to whether the module could be improved, showed an increase from ECP and AME. Of the improvements noted, delegates request an increased number of examples from within the arts industry, less repetition and strictness with regards to attendance and material which can be applied to the real world. A theme can be noticed as these points have been raised in the previous modules. QCC has better met the objective of cohort three than ECP and AME have managed to achieve, in this particular case no responses of ‘not at all well’ being registered. However the career influence percentage of ‘not at all valuable’ has increased compared to ECP and AME, a fact that can also be distinguished in the comments: some of the respondents could not identify an immediate impact on their career or were uncertain on the ways their career might be influenced by this module material. Positive remarks incorporated higher confidence in achieving goals and increased understanding of how people operate and the best ways to deal with them.

The points raised in general comments welcomed lectures from outside speakers, however delegates noted again that it would have been more beneficial if the content was more related to the arts field. The amount of positive and negative points raised is similar to ECP and AME, with delegates requesting a faster speed of module and commenting on the appropriateness of one week durations.

Due to the fact that this module was optional and has been run only once for the third cohort, comparative graphs cannot be produced. Therefore, one graph that shows cohort three responses is provided.

In order of relevance to the overall purpose of the evaluation, the results of this module evaluation are as follows:
10. Overall, were you happy with the module?

11. If you answered NO to question 10, please give your reasons below

Questions 10 and 11 are interlinked; enabling delegates who answered NO to question 10 to further expand and give reasons in question 11.

![Pie chart](image)

Fig.21 Overall Module Satisfaction – Entire Population; total sample = 8

87.5% (N=7) of delegates were happy with the module overall, leaving 12.5% not happy with the module overall. Question 11 responses are bulleted below:

- Lectures which are fact-based like the IPR one give a real understanding; there were cases of repetition and common sense information; information learnt is not applicable in the real world
- Preferable timing over one week than 3 months

14. Do you think the module can be improved?

15. If you answered YES to question 14, please give your reasons

Questions 14 and 15 are interlinked; enabling delegates to further expand on areas for improvement.
Fig. 22 Module Improvements – Entire Population; total sample = 8

Just over 85% (N=7) of delegates answered yes, leaving just under 15% who thought that no further improvement to the module was necessary. Improvements identified are bulleted below:

- Examples with diagrams
- More examples of quality and customer care from the arts industry
- Some of the content of the lectures were repeated
- Lecturers need to be more strict with regards to attendance
- Wanted more information which could be applied to the real world

8. How well did the module meet your objectives?

Question 8 assessed how well the module met the objectives of the delegates. This was a closed question using the Likert scale to obtain an accurate percentage breakdown. All of the respondents thought the module met their objectives in some way, of which a third felt the module met their objectives significantly.
Fig. 23 Objectives Met – Entire Population; total sample = 8

12. How valuable do you think the training will be for your career plans?

13. In what way do you think the training might contribute to your overall career?

Question 12 and 13 are interlinked.

Fig. 24 Career Influence – Entire Population; total sample = 8

Just under 90% (N=7) of delegates felt the module was valuable to some extent to their career plans. Half of the respondents recognized the module would make a significant impact on their career development:

- Gave a greater knowledge of people and to deal with them
- Confidence inspiring to achieve goals
- Very customer orientated which is good in a business perspective
- Awareness of customer wants but no immediate huge impact
- Great depth of subject, but delegate is not sure how it can contribute to chosen career
- To take a greater interest in the arts and watch out for mission statements at theaters
- Great examples with group work, just a little lacking on structures of business

16. Any General Comments?

Question 16 assessed the general comments on the module.

![Pie chart]

**Fig. 25** General Comments – Entire Population; total sample = 8

*Fig. 24 and Fig. 25 indicate the number of positive and negative comments received. Some of the delegates have both commented positively and suggested improvements (which are considered negative for the purpose of this analysis); these responses are registered on the graph as separate positive and negative responses, however examples of each category: positive, negative and both positive and negative responses are noted below.
From the feedback it can be recognised that almost two thirds of the delegates wrote overwhelmingly positive general comments on many different areas of the module. Responses are bulleted below:

- Greater awareness of what delegate can offer to customers after completing the course
- Great professional team leaders
- Useful outside speakers

Just over one third of the delegates provided negative responses on the module:

- It would be better if it was more related to the arts field

The responses below consist of both negative and positive comments:

- Reading through notes for a week is a bit annoying but necessary to remember it; the pace of the module was a little slow, but the change in format from over 3 months to 1 week really suits me
- Great lecturer experience but subject seems intangible

3.1.4 The Role of the Artistic Director in the Culturally Specific Theatre Practice

The AD module overall happiness results illustrate a lower satisfaction level than the previous three modules, however the general comments had a higher percentage of positive observations than ECP, AME and QCC. A noticeable result is the similarity between AME and AD, modules that were both delivered by the same lecturers: cohort 1 was less happy than the other cohorts in both cases. Respondents found
assessments too demanding and confusing, which is a similar outcome to AME, where respondents have commented on the need for a more thorough discussion of what the assessments entail. A similar theme as in previous modules is apparent, respondents stating that the content was not relevant to their chosen creative career.

Scoring lower than the three previous modules in necessary module improvements, AD encompasses a novel arising issue: child care facilities. Apart from this factor, the theme continued concerning the content, attendance and timing issues. Similar to the AME observations, the delegates would have welcomed field trips, more structured and in-depth lecture material, less repetition and more relevance to their own creative practice. Dissimilar to the timing issues raised previously, on this occasion timing was considered too short.

The percentages for the entire population for objectives met and career influence are comparable to the previous modules results, with a slight decrease in satisfaction from ECP and very similar to AME. The similarity in results between the two modules delivered by the same lecturers is also apparent in the cohort division graphs, with cohort one again less satisfied than the other cohorts. This module – the same as the other modules – had a mixture of personal and practical traits that the delegates felt were of use to their career development. On the practical side, the AD module provided insights into SWOT (Strengths, Weaknesses, Opportunities and Threats), delegation and business setup, planning for creative and artistic projects and funding applications. On the personal side, delegates noted that it had increased their confidence to overcome difficulties encountered and follow their chosen goal.

The positive feedback received for this particular module included high quality content and delivery, whilst negative comments referred to increasing delegate attendance and focus on presentation skills.
In order of relevance to the overall purpose of the evaluation, the results of this module evaluation are as follows:

10. Overall, were you happy with the module?

11. If you answered NO to question 10, please give your reasons below

Questions 10 and 11 are interlinked; enabling delegates who answered NO to question 10 to further expand and give reasons in question 11.

**Fig. 26 Overall Module Satisfaction – Entire Population; total sample = 16**

**Fig. 27 Overall Module Satisfaction – by Cohort; total sample = 16**
Three quarters (N=12) of delegates were happy with the module overall, leaving a quarter not happy with the module overall. Module responses are bulleted below:

- Assessment requirements were confusing and demanding within the timescale
- Nothing to do with chosen career
- More time should be spent on artistic director work

14. Do you think the module can be improved?

15. If you answered YES to question 14, please give your reasons

Questions 14 and 15 are interlinked; enabling delegates to further expand on areas for improvement.

![Pie chart showing 37.5% Yes and 62.5% No]

*Fig.28 Module Improvements – Entire Population; total sample = 16*
Fig. 29 Module Improvements – by Cohort; total sample = 16

Just under two thirds (N=10) of delegates answered yes, leaving just over a third who thought that no further improvement to the module was necessary. Improvements required are bulleted below:

- Needed child care facility
- The time of the module was too short
- The lectures did not relate to the project I was undertaking, although they were interesting
- Lectures were repeated and a little disjointed without any further depth
- More information should be given to the students
- More students on the course would have been better
- Wanted to visit a live venue

8. How well did the module meet your objectives?

Question 8 assessed how well the module met the objectives of delegates. This was a closed question using the Likert scale to obtain an accurate percentage breakdown. Almost 90% (N=14) of the entire sample considered that the module met their set-out objectives to some extent. More than a third of the population thought that the module significantly met their objectives.
Fig. 30 Objectives Met – Entire Population; total sample = 16

Fig. 31 Objectives Met – by Cohort; total sample = 16

12. How valuable do you think the training will be for your career plans?

13. In what way do you think the training might contribute to your overall career?

Question 12 and 13 are interlinked.
Fig.32 Career Influence – Entire Population; total sample = 16

Fig.33 Career Influence – by Cohort; total sample = 16

Half of the respondents (N=8) regarded the module as a significant influence to their career development, whilst more than a third considered it to impact their chosen career to some extent. The responses are listed below:

- Background knowledge
- Increased confidence to become a creative director
- It was challenging and help me overcome problems
- ‘I can put together plans for creative and artistic projects and write proposals for them; helped with funding applications’
- Helped in my business setup
- Helped with delegating and setting people up for the right job
- Insight into SWOT and planning in detail
16. Any General Comments?

Question 16 assessed the general comments on the module.

![Pie chart showing positive and negative comments]

**Fig.34 General Comments – Entire Population; total sample = 16**

![Bar chart showing comparison by cohort]

**Fig.35 General Comments – by Cohort; total sample = 16**

Fig.34 and Fig.35 indicate the amount of positive and negative comments received. Some of the delegates have both commented positively and suggested improvements (which are considered negative for the purpose of this analysis); these responses are registered on the graph as separate positive and negative responses, however examples of each category: positive, negative and both positive and negative responses are noted below.
From the feedback it can be recognised that almost two thirds (N=11) of the delegates wrote overwhelmingly positive general comments on many different areas of the module. Responses are bulleted below:

- The course was excellent
- Very good lecturers
- Practical knowledge gained from theory looking at events
- Lecture delivery was first class

Just over one quarter of the delegates gave negative responses on the module, which are bulleted below:

- Longevity of delegates on course should be increased in some ways (paraphrased)
- More time on presentation skills

3.1.5 Creative Careers Project

One of the most significant aspects of the CCP evaluation is the one hundred percent (N=21) module satisfaction rating for the module. Despite this, however, almost half of the respondents noted module improvements. Unusually, cohort one gave an entirely opposite opinion to the other cohorts, with one hundred percent answering 'no'. This moves away from their previous trend of suggesting necessary module enhancement. Module improvements suggested include mirror suggestions from previous modules, however two comments become prominent. It was stated that it would be of benefit to view previous students' work and liaise with outside organisations to assist with delegates' projects. These are achievable propositions if running the PACE project for a second time.
The graphs for both objectives met and career influence have no ‘not at all answers’ which is a better outcome than has been noted before. When analysing the responses for career influence, it is noticeable that there are more concrete business outcomes than for the other modules. Respondents listed that they had gained skills in: delegation, networking, commencing a project, time management, budgets, festival organisation, project management and knowledge to embark on entrepreneurial projects as well as incorporating arts practice into business practice.

The mix of lectures and practical exercises scored better than the previous modules. Some of the delegates found the ECP and AD modules to be ‘poor’ at this category, a fact which is not registered for CCP. Also, ECP and AME register fewer responses reflecting an ‘excellent’ mix, whilst none of the QCC respondents thought the combination of theory and practice was ‘excellent’.

Overall the entire population is much more positive than the populations on ECP, AME, QCC and AD. The most significant comment is the freedom to manipulate the assessments to career interest. This is at odds with the previous comments on this subject, where delegates have said the opposite in that generally they have found the material either not relevant or inapplicable to their business interests. A novel general comment, outside the previous themes, stated that the particular delegate was enabled to focus and downgrade from a broad, overly ambitious idea to an achievable project. On the negative side, one delegate mentioned that theory on tax and finances should be included, however this material is covered in both the ECP and AME modules. Also, a comment which has appeared previously refers to learning from examples of other similar projects that have failed or succeeded in the past.
10. Overall, were you happy with the module?

11. If you answered NO to question 10, please give your reasons below

Questions 10 and 11 are interlinked; enabling delegates who answered NO to question 10 to further expand and give reasons in question 11. In this case, all of the delegates (N=21) were happy with the module overall.

![Pie Chart](image1)

**Fig.36 Overall Module Satisfaction – Entire Population; total sample = 21**

![Bar Chart](image2)

**Fig.37 Overall Module Satisfaction – by Cohort; total sample = 21**
14. Do you think the module can be improved?

15. If you answered YES to question 14, please give your reasons

Questions 14 and 15 are interlinked; enabling delegates to further expand on areas for improvement.

![Pie chart showing responses to question 14](image)

**Fig.38 Module Improvements – Entire Population; total sample = 21**

![Bar chart showing responses by cohort](image)

**Fig.39 Module Improvements – by Cohort; total sample = 21**

Just under half of delegates (N=10) answered yes, leaving just over half who thought that no further improvement to the module was necessary. The delegates’ comments of the module are listed below:

- Individual feedback on proposals is essential
- Not enough art orientated
• More explanation of tasks
• More respect from trainers
• Incorporate more real life examples and to see previous students work would be good
• Some lectures were not organized enough, whilst some were too simple
• Course was too fast and the pressure was too high
• Pace can be slowed down and more practical business issues could be tackled
• Contact organizations for assistance with project

8. How well did the module meet your objectives?

Question 8 assessed how well the module met the objectives of delegates. This was a closed question using the Likert scale to obtain an accurate percentage breakdown. All of the delegates considered that the module met their objectives to some extent, whilst over a third believed the module met most of their objectives.

![Pie chart showing percentages](image.png)

*Fig.40 Objectives Met – Entire Population; total sample = 21*
Fig.41 Objectives Met – by Cohort; total sample = 21

12. How valuable do you think the training will be for your career plans?

13. In what way do you think the training might contribute to your overall career?

Question 12 and 13 are interlinked.

Fig.42 Career Influence – Entire Population; total sample = 21

Fig.43 Career Influence – by Cohort; total sample = 21
All of the delegates thought the module would impact their chosen career plans, of which 60% (N=13) believed it would influence it heavily. Reasons behind their responses are bulleted below:

- Gained skills, incorporating arts practice into business practice and I know more about how things work in the real world
- Allowed me to assess how valuable my project is and assisted me with delegation
- Helped me to develop networking and start a project
- Time management and research skills
- Funding, quality customer care, networking and budgets
- Tools to allow me to reach aims and objectives
- Given me a kick start to work in my chosen field
- Given me the ingredients to organize a festival from start to finish
- Project management skills
- Confidence for completing a project
- Great experience and a reference for building future projects although a little early to say
- Selling myself and great networking space
- More adventurous to embark on entrepreneurial projects
- More experience
- Helped with focus and knowledge to carry out my business
- Project I have been working on, I will pursue after the course, great contacts gleaned
16. *Any General Comments?*

Question 16 assessed the general comments on the module.

![Pie chart showing general comments](image)

*Fig.44 General Comments – Entire Population; total sample = 21*

![Bar chart showing general comments by cohort](image)

*Fig.45 General Comments – by Cohort; total sample = 21*

*Fig.44 and Fig.45 indicate the amount of positive and negative comments received. Some of the delegates have both commented positively and suggested improvements (which are considered negative for the purpose of this analysis); these responses are registered on the graph as separate positive and negative responses, however examples of each category: positive, negative and both positive and negative responses are noted below.*

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From the feedback it can be recognised that almost two thirds (N=18) of the delegates wrote overwhelmingly positive general comments on many different areas of the module. Responses are bulleted below:

- Although I thought it was going to be a boring business class, I had the freedom to manipulate the assessments to career interests, open classes and course at an ideal time and I could apply knowledge from my degree
- Enjoyable training
- Great to discuss projects on a weekly basis
- Great lecturers with one to one focus
- Enjoyable and useful
- Relevant to business goals, excellent overall
- I was ambitious at the beginning so had to tone it down to expectations
- Great style of delivery
- Group discussion was great at keeping me focused when life was getting in the way
- Brilliant course
- ‘I wish I was able to do this years ago’

14.3% of the delegates gave negative responses on the module:

- It would have been good to see similar examples of past projects successes and failures
- Information on tax and finances should have been included

From comments included in the evaluation it is possible to note that the deliverer is hugely important. The style of delivery, interaction and knowledge transfer are all part of the service offering. By monitoring the delegate responses, it is possible to
conclude that there were differing levels of satisfaction depending on the lecturer conducting the session.

The findings have bought to light themes that have run throughout the duration of the PACE course. It was noticed that respondents grew more satisfied as the course progressed, with cohort one the least satisfied overall, and increased levels of satisfaction upon cohort four's course completion. It must be pointed out that the PACE administrators did have access to the respondents' questionnaires as each cohort finished. This would enable them to make changes, according to the level of satisfaction at the end of each cohort.

Another theme to note was that for some questions, different delegates (of the same cohort) have answered to the opposite extreme. For example, one individual answered that the pace of the course was too slow, whilst another added that it was too fast. Other differences of opinions witnessed were personal versus business skills, enjoyment versus rigor and too much versus insufficient detail.

Further common recommendations which consistently surfaced over the course of all cohorts were that modules needed to compliment each other in terms of the business and art ratio and within a shorter amount of time. The cohorts which were compacted into a week, rather than being spread out over a whole semester, were favoured.

Many issues have come to light throughout the whole duration of the PACE project, from the introductory seminar through to the assessments. By having a mixture of quantitative and qualitative methods at disposal, a full discussion of the findings can be undertaken.
3.2. Delegates unable to complete PACE

For the majority of delegates who did not complete the PACE project, it was because there were clashes between the PACE project and other activities and commitments in their lives.

Brown (interview, 2007) holds a lecturing position at the University where the PACE project is held. He was also in the process setting up a Web Design business with a few other colleagues and was interested in joining the PACE project. However after finding out the timing of PACE’s activities, he realised it was going to clash with his lecturing at the University and, apart from signing up, wasn't able to actually start the course. Brown also strongly pointed out that if there had been more communication between himself and the PACE administrators, with enough notice, he may have been able to juggle other commitments around and complete the course.

Wire (interview, 2007), an actor, said that the very profession he was in would hold him back from committing to the PACE project if it was over a long period of time. “You don't know if something could come up. Auditions can come up at any time. If it could be net-based, it would be more flexible”.

It is noticeable that some delegates joined the PACE project whilst not pursuing any other outside activities, and as such the results may point towards delegates using PACE as a stop gap, e.g. between employment or other such projects or activities. Cockburn (interview, 2007) joined the PACE project whilst actively seeking employment in Public Relations. Consequently, when the right employment opportunity came along he could no longer continue with the course.
Another delegate with an already thriving Graphic Design business simply could not afford to take a day out of the normal working week. For him it meant that he could not answer the phone or meet client deadlines.

For others, failure to complete the course was financial. Transport costs and a day not being able to earn or pursue other activities with a financial gain were also noted.

Another reason delegates gave for failing to complete the course was that after attending two or three of the lectures, they did not feel that the content of the course itself was applicable to them. One delegate said that “Much of the content on the PACE project I already knew. Many of the people instructing the course don't know what it's like to run a creative business. It takes a lot of money and a lot of time.” He also pointed out that the course would be much more appealing if it were more practically based.

On more than one occasion delegates pointed out that they wanted the PACE project to be more about assisting them with their personal projects and businesses. Montes (interview, 2007) comments, “The time spent on the course was mostly beneficial, however at times I felt it was too repetitive and that I had already possessed the knowledge and skills taught on the course. The diversity of the delegates and the need to cater for all their needs diverted the focus of the tutors from each individual’s personal needs, including my own, believing that a more tailored course would have been of better value”.

Importantly the majority of delegates said the PACE project qualification itself did not hold any value compared to the skills and knowledge learnt.
CHAPTER 4. DISCUSSION

4.1. The Creative Industries

“Our rich and diverse culture helps bring us together – it’s part of our great success as a nation” (Tony Blair, 2001, cited in DCMS, 2001, pg.3).

Leadbeater (2004, pg.7) also noted that “culture is moving to the heart of the way we make our living, how we learn, take leisure and express our identities”. Prime Minister Gordon Brown (2006, cited in Arts Council England, 2006) also echoed the previous views that culture has a tremendous part to play in shaping and enriching lives, however its importance extends to contributing significantly to the UK’s prosperity.

In the nineteenth and twentieth centuries, ‘culture’ in its ideal state, signified art and ‘exceptional forms of human creativity’ (Adorno and Horkheimer, 1977/1944, cited in Hesmondhalgh, 2007, pg.16) for many users of the term. Adorno and Horkheimer were two philosophers living in the USA in exile from Nazi Germany, in hope for a better life in a modern capitalist democracy. Compared to Nazi Germany they were expecting something far greater in the USA – ‘culture’ in its purest form. However, the inevitable consequence of capitalist USA altered ‘culture’ from its initial utopian form to a commoditised ‘thing which could be bought and sold’ (Adorno and Horkheimer, 1977/1944, cited in Hesmondhalgh, 2007, pg.16). During their exile they published a chapter on the shocking occurrence of two opposite concepts: ‘culture’ and ‘industry’ in their 1940s publication Dialektik der Aufklärung (Dialectic of Enlightenment). The notion of ‘The Culture Industry’ appears for the first time as part of the title of their chapter, in a contradictory sense ‘intended to shock’ (Hesmondhalgh, 2007 pg.16).
The French sociologists Morin (1962), Huet (1978) and Miege (1979) in the 1960s and 70s (cited in Hesmondhalgh, 2007), together with activists and policymakers, developed the notion of Culture Industry to ‘cultural industries’ to underline the complexities and different work logics characteristic of this diverse sector. For example, broadcasting industries operate differently to the publishing or the recording industries.

By 1998, the cultural industries had come to be seen as being at the centre of successful economic life (Hesmondhalgh, 2007). To exploit their full potential economically, policy makers in the UK redefined cultural industries, mapping them for the first time in the world in 1998, as ‘creative industries’.

These industries formed the backbone of the creative economy, an economy based around ‘knowledge’ and ‘ideas’. Romer (1993, cited in Florida, 2002, pg.36) noted that ‘where people excel as economic animals is in their ability to produce ideas, not just physical goods. We are incurable experimenters and problem solvers’. Hartley, (2005, pg.28) states that everyone is creative to some degree, however argues that ‘being able to cook an egg does not make a chef or that the ability to think does not create an intellectual’. This metaphor also applies to creativity. Hartley further explains that creativity can function socially, only where individuals with creativity have all the means (capital, infrastructure, gains, access, regulation and markets) to gain financially from their creativity.

Hartley’s sentiments may be true of the UK in terms of its possession of all the means needed where creativity is to thrive.
The report (Prosperity in a Changing World, UK Trade and Investment, July 2006) conducted by the Department for UK Trade and Investment sets out a five year strategy for the UK Trade and Investment activities. This report is useful in outlining where the UK sits in terms of the creative economy and globalisation. The report notes that the UK has built up a global reputation for having a first class infrastructure and resources on which to build global trade. However, the report outlines concerns that the emerging economies, led by India and China will constitute a direct threat to the UK economy. To counter this emergence, it is reported that the UK must market business strengths effectively overseas and 'it is up to businesses to seize opportunities' (Prosperity in a Changing World, UK Trade and Investment, July 2006). With the creative industries making up a large percentage of the overall economy, there may be some serious challenges for the UK's creative industries. Not least of which is the threat of global competition.

In a speech by James Purnell MP in 2005 (cited DTI, 2005), he gave an overview of some of the achievements in the domestic creative industries. London is the third busiest filming centre in the world; the UK music industry accounts for fifteen per cent of global music sales and the UK developers produce sixteen percent of all video games sold world wide. From this evidence it becomes clear that as things stand, the UK is not currently underachieving on a global level. The design sector also performs well internationally, generating £630 million of exports in 2003. The success of this can be attributed to a strong culture of art and design. The number of graduate and post graduate students taking higher education has risen in recent years; the UK was the first country in the world to have Design Technology on the national curriculum at school level. On an international level, Florida (2002) provides an overview of the amount of investment in creativity over the past century in the USA. From his explanation, it is possible to see that the investment in research and design in the USA has grown by 800 per cent from $5 billion in 1953 to more than $250 billion in
2000. The name of the industries may have become more of an important issue as the level of investment grew and the economy as a whole moved towards knowledge and creativity and away from manufacturing.

4.2. Cultural versus Creative Industries

The USA as a democratic nation was the first to industrialise culture as Hesmondhalgh (2007) states. He further notes that Europeans saw culture in national terms and wanted to keep it within their shores. The USA held an opposing view and endeavoured to ‘globalise’ culture and make it marketable, in doing so making it accessible internationally. In the late twentieth century, media industries veered towards the direction of culture in public policy. This meant that industries such as music and television could be protected by being placed under ‘the state umbrella’, as Europe in this period was trying to fight against cultural imperialism. It was accepted and inevitable that with globalisation, individual countries had to decide what the cultural industries consisted of and where they placed them. Australians grouped arts, communications and Information Technology in one federal portfolio which were termed the ‘cultural industries’. In the UK, the ‘cultural industries’ have been grouped differently, excluding IT but including sport and forming the Department of Culture, Media and Sport.

There is much discourse on creative versus cultural industries and much debate on what the industries should be termed. It is necessary to view all the definitions of both the cultural and creative industries to understand what distinguishes one from the other. Hesmondhalgh (2007, pg.12) draws together the core cultural industries and groups them as they “deal primarily with the industrial production and circulation of text”. These he defined as broadcasting, video games, film, music, print, internet content and advertising all of which give “the production of social meaning”.

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Additionally, Hesmondhalgh (2007) notes that there are other peripheral industries which may use semi-industrial or non-industrial methods: software, fashion, sport, consumer electronics / cultural industry hardware. Theatre has started to use industrial forms of production and reproduction. With the industrial methods which are evident in the peripheral industries today, a link can be followed back to the roots, when Culture and Industry were two different entities.

The creative industries have emerged from the mix that "exploits the fuzziness of the boundaries between 'creative arts' and 'cultural industries" (Hartley, 2005, pg.18). Hartley explains that the 'creative industries' were the commercial applications of creativity and the term has emerged out of the political, cultural and technological landscape. Importantly it focussed on truths that 'culture was still creativity' and that since further industrialisation, creativity can be utilised in many ways and can be; produced, consumed and enjoyed differently than in earlier societies.

With the rise of the new creative economy, policy makers and educational institutions have turned their attention to the creative industries as globalisation took hold and society moved away from manufacturing and towards an age where idea and knowledge held the power. In 1998, DCMS mapped out thirteen individual industries which define the creative industries. Howkins (2001, pg.xi) added two more sectors in 2001 which notably included Research and Design. Howkins adds that "creativity flourishes equally in the sciences, especially in R&D". The definition given by DCMS did not include science, which historically in the UK has been kept far apart from the arts. The National Endowment for Science, Technology and the Arts (NESTA, cited in Howkins, 2001), another UK government organisation, takes a different view in assuming that 'creativity' is present in science, technology and engineering.
Countries have taken the definition and used it or modified it according to their needs. There has been discourse regarding the appropriateness of the definition and whether the name should be changed back to the Cultural Industries. Clegg (interview, 2007) reports that countries have adopted the DCMS definition but maintains that the countries who do are primarily interested in the cultural and art side of things rather then the seven or eight others laid out by DCMS (1998) and Howkins (2001) – industries such as advertising, software and publishing. In recent years there has been an effort to define types of industry in an effort to instil a greater understanding and transparency. Howkins splits the type of industries into four areas, copyright, patents, trademarks and designs which he maintains makes up the creative industries and the creative economy.

Hesmondhalgh (2007) admits that the subject of creativity and culture is so broad and wide-ranging that the definition given by different people and organisations will differ and overlap. He also explores alternative terms, where it is suggested abandoning the term ‘cultural industries’ altogether. In the USA the phrase ‘entertainment industries’ is often used. Examples of differing opinion are frequent – one that denotes the difference aptly is the fact that in his book, The Leisure Industries, Roberts (2004) marks sport and tourism alongside what Hesmondhalgh (2007) would class as belonging to the ‘cultural industries’. Part of the problem seems to arise from the depth organisations and individuals go to when assessing what the cultural or creative industries cover. Negus (2006, cited Hesmondhalgh, 2007, pg.14-15) finds it problematic to refer to the ‘cultural industries’ as creative, believing that, “creativity and the circulation of potentially influenced meanings are just as much a feature of industries such as food, banking and insurance as, say music and television".
Dr. Muhammad Roomi (interview, 2007) commented that, “creativity is now in everything”, a view echoed in the *Cox Review of Creativity in Business: Building on the UK’s strengths* (Cox, 2005) which brings to light the fact that businesses which harness creativity and design put themselves at the leading edge. Of particular note here is that Cox refers to all businesses of all industries and not just the industries listed by DMCS.

DCMS (1998) and Howkins (2001) define the creative industries, their two definitions overlapping each other but also varying slightly. Negus (2006, cited in Hesmondhalgh, 2007) dismisses the focus on creativity instead implying that other industries have cultural meaning. However ‘bankers are not like musicians’, the difference being in the activity centrally involved in producing symbolic creativity (Negus, 2006, cited in Hesmondhalgh, 2007, pg.1S). Negus therefore suggests that cultural activity is evident in a much greater spectrum covering many more industries than covered by DCMS or Howkins.

**4.3. Creative Industries – Definition**

When DCMS published a list of the ‘creative industries’ in 1998 (re-released in 2001,) it included music, software and broadcasting. Hesmondhalgh (2007) argues that addition of these much larger booming industries enabled all the industries to be able to be linked with one another. By linking the industries which were booming, with the lesser subsidised industries, the UK was able to present the whole sector as a much larger and more significant part of the economy than would have otherwise been possible.

From this, a distinct change in policy was noted, “it enabled the creative sector to use arguments for the public support of the training of creative workers” (Hesmondhalgh,
2007, pg.14S). Hesmondhalgh (2007) goes on to suggest that the consequence in the change of policy is that the UK's creative industries are based on the principle of 'artist' subsidy, rather than an audience centred sustainable approach as in place before the policy change. Furthermore, it can be argued that education policy changed towards a much more "dubious discourse of skills" (Hesmondhalgh, 2007, pg.14S) on the basis of national economic gain due to a supposed national shortage of skilled creative workers.

Nicholas Garnham (2001, cited Hesmondhalgh, 2001) claimed that the new term and 'industry make-up' of the 'creative industries' allows them to be the key growth sector of the economy on a national and global level, including growth in future employment and for international trade and export.

Which term is more appropriate, cultural or creative? The view from Fiona Ross (interview, 2007), Sadler's Wells Dance Theatre, looks at parallels with Garnham's (2001, cited in Hesmondhalgh, 2007) claims and the view of Hesmondhalgh (2007) on the consequences of the change in policy. "Creative industries are more associated with a more commercial approach and a cultural approach is associated more with creativity and a social impact" (Ross, interview, 2007). Ross argues that because of a collaboration between the creative and cultural industries, allowing the commercial and artistic sectors to overlap, therefore dance can benefit from it. Ross also notes that the Arts Council are encouraging dance and other cultural industries to become increasing entrepreneurial and less dependent on Arts Council funding.

The current term is valued by the British Council who thought the term provided a more encompassing fit. Felipe Buitrago (British Council, interview, 2007), Project Manager in the development of the Creative Economy, holds the view that the
creative industries fit better for the purpose of his duties within the creative economy – but adds, "it does matter what the industries are called but it shouldn't".

Alison Coward (interview, 2007), ECCA, goes further and notes that the DCMS definition needs to be re-evaluated because it should give a higher priority to the way people work, rather than the set disciplines. The reasoning behind this is that it would actually help the government and the policy makers who need to give the creative businesses support. She gives an example of the 'value chain' – "advertising is more commercial with economic benefits, whilst poetry has more benefits socially but their importance is the same".

Simon Roodhouse (2007), at the Creative Industries Observatory, 'Creative Industries: definitions, quantifications and practice', agrees in principle with those who argue that Creative Industries definitions need to be revised. He also pointed out at least one discrepancy, that the Visual Arts appear in UKCI headline data 1998 / 2001 but do not appear in the second part of the document.

Prof. Kate Oakley (interview, 2007), City University, states that "to use terminology which makes creative and cultural run together is very problematic". She goes on to suggest that the creative industries are too broad and 'cultural' refers to a characteristic of these industries. Oakley favours a name change – "the term 'creative' was meant to be descriptive but it creates discourse, so the solution to this continuous debate could be to renounce using it and return to using 'Cultural Industries'". This echoes the view of Dipak Mistry (interview, 2007), Arts & Business, who maintains that the debate has been going on for far too long. However, Oakley (interview, 2007) envisages the end to 'a continuous debate' by reverting back to the 'cultural industries'.
Chris Bilton (2006), University of Warwick, agrees with Oakley by insisting that the creative industries are called that because their origin is in creativity and the other industries use creativity rather than originate from it.

Mistry (interview, 2007) states that it does not in fact matter what the industries are called, what matters is what they do. This opinion is at odds with Buitrago (interview, 2007), but not with the views of Kevin Moore (interview, 2007), Economic and Social Research Council (ESRC), who also states that in fact it does not matter what the industries are called, as this is just a superficial name. Moore does raise an issue, arising from the enlargement of the creative industries which is that the needs are different, depending on the sector, e.g. performing art has very different needs to that of computer gaming. Therefore, as long as each subsets' needs are met, then whether they are 'creative or cultural is irrelevant' (Moore, interview, 2007). Paul Burns (interview, 2007), Dean of University of Bedfordshire Business School, added that what the name of the industry is, makes absolutely no difference and what matters is what it does and how it performs.

In response to this debate around changing the terminology and remapping the sector, Clegg from the DCMS (interview, 2007) gives a more rigid opinion, saying that it is too embedded and financially unviable. They maintain that "possibly no definition could ever be one hundred percent accurate in encompassing all aspects of the industries and be in agreement with everyone", therefore they expect the debate to continue. DCMS are content with the definition and consider it to be a template which can be adapted for ease of use in a global context. Indeed, this issue was tackled during a panel discussion recently held in London. Kevin Moore (Creative Industries Workshop, 2007), ESRC, in favour of ending the ongoing debate, asked the panel whether it makes any difference what the industry is called and that surely the focus should be more geared towards economic growth. The
panel insisted that clarity is crucial in ensuring that academia and business get the best benefits from their partnership, that they can both see the connecting points and that without a strong base a structure cannot be constructed. The panel further agreed that there is virtually no literature to base research on and the Creative Sectors are so diverse that it is difficult to place them under an umbrella. The panel also added that DCMS has defined fashion but it ignores elements such as sports wear, which shows that gaps exist. Practitioners describe their own working areas differently to the DCMS's definition, so looking at their definition would provide distinct representation of practice. Up until now, not only has the name been a contentious issue, but the size and the number of sectors as well.

At the panel discussion, it was suggested by an entrepreneur that policy makers are so concerned with the rules of the game that they would not allow practitioners to get on with their work. Chris Bilton's response to this suggestion was that practitioners are often struggling to be or stay sustainable and should therefore be inviting researchers to make them aware of the issues occurring in the Creative Industries. Policies are often not about Creative Industries but about education, transport, migration. Research looks at networks but not enough at hierarchy gatekeepers and facilitating networking for best achieving objectives. Researchers look at the players of the game and then bring the information back to policy makers, who want statistics, quantitative data rather than the deeper meaning of what is happening.

James Evans (interview, 2007), Research Manager in the Creative Industries, gives an example from the design industry on how, he argues, policy decisions are holding up the UK, particularly in international development. He stresses that at present, design is a highly successful industry with global competition. In the UK, the strategies employed are short-term and do not cater for diverse markets, which means that competition from China and India is alarming — a view expressed so far
by a number of individuals within the creative industries – when China’s and India’s policies dictate to the opposite extreme, towards long term growth. Leadbeater (2004) also expresses his concerns regarding the competition the UK creative industries face. He explains that “other nations will soon be snapping a Britain’s heels” (Leadbeater, 2004, pg.22), because other countries like Taiwan and Singapore are also having to contend with China and India’s growth. Naturally having to create and innovate to compete with China and India, they indirectly add to the UK’s global competition. Furthermore, the UNESCO Convention on the Diversity of the Cultural Expressions (2007) recognised that sovereign states must have the right to devise policy to support the diversity of their own cultural expressions, especially in the developing world where it is paramount to ensure that citizens have access to books, films, television programs, music and other cultural content originating within their own borders, which poses another concern to the UK’s creative and cultural sectors. Faced with these threats, the UK government has had to look at what is in place domestically in terms of infrastructure to be able to assist the UK with a solution. The internet and new media technologies are an asset and are “vital to ensure that opportunities presented by the internet are fully exploited in particular by small creative industries” (Smith, 2000). It is essential that policymakers continue to nurture the creative sector in order to facilitate its sustainability. A representative from the Arts Council (Is the Party Over? Conference, 2007) has recently stated that the Arts Council have less capacity to provide funding as it is moving funds and focus towards more current affairs in the public domain such as the Olympic Games. Still, the nurturing activity is evident, with the recent government initiative to map the amateur creative activity within the UK.

To summarise the debate on cultural versus creative industries it is necessary to remember that everybody sits in different areas and so opinion is understandably varied according to the roles individuals and organisations play within the creative
industries. The opinion also reflects how large the creative industries have become and how encompassing they now are. The Cox report “was commissioned to find ways of exploiting the nations creative skills more fully” (2005, pg.1). Creative entrepreneur Robert Lee, DAIP, (interview, 2007), states that “some people are naturally creative and some of those people are in business, however all business is not creative”. Taking into account these two ends of the spectrum, it is possible to some extent to conclude the debate on ‘creative’ versus ‘cultural’ when there seems to be a conflict of interest with the business fraternity leaning in one direction and other parts of the creative industries leaning towards the other. John Stephens (interview, 2007), Principle Lecturer, Fine Art, University of Bedfordshire, notes that for many artistic people sustainability is important – an example he notes would be, “creating a project that creates enough public interest to warrant investment”. Both Stephens (interview, 2007) and Jebb (interview, 2007) take the view that the social benefit can outweigh an economic one. This view is quite the opposite of what DCMS’s model set out to achieve. It becomes clear that within the wide industries, there are also wide ranging goals. There are those who remain satisfied with the current definition and its mapping. Equally there are publics who feel that a ‘name’ is an irrelevant tag in this context. On the other end of the scale, there are those who find the whole industry needs to be re-evaluated or changed back to be defined as the ‘cultural industries’.

Opinions on the terming of the industries have been divided with a mixture of different views to either remain with the term ‘creative industries’ or revert back to the term ‘cultural industries’. Many experts from within the creative industries are clear about the reasons behind the current term and why we currently have a very broad industry mapping. Opinion on policy all points in one direction. Hesmondhalgh (2007) points out local cultural policy has spread onto the national agenda. With the rise of the creative industries the concept of ‘creative industries’ had widespread usage in
higher education, this being further endorsed by the 1997 Labour Government. The key point here is that by linking the arts to the cultural industries, the activities within the arts could be made to seem to be part of economic development. Quite simply, the policy for many governments centred around neo-liberalism and using the arts as a tool for economic gain. This type of policy is still in widespread use today.

It is important to note that, despite all the parties involved in the debate on the Creative Industries, such as The British Council, Sir George Cox, NESTA and others alike, it is the government that makes the policy decisions and not any other organisation. They are merely advisers and users of the policy. Whilst it is understood that there might be gaps in the current definition and mapping that might impede the smooth flow of research and business–academic partnerships, the political definition imposed is a tool adopted worldwide and the DCMS have no intention of changing it.

4.4. Creativity and innovation

This question was constructed to explore the meaning of creativity which seems to have shifted its original meaning due to being discovered in traditionally non-creative practices. There still seems to be confusion between the meanings of creativity, where it exists and its relationship with innovation. One example comes from Buitrago (interview, 2007) who says that in principle creativity and innovation mean roughly the same. At first glance, interviewees seem to define creativity and innovation in the same way and, as Clegg (interview, 2007) points out, this question is present in many people’s minds as they try to distinguish between the two. Professor Geoffrey Crossick (2007), Warden of Goldsmiths College, strongly enforces that “creativity and innovation should not be confused, let alone inextricably linked” (The Creative Industries Issue, 2007, pg.10). He goes on to insist that far
more research needs to be carried out in order to answer all the questions that hang over creativity.

The first link between creativity and innovation that is evident is that innovators are becoming increasingly creative (Coward, interview, 2007) and that ‘in order to be innovative, you have to have some creativity’ (Moore, interview, 2007). Both Coward (interview, 2007) and Moore (interview, 2007) supported by Brown (interview, 2007) comment further that creativity is not necessarily innovative. Muhammad Roomi, Senior Lecturer in Entrepreneurship, noted that there is indeed a huge overlap. Roomi gave the most common answer – “creativity is coming up with something new, and innovation is extending it”. The majority of respondents answered to some extent in a similar way to Roomi. The simplest, most straightforward answer given for both innovation and creativity was from the creative individual Keith Badham (interview, 2007) – ‘creativity is the power to create something unique and moving. Innovation is the ability to create or produce the above with the emphasis on practicality and utility’. Hawkins (2001, cited in Hartley, 2005) depicts the two different terms brilliantly stating, “creativity involves non-linear and often illogical personal expression; innovation involves calculated novelty”. Keith Jebb (interview, 2007) continues the argument of innovation being a more measurable pursuit, comprising of new ideas regardless of their symbolic value (Buitrago, interview, 2007). Jebb (interview 2007) says innovation can be summarised by looking at technology and how it can be patented, although he says “I’m more with the physicists, looking at the art of the possible and not worried that I may not use it for another 10 or 15 years – that’s the main area where the artists are talking a completely different language from the entrepreneurs”. A common trend here seems to suggest that creativity is emotive and involves ‘symbolic communication’ (Buitrago, interview, 2007), that it entails ‘coming up with beautiful ideas that inspire other people to beauty’ (Montes, interview, 2007),
'expressing a view through whatever medium – paint, drama etc' (Cockburn, B., 2007).

Florida (2002, pg.5) argues that "creativity is multidimensional and comes in different forms". A trend arises from the fact that the current literature and the interviews with practitioners within the creative industries point to the notion that creativity has become a highly prized commodity within the economy – and it is only the people that make it work. It is important to remember that at the same time there is not set formula to measure it. It is impossible to say that someone is ten times as creative as someone else, only that they may be more or less creative (Florida, 2002). Still, there are initiatives to measure creative activity within different industries, recognising the importance of creativity as competitive advantage on global markets. Howkins (2001) states that creativity itself cannot be quantified, however he puts forward a creative equation whereby the creative economy can be measured through transactions in creative products. Hartley (2005, pg.106) writes that, “if creativity is part of human identity, then what has it got to do with industries”. Here he provides a contradiction in the two terms because he argues that by using the word industry, people will struggle to relate to it in a personal humanistic way that they can relate to the word 'creative'. The term 'creative industries' has emerged out of the political, cultural and technological landscape of the late 90s after the 1997 Labour election (Hartley, 2005). He paints a clear picture of how the creative industries have come to fruition with the use of public policy making dictating their existence, by 'commercialising applications of creativity' to suit the new economy (Hartley, 2005, pg.18). Howkins (2001) also presents the fusion of two opposing terms: 'creativity' and 'economy'. He defines creativity as the 'ability to generate something new' and defines economy as a 'system for the production, exchange and consumption of goods and services' (Howkins, 2001, pg.ix). He goes on to add that although neither of these terms are new, the relationship between them is, creativity becoming an economic activity,
‘when it produces an idea with economic implications or a tradable product’ (Howkins, 2001, pg.x).

Crossick (2007) has stated: ‘participate in loads of painting and music when you’re young and the argument seems to run that you will end up a creative entrepreneur or innovator, or even a creative accountant’ (The Creative Industries Issue, 2007, pg.10). A slightly tongue-in-cheek way of emphasising that creativity can be found in a vast number of places, even accountancy. This echoes Cox’s (2005) comments when he presents in his report a ranking of industries with the most creative activity. This section of the report portrays traditionally non-creative industries such as manufacturing, finance and agriculture harnessing creativity, which underlines Cox’s sentiments that creativity exists throughout all businesses. Furthermore, Chris Bilton (2006) has published a book on creative management, providing means of bringing creativity into an organisation. With an insight into what creativity is, there is an undercurrent warning coming through that all too often creativity can be stifled by organisations and policy makers, the very people with the intension of allowing it to thrive. As early as 1776, in his book The Wealth of Nations (Smith, 1776, cited in Florida, 2002), warned that essentially the carrying out of the same monotonous tasks, such as working in a pin factory, renders the brain useless of inspiring any kind of creativity. The Arts Council of Great Britain (1993) refers to these existing dangers in all levels of government support, ‘which may interfere with the freedom of the artist and that it tends to expect levels of cost-effectiveness that might undermine artistic purpose and freedom’. Highlighted here is one particular barrier which may exist between policy maker and artist.

‘Creative’ emphasises the aspect of individual imaginative talent’ (Hartley, 2005, pg.6). When it comes to a definition, creative practitioners and entrepreneurs give a consistent idea of what creativity means to them. The word ‘new’ often arose in
interviews, along with an 'expressionism' (Akhtar, interview, 2007), a 'natural gift which cannot be taught' (Balfourth, interview, 2007), 'ideas from imagination' (Wire, interview, 2007) and 'uniqueness' (Badham, interview, 2007). Howkins (2001), supports these descriptions suggesting that all kinds of creativity have three essential conditions: personality, originality and meaning. On a more commercial note, Sarah Waller (interview, 2007), Project Manager in the Creative Arts sector, believes that "creativity is the ability to produce an end output and innovation is the thinking behind it", whilst Burns (interview, 2007) defines creativity as coming up with something 'out of the box', part of the innovation process, a creativity used in businesses and professional environments to problem solve and increase productivity (Cox, 2005). Clegg (interview, 2007) noted the DTI's definition of creativity and innovation being: "the successful exploitation of new ideas, which signifies the development of a new idea into a commercially successful project". These more commercially focused views are also supported by Coward (interview, 2007), Moore (interview, 2007) and Clegg (interview, 2007). "Creativity is essential in an entrepreneurial organisation. Creativity leads to innovation and entrepreneurship drives the whole process" (Burns, interview, 2007). According to Burns, innovation is one step closer to business and entrepreneurship than creativity. The Arts Council of Great Britain (1993) almost does not feel comfortable using the term innovation within an arts setting, favouring the use of 'artistic originality' as a substitute and synonym for innovation. Two streams become evident: one of 'artistic originality' and 'symbolic creativity' within the arts and creative sectors and one of 'innovation' and 'entrepreneurial creativity' within the rest of the industries. Mark Diondt (2007), at the 2007 Festivals and Carnivals: Is the Party Over? Conference, mentioned two kinds of creativity, aesthetic, which is art in its purest form with origins in talent – the artisan creativity and the other kind that can exist in all businesses, the one of problem solving. John Stephens (interview, 2007) argues that there is an existence of an aesthetic creativity in the art world and another slightly different type of creativity which exists in the world of business.
Furthermore, some argue that only rarely are people truly creative and that creativity involves unusual talents (DTI, 2005). The report by the DTI adds a very important point, concerning the whole make up of the creative industries. This is because creativity is usually linked to the creative industries and the sectors which fall under them. In this case for example a Michelin starred chef would still be considered creative, even though his or her output would fall under catering statistics, rather than a 'creative industry'. The differentiation between the two kinds of creativity seems to lie within their application: one artistic, emotive, inspirational, 'aesthetic' and one at the heart of any business's competitive advantage, a way of thinking that maximises financial returns.

The creative industries are crucial in a creative economy, therefore the question of what creativity is has grown to be paramount. Creativity and innovation are linked into organisations and business, still they should not be mistaken for one another. It is necessary to ensure that the same meaning is understood by all the parties involved with the creative industries. Policymakers are concerned with ensuring creativity and innovation are harnessed within all businesses and that businesses trading from creativity are sustainable and grow. Still, the two kinds of creativity differ in functionality, characteristics and applicability. It is not conclusive whether an individual following a creative pursuit would be able to apply their skills to a business impasse and solve the problem arisen. With this in mind, the 'creative aspirations' from the main research question can be defined as: anyone who has the want and desire to turn their creative pursuits into a career / business or sustainable exercise.

4.5. Creative Entrepreneurs

It order to fully answer the research question, it is necessary to understand the differences between entrepreneurs, creative entrepreneurs and company owners. It
is essential to know their differences to ascertain if a 'one size fits all' method of training can be implemented for all of the training of individuals in both the creative and all other sectors.

There is differing opinion on this. Firstly there are those who think that there is absolutely no difference in the way that the two operate because all entrepreneurs 'take risks' and are 'driven by financial gain' (Burns, interview, 2007). James Coe (interview, 2007), self employed web designer noted that, "if you’re an entrepreneur, you have to be creative anyway. They don’t follow the mould and it requires creativity.” According to Coe, the level of creativity in entrepreneurship is enough to allow for the skills required to be the same, irrespective of which industry they are operating in. Jebb (interview, 2007) agrees to some extent because profit and cost-cutting are paramount within both the creative sector and the other sectors of the economy; he goes on to add that entrepreneurs hold short-term views to rapid financial gain.

Jean-Baptist Say (cited in Burns, 2001), credited with inventing the term ‘entrepreneur’ in the 1800s, defines one as ‘a person who attempts to profit by risk and initiative’. Creative entrepreneur Robert Lee (interview, 2007) insists that being an entrepreneur has far broader characteristics than just focussing on the balance sheet and trying to maximise profit. He gives this analogy: “actor David Suchet when on set is referred to by his character name Poirot rather than his real name. In this example, he has made this role his own and driven it in an entrepreneurial way because he has had to take risks.” Muhammad Roomi (interview, 2007) supports this argument stating that it is possible to be an entrepreneur but at the same time to be an employee for an organisation. Moore (interview, 2007) however makes a distinction between being entrepreneurial and being an entrepreneur in full, commenting that there are individuals who manage in an entrepreneurial style, which
entails identifying opportunities and taking risks, however that does not qualify them as entrepreneurs as they do it with someone else’s money.

Rook (interview, 2007), when comparing a ‘traditional’ entrepreneur to a ‘creative’ one, refers to Sir Alan Sugar as not falling under the creative entrepreneur umbrella as his motives are purely financial. He insists that creative entrepreneurs have more control over their work. Kate Oakley (interview, 2007) believes that giving labels such as ‘creative entrepreneur’ does not help relieve the confusion which pertains around the issue and gives an example of a catering manager owner. She raises the question of whether this individual working with food in a creative way is enough to warrant being labelled a ‘creative entrepreneur’. Nasreen Akthar (interview, 2007), a creative writer, takes a slightly different view in stating that creative entrepreneurs would be more interested in seeing their creative project flourish, than spot ways to make money. “Creativity often is at the forefront of passions and a creative entrepreneur is one who is concerned more with making a dream come true as opposed to strictly identifying a niche in the market and setting out to fill that” (Akthar, interview, 2007). A large proportion of the respondents saw absolutely no differences between an entrepreneur and a creative entrepreneur. However, in the creative industries, it was generally assumed that the drive may differ a little and entrepreneurs in the creative industries may be more inclined to act because of a passion for what they do, rather than financial gains. Jebb (interview, 2007) speaks for many practitioners in the creative industries when he says that entrepreneurs are striving to get to the next goal, where as artists’ work for the sake of their art. Badham (interview, 2007) feels that in his experience, there is a lack of business acumen within the creative industries which may halt creative businesses.

When viewing all of the evidence, it would be fairly straightforward to argue that there is no difference between entrepreneurs and creative entrepreneurs – they both
operate with creativity at the core of their thinking. Just looking at the risk factor alone, creative entrepreneurs have to ‘stick their necks out’ usually following what they are passionate about, with no certain financial gain.

Differences between company owners and entrepreneurs were far more noticeable. Burns (interview, 2007) comments that entrepreneurs want to see their company grow. There were elements of the answers that were consistent amongst most delegates. They felt that entrepreneurs had a higher level of control over the enterprise. Coe (interview, 2007) notes, “company ownership is more about other people doing the work, being an entrepreneur is about you”. Holohan insists that “an entrepreneur should always be looking for new opportunities, responding to new chances…whilst a company owner will can run something but will not instinctively look for new opportunities like an entrepreneur” (interview, 2007). Badham (interview, 2007) points out that “the entrepreneur is the person who possesses the ideas which make a successful business, a company owner doesn’t necessarily do that.”

In general, respondents from all types of backgrounds – commercial, academic and creative consider entrepreneurship to have traits of company ownership but with greater risk-taking and drive involved. Company ownership does come with the same factors which align themselves with entrepreneurship. Ian Holohan (interview, 2007) of Holohan Design, writes that entrepreneurs should be looking for new opportunities, but company owners have to get tied up with the running of the business – “I think a company owner does what they know to the best of their ability, while an entrepreneur looks for new ways of doing things and new things to do”. There was a general consensus that business owners may have more systems in place, would not have as much creative flair and would be tied up in the general running administration associated with company ownership.
Paul Burns (interview, 2007) assesses that the differences between entrepreneurs and company owners are that “entrepreneurs really want their businesses to grow”. Many respondents answered along the lines that entrepreneurs are born and not bred. If this were true, then to a certain extent it would solely be possible to teach creative individuals enough skills to run their companies rather than be entrepreneurs. This argument is doubled by Kate Oakley at the 2007 Conference – ‘Is The Party Over?’ who reported on outcomes of many courses, which principally teach students how to fill out application forms and deal with other administrative requirements. Nevertheless there are those who think that the definition of the entrepreneur is widening to encompass more people like graphic designers who once fell more easily into the company owner category. Clegg (interview, 2007) explains that within the government, they identify entrepreneurial activity by measuring how many businesses have been set up. This would raise the question of how small the link is between company ownership and entrepreneurship when viewed from the policymakers’ perspective. This would have a knock-on effect when tailoring entrepreneurial courses and a whole host of other implications. However she recognises that that there is a spectrum of how entrepreneurial entrepreneurs are by the way they run their businesses. On one side of the entrepreneurial margin there are those constantly seeking new opportunities and changing profiles to fit markets. There are those on the least entrepreneurial margin, who are entrepreneurs just content with a lifestyle business, being rewarded by their work’s social aspects. Leadbeater (2004) comments that “experience has bred a resilient entrepreneurial outlook among the people running cultural businesses”. The majority are not strategic entrepreneurs, still they use their entrepreneurial skills “to get by” often when under pressure. Interestingly, most of the delegates interviewed had a false perception of what they are, not identifying themselves as entrepreneurs at the present time, however by looking back at the definition of entrepreneurs they had provided, some then recognised they fitted the description. This aspect is also brought to the fore by
NESTA (2007), who commented that “students will often associate entrepreneurship with negative forms of behaviour such as confrontation, poor environmental performance and focus on commercial gain” outweighing social benefit, seeing these as ‘antithetical to their creative practices’. There is a link here with what Clegg (interview, 2007) says when she mentions that, ‘creative individuals might not like to be labelled as ‘business people’. Creative entrepreneurs may have a differing view to what they are than the policy makers.

Burns (2005) describes entrepreneurs as ‘superheroes’. Creative entrepreneurs do not appear to have the drive to want to fit Burns’s description. DCMS and policy makers are focusing on macroeconomics and the ‘superheroes’ that impact the UK economy, however the ‘creative entrepreneurs’ that exist to impact socially and run a lifestyle business are also influenced by economics on a micro-scale. Creative individuals that do not identify as entrepreneurs or with commercial activities can still make a sustainable living. Caves (2002, pg.24) says that although starving artists are numerous, starved artists are not and many settle for some way other than their artistic calling to “keep bread on the table”. Evans (interview, 2007) endorses this by arguing that there are in fact opportunities within the creative industries for a great many people. There are many roles for individuals to contribute to the creative sector that do not lead to superstardom, but do make for a sustainable living to be maintained. There seems to be an issue somewhere along the line with a low motivation amongst practitioners. This may be somewhat unsurprising when focusing on the established creative leaders’ current thinking. Tony Eddison, Head of Media, Art and Design, at a University of Bedfordshire Degree Show in 2007 publicly commented that now creative individuals have finished university, they can prepare to start failing within the creative industries. This whole attitude is further explained by Caves (2002, pg. 24) when he states that “young artists are prepared to pursue careers more as a priestly calling, rather than as a professional activity”.

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It becomes evident that there are inherent similarities between the three terms discussed. Creativity is at the core of all entrepreneurial pursuits but creative entrepreneurs would seek more control over their business activity, whereas ‘traditional’ entrepreneurs would pursue any opportunity to maximise their financial gains. Company owners comply with the formalities and skills an entrepreneur has, but fall short when it comes to larger aspirations and drive for growth. Although there are still policymakers and commercially-minded individuals who would describe entrepreneurs as ‘superheroes’, however there is a noticeable shift in views to what the ‘entrepreneur’ definition should incorporate. Leadbeater (2004), NESTA (2007) and Clegg (interview, 2007) all identify that creative and cultural businesses, be they lifestyle or otherwise, play an entrepreneurial role in the creative sector and recognise the need to broaden the spectrum for assessing entrepreneurial activity.

4.6. Success

In order to identify to what extent success is influenced by training and address the research question, success needs to be defined and measured.

Respondents could not agree on one definition for success and their responses differed throughout the interviews. The one level where their opinions met was that success has to be considered as a personal goal. Frost (interview, 2007) explained that students on creative courses had given wide-ranging and varied answers to this question because their needs and therefore goals are different. A specific example came from with the carnival sector: success for an individual would be to have a better float than last year, whilst for someone else would be to acquire more freelance work (Oakley, interview, 2007). Evans (interview, 2007) believes that success differs depending on the industry an individual operates in: someone in
advertising would be interested in turnover, someone in cultural heritage would aim for participation and social inclusion, in art being creative, whilst in craft success would mean making things for people. Still, Lee (interview, 2007) mentions that if one cannot deliver economically, then it will affect their success and happiness. He also sides with the view that success is personal, noting that “50% is personal and if you are fulfilled by what you do, you then want to repeat the process”. Rook (interview, 2007), a freelance film maker, defines success as the balance between expressing yourself and communicating ideas. For him though, there has to be some kind of income. Jebb (interview, 2007) opposes this view – he has no interest in changing what he writes in order to make more money. As Jebb supports his creative writing through teaching, others would be successful when able to make revenues commercially to subsidise their personal artistic work (Ross, interview, 2007).

Coward (interview, 2007) recognises the difficulty organisations and support agencies face when defining the success of a creative individual, often opinions between creative artists and policy makers on what success entails differing considerably. Burns (interview, 2007) simplifies a way of measuring the success of entrepreneurs by counting how many ‘survive’ against how many fail. Mistry (interview, 2007) mentions that success involves realising when a market is saturated, when the individual needs to move to a different one, ‘leading to a flourishing creative economy’. (Tierney, interview, 2007) continues the more commercial measure of success, stating that success could be becoming an SME, however pointing out that success is more than financial. Success to many artists and creative entrepreneurs, however, is to be ‘sustainable’ and be able to live within their means. Burns (2005) identifies that “in the turbulent world of business, survival – over a longer period is a badge of success” (Burns, 2005, pg.270). This outlook has direct parallels with success defined within the creative industries, if reflecting on what creative entrepreneurs value. Stephens (interview, 2007) and Jebb (interview,
2007) both note that for the majority of creative entrepreneurs, it is first and foremost sustainability which holds the most weight in measuring success for them. Burns (2005) goes on to mention other factors such as business decision, luck, company strengths and entrepreneurial skills which, whilst they may give an idea of the ingredients of success for a successful company, do not necessarily represent success in general for creative entrepreneurs. Evans (interview, 2007) stresses networking and collaborating necessary factors for success. Creative entrepreneur Jermaine Balfourth (interview, 2007) insists that motivation, drive, creativity, uniqueness and business acumen are needed in large doses to help a creative entrepreneur achieve success. Wire (interview, 2007), actor, supports the views of Stephens (interview, 2007) and Jebb (interview, 2007), noting that success for him is the ability to get employed and sustain it. ‘True success is not necessarily finance driven’ (Wire, interview, 2007). Freelance journalist Karen Herman (interview, 2007) started a common theme within the creative professionals’ interviews when defining success: “when someone is content with what they are doing irrespective of the market; when you know who you are and what you are doing and are not market driven [keeping your integrity and identity whatever it takes]”.

Resulting from the interviews and published research, there are two streams to the success of creative individuals. The first is the success of their work / enterprise / business and the second is the success on a personal level. These two traits are interlinked, whereby one may not happen without the other and vice versa. Additionally, the commercial success is time-bound which makes it a very difficult factor to measure. Roomi (interview, 2007) states that the entrepreneurial business may take a while to ‘get off the ground’, however success is a long-term measurement factor. Jebb (interview 2007) states that in his experience creative writers will often need ‘a few years to mature’ or dwindle and only ever hit the peak of their practice in later years. It becomes difficult to measure the success of an
organisation or an individual in a short period of time, especially as differing periods of time may be needed in order to achieve the same 'level' of success.

4.7. Training Courses

Over the last two years there has been a small surge in the number of courses which cater for the study of creative entrepreneurship and similarly associated subjects. Launched in early 2007, the University of East Anglia is pioneering with a Masters in Creative Entrepreneurship. The course offers artists guidance and practical experience in working for themselves. In late January 2006, leading academics gathered for a one-day conference in Birmingham to discuss what Higher Education should be doing to help creative students become creative entrepreneurs. The University of Bedfordshire offers an MA in Arts Management, whilst The University of Lincon offers a degree in Design Entrepreneurship and Hertfordshire University a course titled 'Artists Mean Business' aimed at creative individuals to learn business skills. Last year, The University of Bedfordshire piloted the Pre-incubation Artistic and Creative Entrepreneurs (PACE) project.

The PACE project is just one of a number of courses available for creative individuals to learn entrepreneurial skills. Aside from a number of MAs aimed at creative entrepreneurs, Moore (ESRC, interview, 2007) mentions the course titled 'So you wanna start your own business?' available as an introduction for people within the creative industries in starting their own business. Creative and Cultural Skills (CCS) run Creative Apprenticeships to help creative individuals at levels two and three acquire business skills. NESTA run the Creative Pioneers program whose role is to maximise the commercial potential of businesses. After launching in 2003, they now host a number of different programs helping pre-start up creative businesses and graduates alike, however more recently shifting their focus onto business growth.
Saddler’s Wells run courses specifically for the dance field, Screen East for film and there are many other courses in the UK that are discipline specific.

There is more market failure in start-ups within the creative industries than in start-ups of other industries. However it is possible to provide the resources that creative individuals need in order that their creative start-ups can thrive. NESTA (Tierney, interview, 2007) have built a course based on two stages – firstly basic skills are taught and after that they look into the creative industries specific needs. The PACE project took the Personal and Professional Development (PDP) and adapted it to become The Essentials of the Creative Professional (ECP), one of the general business modules. The Quality and Customer Care (QCC) module, also originally an all-business module was slightly adapted to fit within the PACE training programme. Professor Allan Gibb OBE (2006), Emeritus Professor of Entrepreneurship writes that most entrepreneurship education programmes have emerged from business schools and so reflect their culture. He states that “this has led to it being dominantly taught as parts, reflecting a functional teaching approach and lecture/case...with a strong bias to teaching ‘about’, rather than ‘for’ “ (SEEDA, 2006, pg.4). When training creative individuals, organisations need to consider that creative individuals come from a creative background meaning that they usually ‘have a lot of energy and drive and don’t want to be hampered by bureaucratic processes’ – according to Mistry. He presents a view which highlights that there needs to be a difference in how creative individuals should be taught – as opposed to non-creative individuals. This requirement is fulfilled by the two modules aimed specifically at business processes for the creative industries and the career project, the last being able to offer delegates a ‘helping hand’ with developing their own project or idea rather than theoretical skills, which Mistry (interview, 2007) insists is a necessity. The PACE project was set up to equip creative people with entrepreneurial aspirations with the necessary business skills. The pilot course was successful, although many things
may be changed or run differently. The first noticeable feedback from individuals gave a dilemma. On one hand, there were those who wanted more business skills, whilst on the other there were people who thought the course did not link in with the creative industries strongly enough, who wanted more of the ‘for’ rather than the ‘about’.

It is noticeable from the evaluation forms received at the end of the PACE project, that one of the most consistent remarks centred on the fact that the module leader for the traditional business modules, John Sentinella, was lacking in creative industries experience. The problem here was that examples given to students were not from the creative industries and instead more corporately focused on examples such as McDonalds. This had the effect that some of the students felt the information gathered from these modules was intangible and were unable to name any influences on their career. This ties in with what Oakley (2007) says can be a flaw with institutions. Speaking at the ‘Is the Party Over’ Conference in 2007, she focused on looking at the current policy that resides around creative entrepreneurial courses within the creative industries in the UK. She noted that policy makers are all too interested in increasing access to training and these people will often be more interested in ticking boxes to maximise inclusion, before really focusing on how the training can meet an individuals’ needs.

Running a creative entrepreneurial course will throw up a range of limitations because of the criteria that needs to be met on a macro or micro level and because different parties involved with either running or attending the course have different needs and agendas that need to be met. The political limitations surrounding the effective provision of a course are numerous. Stephens (interview, 2007) notes that it seems to be the case that institutions are glamorising the position of being associated with the creative industries. “At first its sexy to say that you’re involved in
the creative industries. There's a danger in the sexiness of it” (Stephens, interview, 2007). Stephens has an issue here over whether the universities are trying to make themselves look 'sexier' than they are and that by adding the term ‘creative industries’ they are artificially enhancing what they actually practice. This ties in with Oakley’s (Conference, 2007) remark of universities focusing on inclusion rather than quality of delivery. Bell (interview, 2007) states that in her experience it can be very difficult to work with partners, especially the larger ones because the more partners that you work with, the more individual objectives there are to fulfil. “Partnerships are challenged by the different interests, expectations and operations of the organisations involved and require time to develop mutual understanding of roles”. She states that all parties involved should be working to meet the primary objective of the project so that the least friction is felt by all those involved.

Furthermore, an anonymous source (interview, 2007) reported that tensions can arise within the same organisation, in this case a university, as there is a need to teach students the technical skills of their course as well as an 'awareness of life skills at the very least'. It is difficult to integrate these transferable skills within their course because of time constraints and other factors. It is also difficult to deliver them as an add-on, as there tends to be a negative association with entrepreneurship for students interested in creative arts. Their new initiative is to increase the number of students who possess the skills and knowledge not necessarily to start up a new business, but to successfully operate in a professional world.

Other notable limitations were the fact that creative individuals did not relate to being entrepreneurial. “Entrepreneurship puts off artists wary of training the purity of their vision” (NESTA, 2007). Courses such as PACE are not about “turning art into business, rather it is possible for those with talent and determination to build sustainable artistic careers, even if bigger prizes and commissions elude them”
(Chance, 2007, cited in The Independent, 2007). As aforementioned, NESTA (2007) states that “national policy has a narrow view of entrepreneurship, tending to focus on commercial entrepreneurship measured through levels of business start-up”, implying that the current policy decisions may not be a very good indicator of a future entrepreneurial economy. This description of entrepreneurial activity is assumed by creative individuals, which raises the barrier to perceiving themselves as entrepreneurs. Although to buck this trend, designers were one group of creative individuals who did see themselves as present or future entrepreneurs. There were no fine artists, creative writers or musicians who actually succeeded in completing the course. One fine artist dropped out of the course because he could not face the idea of completing assignments, although the content was applicable. “At one end of the spectrum of definition, the artist is a divinely inspired genius, at the other end a cog in a complex social process” (Bilton, Conference, 2007).

Part of the problem may be to do with the culture around the creative individuals – Chris Bilton (Conference, 2007) says artists are ‘the lowest of the low’. Creative students have been built upon a culture of putting commercialisation and economics secondary to the creative pursuits. Backing up what Evans (interview, 2007) stated, “fine artists do not want to be limited by commercialism”, Jebb (interview, 2007) and Stephens (interview, 2007) endorse sustainability rather than the maximisation of an economic product. Neville Hunt (interview 2007), Lecturer, agrees that economics does have to come into the equation and says – “if students don't see the need for business skills in their life then it will be really difficult for them. This is because they will often only see the creative side and not how they can put it into practice”. Creative individual, Dan Poiser (interview, 2007) says “it's not so much about making money, its about paying the mortgage and putting food on the table”. The issues seem to point to how it is possible to create a culture around the creative individuals to illustrate that they can make money but at the same time not jeopardise their
creative pursuit. This is the largest limitation of all. In the current environment, creative individuals do not feel supported and may lead to the problems with failure in the creative industries. Diondt (Conference, 2007) points out that in Belgium the same barrier for entrepreneurship applies, that of lack of support and motivation. One delegate implied there was nothing wrong with the course content, it was just a style issue “we are learning something new, so take it easy, the transition can be a shock” (evaluation, 2007). Stephens (interview, 2007) insists that in order to succeed, passion and self belief are crucial. This ties in with how motivation can be a strong factor in the creative industries more than any other and leaders such as Eddison (UOB) should focus on the possible ways for sustainability rather than the failings. The results of the PACE project evaluation indicate that creative students being able to attend the course and mix with like minded individuals would benefit from greater self belief and self confidence and a greater chance of succeeding. Clegg (interview 2007) believes that Universities should play a larger role in career advice, emphasising that it is viable to work in the creative sectors, either for a company or starting up their own company. From her own experience, she finds career advice from universities very narrow, not appreciating the array of options that the creative industries have to offer. Career options should run alongside creative courses. Instead of setting out a forecast which ends in failure, leaders must buck the trend and offer the best practical advice on how to succeed.

The general consensus seems to follow the thread that people do not seem to be concentrating on fulfilling that overall objective part of the policy of adding knowledge to talent in order to become ‘the worlds' creative hub’. Considering the limitations it is essential to identify whether these courses are giving any value to the delegates, who are taking time off work – either employed or self employed – to train themselves and therefore not earning money at that point in time.
In evaluating the success of any course, it is necessary to view the perception the delegates who failed to complete have of it and to ascertain the reasons why delegates did not complete the course. Most delegates failed to complete the course because of a clash with their professional lives and other commitments. Some delegates could not afford to take a whole day off from their paid work. Others just could not afford the transportation costs involved with commuting to and from the PACE course premises. Some delegates used the course as a stop gap between two forms of employment. Therefore when alternative employment was found, the delegate would leave the course. There were those who after a number of lectures, simply found that the course was not for them as they felt it was too focused on business or art or were learning skills that they already had knowledge of. A couple of the delegates who left the course early did so because they did not want to sit exams and were put off by the more academic nature of the course. It is difficult to pinpoint why some delegates fail courses or why some delegates would suggest that a course is not right for them.

In order to decide how valuable a training course is and how much influence it has on its delegates’ success it is necessary to look at ways of measuring performance. The emerging common denominator for measuring success in a training setting was tracking the number of individuals that attempted to start up their own business. However, Moore (interview, 2007) considers the decision of not starting up a business also a success as it prevents early failure. Mador (South East of England Development Agency (SEEDA), 2006, pg. 5) also mentions new start-ups as common measures as well as numbers educated, recognising that content output measures are time-bound. She further adds to the list of success measures for a training setting changes in attitude and in capability among entrepreneurs. Sarah Waller (interview, 2007), Project Manager PACE project, University of Bedfordshire, talks of measuring the success of courses and that it is difficult to say whether
students would have had the same success had they not completed the course – “You have to assume that they have”. She sides with Roomi (interview, 2007) by agreeing that the success of a training course is very difficult to measure, especially in the short term. Roomi also notes that an advantage of teaching in a classroom environment offers a place to overcome entrepreneurial shyness. Many creative individuals lack the confidence to go to networking events. By attending the PACE project they were able to network in a informal environment and many have mentioned this as a benefit. This is one of the success factors of the PACE project. Others are much less easy to measure. Ross (interview, 2007) undertook a Masters in Arts Management six years before landing a job in a creative industry. Other PACE graduates slipped into roles straight away. As Roomi (interview, 2007) mentions earlier – it may take several years to measure the average entrepreneur.

The majority of individuals want to lower the risk and feel safe making an academic setting suitably apt. For others an academic setting can be off-putting. As Gibb (2007) wrote, “if you slightly alter an existing business course to make it suitable for creative students, then it may struggle to hold weight with them”. There may be a conflict of interests in providing the correct fit between a university or institution's objectives and the objectives of the creative individual the university or institution is there to help. Bell (2007) acknowledges that it is vital to obtain the correct mix of ingredients for a successful creative course. Funding (and the debate will go on as to the best way of funding the arts, private / public); accreditation; flexibility; recruitment; life problems of students are all large areas that can allow a project to fail. Nicola Frost (2007) from City University has undertaken research on their Celebrating Enterprise project and raised some specific recommendations that have arisen from the pilot courses: the link between classroom theory and practical experience is critical to success; accreditation needs careful consideration on a case by case basis, both for the institution and the student; research into content, style, location,
and format, essential in providing the correct mix; flexibility is critical in a fragmented and variable sector. Frost (interview, 2007) comments that through the examples of the festival’s pilot courses, “the most effective support for festival enterprises and workers is closely tailored to individual needs”. This is also the case for PACE. Where the delegates have undertaken their own project and have had peer feedback and mentoring, they were able to take their project to market.

From the short-term evaluation, it is possible to identify that the PACE training along with other academic services have been beneficial to the delegates’ success. On a personal level, success responses included: building of confidence, ‘gained an insight into personality’. Delegates also mentioned that the PACE project has provided a revolutionary approach to being able to deal with people (delegate, evaluation, 2007). On a business level, success stories include successfully assisting delegates and inspiring confidence in finance, aiding delegates with the skills to handle future funding applications and providing focus for on-going business projects. The course was commended by delegates for giving an overall excellent business insight. With this in mind, the success of PACE would have been further heightened had it not been for the other outside limitations which have somewhat stifled the complete success of the project. Also, from the evaluation it is evident that there is consistency in the meeting of delegate objectives and career influence, however further investigation into what the original objectives were and how they were met would clarify if it has direct impact on the delegates’ success. Had the objectives been met better, it is highly possible that the career impact would have been also higher.

From the experience of the PACE project, it is advisable that deliverers should be given guidelines to follow based on evidence of what makes a successful entrepreneurial training course for creative individuals. Whilst there are needs
differences at regional levels, it is not enough to provide deliverers with the funds to run such courses, but a basic structure to follow and ensure that the case of merely adapting a business school course to the 'creative industries faculty' does not occur. All partners and stakeholders must communicate openly and freely and have input into the decision-making process to identify clear objectives and best ways of achieving them in order to deliver valuable training which would positively impact its target.

Furthermore, the target audience must be clearly identified and segmented to be most effective for the maximum number of people. The PACE evaluation and delegates early leavers' interviews show that although all the creative delegates require entrepreneurial training, depending on the length of experience in the creative industry and on the type of industry they operate or wish to operate in, they have different skills needs and learning styles.
CHAPTER 5. CONCLUSION

The 1997 Labour government identified the economic value of the industries that use intellectual property and unified them under the umbrella of creative industries to enable research and policymaking appropriate to a new creative economy.

The onset of globalization has seen the creative industries recognised internationally and with it fierce competition from developing countries. The UK needs to respond accordingly, as although human capital is the key to a strong economy, just owning this resource is not enough, but the way it is exploited is vital too. Experts show that there is an array of creative talent in the UK, but not strong creative industries because of a lack of knowledge that includes business skills to sustain and grow their business, to utilise their creativity to its full potential in order to contribute positively to the economy.

Since their definition, the creative industries have caused friction between policy makers and users. Their opinions differ on many levels, including definition, mapping and direction of the creative industries. UNESCO prefers to use the older term of 'cultural industries'. A country divide was uncovered as well. France for example sides with UNESCO in a preference for using this term. Many countries have adopted a new notion of 'creativity' even if they have failed to adopt the label of 'creative industries'.

An ongoing debate tackles the ill-defined term 'creative' and some specialists in the creative industries articulate their preference for returning to 'the cultural industries' – a label considered more appropriate for these industries' characteristics. There is confusion as to which industries are considered creative and what the meaning of creativity currently is. Creativity is often described with the same definition as
innovation, which indicates that clear definitions have not yet been rooted into the creative industries' vocabulary. Creativity is multilateral and although all industries may employ creativity in different forms, still the creative sector differs from sectors such as manufacturing, banking etc. In the creative sector, creativity is culturally/symbolically emergent and inspirational whilst the other is a way of thinking to improve productivity and cut costs in any business setting. The Arts Council furthers the distinction between creative and innovatory characteristics specific to creative individuals from the industries which originate in creativity, using 'originality' as a term of describing innovation within the creative sector. However, the contributors to the debate are just policy users and not makers. The government – the policy maker – has the final decision in this matter. Their statement was clear: the decision to stick with the current definition of the Creative Industries is final – it is appropriate to the current economy and too embedded worldwide.

The debate on culture and creativity continues over the future direction of the creative industries. Whilst the political decision was in favour of the industries being exploited commercially, industry practitioners and consultants support governmental protection of cultural entrepreneurs. International policy decisions directly affect the situation of the creative industries. The UNESCO resolution enforces culture throughout the globe, empowering every country to make their own decisions on how to best nurture their cultural entrepreneurs, to subsidise culture to their liking. Counter to this worldwide nurturing behaviour, the strategy of the UK is to make the cultural entrepreneurs self-sufficient, to embed an entrepreneurial way of thinking of adapting to challenging markets and prepare for competing at a global level with the emerging cultural entrepreneurs from developing countries like China and India.

There was an effective initial initiative to unify and respond to the global threat. However, now that the set-up has matured, with the creative industries mapped as
such a large encompassing unit with so many diverse industries, it faces difficulties in keeping them all together under one policy. On the one extreme sits advertising and on the other for example is ceramics. The policy laid down by DCMS has led to the creative industries being widened to include arts and technologies in a bid to aid economic development of the whole sector though the linking with other industries – industries that never seem to fit under the same umbrella. The negative effect of this is that the less healthy industries start to struggle and the likes of poetry and ceramics for example start to decline. Central St Martins University have sought to rectify the problem. They now have a remit to keep alive the declining arts and crafts, of which ceramics is one.

DCMS has admitted that sectors like craft, jewellery makers and textiles do not show up in national account surveys due to the fact that they contain mostly self-employed individuals. However they play a huge role culturally in people’s lives even if the economic value is unclear. The policy currently existent does not apply to all the industries. Experts recognised that the scrutinised entrepreneurial activity must incorporate the non – for-profit entrepreneurs and other ‘entrepreneurs’ that do not fit the traditional narrow definition, which is yet to be properly defined. Furthermore, individuals from the more artistic industries – ceramics, dance, poetry and fine art do not perceive themselves in the same way as those from design, film and advertising. There is still a ‘culture’ of dismissal and negative connotations with the concept of entrepreneurs and many of the creative individuals in question would not identify as one, with the ‘pure’ artists nowhere near this identity, although there are exceptions such as Tracy Emin and Damien Hirst. The size of their companies and the interest in commercial success is also different. There are practitioners from within the creative industries who maintain that the strength of their sector economically is irrelevant. They practice for art’s sake and making money comes second. For them success means peer recognition, job satisfaction, social and community impact.
Other sectors such as advertising, design and filmmaking, think that making money is a priority over the creative practice.

Creative students and practitioners need to be exposed to a ‘culture’ and motivation which enforces the fact that they are all entrepreneurial to a certain extent through circumstance and that the entrepreneurship is shifting from its traditional sense. Academic environments need to illustrate that sustainability can occur and demonstrate ways they can survive and sustain themselves in their chosen industry, even if they will not be the next ‘global superstar’.

 Whilst creativity is a must in all businesses to enable competitive advantage, so knowledge in the form of entrepreneurial skills for creative individuals is necessary to comply with the current policy and stay alive. Business schools in the UK need to bring the arts and creativity into their institutions and creative schools need to incorporate entrepreneurial education into degrees. Even with incorporating entrepreneurship into degrees, add-on courses like PACE have to exist to cater for practitioners in need of business training and a helping-hand with their projects.

 The differences between individuals from different creative industries are felt once again regarding training. They respond differently to the delivery of the course and, depending on the stage they are at in their businesses and their success expectations, their training needs vary.

 There has been little evidence to show how helpful courses are and the need for further research in this area had been suggested on numerous occasions. Interviewees agree that it is difficult to estimate exactly how a course has impacted its delegates and if their successful outcomes have been influenced by the training they have received. However, everyone strongly believes that a training course does
ensure a higher success rate. Even so, creative individuals need to be struck by real-life problems and learn from them, situations which cannot be entirely reproduced by training courses, however close to 'real life' the cases which may be studied are.

Success is personal to the individual; however a professional success measure would be starting up a sustainable business and the latter is what interested the Government when they started to recognise the significance of the 'creative industries'. It is difficult to evaluate how much academic courses influence the professional success over a short period of time as effects can take a while to be felt. The best short-term method for evaluation is based on career influence responses, which show significant positive impact both on a personal and professional level. The PACE project succeeded in equipping creative individuals with business skills and supporting them in transforming their ideas into viable businesses. Outcomes included successful funding applications and events, projects resulted through networking and collaborations, as well as increased confidence of operating entrepreneurially in the chosen career field.

The positive impact on the delegates' careers and business development shows that academic services, despite some of their present limitations, help in achieving success. With the necessary content and delivery improvements and fully working partnerships, flexibility and adaptation to different creative individuals backgrounds and stages in their career, as well as constant market updates, academic services could fulfil their full potential of up-skilling and providing delegates with an extensive career choice to fit the creative economy agenda.
APPENDIX A

PACE Programme Information

PACE Modules Information
Study Aim: Single
Qualification(award type): University Certificate
Programme/Award Title: University Certificate in Creative Professional & Entrepreneurial Development

Awarding Institution: University of Bedfordshire
Teaching Institution (location): University of Bedfordshire or partner college

Faculty: CATS
Department: Media, Art and Design
Field: Art & Design

Programme accredited by: (if applicable, eg by a professional body. Indicate modules, pathways accredited if appropriate)
Accreditation renewal date

Date of validation and/or last review: N/A
Date(s) of production/revision of this form: 21st September 2006

Relevant QAA subject benchmarking group(s): N/A
UCAS/Course Code: (consult Admissions for advice if necessary)

Entry requirements:
None per se. Students will come from two tracks. Graduates who exceed the normal entry criteria for this level. Practitioners who are mature learners active in the creative industries.

Career/further study opportunities
The aims of the course are to provide enhanced business understanding and career direction in the creative industries and to widen participation in and understanding of University academic life from practitioners. It does not directly lead on to any course per se but dependent on the choice of modules it could be applied to a Media, Art & Design or a Business degree, however the majority of students will not be using it as a vehicle to direct entry for a major course eg BA.

Special opportunities, eg WBL etc
Courses are usually undertaken on a day release basis of either one or two days per week.
1. Overall rationale

This Certificate forms the basis of the Higher Education European Social Fund Pre-incubation Artistic and Creative Entrepreneurs (PACE) project. PACE draws upon and adds to national best practice in this key economic area.

PACE is a national delivery project for individuals considering starting their own creative/cultural business or being engaged by a micro-business. It addresses two national problems in the pre-incubation phase of enterprise development. The use of incubation units in which to nurture start-ups is increasingly common. In the creative/cultural sectors of the economy, there are obstacles to filling incubators as individuals need to go through an additional phase where their business concept is refined or to equip them with the skills which ensure their professional development.

The graduate student track is focused on professional development in start-ups and SMEs: the practitioner track develops existing skills and provides HE benchmarking for entrepreneurial development primarily among Black and Minority Ethnic (BME) arts practitioners. Luton's successful evening course for business start-ups, Basics of Building a Business includes basic start-up training through guest lectures. PACE adds to and provides a creative and cultural focus to this learning with focused delivery teams. All students will undertake modules in Arts Management and Entrepreneurship, The Essentials of the Creative Professional and the Creative Careers Project. The fourth module is a choice of the Role of the Artistic Director & Culturally Specific Theatre Practice, Black Music and the Politics of the Music Industry or Quality and Customer Care.

2. Educational aims and specific objectives of the programme

The aims and objectives of the short programme in Creative Professional & Entrepreneurial Development.

**Aims:**
- To enable creative individuals to establish beneficial long term careers in the creative and cultural industries by equipping them with the basic business skills delivered in focused formats and language.
- To enable graduates wishing to enter the creative and cultural industries to acquire the business skills and knowledge to consider successful self-employment, or employment in SMEs or a structured career in larger companies.
- To enable practitioners to acquire an HE qualification and to thereby break down real and perceived barriers to employment in senior and management positions particularly for those from the Black and Minority Ethnic community and to open potential learning pathways.

**Objectives:**
- To encourage students to explore their own skills sets and perceived barriers to career progression.
- To explore sources of income and the influences of professional bodies and institutions and to gain an understanding of key players and institutions which influence the arts and cultural activity in the UK and overseas.
- To equip students with methods to manage their resources.
- To make students aware of legal issues.
- Enhance students' ability to promote their ideas and draw on existing support networks and to provide techniques of effectively presenting themselves to prospective employers / contract providers.
- To instil a positive approach to career planning and development.
- Acquire an understanding of and skills in key project management areas including, starting a creative business, fundraising, marketing, audience development & event management.
- Apply these skills in practice through a practical group exercises.
- To define concepts of quality and customer orientation.
- To explain the contribution of standard setting to measuring and monitoring quality and to examine tools and techniques for managing quality.
- To devise and describe a system for quality monitoring within the organisation.
- To develop the student's ability to identify skills and relate to examples of where they have used them.
- To develop the ability of the student to manage a project from inception to completion
- To create a practically-based project which enables the student to launch an appropriate career

### 3. Curriculum summary

Students are required to undertake the three core modules below:
- Arts Management and Entrepreneurship
- The Essentials of the Creative Professional
- The Creative Careers Project

The fourth module is a choice of:
- The Role of the Artistic Director & Culturally Specific Theatre Practice
- Black Music and the Politics of the Music Industry
- Quality and Customer Care

No module codes are shown as all are new modules although the Essentials of the Creative Professional, Quality and Customer Care and The Creative Careers Project represent developments of existing generic modules delivered under the former Graduate Apprentice Scheme also at Level 1. All draw upon creative best practice of programmes delivered through NESTA's Creative Pioneers programme and Skillset.

All modules are shown as being delivered in each semester as there are multiple starts. In addition various modes of delivery will be trialled during the PACE project to determine the optimum format within the constraints of a project which finishes in December 2007. Each of the modules is independent with no pre-requisites. A student may therefore decide to take all modules in one semester or on a 2 + 2 or 3 + 1 basis.

### 4. Programme learning outcomes (knowledge and understanding)

The programme provides opportunities for students to achieve the following learning outcomes:
- Completed an audit of own skills and interests based on group and individual exercises, enabling students to consider their career aims and objectives
- Shown evidence of budget and resource allocation abilities
- Presented work in a written form, demonstrating ability to communicate plans and ideas formally
- Undertaken a face to face verbal presentation
- Experienced working within a team to solve problems and draw on work generated throughout module to present results
- Be aware of the types of arts institutions required to engage in the creative industries sector
- Show evidence of and make use of a toolbox of arts related project management techniques
- Have engaged with teams and individuals demonstrating communication, audience development & negotiating skills
- Be able to link with creative business entrepreneurs and professionals in the field, so as to inform current perspectives in this area
- Have developed specific business skills needed for a career in the creative industries
- Examined and researched opportunities relevant to working in the creative industries
- Gained an understanding of the need to project manage effectively in industries which are reliant on shorter forms of working. This includes basic project and contract management skills
- Developed personally and intellectually, and fostered understanding of improving their own performance broadly at level 1
- To plan and continuously improve their own personal transferable skills relevant to their chosen work

### 5. Teaching/learning methods and strategies

The courses are typically delivered using a mixture of lectures, workshops, seminars and small group activity. Each module is allocated a morning or afternoon slot in which there will be typically a 2-hour contact session. Two modules are covered in each day to minimise time away from work. Each module is delivered over the university semester with typically 13 teaching weeks. However the opportunity for wider networking is also seen to be key. Encouragement is made to attend the University’s Basics of Building a Business lectures (weekly), the master classes delivered by leading practitioners in
6. Assessment Details

Assessment emanates naturally from the teaching and learning of the programme where what is key is the acquisition of practical skills and creation of learning habits.

Student's prior work-related and technical skills and reflective learning are key learning and assessment tools within the programme and are used as formative and summative assessments. Students are asked to present and develop their ideas over a period of time recording them in a diary, log book and/or through portfolios. Formative assessments ensure students understanding of the process and enable them to progress their ideas to fruition.

Assessment types include:

- Practical work individually or small groups
- Written assignments, reports, diaries
- Portfolio of work
- Critical evaluations
- Case studies
- Presentations

Through these assessment types students will exhibit their abilities to work with others, solve problems individually and in groups, work with number, time-management and improving their own learning.

7. Dissertation/project and research

Students will gain research skills through the workshops and seminars on the Creative Careers Project, which in turn will draw upon the other two core modules. The Essentials of the Creative Professional delivers basic commercial concepts while Arts Management and Entrepreneurship refines those concepts in the specific context of the arts environment. The project draws upon and personalises that learning within an appropriate work-related context.
UNIVERSITY OF BEDFORDSHIRE

MODULAR SCHEME

Module Code: Module Name: Arts Management & Entrepreneurship

Level: 1 Credit Value: 15

Description and Rationale
This module aims to provide a basic grounding in the various aspects of arts management skills that are fundamental to a career in the Arts and Creative Industries. Students will study the basic concepts of arts management including key aspects of business management with the specific context of these industries.

Aims
- Gain an understanding of key players and institutions which influence the arts and cultural activity in the UK and overseas.
- Acquire an understanding of and skills in key project management areas including, starting a creative business, fundraising, marketing, audience development & event management
- Apply these skills in practice though a practical group exercise.

Objectives
By the end of the module, students will:
- Be aware of the types of arts institutions required to engage in the creative industries sector
- Show evidence of and make use of a toolbox of arts related project management techniques.
- Have engaged with teams and individuals demonstrating communication, audience development & negotiating skills.
- Be able to link with creative business entrepreneurs and professionals in the field, so as to inform current perspectives in this area.
- Have developed specific business skills needed for a career in the creative industries.

Learning Outcomes | Assessment Criteria
--- | ---
On successful completion of the module, students will be able:
1. Identify and plan a personal project in the creative industries N1.1 C1.1 CD4.1 S1.1
   Students should be able to assess individual strengths and weaknesses
   Research opportunities
   Produce a statement of personal objectives
2. Develop an understanding of the key drivers in Arts Management and the Arts Environment P1.1 S2.1
   Work on proposal for group exercise
3. Understand how projects might be tailored to funding and how to identify such opportunities P2.1 P3.1 S3.1
   Identify a potential project
   Plan the project
   Show how it matches current funding
4. Understand the legal issues and constraints. P1.1 P3.1 S2.1 C2.1
   Demonstrate issues of particular event
Learning Strategies

- This module will be underpinned by discussions, seminars & case studies, looking at the historical context of arts & cultural diversity, arts management and the arts mainstream. This will provide the context whereby students will be given the required information need to support the intended outcomes.
- A range of practical and practice-based seminars will provide direct interaction and exploration of a range of business tools and techniques engaging industry professionals and creative industry entrepreneurs.
- Throughout the programme students will be expected to develop action research projects, source a range of / selected reading material, as well as documenting the learning process by keeping a diary to support ideas for a final presentation and group exercise.

Assessment Methods

Students performance on the course will be assessed by:
1. Presentation of a personal project identifying its fit with the Arts Environment and Arts Management
2. A group assessment planning a creative industry event and presenting the key elements of the plan.

Assessment details

<table>
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<tr>
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Outline Teaching Schedule

The Arts Environment
- Organisational Structure
- Culture
- Personal & organisational development

Managing the arts
- Project Planning
- Marketing & communication

Fundraising in the arts  Arts Marketing
- Audience development
- Working with venues

Programming  Legal framework
- Artistic Contracts
- Partnerships
- ILP /Copyright law
- Personal & Public liability Insurance
**UNIVERSITY OF BEDFORDSHIRE**

**MODULAR SCHEME**

<table>
<thead>
<tr>
<th>Module Code:</th>
<th>Module Name:</th>
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<tr>
<td></td>
<td>The Essentials of the Creative Professional</td>
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<table>
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**Description and Rationale**
This module seeks to introduce students to methods of establishing and developing their career in a structured and professional manner within the Creative Industries. Students will learn basic concepts including (but not restricted to) personal skills audits and development; presentation skills; sales and marketing, financial resources within a creative context; and planning. Wherever possible theory will be informed by practice.

**Aims and Objectives**

**Aims:**
- To encourage students to explore their own skills sets and perceived barriers to career progression
- To explore sources of income and the influences of professional bodies and institutions
- Equip students with methods to manage their resources.
- Provide techniques of effectively presenting themselves to prospective employers / contract providers
- To make students aware of legal issues.
- Enhance students' ability to promote their ideas and draw on existing support networks.
- To instil a positive approach to career planning and development

**Objectives:**
By the end of the module, students will have:
- Completed an audit of own skills and interests based on group and individual exercises, enabling students to consider their career aims and objectives
- Shown evidence of budget and resource allocation abilities
- Presented work in a written form, demonstrating ability to communicate plans and ideas formally
- Undertaken a face to face verbal presentation
- Experienced working within a team to solve problems and draw on work generated throughout module to present results

**Learning Outcomes**
On successful completion of the module, students will be able:

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Perform skills and self analysis LP2.1, CD4.1</td>
<td>The student should show evidence of:</td>
</tr>
<tr>
<td>2. Understand how to budget both monetary and non monetary resources N4.1</td>
<td>A reflective journal and CV</td>
</tr>
<tr>
<td>3. Demonstrate ability to present ideas both orally and in writing C4.3</td>
<td>A resource plan</td>
</tr>
<tr>
<td>Work on a funding proposal layout and in class, peer assessed presentation</td>
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</table>
4. Demonstrate the ability to problem solve and work as part of a team and to evaluate different approaches to problem-solving
C1.1, C1.2, C2.1a, C.41, PS2.1, WO1.2, WO2.2

**Team problem solving exercise with presentation of results**

<table>
<thead>
<tr>
<th>Learning Strategies</th>
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</thead>
<tbody>
<tr>
<td>Seminars with student discussions</td>
</tr>
<tr>
<td>Group presentations with critical reviews</td>
</tr>
<tr>
<td>Research using electronic mass media and other means i.e. magazines, newspapers</td>
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</table>

**Assessment Methods**

Two assessments coinciding with key stages of the module:
1. Reflection on self through skills analysis and presentation skills: Prepare a CV in response to a choice of job adverts
2. Submit a reflective journal to identify self learning over the period of the module.
3. Group assessment to assess team work, research, problem solving and communications skills – research an opportunity as part of a team and present results

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**Outline Teaching Schedule**

**Self**
- Self analysis / skills analysis
- Consideration of employment objectives

**Presentation**
- Verbal (face to face)
- Written (i.e. proposal layout)

**Door Openers**
- Marketing
- Networking
- Collateral

**The Pitch**
- Sales skills

**Money**
- Budgeting
- Resources (including non monetary)
- Funding (terminology for funding applications)

**Legal**
- Work contracts
- IPR

**Authorities**
- Dealing with banks / funding providers

**Planning**
- Strategic and tactical planning

Relevant material will be accessible via Blackboard. Each workshop will last two hours.
Module Code: 
Module Name: Creative Careers Project

Level: 1
Credit Value: 15

Description and Rationale
This module is focused on encouraging students to identify opportunities available to them in the creative industries. Projects could be focused on developing an individual's career plan; responding to and preparing for particular bids/tenders/contracts or the basic planning necessary for a business start-up. While the project is pertinent to the individual, it can be undertaken on a group basis.

Aims
- To encourage the student to reflect upon previous work and experiences and consider their relevance to future activities
- To encourage the student to consider their career aspirations and make informed career choices
- To develop the student's ability to identify skills and relate to examples of where they have used them.
- To develop the ability of the student to manage a project from inception to completion
- To create a practically-based project which enables the student to launch an appropriate career

Objectives
By the end of the module, students will have:
- Examined and researched opportunities relevant to working in the creative industries
- Gained an understanding of the need to project manage effectively in industries which are reliant on shorter forms of working. This includes basic project and contract management skills.
- Developed personally and intellectually, and fostered understanding of improving their own performance broadly at level 1.
- To plan and continuously improve their own personal transferable skills relevant to their chosen work

Learning Outcomes
On successful completion of the module, students will be able to:

<table>
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<tbody>
<tr>
<td>1. Evaluate a work-related situation or theme to a negotiated brief, using appropriate methods. CD4.1</td>
<td>Students are to decide on a relevant and useful project to undertake with clear aims and objectives based on research.</td>
</tr>
<tr>
<td>2. Clarify a structured work related problem both individually and, if appropriate, in a group with others. PS1.1</td>
<td>Submit a project proposal detailing project background and outline aims and objectives.</td>
</tr>
<tr>
<td>3. Describe learning achieved on the project, and critically analyse outcomes of the project in an appropriate reporting style. CD4.3</td>
<td>Document a critical and personal evaluation of the learning achieved and the outcomes of the project in a formal report and using a learning log</td>
</tr>
</tbody>
</table>
4. Reflect on experience and practice and identify changes based on project findings. Document and analyse the skills learnt, the experience gained, and the professional contacts (if applicable) obtained during this project.

5. Investigate relevant information independently. Provide supporting background research for the project, helping students to realise their own career-based aims and objectives.

6. Plan personal transferable skills objectives for developing, and continuously improving own learning performance. Develop a plan of how to gain the skills needed for the career pertinent to the student.

### Learning Strategies
- Seminars with student discussions focused on research primary and secondary, referencing and project management
- Student tutorials
- Individual student presentations with critical reviews
- Written feedback for Assignment 2

### Assessment Methods
This module has two assessments.
- The first requires the student to describe their proposal and to choose a work related focus to conduct research into this area using a range of sources of information available and to use the proposal as the basis for evaluation of the project.
- The second assessment is a short report (3,000 words maximum) which requires the student to offer reflections on the learning experience and which relates to negotiated proposal and transferable skills objectives. This should also comprise research methodology, conclusions and recommendations and the steps to reach those goals. The report will be vivaed.

### Assessment details

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### Outline Teaching Schedule

**Seminars**
- Primary research
- Secondary research
- Academic referencing and plagiarism
- Project design and management
- Report-writing skills

**Presentation of proposal**

**Tutorials**
- Weekly/fortnightly

**Projects are likely to be:**
- Career-related such as focusing on how to achieve desired employment in the creative industries
- Finding and responding to a particular contract opportunity in the area of the creative industries
- Drafting and planning pre-launch activities for a business.
Module Name: Quality and Customer Care

Level: 1  Credit Value: 15

Description and Rationale
This module aims to provide students with a firm understanding of the processes undertaken to guarantee quality and customer care in a professional environment. Students will present their research to their peers, lecturers and representatives of business organisations, then produce a final report incorporating the feedback from these group presentations.

Aims and Objectives
Aims:
- To describe tangible and intangible product and service attributes within the organisation
- To define concepts of quality and customer orientation
- To examine tools and techniques for managing quality
- To explain the contribution of standard setting to measuring and monitoring quality
- To devise and describe a system for quality monitoring within the organisation

Objectives:
By the end of the module, students will have:
- A broad understanding of the basic concepts of quality in a commercial context
- A basic understanding of the tools of quality assessment
- Completed the design of a customer and quality system
- Reviewed and enhanced the design and established a communications strategy.

Learning Outcomes Assessment Criteria
On successful completion of the module, students will be able:

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Analyse the characteristics of product service and quality. C1.2</td>
<td>The student should show evidence of: Provide research into and experience of the concept of quality and product service in the workplace.</td>
</tr>
<tr>
<td>2. Examine a range of tools and techniques for managing quality. C3.2</td>
<td>Display knowledge of a broad range of used quality management tools and techniques in the industry.</td>
</tr>
<tr>
<td>3. Establish the key components of effective customer care and quality management. N2.2</td>
<td>Show an understanding of and demonstrate the ways in which to achieve quality control and customer care.</td>
</tr>
<tr>
<td>4. Compare and contrast internal and external customer care and quality. C3.1b</td>
<td>Show an understanding of the differences and similarities between the processes used</td>
</tr>
</tbody>
</table>
5. Analyse personal skill requirements for effective customer care and quality management

LP2.2

Understand the qualities necessary in a person who deals with customer care and quality management.

Learning Strategies

- Seminars with student discussions
- Student tutorials
- Individual student presentations with critical reviews
- Written feedback for Assignment 2.

Research using electronic mass media and other means i.e. magazines, newspapers.

Assessment Methods

Two assessments coinciding with key stages of the module:

1. The first assessment will require the design of a system for monitoring, evaluating and improving service quality for the internal and external customer, including documentation within an organisation or company.

2. The portfolio will bring theory and practice into one by building the theory delivered in the module into the proposed system of assessment 1. Students will be required to take on board the feedback from their group (formative) presentations and demonstrate a theoretical understanding of quality management and customer care, and how these will contribute towards the continual improvement of products and services. The report should include recommendations for change.

Assessment details

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Outline Teaching Schedule

Quality management

- Fundamentals of quality management
- Role and use of statistical methods
- Concepts of quality improvement

Customer Care

- Internal and external customer identification
- Customer expectation, retention and relationship management
- Customer care strategies, setting and meeting service levels
- Barriers to customers and monitoring customer satisfaction
- Implementing customer-centred strategies
- The role of training and development in customer service
- The role of communications

...
**University of Bedfordshire**

**Modular Scheme**

<table>
<thead>
<tr>
<th>Module Code:</th>
<th>Module Name: The role of the Artistic Director &amp; Culturally Specific Theatre Practice</th>
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<tbody>
<tr>
<td>Level: 1</td>
<td>Credit Value: 15</td>
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</table>

**Description and Rationale**
This module will look at the role of an Artistic Director and cultural interpretation through the theoretical and contextual practices of Black & Asian theatre, exploring a variety of themes and multidisciplinary approaches including production, technical delivery, management and personal development.

**Aims**
- To assist students in developing skills and critical appreciation of the aesthetics of contemporary, culturally specific theatre practice
- To facilitate and support the development of professional theatre practice and technical know how.
- To apply these skills in practice through a group exercise developing perspectives of their own and others work.

**Objectives**
- Identify the key underlying structures and techniques of culturally specific writing for theatre, and to enable students to practise them.
- Encourage students to develop their own cultural creative process and to find their own 'voice'.
- Encourage a critical reflection regarding one's own acting or writing, and other pieces of work as part of 'Go See' including the work of other participating students.
- Enable all students to produce culturally relevant pieces of work.
- Develop students' knowledge and awareness of a range of theories of dramatic writing and play construction in Black & Asian theatre.
- To develop an understanding of the 'split' between fiscal and artistic leadership
- To develop an understanding of the day to day leadership of a company

**Learning Outcomes**
On successful completion of the module, students will be able:

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Gain an understanding of the structure and techniques of culturally specific theatre and of wider theatre. I2.1 C2.1 C3.1 P2.1</td>
<td>Submit a proposal for the final piece of work detailing the context and outline aims and objectives</td>
</tr>
<tr>
<td>2. Develop the ability to critique their own and others' work and to distinguish between critical and financial success. C2.1 I3.1 C3.1</td>
<td>Ongoing reflective log demonstrating a range of experiences</td>
</tr>
<tr>
<td>3. Gain an understanding of the underpinning theory C2.1 I1.1</td>
<td>Reflective log drawing upon wider research and discourse across art forms</td>
</tr>
<tr>
<td>4. Develop their personal voice by understanding their own strengths and weaknesses through the receiving constructive feedback S3.1 S1.1</td>
<td>Final presentation of own piece assessed by lecturers and peers</td>
</tr>
</tbody>
</table>
Learning Strategies

- This module commences with a series of discussions/seminars to set the context and provide basic information to support the intended outcomes.
- These are followed by a series of master classes, seminars and performance labs to enable students to explore creative & culturally specific concepts. During these the basic concepts of the role of the Artistic Director and how to manage the production process will be taught.
- Students will be encouraged to participate in a Go See programme visiting national venues, showcasing culturally specific theatre performances, as an integral part of the students progression through the module.
- Throughout the programme students will be expected to research / read suggested bibliography as well as documenting the learning process by keeping a diary to support ideas for final presentation/work.

Assessment Methods

Students performance on the course will be assessed by:

1. Project to develop culturally specific script / text and technical specification.
2. Presentation of solo or group piece.
3. A reflective learning log demonstrating their experiences and learning.

Assessment details

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Outline Teaching Schedule

The Production of contemporary Black/Asian theatre

- Examining the cultural contexts Black & Asian Theatre
- Scriptwriting
- The role of the Artistic Director
- The Cast
- Acting & performance
- Musical/Dance/Comedy theatre

Technical Delivery

- Stage Craft
- Lighting & sound
- Working with venues

Stage management

- Marketing & Promotions
- Budgeting
- Programming

Theatre Critique

- 'Go See visits to productions including artistic & technical reports
- Group / Individual critique & analysis
UNIVERSITY OF BEDFORDSHIRE

MODULAR SCHEME

Module Code: 
Module Name: Black Music and the Politics of the Music Industry

Level: 1
Credit Value: 15

Description and Rationale
This module examines the impact of Black Music on British culture and identity, including music styles such as Reggae, Soca, Rap, Jazz, Gospel & new emerging Urban Music forms. Students will explore, analyse and evaluate conclusions to develop an understanding of the music sector and its business practices.

Aims
- Develop students' understanding of the relationship between the music industry and the social and cultural environment in which it operates.
- Establish practical and theoretical understanding of business practices in the music industry global market.
- To support students in formulating a career strategy, encouraging entrepreneurial business development.

Objectives
- To enable self development, self employment, management and promotion
- To encourage the development of analytical, research and presentation skills relevant to students' musical study.
- To support students in achieving their aspirations as musicians, producers and music industry entrepreneurs.
- To enable a practical and theoretical understanding of the music industry business and environment.
- To understand the basic rules of ownership (intellectual property)
- To be effective and successful as a creative professional

Learning Outcomes
On successful completion of the module, students will be able:

1. Demonstrate an understanding of the structure of the music industry, politics and influences of community-based forms C2.2 C3.1 C4.1

Assessment Criteria

Work on proposal for group exercise

Work on short report demonstrating an understanding of the specific and general environment.

2. Develop an understanding of the key drivers in the Music industry II.1 S2.1

Identify a potential project

Plan the project

Show how matches current funding

3. Preparation of a short document drawing upon various sources to support ideas and concepts. C4.1 II.2.1

Use of multiple sources

Clarity of expression of ideas

4. Demonstrate an understanding of the legal issues and constraints C5.1 P1.1 P2.1 P3.1 S2.1

Present issues relevant to proposed particular company
Learning Strategies
- The teaching style and format will include case studies, creative industry led panels and input from industry speakers. The sessions aim to encourage the development of a sophisticated level of negotiation and communication skills required by students who are seeking a vocation in the music industry sector.
- A range of theoretical and practical based - practice seminars / sessions, will provide direct interaction and exploration of musical composition including a range of business tools and techniques used in the music industry.
- Throughout the programme students will be expected to source a range of selected reading material, as well as documenting the learning process by keeping a diary to support ideas for personal business / career strategies.
- The module is designed to increase effective skills for people who want to be successful in their careers and train & develop others, especially management.
- Exercise are designed to be fun filled, proactive and interactive.

Assessment Methods
Students performance on the course will be assessed by:
1. Presentation of a short report (maximum 2,500 words) based upon research of an artiste/music industry company.
2. A group assessment on designing the setting up of a small company in the music industry with a presentation of that design.

Assessment details

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Outline Teaching Schedule

The Music Industry
- Outline of the Music Industry business

The Politics of the Music Industry
- Music as a vehicle of social change
- The origins & influence of Jazz & Gospel
- The impact of the music of the Caribbean on Black British identity
- The influence of Urban /underground music on British identity
- The influence of Urban /underground music on British identity

Music Industry Business
- Sales and copyright
- Management and contracts
- Legal bodies & frameworks

Talent Search
- Music Production & Composition
- Personal Development Personal Music portfolio & presentation
APPENDIX B

Specimens of:
Interview Questions
Online Evaluation Forms
Print Evaluation Forms
1. Interview questions – Non PACE

1. Name

2. Role – what you are doing at this point of your career.

3. Background (here I mean career wise, whether you are more creative or more focused on entrepreneurship)

4. Define yourself (a sentence, your sales pitch)

5. How would you define creativity, innovation, entrepreneurship (not dictionary definitions but your opinion and understanding)

6. Is there a difference between an entrepreneur and a creative entrepreneur and if so, what is it?

7. Is there a difference between an entrepreneur and a company owner and if so, what is it?

8. What does success mean to you? When would you class yourself as successful?

9. Are you thinking of becoming an entrepreneur?

10. What skills have you acquired while doing your degree/ qualification and what skills have you acquired through practice?

11. What do you think you’d need in order to become an entrepreneur?

12. Are you aware of training courses to help creative people become entrepreneurial?

13. What stops you from joining?
2. Interview Questions – Universities

* Research Question: To what extent are academic services able to help creative aspirations in achieving success?

I. You

1. Name
2. Role – what does the organisation do?
3. Role – what do you do?
4. Background

II. Creativity

1. Cultural vs. Creative Industries (what should they be called, what are their drivers, are they unique from other industries and what makes them distinct (Cox or Anti-Cox)?)
2. What is their importance (the role they have): is it economic or personal?
3. Should the focus be on lifestyle or economy?
4. Creative aspirations – define
5. Creativity vs. innovation

III. Skills

1. What broad skills are needed in the Creative Industries?
2. Focused skills: Creative, Business, Entrepreneurial, Employee, Employer
3. Define each individual skill.
4. Expected levels of skills: Basic, Intermediate, Advanced, Expert. A matrix with the skills used in E-focus groups Industry vs. Individuals (what the industry expects vs. where they think the individuals are at)

IV. Enterprise into Courses

1. (How can we bring the enterprise back into courses in general like Headstart and Business Link offer (outside the academic environment)?
2. How do business support agencies make creative people more enterprising?

V. Enterprise into Academia

1. How does it differ from what Universities should provide?
2. (How to bring enterprise back into academic courses?)
3. Is it better to integrate enterprise elements into the degree or have a short course on entrepreneurial studies at the end?

VI. Success measures

1. What metrics are being used to measure success?
2. Define success in a creative aspiration’s context.
3. How do they measure success for the course they have been running?
3. Interview Questions – Delegates

1. Name
2. Background
3. Job
4. Define yourself / sales pitch
5. Define: creativity
   Innovation
   Entrepreneur
   Success
6. Entrepreneur vs. Company owner
7. Entrepreneur vs. Creative entrepreneur
8. Creative Industries vs. Other Industries
9. Are you thinking of becoming an entrepreneur?
10. What do you need in terms of becoming an entrepreneur?
11. What skills did you have and what skills were lacking after finishing your degree?
12. What skills did you get through practice?
13. What was the context of exiting PACE?
14. Was getting a qualification of value to you?
15. What about the University set-up / environment as opposed to, for example The Hat Factory?
16. What about assessments? Were they appropriate? Valuable?
17. What about the set-up of the course (1 day a week over one year)? Did that work? If not, why and what would have suited you better?
4. Interview Questions – Organisations

1. Name

2. Role
   2.1. What does the organisation do?
   2.2. What do you do within the organisation?

3. Cultural versus Creative Industries:
   3.1. What should they be called?
   3.2. Does it matter what they are called?
   3.3. Are they different from other industries? Why?
   3.4. What is their importance? Is it economic or personal and what should the focus be on?

4. Creativity and entrepreneurship
   4.1. Is there a difference between creativity and innovation, if so, what is it?
   4.2. Is there a difference between an entrepreneur and a creative entrepreneur, if so, what is it?
   4.3. Is there a difference between an entrepreneur and a company owner, if so, what is it?

5. Skills
   5.1. What skills are needed within the Creative Industries and at what level?

6. Enterprise into Courses
   6.1. How should / do business support agencies make creative people more enterprising?
   6.2. How does it differ from what Universities should provide?
   6.3. How should the skills (that you mentioned above) be taught so that creative individuals become more entrepreneurial?

7. Success measures
   7.1. When is a creative individual or artist successful?
   7.2. What metrics are you using to measure success?
   7.3. How could we measure the success of the course we have been running? (which aims to give creative individuals and artists business and entrepreneurial skills)
   7.4. I am really trying to assess the difference between these creative individuals’ and artists’ success after being on the course with the success they would've had without being on the course, so that I can eventually measure the success of the course and other courses like it.
5. Online evaluation forms – Artistic Director

Pre-Incubation Artistic and Creative Entrepreneurs (PACE) Evaluation Form

Module: The Role of the Artistic Director & Culturally Specific Theatre Practice

About You
1. Name:

2. Trainer:

Module Evaluation form
3. How do you rate the administration prior to this module?
   □ Excellent □ Very Good □ Fair □ Poor

4. How do you rate the overall module?
   □ Excellent □ Very Good □ Fair □ Poor

5. How helpful do you find the course deliverer(s)?
   □ Very Helpful □ Helpful □ Ok □ Unhelpful

6. How was the pace of the module?
   □ Too fast □ Just right □ Too slow

7. How do you rate the mix of lectures, practical exercises, role-play and games?
   □ Excellent □ Very good □ Fair □ Poor

8. How well did the module meet your objectives?
   □ Very well □ Quite well □ Not at all well

9. How did you rate the presentation of the module?
   □ Excellent □ Very good □ Fair □ Poor

10. Overall, were you happy with this module?
    □ Yes □ No

11. If your answer to the previous question was NO please give details in the box below.

12. How valuable do you think the training will be for your career plans?
13. In what way do you think this training might contribute to your career?

14. Do you think this module could be improved?
   - Yes
   - No

15. If you answered YES to the previous question, please give details

16. Any general comments

Continue | Check Answers & Continue
6. Online Evaluation Form – Arts Management

Pre-Incubation Artistic and Creative Entrepreneurs (PACE) Evaluation Form

Module: Arts Management and Entrepreneurship

About You

1. Name: 

2. Trainer: 

Module Evaluation form

3. How do you rate the administration prior to this module?
   
   [ ] Excellent [ ] Very Good [ ] Fair [ ] Poor

4. How do you rate the overall module?
   
   [ ] Excellent [ ] Very Good [ ] Fair [ ] Poor

5. How helpful do you find the course deliverer(s)?
   
   [ ] Very Helpful [ ] Helpful [ ] Ok [ ] Unhelpful

6. How was the pace of the module?
   
   [ ] Too fast [ ] Just right [ ] Too slow

7. How do you rate the mix of lectures, practical exercises, role-play and games?
   
   [ ] Excellent [ ] Very good [ ] Fair [ ] Poor

8. How well did the module meet your objectives?
   
   [ ] Very well [ ] Quite well [ ] Not at all well

9. How did you rate the presentation of the module?
   
   [ ] Excellent [ ] Very good [ ] Fair [ ] Poor

10. Overall, were you happy with this module?
    
    [ ] Yes [ ] No

11. If your answer to the previous question was NO please give details in the box below.

    

12. How valuable do you think the training will be for your career plans?
13. In what way do you think this training might contribute to your career?

14. Do you think this module could be improved?

15. If you answered YES to the previous question, please give details

16. Any general comments
7. Online Evaluation Form – Creative Careers Project

Pre-Incubation Artistic and Creative Entrepreneurs (PACE) Evaluation Form

Module: Creative Careers Project

About You
1. Name: 
2. Trainer: 

Module Evaluation form
3. How do you rate the administration prior to this module?
   □ Excellent □ Very Good □ Fair □ Poor
4. How do you rate the overall module?
   □ Excellent □ Very Good □ Fair □ Poor
5. How helpful do you find the course deliverer(s)?
   □ Very Helpful □ Helpful □ Ok □ Unhelpful
6. How was the pace of the module?
   □ Too fast □ Just right □ Too slow
7. How do you rate the mix of lectures, practical exercises, role-play and games?
   □ Excellent □ Very good □ Fair □ Poor
8. How well did the module meet your objectives?
   □ Very well □ Quite well □ Not at all well
9. How did you rate the presentation of the module?
   □ Excellent □ Very good □ Fair □ Poor
10. Overall, were you happy with this module?
    □ Yes □ No
11. If your answer to the previous question was NO please give details in the box below.

12. How valuable do you think the training will be for your career plans?
13. In what way do you think this training might contribute to your career?

14. Do you think this module could be improved?
   - [ ] Yes
   - [ ] No

15. If you answered YES to the previous question, please give details

16. Any general comments
8. Online Evaluation Form – Essentials of Creative Professionals

Pre-Incubation Artistic and Creative Entrepreneurs (PACE) Evaluation Form

Module: Essentials of the Creative Professional

About You

1. Name:

2. Trainer:

Module Evaluation Form

3. How do you rate the administration prior to this module?
   - Excellent
   - Very Good
   - Fair
   - Poor

4. How do you rate the overall module?
   - Excellent
   - Very Good
   - Fair
   - Poor

5. How helpful do you find the course deliverer(s)?
   - Very Helpful
   - Helpful
   - Ok
   - Unhelpful

6. How was the pace of the module?
   - Too fast
   - Just right
   - Too slow

7. How do you rate the mix of lectures, practical exercises, role-play and games?
   - Excellent
   - Very good
   - Fair
   - Poor

8. How well did the module meet your objectives?
   - Very well
   - Quite well
   - Not at all well

9. How did you rate the presentation of the module?
   - Excellent
   - Very good
   - Fair
   - Poor

10. Overall, were you happy with this module?
    - Yes
    - No

11. If your answer to the previous question was NO please give details in the box below.

12. How valuable do you think the training will be for your career plans?
13. In what way do you think this training might contribute to your career?

14. Do you think this module could be improved?

Yes ☐ No ☐

15. If you answered YES to the previous question, please give details

16. Any general comments
9. Online Evaluation Form – Quality and Customer Care

Pre-Incubation Artistic and Creative Entrepreneurs (PACE) Evaluation Form

Module: Quality and Customer Care

About You

1. Name: ____________________________

2. Trainer: ____________________________

Module Evaluation form

3. How do you rate the administration prior to this module?
   - [ ] Excellent   - [ ] Very Good   - [ ] Fair   - [ ] Poor

4. How do you rate the overall module?
   - [ ] Excellent   - [ ] Very Good   - [ ] Fair   - [ ] Poor

5. How helpful do you find the course deliverer(s)?
   - [ ] Very Helpful   - [ ] Helpful   - [ ] Ok   - [ ] Unhelpful

6. How was the pace of the module?
   - [ ] Too fast   - [ ] Just right   - [ ] Too slow

7. How do you rate the mix of lectures, practical exercises, role-play and games?
   - [ ] Excellent   - [ ] Very good   - [ ] Fair   - [ ] Poor

8. How well did the module meet your objectives?
   - [ ] Very well   - [ ] Quite well   - [ ] Not at all well

9. How did you rate the presentation of the module?
   - [ ] Excellent   - [ ] Very good   - [ ] Fair   - [ ] Poor

10. Overall, were you happy with this module?
    - [ ] Yes   - [ ] No

11. If your answer to the previous question was NO please give details in the box below.


12. How valuable do you think the training will be for your career plans?
13. In what way do you think this training might contribute to your career?

14. Do you think this module could be improved?

Yes  No

15. If you answered YES to the previous question, please give details

16. Any general comments
10. Print Evaluation Form – Artistic Director

Pre-Incubation Artistic and Creative Entrepreneurs (PACE)
Evaluation Form

Name: __________________________________________________

Module: The Role of the Artistic Director & Culturally Specific Theatre Practice
Trainer: _________________________________________________

How do you rate the administration prior to this module?
Excellent Very Good Fair Poor

How do you rate the overall module?
Excellent Very Good Fair Poor

How helpful do you find the course deliverer(s)?
Very helpful Helpful Ok Unhelpful

How was the pace of the module?
Too fast Just right Too slow

How do you rate the mix of lectures, practical exercises, role-play and games?
Excellent Very Good Fair Poor

How well did the module meet your objectives?
Very Well Quite Well Not at all Well

How do you rate the presentation of the module?
Excellent Very Good Fair Poor

Overall, were you happy with this module?
Yes No
If no, please give details

How valuable do you feel this training will be for your career plans?
Very Valuable Quite Valuable Not at all Valuable

In what way do you think this training might contribute to your career?

Do you feel this module could be improved?
Yes No
If yes, please give details.

Any general Comments:

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11. Print Evaluation Form – Arts Management

Pre-Incubation Artistic and Creative Entrepreneurs (PACE)
Evaluation Form

Name: __________________________________________________ _

Module: Arts Management and Entrepreneurship
Trainee: __________________

How do you rate the administration prior to this module?
 Excellent Very Good Fair Poor

How do you rate the overall module?
 Excellent Very Good Fair Poor

How helpful do you find the course deliverer(s)?
 Very helpful Helpful Ok Unhelpful

How was the pace of the module?
 Too fast Just right Too slow

How do you rate the mix of lectures, practical exercises, role-play and games?
 Excellent Very Good Fair Poor

How well did the module meet your objectives?
 Very Well Quite Well Not at all Well

How do you rate the presentation of the module?
 Excellent Very Good Fair Poor

Overall, were you happy with this module?
 Yes No
If no, please give details
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How valuable do you feel this training will be for your career plans?
 Very Valuable Quite Valuable Not at all Valuable

In what way do you think this training might contribute to your career?
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Do you feel this module could be improved?
 Yes No
If yes, please give details.
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Any general Comments:
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12. Print Evaluation Form – Creative Careers Project

Pre-Incubation Artistic and Creative Entrepreneurs (PACE)
Evaluation Form

Name: __________________________________________________

Module: Creative Careers Project
Trainer: _____________________________________________

<table>
<thead>
<tr>
<th>How do you rate the administration prior to this module?</th>
<th>Excellent</th>
<th>Very Good</th>
<th>Fair</th>
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<td>How helpful do you find the course deliverer(s)?</td>
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<td>Helpful</td>
<td>Ok</td>
<td>Unhelpful</td>
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<td>Just right</td>
<td>Too slow</td>
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<tr>
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<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td>How well did the module meet your objectives?</td>
<td>Very Well</td>
<td>Quite Well</td>
<td>Not at all Well</td>
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<tr>
<td>How do you rate the presentation of the module?</td>
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<td>Very Good</td>
<td>Fair</td>
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Overall, were you happy with this module?
Yes  No
If no, please give details
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Very Valuable  Quite Valuable  Not at all Valuable

In what way do you think this training might contribute to your career?
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Do you feel this module could be improved?
Yes  No
If yes, please give details.
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Any general Comments:
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13. Print Evaluation Form – Creative Professionals

Pre-Incubation Artistic and Creative Entrepreneurs (PACE) Evaluation Form

Name:__________________________________________________

Module: Essentials of the Creative Professional
Trainer:_________________________________________________

How do you rate the administration prior to this module?
Excellent Very Good Fair Poor

How do you rate the overall module?
Excellent Very Good Fair Poor

How helpful do you find the course deliverer(s)?
Very helpful Helpful Ok Unhelpful

How was the pace of the module?
Too fast Just right Too slow

How do you rate the mix of lectures, practical exercises, role-play and games?
Excellent Very Good Fair Poor

How well did the module meet your objectives?
Very Well Quite Well Not at all Well

How do you rate the presentation of the module?
Excellent Very Good Fair Poor

Overall, were you happy with this module?
Yes No

If no, please give details

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How valuable do you feel this training will be for your career plans?
Very Valuable Quite Valuable Not at all Valuable

In what way do you think this training might contribute to your career?

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Do you feel this module could be improved?
Yes No

If yes, please give details.

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Any general Comments:

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14. Print Evaluation Form – Quality and Customer Care

Pre-Incubation Artistic and Creative Entrepreneurs (PACE)
Evaluation Form

Name: __________________________________________________ 

Module: Quality and Customer Care
Trainer: ____________________ 

How do you rate the administration prior to this module? 
Excellent Very Good Fair Poor

How do you rate the overall module? 
Excellent Very Good Fair Poor

How helpful do you find the course deliverer(s)? 
Very helpful Helpful Ok Unhelpful

How was the pace of the module? 
Too fast Just right Too slow

How do you rate the mix of lectures, practical exercises, role-play and games? 
Excellent Very Good Fair Poor

How well did the module meet your objectives? 
Very Well Quite Well Not at all Well

How do you rate the presentation of the module? 
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Overall, were you happy with this module? 
Yes No

If no, please give details 
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How valuable do you feel this training will be for your career plans? 
Very Valuable Quite Valuable Not at all Valuable

In what way do you think this training might contribute to your career? 
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Do you feel this module could be improved? 
Yes No

If yes, please give details. 
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Any general Comments: 
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APPENDIX C

Delegates Interviews
Organisations Interviews
Non-delegates Interviews
Universities Interviews
Graphs
1. Delegates Interviews

1. Antony Brown, Lecturer, University of Bedfordshire

Background?
Degree in mathematics and computer science. I’m just finishing a PhD in mathematics and computer science – and am now looking at setting up a website business with some of my former colleagues.

Who’s Antony?
I’m a quiet sort of person who is good with mathematic and computer science. I’m a lecturer. I’m not the creative force, I’m technical. My colleagues are more creative.

Define creativity
It’s the ability to come up with something new. A new way of extending an existing idea.

How does it differ from innovation?
Creativity is more general. Innovation can be creative but creativity does not have to be innovative.

How would you define an entrepreneur?
Creating opportunities for themselves to work within.

Is there a difference between being a entrepreneur and creative entrepreneur?
“I don’t think you can have a non-creative entrepreneur” – because opportunities have to be created.

Difference between entrepreneur and business owner?
Somebody who actually starts the business instead of inheriting or working your way up is an entrepreneur.
From some point of view I am an entrepreneur.

Success?
You are happy doing what you’re doing and enough to sustain the lifestyle that you want.

Why might PACE be good for you?
This is the first time we’ve ever had our own business. So there is a need to learn things like tax.

I didn’t complete PACE because I am still reliant on working for the university as well as the website and there were clashes. If I knew about the course before I start the business it would have been more helpful.

How would the scheduling work for you.
If I was made aware earlier, then I could have rescheduled things. Especially for graduates.
2. Nasreen Akhtar

Role - what you are doing at this point of your career.

Working for a charity organisation and freelancing as a copywriter.

Background (here I mean career wise, whether you are more creative or more focussed on entrepreneurship)

I am a creative by nature. And my business also borders on a creative branch of publishing. So I guess it is accurate to say that both apply to me. Ultimately though I want to focus purely on being an entrepreneur when the financial situation allows this.

Define yourself (a sentence, your sales pitch)

Highly motivated Linguist with a passion for language and communication and their importance in our lives both on a professional as well as personal level.

How would you define creativity, innovation, entrepreneurship (I don't want the dictionary definitions but your opinion and understanding)

It's the experimentation of different ideas and their expression in a way that describes the person's personality (I am talking about creativity here). Creativity, for me is an art. Some people are naturally gifted whereas some are not, but I think if we were to tap into that aspect of ourselves, we would find that it does exist in us all.

Innovation is the creation/emergence of new ideas, newer ways or techniques. To innovate is to excel forward constantly adapting and preparing for change ahead.

Entrepreneurship is thinking outside the box in order to maximise profit and service to the customer. It depends on innovation more than creativity although the latter can be an integral ingredient that facilitates successful business. I think also that entrepreneurship is also an 'attitude' almost; it is a specific form of behaviour, having to train yourself and your brain to think in ways that you don't necessarily when you are working for someone else as an employee. Here you are the boss and so all decisions, be they good or bad are very much dependent upon you. You are responsible.

Is there a difference between an entrepreneur and a creative entrepreneur and if so, what is it? I think there is but the difference is very fine because an entrepreneur relies to a certain extent on a dose of creativity. Having said that, entrepreneurs tend to be 'serious' people interested in just making money, which of course if the whole purpose of being an entrepreneur, but I think that perhaps the one thing that may separate a creative entrepreneur is the passion behind it. Creativity often is the forefront of passions and a creative entrepreneur is one who is concerned more with making a dream come true as opposed to strictly identifying a niche in the market and setting out to fill that.

Is there a difference between an entrepreneur and a company owner and if so, what is it?

Well a company owner is in name only. For example a dormant company will have owners; whereas an entrepreneur is actively promoting seeking business and driving the business forward.
What does success mean to you? When would you class yourself as successful?

Achieving things that you didn’t think that you ever would; that is success, for me.

I am highly successful yes, but I wouldn’t say in the context of having accumulated financial gain. If that is the criteria of being ‘successful’ then I guess I would probably not be seen as being ‘successful.’

Are you thinking of becoming an entrepreneur?

In time, yes.

What skills have you acquired while doing your degree/ qualification and what skills have you acquired through practice?

My degree was arts based so I have strong background in writing. However interaction in the world of work has exposed me to the etiquettes of how to use that writing and interact with people on different levels – this is something that degrees or qualifications can never really teach you I guess.

What do you think you’d need in order to become an entrepreneur?


What was the context of you not taking up the course?

I was offered a job and so I couldn’t do the course long distance, which ideally I would’ve needed as I was unable to attend the sessions that were held.

How could we have made it more attractive to you?

By offering flexible options, like a cyber course, or weekend workshops etc. The fact that its hours clashed with work meant that I had to choose between course and work – in the end, I had to go for the work option as my financial situation did not allow me to carry on studying in any shape or form.

3. Andrew Cockburn

What’s your background?
I’m a PR Account Executive for Healthcare PR agency, prior to that I completed my degree at the University of Bedfordshire – in PR

How would you define yourself?
Well my role needs creativity and I like creativity but it also needs a structure to it. A definition is that I follow a profession that needs creativity and that’s why I enjoy my work.

How do you define creativity?
Something that’s unique and doesn’t follow the norm. – or other rigid trends

So, what an entrepreneur?
Someone who makes money! More someone that has ideas to money. Going to work doesn’t make someone an entrepreneur – but creating something that makes money makes an entrepreneur.

On a scale of creativity and entrepreneurship where do you see yourself? It balances at the moment. One day I would like to be a bit more entrepreneurial. At the moment I’m not at all entrepreneurial although I have the ambition to be.

Could you define success? Yeah, achieving goals.

What are your goals? What is success for you? Success for me is still achieving goals. Goals at the moment, would be to do well in my current role.

You’re an creative aspiration, aiming to achieve success. Maybe one day you are aiming to start your own business – aiming to achieve success. What kind of success against that are you looking to achieve. What would be success for you?

Success at the moment is to do well at work. But on a more long term basis if I was entrepreneurial and had my own business and that was running well, then I would class myself as successful.

What would ‘running well’ mean? Can you be more specific.

Making a profit. However it wouldn’t be very successful if I had to work a hundred hours a week in order to achieve results. It’s a lifestyle balance.

4. Ian Holohan – Holohan Design

Role – what you are doing at this point of your career.
At this point in my career, I am self-employed. I had previously worked in the advertising industry for 7 years as a designer. I was made redundant from my last job in 2004, after the company I worked for was taken over by a large group and then shut down. I am now working as a self-employed designer.

Background (here I mean career wise, whether you are more creative or more focussed on entrepreneurship)
Prior to working on my own, I would say I was more creative than focussed on being an entrepreneur. I studied art at school, then college, and went on to study graphic design and illustration at a foundation ND (National Diploma) college, and completed a HND then BA (Hons) degree in Graphic Design at University. I always thought I would have a career in the creative arts, but as an employee. It wasn’t until I was made redundant that the idea of working for myself or being an entrepreneur had ever occurred to me. Now, I would say that the idea of entrepreneurship is definitely stronger to me, and features more prominently in the things that I do. I think the emphasis has now shifted from me being a creative to focussed on becoming an entrepreneur.

Define yourself (a sentence, your sales pitch)
Ian Holohan is a graphic designer, who offers a full range of high-quality graphic design services to both small, local businesses and large organisations.
How would you define creativity, innovation, entrepreneurship (not dictionary definitions but your opinion and understanding)
Altogether, I would describe them as an ability to think differently – to always be looking for new answers, new ways of doing things. I used to associate creativity only with the 'creative arts' – i.e. illustration, advertising, design, ceramics – that sort of thing. Also traditional arts and skills. Now I can see that creativity can be applied to anything and used in any industry. I think what defines it is how you are prepared to think about something, and whether you are prepared to bring new ideas to a problem or project, and see things from a different perspective. Being open to new ideas, and being willing to experiment.

Is there a difference between an entrepreneur and a creative entrepreneur and if so, what is it?
I don't think so. My understanding now of what it takes to be entrepreneur, means that creativity is inherent and central to it. I think every entrepreneur either uses or should use creative techniques in what they do. I think that you can be an entrepreneur working in what were traditionally called the 'creative industries' i.e. design and advertising, but I don't believe anything separates an entrepreneur from a creative entrepreneur.

Is there a difference between an entrepreneur and a company owner and if so, what is it?
Yes, I think there is. An entrepreneur should always be looking for new opportunities, responding to new chances – my idea of a company owner is of a person who is tied up in just running their business. They will be running it as best they can, and trying to be effective and efficient, but will concentrate on what they do and won't have the new opportunity and innovation focussed approach of doing things. If this following sentence is helpful: I think a company owner does what they know to the best of their ability, while an entrepreneur looks for new ways of doing things and new things to do.

What does success mean to you? When would you class yourself as successful?
I think success is having achieved what you set out to do. I think it is about fulfilling personal potential. I would class myself as successful if I did both of these.

What skills have you acquired while doing your degree/ qualification and what skills have you acquired through practice?
Most of the skills I acquired doing my degree were to do with how I actually produce my work – coming up with ideas and execution. Through practice, I think I have learned what clients like, and how to try and respond to a client's brief and produce a design or solution that works and they will like.

What do you think you'd need in order to become an entrepreneur?
Confidence in myself, in my abilities. I think you need to believe in yourself to become a successful entrepreneur.

What was the context of you not taking up the course?
I had already started as a self-employed designer, and was getting requests to produce work frequently. I would not have been able to complete these if I continued on the course. Taking a day out each week seemed feasible at the start, but it soon became clear that I would not be able to continue as I was falling behind with producing work for clients and missing phone calls etc.

How could we have made it more attractive to you?
The course was fine, and I found the content and the people very interesting. I don't think I thought carefully enough before enrolling on the course. I had just completed a similar and very thorough business training programme through the NES (New Entrepreneur Scholarships) scheme — run by the local business link and supported by the Prince's Trust. I believe I had already learned a lot of what's involved and what it takes to run a business, and that I should be focussing on putting that into practice, rather than enrolling on another course.

5. Keith Badham

Role — what you are doing at this point of your career.

I run a Theatre Company

Background (here I mean career wise, whether you are more creative or more focussed on entrepreneurship)

I come from a Business background, but have always been creative, so this is the first time I have tried to combine the two!

Define yourself (a sentence, your sales pitch)

I am a drama practitioner and producer/Director, who believes in the power of fun for young people as being a massive benefit.

How would you define creativity, innovation, entrepreneurship (not dictionary definitions but your opinion and understanding)

Creativity – The power to create something unique and moving
Innovation – The ability to create or produce the above with the emphasis on practicality and utility
Entrepreneurship – The ability to do both of the above and market it in the real world

Is there a difference between an entrepreneur and a creative entrepreneur and if so, what is it?

Usually the salary! Seriously, there shouldn't be a difference, but my experience shows that there is a lack of business acumen in the creative industries

Is there a difference between an entrepreneur and a company owner and if so, what is it?

Yes, the entrepreneur is a person who has the ideas which make a successful business, the owner does not necessarily have to do that!

What does success mean to you? When would you class yourself as successful?

It means freedom, security (to a degree) and happiness. I would class myself as successful when I am happy with my business and what it means

Are you thinking of becoming an entrepreneur?

It is not a word that I apply to myself, but in terms of the definitions I have given I suppose I already am.
What skills have you acquired while doing your degree/ qualification and what skills have you acquired through practice?

All through practice

What do you think you'd need in order to become an entrepreneur?

More luck!

What was the context of you not taking up the course?

I felt that I could not afford to lose a day a week from my business. The PACE course, whilst excellent, was more geared to people thinking of starting a business than those who already had. I felt that I was going over an awful lot of old ground, but that is just a personal thing, and I genuinely feel that the course is an excellent, essential and valuable tool for any would be entrepreneurs.

How could we have made it more attractive to you?

Perhaps there might be some value in doing an “Advanced” PACE course for those already in Business??

6. 1. Karen Herman

2. Occupation
Freelance journalist and home-educates children

3. Background
Art Foundation and BTEC in Photography, Business at University

4. Define yourself
Dynamic

5. Define creativity
‘Able to create or make something from nothing’, producing something to which people can have an emotional response to.

6. Define innovation
Re-define something that exists already.

7. Entrepreneur versus creative entrepreneurs
An entrepreneur has lots of ideas that they want to sell to gain monetary returns. A creative individual is not necessarily driven by that, however there is no difference between creative entrepreneurs and entrepreneurs.

8. Success
When someone is content with what they are doing irrespective of the market. When you know who you are and what you are doing and are not market driven [keeping you integrity and identity whatever it takes]. 'True success is not necessarily finance driven'.

9. Difference between self-employed and entrepreneur?
Yes, most entrepreneurs want to diversify, go global, employ many people and are goal driven. 'When I think of entrepreneurs it make think of something big'.

10. Are you going to become an entrepreneur in the future?  
She is considering shifting from self-employed to being an entrepreneur, but having knowledge of business has taught her to be cautious in making big steps and currently she does not yet feel entrepreneurial.

11. How could you become entrepreneurial?  
With a lot of support. Most entrepreneurs fail three or four times and without the support to be able to start again is too greater risk to take.

12. How could starting the PACE course have helped you?  
Karen felt the course was linear and the assessments irrelevant. In order for her to have a valuable experience on the PACE course, she would have liked a helping hand to walk her through the industry of her choice, getting feedback specific to her project. Karen was not interested in the certification gained through the course. She decided to spend time on taking her business forward rather than invest time into a course that did not benefit her. The information she was acquiring through PACE was very similar to what she had learnt as a student, not giving her any further knowledge to help herself.

7. 1. Jacqueline Stephens

2. Occupation:  
Freelancer working for a TV programme at Elstree Studios, currently looking for full-time employment.

3. Background:  
Worked with children in the past, on the teaching side; had a turning point at 30, becoming interested in arts and did a Degree in Media.

4. Define yourself:  
'Somebody who is fun, open to suggestion, creative and always willing to learn new things and going though life and seeing where life takes them'.

5. Define creativity:  
Creativity is coming up with new ideas, new concepts and extending them.

6. Entrepreneur versus creative entrepreneurs:  
An entrepreneur comes up with a new idea or concept and brings it to the public knowledge, to gain money. There is no difference between the two, as an entrepreneur has to be creative in order to be a true entrepreneur.

7. Success:  
Being content and happy with what you are doing, continuously learning – with money being a bonus. 8. Difference between owning your own company and an entrepreneur? Jacqueline believes there is no difference between the two, as a company owner has to be entrepreneurial in order to survive.

9. Are you going to become an entrepreneur in the future?  
Jacqueline is aiming to start-up her own casting agency in the future. In order for this to happen, she is looking to gain experience in the field first, which is proving to be tough.
10. Context of exiting PACE?
Jacqueline was working on an ad-hoc basis, so she could not afford to miss out on a
days worth of work in order to attend the training. She would have continued on the
course if it would have fitted around her working hours – for example if it were
running in the evenings or even after 3 pm. Jacqueline felt she would have benefited
from continuing on the course, however due to financial reasons could not commit
any further.

11. How could have PACE helped you?
Being on the PACE course, she got the chance to meet people who were working
within the creative industries who would pass on their knowledge and experience.

12. Difference between creative industries and other industries:
Creative industries are harder to get into, as they require practical experience which
not many people posses. Individuals in other industries can shift their career path
much easier, as their skills are mostly transferable.

8. 1. David Ankhra

2. Occupation:
Currently working in accounts part-time, developing his project on the side.

3. Background:
Music production, website creation, radio presenting, general creative consulting to
develop people's creative ideas.

4. Define yourself:
A creative who likes to try and solve creative problems, either by solving them
himself or recommending somebody appropriate. 'Creative, creative, creative'.

5. Define creativity:
'Allowing your imagination to become reality'.

6. 'Innovation is an extension of creativity'.
Creativity is taking an existing product and redesigning it, whilst innovation is adding
an extra feature.

7. Entrepreneur versus creative entrepreneurs:
An entrepreneur sees a good idea or opportunity, identifies a niche in the market and
makes a profit out of it. There are elements of creativity with being an entrepreneur,
however a creative entrepreneur is associated with media and the arts. A creative
entrepreneur would only work within these markets, whilst other entrepreneurs are
not associated with creative industries.

8. Business owner versus entrepreneur:
The difference is that an entrepreneur creates something from scratch, whilst a
business owner might have bought the business and not posses any entrepreneurial
qualities. In this context a business owner may have inherited the business model
and is just continuing to run the existing business.

9. Success: 'Overcoming failure'.
Being successful is learning from your failures and past experiences. Every individual defines their success, and it does not matter how much money somebody has, as long as they reach their own goals.

11. Are you an entrepreneur?
David is working towards becoming an entrepreneur. He has many ideas but no capital and has to learn more on the business side. Once these ideas are completed he will be an entrepreneur.

12. Context of exiting PACE?
David was working during the day that the training was run. Even if it would have run on a day when he was not working, he is still unsure whether he could afford the other expenses associated with attending such as travel costs.

13. How could have PACE helped you?
The course seemed quite broad, a collection of experiences and he felt he could nurture his own ideas thought the course, without having to follow a syllabus. He wanted to learn from the people involved with the PACE course, from their experiences as entrepreneurs.

9. 1. Samantha Syed

2. Occupation: ??? 014

3. Background:
Her background is creative and she enjoys creating objects.

4. Define yourself:
Having to pick from a choice of: creative, creative individual, entrepreneur, self-employed, Samantha identified herself to be 'a creative individual'.

5. Define creativity:
'Coming up with an original idea, something new and exciting'.

6. Define innovation:
They are very similar, however creativity involves assembling together elements for many different areas, whilst innovation entails creating something new.

7. Entrepreneur versus creative entrepreneurs:
Entrepreneurs come up with completely original ideas, without having any training, creating something new. Samantha believes that a creative entrepreneur is defined by 'having that extra spark'.

8. Success:
'Being happy and content'. Samantha defines success in terms of personal achievement and believes that money does not make somebody accomplished. Success is achieving their own set-out goals.

9. Difference between owning your own company and an entrepreneur?
The difference is that an entrepreneur has started their business from scratch.

10. Are you an entrepreneur?
Not yet, but working towards it.
11. What can help you become one? 
Samantha identifies the PACE course as a means of her getting an insight into becoming an entrepreneur.

12. Context of exiting PACE? 
Samantha entered full-time employment, which meant that she could not attend lectures during the day.

13. How could have PACE helped you? 
If the course had run in the evenings, she would have continued as she considered it a helping hand to breaking into something new.

10. 1. Adrienne Montes

2. Occupation: Trying to launch a festival called 'Kids for Life – Global Cultural Youth Festival', leading up to the Olympics. 
3. Define yourself: Multitalented, trying to save the children of this world. 
4. Define creativity: ‘Creativity is coming up with beautiful ideas that inspire other people to beauty, through linking with universal and God consciousness’.

5. Define innovation: 
‘Innovation is coming up with a new idea, whilst creativity is bringing that idea to life’.

6. Entrepreneur: 
Entrepreneurs pay their own wages and generate ideas which they then develop commercially.

7. Creative entrepreneur: 
The ultimate goal of an entrepreneur is to make money, whilst ‘creative entrepreneurs are trying to make a living out of their creative talents’.

8. Success: 
For Adrienne success happens on three levels: ‘mind, body and soul’. Success is defined by carrying out daily duties with pride combined with financial gains and the ability to help other.

9. Difference between owning your own company and an entrepreneur? 
An entrepreneur operates independently, trying to make an idea a commercial success, whilst a company could be owned by a group of people.

10. Context of exiting PACE? 
Adrienne appreciates the benefits of PACE, mostly the opportunity to network, however due to health and travel reasons she could not continue on the course at the time. The time spent on the course was mostly beneficial, however at times she felt it was too repetitive and that she had already possessed the knowledge and skills taught on the course. The diversity of the delegates and the need to cater for all their needs diverted the focus of the tutors from each individual's personal needs, including her own, believing that a more tailored course would have been of better value. Adrienne explains further that she has been stagnating at the stage of having many creative ideas like many other creative individuals, but not being able to materialise them commercially. She requires a business plan as well as a commercial helping hand to convert her ideas into financial sustainable gains, into tangible sellable products, to eventually become a commercially successful company.
11. Certificate or not?
'The certificate had absolutely no importance'.

12. University set-up and environment?
Adrienne is in favour of a more creative space as it would be overflowing with creative energy, thus more inspiring, however she does recognise the appropriateness of a more professional set-up for business training.

13. Assessments?
Adrienne found the assessments very useful as it measured the amount of information that she was actually retaining from the sessions.

14. Length and course set-up?
Adrienne is in favour of learning during weekends as it would allow her and other creative individuals alike to run their own company during the week. She was satisfied with the length of the course.

11. Name: Byron James

2. Occupation: Security Job

3. Background:
Art and Design course at College, BA Graphic Design, in the process of starting up his own graphic design company, working as security to earn enough money and self-finance his company.

4. Would you class yourself as creative?
'Yes, because I tend to want to go beyond the norm'.

5. Define creativity: 'To view things and express them in different ways'.

6. Entrepreneur:
Entrepreneurs run a range of businesses simultaneously.

7. How would you describe yourself? Entrepreneur / Company owner?
At present, Byron wants to be a graphic design company owner. He is considering entrepreneurship through diversification for when his company starts to grow.

8. Context of exiting PACE?
Byron thought the PACE course would have been beneficial to starting up his business, however due to financial reasons involving travel he could not continue at the time. Byron felt that a particular lecturer needed to be more in touch with the students and more welcoming, with a more exciting presentation.

12. Jermaine Balfourth

2. Occupation: Bank manager and company owner in visual arts and therapy

Is your background creative?
Yes,

Could you define yourself?
Multi-talented

Define creativity?
Natural gift that can't be taught – skills can be taught but creativity cannot

Define an entrepreneur?
Seen as a leader and looked up to others

On a scale of creativity and entrepreneurship where do you see yourself?
Entrepreneurship 7
Creative 9

Is there a difference between an entrepreneur and a creative entrepreneur?
They're the same – if you're an entrepreneur you have to be creative.

Difference between owning your own company and being an entrepreneur?
Yes – you can have your own company but not control and maybe just have bought into it

Reason why you didn't continue PACE?
Much of the content on the PACE project I already knew. Many of the people instructing the course don't know what it's like to run a creative business. It takes a lot of money and a lot of time.

What skills should an entrepreneur have?
Knowledge of management, be a leader within, be able to delegate job roles, a knowledge of career progression

In terms of success, what would be success to you?
Seeing someone take an interest in my product and acknowledge it – they don’t have to buy it, just take an interest

Economic or social?
Both, to start with you may have to lose. Then economical. Although social to start with

Would the course be better hands on?
Yes definitely. It needs to be more practical and many people didn't know the first thing about cost or how much to charge a client. I've learnt some elements but not too much. “The people must have motivation if any course to really help” – and take criticisms. Many people may get inspiration from PACE but they have to really be motivated after PACE has finished. Look into the factors, target market, ideas, competition.

How did you manage to get this thinking?
When I was in college I did graphic design and had to mark my own work and now I go back into my old college and teach on motivation and you have to have self believe and motivation.

Is a qualification important?
No, not at all. I'd rather have a 16 year old working for me than a 28 year old, the reason being is that I can train them up!
13. Christopher Lecky
mentioned that he could not continue on the course because of his children.

14. Farai
after contacting him repeatedly and rescheduling, I had no response.

15. Craig Rook
I did a Media Production BA as a mature student, getting a first. Now I am a freelance film maker.

Define creativity?
Expression through creative activities

Are you creative?
Yes I have to believe I am.

Are you entrepreneurial?
I used to think that I wasn’t but now I don’t know. In this industry, you need creative and business skills.

Difference between an entrepreneur and a creative entrepreneur?
I don’t think Alan Sugar is a creative entrepreneur. If the out come is purely financial. Creative entrepreneurs have more control on their work. For me its about control of your work, and if I wanted to get a movie onto the circuit it would then me out of my control. At the moment I am working corporately so I don’t have the control of my work. By being more entrepreneurial, and owning a production company gives a creative entrepreneur more control over where their work ends up.

How do you define success?
It’s a balance between expressing yourself and communicating ideas, but I have to have some kind of income. So that’s why I am looking corporate at the moment.

Do you feel there is a difference to being a company owner and a entrepreneur?
People can be creative and look for a niche in the market, but I don’t know whether they start out to make money. An entrepreneur is looking to put something into the market, they are innovators.

Can you define innovation?
New ideas, being flexible, knowing your market. Flexible to current trends

“there is no difference between creative industries and other industries.”

What skills did you gain from your degree and what were you lacking?
Gap? The PACE course provided CV, business skills which I was lacking with my degree. I gained interacting with different people and this gave me confidence.

What was the context of your exit?
I was offered a place on a screen east course which is much more suited to what I need to do. Everyone was involved in film.
We have certain days, where we discuss specific issues, legal, pitching, I have a mentor who is a producer and director.
Are you assessed?
No.

How was the whole PACE setup for you, assessments, university etc.
I did find it valuable. It helped me particularly with organisational skills. I wouldn't have minded assessments. It's a good way of looking at what you lack or what you've gained. Although they could be honed to particular individuals skills.

How did you feel about the academic setting?
Moving from room to room can be annoying. They are not very inspiring rooms, I'd rather be in a more creative space.

How was the timing?
A year was quite long. I don't think its flexible enough for people who work. Maybe set it up on a weekend?

Was the certificate of any value?
No, just the skills and knowledge gained. Since graduating from University, not one person has asked about my qualification, even though I got a first.

"Most artists want to have some control on their work and courses like PACE can help people sustain themselves"

You have to have knowledge to get yourself out there

16. Rachel Hawes

(* after an unsuccessful series of emails and telephone calls trying to set up the interview, this material was documented from email correspondence)

For your reference, this is what I would have found helpful:

Tips on employing staff opposed to writing CV's to become employed.
Time management based on being self employed opposed to corporate style.
Practical advice on how to deal with different personality responses (child, critical parent, etc..)
opposed to just discussing their existence!
Practical marketing tips "how to market a small creative business" opposed to theory relating to big corporate companies.
Homework & assessments that encourage students to write, for instance, fundraising applications for themselves relating to their current businesses oppose to fictitious ones in fields that they may have no knowledge, after all the course is meant to help ones business succeed, not take valuable time away from it.

17. James Coe

Print and web design, but veering more into video production.

Background:
Degree in multimedia and video production. Since then I have worked in freelance for small companies but since I graduated technology has moved so fast and I don't have the desire to keep up – I'd rather move into film?

Define yourself?
Self employed.

Would you like to be an entrepreneur?
Yes but you have to take risks which I'm not in a position to take. Financially, I would need capital.

Do have enough knowledge for funding?
Most people want an amazing idea, but I don't have it
Creativity?
Really wide spectrum, and comes from everything in the world, websites, peoples hair – everything.

Innovation?
Is something new, something that changes a use of a product.

Can you define entrepreneur vs. creative entrepreneur.
If you're an entrepreneur, you have to be creative anyway. They don't follow the mould and it requires creativity.

Difference between an entrepreneur and a company owner?
Company owner is more about other people doing all the work. Entrepreneur is more about 'you'

Define success?
Being happy in what you do, dealing with people. Can be based on money, but successfulness shouldn't be based on how much money you have.

After your degree, were you lacking any skills?
I work now self employed and its very difficult to balance

What were the circumstances surrounding your exit form the PACE project?
Purely practical. I needed to look for a full time job and I couldn't afford the transport costs. Financial cost of not working whilst attending the PACE project were too much. Coming in from London was difficult to get there so early as well.

If it would have been closer?
If it was in London, it would have been a lot more convenient and more enjoyable.

What was wrong with the course for you?
I felt as if I was one step ahead because I am already self employed. I wanted something that would help me take my business forward. This course seemed like it was geared for people who were looking to start their businesses.

How did you feel about working in a university setting?
The certificate would not be useful in the real world. Although I felt I was back at university which I didn't like because this is a business course. Although I didn't stay long enough to integrate with the rest of the group to make it more about business

What skills do you now feel that you need?
I need patience and need to work on projects. For example practical skills such as editing but it's hard because we are all individuals. I would have liked more of a mixture of practical skills.
PACE finishers – sample interviewed with the same questions as early leavers to gather information on creativity and entrepreneurship. Time did not allow a larger number of completers to be interviewed, but the two samples are large enough to give an idea of what creativity and entrepreneurship mean to a creative individual.

1. Aimee Marks

Can you define yourself?
Creative designer

Are you planning to open your own business?
Within 10 years I would like to have my own business

Do you think there is a difference between being an entrepreneur and a business owner?
I think that there is a difference in the aspirational views. If you’re an entrepreneur, you push it more, rather than just making a living, being an owner.

What does success mean for you?
If I had my own business and was making money – doing what I love doing.

Do you feel the PACE has helped you.
Yes, business awareness, project mgt. behind the scenes stuff, helped me more than my degree.

The skills that you have ranked the highest – are these skills that you have at this time?
Yes

Could you define these skills?
Marketing – advertise to correct audience
TM – Planning so you meet deadline
PM – planning from start to finish, making sure it is successful
Finance – Profit and loss, budget
Customer Service – talking to clients in a professional manner making sure that both sides are happy
Selling, Contracts – making sure people get paid
Creative, I’m a designer, so I hope that applies to me
Operations – Don’t know
I.T – I.T skills, computer

Define creativity
No – not really – I’m creative but it’s very broad
“You need a business mind, rather than being a creative person to be an entrepreneur”

How do you feel about doing the course in an academic environment?
I have just come out of University so – no problems – it was good. The assessments were hard but I’m used to it. And they were appropriate for me.

How do you think the PACE course can be improved?
The PM sessions weren't about what I wanted to do so I didn't attend. The careers sessions were most useful for me. Once a week setup worked for me so I can do my job around it.

2. Dee Lindley

Background
I'm artistic and organised. I started out in the music industry and then I moved into radio drama as an editor assistant, publicity and then I left to pursue graphic design. And then I was a band manager.

Define yourself.
Complex
Deep, throughout, analytical, I'm an ideas person not an action person very much on the creative side of things

Creativity?
Ability to visualise and make these things reality

Innovation
Bringing things out of your mind that are new

Entrepreneur
Taking an idea and doing it. Business, finance and being able to co-ordinate it

Difference between being a company owner and entrepreneur. Entrepreneurs take risks and see the opportunities

Define successful.
Feeling like I have done something to the best of my ability and not necessarily monetary and being true to the vision.
Social rather than monetary

Can you tell me about the skills lacking when you finished your degree?
Statistics, presentations, financial.
The skills that I had were motivator, group work and a good sense of visualising something.

Do you want to become an entrepreneur?
"I don't think I could ever become an entrepreneur, I think you are either born with it or not."
I would like to become a business owner – that's my goal.

In terms of this, when you finished your degree was there a gap between finishing and working?
The gap was that I didn’t have a plan and fell into being a research assistant straight after university

What did you feel you have learnt in practice?
How to be organised.

Do you feel that would be one of the things you got from the course?
Definitely organisation and the learning logs were great – to help me in the future
If you had never done the course, would it have mattered?
I would still be wandering around in a bit of a cloud. PACE has got me to think and
build my confidence after a business failure in the music industry.
“An artistic person’s drive is not based on financial gain, instead on a need to
express themselves through work.”

Did you find the lectures relevant?
In Pauline’s assessments I found them difficult, because there was very little
feedback. The others were very relevant.

Did you like the university setup?
Well, I can’t see how useful a certificate is but the university makes you focus so the
setting was good.

Do you feel the timings were good?
The way I worked, it was fine because I didn’t have a job to do – once a week.
2. Organisations Interviews

I. ECCA – didn’t want to be quoted on specifics of their org.

1. Name: Alison Coward

2. Role: ECCA Central Lead Officer (Enterprise in Creative Arts), ensuring that the students are aware of their services and also supporting the services of ECCA throughout the other five Colleges of UOL.

3. Activities: ECCA is based in University of London and provides support for students and graduates of the University who are thinking of or have started their own business or freelancing. The University of London provides this service, funded externally, for free for students but they also support businesses in London. The University has six Colleges and the ECCA is based at the London College of Communication.

4. Difference between Creative Industries and other Industries in terms of being an entrepreneur:

Alison thinks they are inherently different:

- They set up businesses for very different reasons
- Motivations are more personal and social and they are more focused about their work than making money

5. Creative versus cultural industries:

The current definition of Creative Industries brought forward by DCMS needs re-looking at, but she has not got any specific answers of how she would redefine it and she is uncertain as to who can provide it. However, she further explains that the definition should be looking at the way people work within the industries rather than the disciplines, e.g. craft and fine art have similar processes so they should be included in the same category.

6. Does it matter? It does not matter to the creative businesses, but it does to the government and policy makers, who need definitions in order to provide the necessary support.

7. Importance? Economic or lifestyle, social impact?

She finds it difficult to decide which aspect is more important because they all impact the economy and society in different ways. In her view, the government is currently placing importance on the economic impact of the arts. However, they also have a very important social side, impacting on happiness, community work, has benefits within the health sector, as well psychological benefits etc. Depending on what area of interest an organisation has, the importance is focused differently. If an organisation is working towards the regeneration of an area, they would be focusing on the economic impact of the arts in that area, otherwise if working within health the focus would fall on the benefits art would bring to a specific hospital.

In terms of sectors, advertising is more commercial with economic benefits, whilst poetry has more benefits socially, but their importance is the same.
8. **Creativity versus innovation?** 'Yes there is a difference. Creativity is the application of new ideas and concepts. Innovation is a development of that creativity to have a different impact on something'. One can be creative but not necessarily innovative. Equally, innovators are becoming increasingly creative. Focus has shifted from creativity to innovation in the last few years, which lead to democratic creativity.

9. **Entrepreneur versus creative entrepreneur?** All entrepreneurs need skills such as ability to spot new opportunities, to be flexible and take risks. The difference is based on choosing to set up a creative business rather than any business in first place. A creative entrepreneur's motivation goes further than just monetary benefits, placing more value into enjoying their business activity.

10. **Entrepreneur versus business owner?** It takes more than owning a business to be an entrepreneur. Entrepreneurship does not imply owning a business and somebody can be entrepreneurial in a job, as an employee.

11. **What skills are needed in the creative industries and what skills should a training course include?** Technical skills specific to the sector a business is operating in, such as graphic design and filmmaking, as well as transferable or soft skills such as project management, budget management, time management, marketing, communication skills, which are the ones that can be taught to ensure the well running of a business.

12. **What is the difference between what a University should be delivering as opposed to a support agency in terms of courses, as Universities are more inflexible with their programmes, whilst support agencies provide short courses?** Alison reported that tensions can arise within a University as there is a need to teach students the technical skills of their course as well as an awareness of life skills at the very least. It is difficult to integrate these transferable skills within their course because of time constraints and other factors. It is also difficult to deliver them as an add-on, as there tends to be a negative association with entrepreneurship for students interested in creative arts. Their new initiative is to increase the number of students who possess the skills and knowledge not necessarily to start up a new business, but to successfully operate in a professional world. **How do you make them more aware?** Creative and Cultural Skills are tackling this issues. Does not have an answer. Most of the students interested in their service are not performance based, they are graphic designers, fashion designers.

13. **Success for creative individuals?** It is difficult for organisations and support agencies to define what success is, because success is personal. It is up to the individual to set their on goals and success measures. Creative businesses' success is not in monetary terms, it could be making and selling four paintings in one year or the ability to play to ten thousand people, depending on what the individual wants to get out of that business.

14. **Success of the course?** They evaluate their training course in order to establish how successful it is and if the students acquire knowledge, that alone is a measure of success. Another indicator is having students networking at the end of the event, acquiring new contacts and learning from each other. It is difficult to put a measure on how much a person got out of a course. In the long term they look at how much impact their services had on someone's business, it could mean that they have grown, secured new
markets or increased their turnover, but it could also mean that they have realised that running a business is not for them. Just as relevant as all of the above is providing them with the knowledge to make their own decisions.

15. Evaluation techniques? Graduates would naturally go into a graduate job. Just because an individual goes into employment [as opposed to opening your own business] does not mean that individual is less successful. Even a graduate would benefit from learning presentation skills, budget management skills, project management skills, time management skills.

16. Have not yet found evaluation techniques specific to creative industries. They use an evaluation form and they do a member survey. They were not planning to write up anything on their evaluation methods, which they were exploring at that point. *Contact them in October to see whether anything has developed in terms of research.*

II. ESRC

1. Name: Kevin Moore

2. Role: Business Engagement Management, brokers between the academic world and the business world in some sectors of the economy including the creative industries. This discussion is facilitated for many reasons: informing research to see if it is needed within the business world, finding out what the key issues in the creative sectors are and how knowledge transfer can help solve them.

3. Activities: ESRC (Economic and Social Research Council)

4. Difference between Creative Industries and other Industries in terms of skills:
Predominantly in the creative industries, many individuals have creative and innovative ideas and the only way they can bring these ideas to market is to start up a business on their own. They could not pursue these ideas within a large organisation, as the organisation would not see it as feasible and would not be willing to take risks. Due to this, the Creative Industries market is dominated by very small entrepreneurial businesses, a few SMEs in the middle and very few large organisations at the top, set-up which is very similar to the health technologies sector.

Kevin raises concerns that the entrepreneurs in this sector lack the business acumen to make the necessary progress in order to expand their companies. Some of the businesses are lifestyle and happy to continue operating as such, however some businesses want to expand and the sector needs to focus on offering them opportunities to do so.

5. Creative versus cultural industries:

‘What’s in the name?’ Creative or cultural does not matter to him.

6. Does it matter? It does not matter what they are called, what matters is what they do. Financial services include a number of people, what matter is what they do and the fact that they do it well. What is more important is breaking the big sector down into its component parts because the needs are different
depending on the sector, e.g. performing arts has different needs from computer gaming. It is important to get the subsets of the sectors right.

7. Creativity versus innovation? ‘An artist can be creative without being innovative. However, there is an argument that in order to be innovative, you have to have some creativity’.

8. Entrepreneur versus creative entrepreneur? Kevin stresses that there is no difference between the two and irrespective of the sector someone operates in, an entrepreneur has a specific drive and mindset. Entrepreneurs are opportunists who identify a gap in the market and follow it up shifting from their initial starting point in order to maximise their returns.

9. Entrepreneur versus business owner? Can you teach someone to be entrepreneurial? ‘Entrepreneurs are born rather than bred’. They are willing to take risks and, although some business owners are very successful, they are probably not entrepreneurial. There are individuals who manage in an entrepreneurial style, which entails identifying opportunities and taking risks, however that does not qualify them as entrepreneurs. (*because they are doing it with someone else’s money)

10. Training creative individuals at different stages of their business + success of course. He ran ‘So you wanna start you own business’ courses, which offered them an introduction to business skills. Around fifty percent of the people on the course decided they did not want to open their own business anymore, which was a positive result in itself because it stops them from failing from the very beginning. * what is the failure rate for start-ups within the creative industries? Is it known? The majority of the businesses that took the course and started their own business succeeded. After the first two years, when the business is starting to flourish, the business owners need additional support.

11. What Universities should do? They run a project called Enterprise in conjunction with Cambridge University for undergraduates in order to mould them into entrepreneurs from an early stage, recognising that most of them will be starting up their own business at some point in their life. In America, entrepreneurial skills are honed from an early age and as a consequence the American society is strongly entrepreneurial minded.

12. Success of the course + evaluation techniques. A year on, they are in the process of contacting the former attendees and evaluating how the course has impacted them, whether they have set up their own business, as well as looking at their progress as a whole. At the follow ups, attendees were offered continued support through drop-in sessions. Kevin suggests that success measures for entrepreneurial courses should include: whether the attendees have started their own business, whether their business is still running and what their plans for the future are. In the short term, Kevin stresses that a measure of success could be ensuring that the attendees have a well constructed business plan. Kevin considers any exposure to business skills a success, regardless of whether an individual starts up their own business or proceeds to work as an employee for a big corporation. Entrepreneurial training makes graduates more adaptable and ensures their survival in the corporate world.
III. A&B

1. **Name**: Dipak Mistry

2. **Role**: Manager, provide guidance and support and contacts to arts organisations and creative businesses finding the connexions between the arts and the business, to bring business knowledge into the arts.

3. **Activities**: A&B (Arts and Business)

4. **Creative versus cultural industries, does it matter?**
   
   This discourse has been going on for fifteen years. It does not matter so much what they are called, as long as the support mechanisms are in place. There are more and more of these industries coming out now. The focus is on Intellectual Property and the types of businesses and the work they do, what they design. Creative Industries is a generic term at the moment because all sectors are trying more and more to come up with something unique, something creative.

5. **Successful individuals**: In recent times, many businesses have been imitating each other. Creative ideas are always in danger of competition therefore, creative individuals have to adapt and change, constantly adjusting their portfolio and taking their work in different directions. Successful means realising that a market is saturated and so they need to move into a different one, leading to a flourishing creative economy.

6. **By 2016, 50% of the UK’s economy will be creative industries**: Gordon Brown says that creative economy is the economy of the future. Companies are not looking for product development anymore, but for imaginative products. They are taking on people who can come up with these ideas and investing in their development.

7. **Entrepreneur versus business owner? Can you teach someone to be entrepreneurial?** ‘You can’t make someone entrepreneurial and you can’t make people network’. The type of people that succeed are generally entrepreneurial, have a kind of flair which cannot be taught, however not everyone likes to be in that type of environment.

8. **Training creative individuals**: Organisations that offer any kind of training need to consider that creative individuals ‘come from a creative background and they have a lot of energy and drive and don’t want to be hampered by bureaucratic processes’. Any training that can help creative individuals engage and understand the processes, as well as make them easier, is beneficial to them. There is a big gap between outside organisations that come in to provide help with processes and the creative businesses, as they lack an understanding of what creative businesses require to be successful, as well as the ability to think strategically about the future of this type of business.

9. **What skills should be taught?** ‘Training should be about hand –holding, about building partnerships, rather than specific skills’. In running a business, experience matters more than qualifications. Creative individuals want to run their own business thinking of the creative side of it and employ specialists in
the other areas of the business, rather than learn these disciplines themselves. Creative businesses often do not have the time to partake in any kind of training and their learning comes from relationships with other creative individuals. Creative businesses need information and knowledge in real-time rather than six months on, which makes it difficult for any training course to be implemented.

10. **Success of the course + evaluation techniques.** For a course like PACE to be successful, it must incorporate the following: it must have mentors and not tutors who have prior experience of practising within the creative industries – preferably still practising within the creative industries, the training should be adaptable with new mentors coming in and out every few months to cater for continuously changing market needs, as well as flexibility when implementing the course.

### IV. CCS (Creative and Cultural Skills)

1. **Name:** Dr. James Evans

2. **Role:** Research Manager

3. **Activities:** They look at workforce development, at how creative and cultural industries and businesses define success; matching the skills with the demand, see whether universities are teaching the right skills. Since James joined CCS two projects have been running: the first project was looking at the demographic representation of the industries CCS represent, which are advertising, design, craft, cultural heritage, music and performing, visual and literary arts (they looked at how many people are in the industries, size and shape of the industries); the second project is called Creative Blue Print, which will be provided by Feb 2008 – a sector skills brief. Each sector skills council tries to map the demands of the industries and ensure that these skills are being taught. Their research was split by region and sector, interviewing 2000 businesses. Across all the sectors, businesses stated that interviewees are most of the times highly qualified or even over qualified for the job, however they are lacking the skills needed to fulfil the specifications or the role, which implies that there is a mismatch between what is being taught and what is needed. There is a tendency to provide theory rather than practical, vocational content (important point in the evaluation of PACE modules). Key skills that are lacking are: creative practical skills: craft skills, as well as business and enterprise skills: management, marketing, PR – needed to sell a product. There is a lot of talent which cannot be transposed to processes. There is a need to persuade creative and artistic individuals that business skills are crucial to their development, which proves to be a difficult task. i.e. Musicians, artists are not interested in learning management skills etc. question is how to make them learn these skills. CCS runs Creative Apprenticeships to tackle this problem. Another project they run is the National Skills Academy, which is part of the live performing sector. In this sector, people are either coming to the end of their career or are brand new, so there is not a very large knowledge base in sound engineering, lighting etc. This sector is one of the biggest growing sectors so it is crucial that skill gaps are being addressed. The Skills Academy aims to provide technical skills as well as first-hand experience. Another project they run is the knowledge Lab, which is a web-portal for research that CCS does as well as others.
Within the creative industries, a lot courses claim that employment will be secured upon completion, but in reality the claims are unfounded. Most people are not likely to become successful ‘global superstars’, however it does not mean they cannot be successful within the industry as a business manager, agent etc. (IMPORTANT)

CCS seeks to direct people towards their career choice. Creative industries are characterised by an undefined career pathway. ‘If I would want to become an advertising executive, I wouldn’t know how to do it and I’ve done the research’.

The working for free culture is prevalent within the industry [and as a result, poorer individuals do not get the same opportunities as the ones who can afford to work for free.] An example of this is the placement scheme, which gives an individual two years of work experience with no job guaranteed at the end of it. [Also, employers ask for significant work experience – six months or more, whilst they are not willing to give it. This is resulted in individuals at the beginning of their career having to work for many different companies for a very short period of time, making it difficult to acquire the necessary work experience.] There are class and socio-economic issues that arise, including he fact that the industry is predominantly white male, with 95% of the industry being white. The statistics represent an official understanding of what the industry is – a reflection of it. The outside industry is not making money and the intellectual property it has is being lost. [There are people from other backgrounds which are not mapped because researchers cannot get hold of them. If the industry means commercial, financial gains, then indeed it is a white industry. The rest are a concern as they are underrepresented and their needs and values need highlighting in order to balance out the industry.] There is a need to structure that part of the economy and to provide relevant training, so that people understand legal consequences, business planning, management and leadership etc. Many of these individuals are self-employed and cannot take time off-work. In craft for example, 70% of all training after formal education takes place in community centres, in someone’s garage, in the evenings and any other time outside of office hours. Most of self-employed individuals work long hours and have to train outside of those hours. Almost 100% of the sole-traders interviewed had no budget allocated to training, mentality which must be changed as it has greater rewards in the long run. [Most of the delegates that could not continue on PACE were impeded by lack of finances. From one point of view, these individuals should have a more structured training investing in learning the necessary traits leading to a more financially successful business, having a more forward thinking acting upon the changes in the economy, however on the other hand from the interviews with the delegates it proves to be more valuable having drop-in session and being aided at the actual time of the impasse, whilst continuing to run their business.]

Networking and collaborating are necessary for success. Success is different depending on the type of the creative industry, i.e. advertising is about turnover whilst cultural heritage is more about participation, social inclusion and diversity with less emphasis on turnover. It is more about representing your community, influencing policy, in art it is about being creative, in craft it is about defining a product, making things for people. At present, design is a highly successful industry with global competition. In the UK, the strategies employed are short-term, which means that there is potential for competition from China and India to take over.
In order to understand and address diverse markets, the workforce employed within companies has to be increasingly diverse, which is an issue that accompanies the moral obligation to provide equal opportunities. Besides the moral obligation, there is a strong financial case for this issue to be considered by companies in the UK creative industries.

The vital issue for ensuring a successful economy is the need focus on workforce development, individuals coming into the industry and individuals already in the industry as well as individuals from other industries who want to make a career change.

4. **What should a course like PACE provide for creative individuals to help them run a successful business?**

Creative individuals have this image of an entrepreneur as being very business minded, a 'suited man'. An individual who sets up a business is an entrepreneur and artists need to set up a business in order to sell their products.

Training courses like PACE have to teach abstract skills like management and leadership, which difficult to teach and are different in the creative industries from the management and leadership in other industries such as banking; they have to provide a creative and cultural understanding of how management and leadership operate – CLAW are recognised for their success in providing these particular skills to middle management rather than starters [this is related to creative management, which is sought for all industries at present, so why are the skills different in creative industries?]

In terms of business and entrepreneurship, training courses should aid in professionalising the industries which are not currently perceived as professional from business and financial aspects. How do we define if something is good or bad within the creative economy? Creative industries are exceptionally subjective, so it is very difficult to employ structures for accreditation. Apart from design and advertising industries, which have particular bodies like RIBA which infers accreditation to its members, the rest of creative industries are challenged by accrediting merits, as a piece of art is personal to the artist and the spectator. A way of evaluating art is by its commercial use, it is the customer and the society that define it, for example an artistically designed object can either be used for its original function, or be kept as a piece of art for its artistic design.

For some sectors of the creative industries accreditation works, but for others it does not. There is a lack of vocational accreditation in the cultural heritage sector, this particular sector providing mostly academic education; CCS’s research shows that individuals educated at degree or postgraduate levels in a cultural heritage discipline enter employment which does not require a degree. This shows that there is a lack of knowledge of what individuals need to do, which is reinforced by the fact that individuals studying other disciplines can enter employment in this sector.

Through their research CCS found that practice led courses are required, sandwich courses which enable individuals to get the experience which is presently lacking in the industry. In this context, it might be more appropriate
to learn by doing rather than learning business skills, by shadowing someone to learn the traits.

Creative Apprenticeships give individuals the possibility to work at the same time as study, accumulate modules over a period of time working their way towards a degree whilst earning a living.

In all sectors, there is a theoretical approach to teaching in Universities, which results in a gap between the industries’ expectations of practical skills and the Universities’ expectations of teaching theoretical skills of how to perform in a role.

V. DCMS

1. Name: Madeleine Clegg

2. Role: Economic Adviser, working on the Creative Economy Programme

3. Activities: DCMS (Department of Culture, Media and Sport), sharing sponsorship responsibility with BER (used to be DTI) for the thirteen creative industries sectors, defined in the 1998 Mapping Document. BER are responsible for software, cosponsoring publishing and design. The Creative Economy Programme team are working on producing a Green Paper due to come out November – December 2007, which is a consultation of possible government policy based on evidence and economic rational.

4. Creative industries – definition. Right or wrong?

DCMS were the first organisation in the world to define creative industries in 1998. The definition debate is ongoing and possibly no definition could ever be one hundred percent accurate in encompassing all aspects of the industries and be in agreement with everyone. The definition is a good working definition and their research shows that the costs involved in redefining the sectors are greater than the benefits it would give. Also, it has gained a lot of currency around the world and amongst policy makers over the last ten years, which would be affected by modifying it. Countries around the world have interpreted the definition to represent their focus, such countries being more interested in the cultural side and arts rather than software and advertising. DCMS are content with the definition and are not foreseeing any changes in the near future. They consider the definition a good template to use particularly because of its varied aspect, which makes it easily adaptable around the world.

5. Does it matter what they are called?

Semantics can take up a lot of time which could be focused on other issues such as what the sectors contribute to the economy and what the challenges they face are.

6. Importance.

DCMS has been producing the Creative Industries Economic Estimate which is a yearly statistical bulletin for the last ten years. This report presents information on the contribution to the economy of every Creative Industry
sector, how many people they employ as well as their exports value. The bulletin is based on the National Statistics Data with 2005 being the latest data captured and presented. In 2004 the data showed that the Creative Industries collectively represent 7.3% of the UK’s economy, with software and computer games totalling 2.7% of the UK’s economy as a whole. Other big sectors are publishing with over 1%, radio and TV with approximately 1%. The importance of sectors like craft: artisans, jewellery makes, textiles has been exposed to debates due to the fact that they consist of mostly self-employed individuals who do not tend to appear in the National Accounts surveys. Their importance does not show as impacting so much on the economy as value added, but they are undoubtedly important in peoples’ lives. Individuals operating in this sector focus on their lifestyle and creative talents rather than monetary rewards.

In terms of employment, the sectors directly employ a million people, with an extra 800,000 practising the traits of the sectors within other sectors. For example, people working in design consultancies are part of the one million, whilst designers in other sectors such as car manufacturing are part of the extra 800,000, the total of 1,800,000 representing employment in creative industries.

The sectors have been growing rapidly in the late 90s early 00s, currently reaching their maturity, currently growing at the same speed as the other sectors of the economy.

7. *2016 = 50% of economy.*

Madeleine is questioning the figure as it seems to be a high increase in a short period of time. She also explains that DCMS stays clear of any making such prediction as their role is not to produce forecasts, entrusting this to the industries and their own market research to understand where the opportunities are and the potential growth. Some creative industries such as music use technology which is developing rapidly making it almost impossible to predict their future behaviour. As an example, ten years ago it would have been impossible to predict that an iPod would store entire CD collections. *(data on emailed link)*

8. *Creativity versus innovation:* This question is present in many peoples’ minds, trying to distinguish between the two. The Department of Innovation part of former DTI defines it as ‘the successful exploitation of new ideas’, which refers to developing a new idea into a commercially successful project. Creativity is a requirement for innovation.

9. *Entrepreneur versus creative entrepreneur:* Entrepreneurs, irrespective of the sector they operate in, identify an opportunity in the market and pursue it to profit. The only identifiable difference would be the motive for pursuing an opportunity in the creative sectors. For example, entrepreneurs in the music sector could be driven by their passion rather than financial gains. (Is it that entrepreneurs in creative industries are named creative entrepreneurs in order to tailor policies to the entrepreneurs operating in the creative industries and so making them easily identifiable. Isn’t a builder / plasterer passionate about his work? A corner shop owner passionate about his? – check reasons why people do some of their jobs; why should there be a difference – aren’t all entrepreneurs creative?; possibly the difference is linked to the first point, that creative entrepreneurs describe the origin of the business which is artistic.

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maybe they should be called artistic entrepreneurs — and it makes it easier to direct specific policies to aid consolidate this presently very important area of the economy, resulting in the UK being the global market leader)

10. Entrepreneur versus business owner? Can you teach someone to be entrepreneurial? Madeleine states that anyone who starts up their own business is an entrepreneur, mentioning that starting up a business is risk-taking. She explains that in the government they identify entrepreneurial activity by how many businesses have been set up, however she recognises that there is a spectrum of how entrepreneurial entrepreneurs are by the way they run their business — on the most entrepreneurial margin having entrepreneurs who are constantly seeking new opportunities, changing their profile to fit the market characteristics, gaining financial rewards and on the least entrepreneurial margin having entrepreneurs who are content with a lifestyle business, being rewarded by their work’s social impact. Creative individuals might not like to be labelled as ‘business people’, however that is the type of entrepreneurial activity that drives the UK’s economy. (so if owning a business is entrepreneurship what is the course really aimed at and what are policy makers focusing their efforts on? What are the course’s aims and is it meeting its objectives? Is it aiming to teach entrepreneurial skills and get new enterprises started up? — then it must be meeting it’s objectives. Also if a course meets the framework from the industry’s and policy makers’ side but it doesn’t from delegates’ side than what is the mismatch? Is it a spectrum issue? It could help 70% having the rest of 30% adaptable to each individuals’ issues, tailoring specifics)

11. What skills should be taught? The government is very interested in this area and the feedback they have had from their stakeholders (who are they?) is that ‘there are many talented creative people in the UK but they lack the business skills necessary to turn that into growing businesses that add value to the economy’. However, DCMS bases their policy formulation on evidence. The Department of Innovation Survey run biennially assesses 30,000 companies across all industries of the economy on areas like their degree of innovation, what they innovation they produce and what are the barriers of innovation. In addition, the companies are evaluated in terms of their business plan, evidence showing that creative industries are more likely to have a business plan in place. Although there are other criteria in evaluating their business skills, the business plan can be used as an indicator to show that creative industries are doing well, implying that in reality business skills are not a concern. Nonetheless, the survey includes businesses of ten or more employees, excluding micro-businesses which feature more in creative industries than other sectors and which are also less likely to have a business plan. To conclude, in this circumstance the evidence needs to be more reliable in order to make an informed decision, however there is no robust evidence to prove that the feedback from the government’s stakeholders is founded. (Is this true? What about Cox review and Leitch skills? They must base their conclusions on something).

Large sectors within the DCMS definition: software, advertising, publishing are more commercial than the sectors that a business training course is aimed at: musicians, artists, designers, actors and official statistics can hide the details of the issues occurring within particular sectors. Many different stakeholders stress the lack of business attributes, including Universities running similar courses to PACE, business schools and arts schools are
undertaking collaborative projects aiming to integrate the skills within the curriculum.

DCMS believes that there should be training in place for the creative individuals who are interested in learning business skills and growing their business especially as competition from developing countries continues to increase. The creative individuals who are content with running their business for personal and artistic reasons should be left undisturbed.

When recruiting for the course, the market has to be clearly identified. Individuals such as poets are less likely to benefit from a business training course, as their market is more of a social impact, enjoyment rather than scope for publishing. There is a need for identifying the sectors that need equipping with business skills and tailoring the training for them. Also it is highly likely that the course benefits individuals who have already set up their own creative business and are enthusiastic about pursuing it, rather than the ones that have just come out of academia and are considering starting up a business but not yet sure what idea it would be based around.

[*] creative apprenticeships are trialled and tested and they work, so it proves that academic services do work as they are within academia, however this was done at level 2 and 3, so with the right agenda and mix of theory and practice the courses are helping individuals in making choices about whether they want to start up a business or not as well as giving them a helping hand into pursuing their choice.

12. (side question) How to make individuals who are not interested in business skills because they haven't started their own business realise that they are crucial to a professional? This is a question that needs exploring further. Universities should play a bigger role in career advice, emphasising that it is viable to work in the creative sectors either for a company or starting up their own company. Speaking from personal experience, Madeleine finds the career advice from Universities very narrow, indicating the obvious options such as roles within big corporations, training schemes etc, not appreciating the array of options that the creative industries have to offer.

13. Success of the course + evaluation techniques. The success of the course is related to the set-out objectives and how well they have been met. In this case, success could be measured by looking after one or two years of completion at how the businesses are performing for the ones that already had a business, whether their business has grown, employed more staff, broken into new markets or started exporting, acquired any new customers or joined any new networks, in other words how the business had evolved within those parameters; for the individuals that had not had their own company, a way to measure the impact would be looking at how many of them started up a business since.

VI. NESTA

1. Name: Veronica Tierney

2. Role: Partnership Manager for the Creative Pioneers team, which represents NESTA within the creative industries.
3. **Activities:** NESTA – Creative Pioneers’ objective is to maximise the commercial potential of creative businesses. Since their launch in 2003 they have developed a number of programmes. The first programme – the Academy, aims to give graduates from creative and artistic degrees another option to the obvious one of working within corporations. It has run for 3 years helping approximately 90 all pre-start up creative businesses, some of who received funding upon completion to follow their business through. The programme was terminated in 2006, followed by evaluation and dissemination of valuable knowledge acquired through running the programme with the rest of the UK and Universities. The Academy was an expensive programme to run and unfeasible to replicate anywhere else, which led to the set up of Inside Out which has run 7 times to date. This is a less intensive programme run in partnership with organisations within the regions to help creative individuals run successful businesses within these regions. Upon completion, delegates pitch their ideas to a panel that decides whether they are feasible and merit funding. The Creative Pioneers team will continue working with start-ups, however their focus has shifted to creative businesses growth, attending to the needs of business which have been running for three or four years.

- based on the Academy project, they developed a partners guide about ethos and a trainers guide consisting of four models they developed: relationship modelling, evidence modelling, blue print modelling and consequence modelling, all based around confidence and business building.
- NESTA believe that creative people are better suited for running a business as they are more likely to be 'able to cope with the chaotic side and ups and downs of running a business', they have the right mindset for dealing with the uncertainties of business situations, as well as the creative and innovative talents which are necessary for any business to be competitive (*they’ve got creativity all they need is business acumen*). In their training they found that creative people had difficulties in some specific areas such as finance, which meant amending the wording and delivery to suit their learning style.

4. **Creative versus cultural industries, does it matter?**
NESTA’s view is that the creative industries are very important to the economy accounting for 7.9% of the GDP. There is still confusion about the means of ensuring creative industries growth and development leading to a greater impact on the economy, as well as lack of evidence in terms of figures, success stories and failure issues. The reasons behind these gaps are still unknown together with the ways to mend them. NESTA plans to focus on growth, exploring the reasons behind lack of productivity for the more developed businesses.

5. **What makes students from some sectors like advertising, graphic design and film more focused on business growth than the more artistic ones?** A lot of creative individuals consider that by becoming more business minded and acquiring higher financial rewards, they compromise their artistic abilities, which is a barrier that needs addressing. Many creative businesses are content with running a life-style business which is satisfactory, however training providers should emphasise the ways their business can grow and the benefits of business training.
6. **Creativity versus innovation, entrepreneur versus creative entrepreneur:** Another issue that is being considered at present is whether support should be tailored specifically to creative people or provide the same training for all people. The Creative Pioneers team used a more artistic, soft language in the first half of their Academy programme, focusing on confidence building. Nonetheless, to be a true professional and be able to negotiate at business level, creative individuals have to get accustomed to the formal business language and environment, which was introduced for the second half of the training. In terms of the types of support, Veronica believes that sector specific support is needed for all industries. Furthermore, NESTA believe that there are key themes that can be applied across all businesses, five of them such as markets, sales, management skills and the like being part of their Business Support Simplification Scheme, however it is necessary to tailor these to the characteristics of particular industries. In addition, creative individuals need to be restrained from constantly producing new ideas and encouraged to focus their efforts onto bringing one idea to success.

7. **Successful individuals:** Success is personal to the individual and the business. Financially it could mean becoming an SME in terms of revenues and number of employees, but success is more than just financial.

8. **Entrepreneur versus business owner? Can you teach someone to be entrepreneurial?** Veronica thinks that to be entrepreneurial, an individual has to be very imaginative and take risks, which she thinks cannot be taught. On the other hand, speaking to lectures that are teaching on this type of courses, the response she got was that it is possible to make individuals more entrepreneurial by making them take increasingly more risks. Entrepreneurial skills, lateral thinking and innovation can be taught up to a limit, but the way these skills are replicated in business depend on the person.

9. **Success of the course + evaluation techniques.** Evaluation report and statistics (she can try to get me in touch with the person in charge). A large percentage of the businesses are still up and running, two of which have received funding of over £250,000, which is one measure of success. Another measure of success is achieving NESTA's objectives of increasing the capacity for innovation in the UK, to provide graduates with alternative routes to employment – which they accomplished by seeing 90 participants through, all of who attempted to start up their own business, as well as enabling individuals to design products in innovative ways and have innovative business ideas.

VII. **Connect – Saddler’s Wells.**

1. **Name:** Fiona Ross

2. **Role:** Head of Connect

3. **Activities:** Connect is the Education and Community Department of Saddler’s Wells. Their main aim is to encourage people from local schools and members of the community to take an interest and participate in dance either through attending seminars or shows.

4. **Importance of the creative industries specifically in the dance sector.** The government has recognised that the creative industries have an
enormous impact economically and socially. People in the creative and cultural industries are interested in collaboration in different areas, some working within education, charities and commercial projects, allowing commercial sectors and artistic sectors to overlap benefiting dance and the sector that Connect is involved with.

5. **Creative or cultural industries:** Traditionally people working within dance and the arts have identified themselves as part of the cultural industries. Creative industries are generally associated with a more commercial approach, as opposed to the cultural industries which are associated with creativity and social impact. Nonetheless, funders such as DCMS, the Arts Council etc are encouraging dance and other cultural industries to become increasingly entrepreneurial and less dependent on Arts Council funding.

6. **Successful individuals:** Successful means being creative and open to ways of making revenues commercially in order to subsidise artistic work personal to the individual. The measures of success are personal to the individual. In terms of dance, success is putting on a performance that the artist is artistically contented with, as well as attracting the audience that the artist is aiming for.

7. **Training creative individuals:** Fiona is confident that the more training people have the better. Training creates awareness of different areas and networking opportunities, sharing of experiences. People should be aware of how things work within their sector and how to present themselves professionally. Being on a training course aimed at creative individuals in general enables attendees to share experiences with individuals from different arts sector and cultural backgrounds, to learn from each other and to explore more of the area they operate in.

8. **How can we get dancers interested in PACE and similar courses?**
   In any discipline, in order to get people interested, they must be shown how the service is relevant to them.

9. **Who do you think this course would be relevant to?** People who have already had some experience in the area they are interested in are easier to train as they can refer back to their experience, whilst the ones who are just starting cannot relate their training to the practices of their role. People who have worked in their area of interest for four – five years would have acquired good background knowledge of the area and would be able to develop their skills further through training.

10. **Success of the course + evaluation techniques.** Benchmarking is one technique, other methods involving reviewing participants’ expectations at the beginning of the course and evaluating the value gained upon completion. A course’s effects may be observed at differing amounts of time after completion, coinciding with a shift in the attendees’ career paths. One issue that arose from the interview was the attendees’ commitment to courses, which is relative to the financial sacrifices incurred – either due to sacrificing work related commitments resulting in lack of payment, or due to the amount of fees required to join and attend the course. In addition, if the participants do not incur any fees the tendency is to consider they are not undergoing any loss of value by not being present. In business training attendees should be regarded as professionals and not as students, treating every session as a
professional working environment and applying the rules and regulations that would be characteristic in the business world.

VIII. Felipe Buitrago
(the answers below are personal and do not reflect institutional policy)

2. Role

2.1. What does the organisation do? Cultural diplomacy

2.2. What do you do within the organisation? Manage a programme for cooperation in the development of the Creative Economy.

3. Cultural versus Creative Industries:

3.1. What should they be called?

Creative Industries fits better for the purposes of my duties.

3.2. Does it matter what they are called?

It should not, but it does.

3.2. Are they different from other industries? Why?

Yes. By being based on the production of symbolic contents and its dissemination, they build up in human relations and life enjoyment in a way other goods and services just can’t provide, while engaging with other economic activities on a regular way.

3.3. What is their importance? Is it economic or personal and what should the focus be on?

There should be no distinction between personal and economic as both concerned the individual’s daily life and greatly overlap; there lies its importance.

4. Creativity and entrepreneurship

4.1. Is there a difference between creativity and innovation, if so, what is it?

No and yes. In principle they mean about the same. But in its application for the specific purposes of the understanding of the Creative Economy, the first is a subset of the latter in which symbolic communication is the common driver, while the second comprises new ideas regardless of their symbolic value.

4.2. Is there a difference between an entrepreneur and a creative entrepreneur, if so, what is it?

The difference is the sector they work with and therefore the specific understanding necessary to engage with the creative sector. For the rest of the skills they are the same.

4.3. Is there a difference between an entrepreneur and a company owner, if so, what is it?
The first is a risk taker the second is a stake holder. The first can and tend to be also the second, but the second not always is the first.

5. Skills

5.1. What skills are needed within the Creative Industries and at what level?

Too many to be listed. Will depend on the activity. Will depend of the country social, political and economical conditions. Will depend on the role in the value chain.

6. Enterprise into Courses

6.1. How should / do business support agencies make creative people more enterprising?

You can’t make people more enterprising, you just place conditions and incentives that improve the likelihood for entrepreneurial characters to step forward and start up a business. A too secure or protected environment will leave too few incentives for people to take a risk. Very uncertain conditions will force people to be entrepreneurial, but too many will fail and chances for sustained growth will be very limited. Balance is the key.

6.2. How does it differ from what Universities should provide?

I’m not really familiar with what British Universities provide. But education tends to reflect the confidence of the society in the future and also projects the optimistic or pessimistic attitude that will make up the difference in the balance explained in 6.1.

6.3. How should the skills (that you mentioned above) be taught so that creative individuals become more entrepreneurial?

Creative individuals need to understand their economic role. Many are entrepreneurial. More are not. The point is to facilitate the dialogue between those with entrepreneurial attitude and the rest, as well as between them and the entrepreneurial world outside in order to generate a synergic relationship (more efficient and with better distributed benefits) between the contents that creative people can generate and the market that can take them to the people who might enjoy them the better.

7. Success measures

7.1. When is a creative individual or artist successful?

When its talent helps him/her develop its life plan.

7.2. What metrics are you using to measure success?

None. Is too subjective and is not in the scope of what we actually do.

7.3. How could we measure the success of the course we have been running? (which aims to give creative individuals and artists business and entrepreneurial skills)
By their ability to interact with other entrepreneurs and build up commercially sustainable relationships in which they maximize their time as creators while their works reach a broader or specialized public (depending on particular objectives).

7.4. I am really trying to assess the difference between these creative individuals' and artists' success after being on the course with the success they would've had without being on the course, so that I can eventually measure the success of the course and other courses like it.

Maybe an evaluation of a group of alumni and the prevalence in the use of the skills taught by the course over time.
3. Non-delegates Interviews

1. Bethany Cockburn

Background?
Just finished my first year in drama and childhood studies

Define yourself
I would say I’m a student

Could you define creativity?
Expressing a view through whatever medium – paint, drama, etc

Would you say that your creative?
I can be. I don’t think I’m creative everyday

Innovation?
Is changing something that already exists. Creativity is coming up with some thing new.

Entrepreneurship?
Drive, ambition and wanting to be successful in whatever you do

Success?
Operating on a level that your happy at

Would success for you be lifestyle or financial?
Personally, I’m for about being happy in my job.
When I come out of University – I want to be employed buy may have an option to go into management.
I want to work with children. They are very creative and this can be encouraged through drama.

Practical skills?
With drama there are many social skills, leadership, delegation, acting, self confidence.

Do you expect to get any business, marketing skills.
No – I’m really into social skills.

Contract – in everything
Professional – Should be always professional
TM, and customer service skills are important in all jobs.
Having these skills integrated into the degree or as an add on?
I think these key skills should be integrated into a degree because you may always need them even if not working in business.

2. Brendon Wire

Actor

Background?
If you were thinking of starting your own business, and were looking for help –what kind of help would add value for you?
I'd want to learn how to properly deal with the money side of things etc tax, and spending.

Would this training be of any value if it were to give you a certificate at the end?
Mostly it's the vocational aspects that add the most value, but if this course has good credentials then that would be more important.

How would you feel about undertaking the course in an academic setting?
I'd be fine, as long as I'd be financially secure.

What would be most appropriate in terms of timings?
One day a week, because I have to work 6 days a week

Do you think you could commit over the course of a year?
You don't know if something could come up. Auditions can come up at any time. If it could be net based, it would be more flexible.

Creativity?
"Making something out of nothing." Out of your own imagination.

Would there be a difference between a creative entrepreneur and an entrepreneur?
"A common entrepreneur may be able to take an existing idea and expand on it but a creative entrepreneur will be able to use his or her talent and capitalise on that."

How would you define an innovator?
Doing something that's new.

Success?
Doing a good job of whatever they are doing
"The social aspects of acting are very important and make it worthwhile, that's why we should all be subsidised Mr Brown!"

What does success mean to you?
If you can get employed and sustain it.

3. 1. Dan Poiser

2. Occupation: Professional actor

3. Background: BTEC, BA Hons at Drama School and has been acting since.

4. Define yourself: 'It is too difficult to define myself', the word 'creative' would appear in the definition. Career-wise, Dan defines himself as an actor who applies himself to the job description, aiming to become a film and theatre actor in the future.

5. Define creativity: 'Creativity is perspiration, is a lot of hard work'.

6. Innovation: In Dan's view, there is no difference between the two, they can be used interchangeably.

7. Entrepreneur: A driven individual, with business orientated creativity.
8. Creative entrepreneur: Dan associates an entrepreneur with monetary drive, whilst a creative entrepreneur will be driven by producing art and not necessarily attaching any monetary value to it.

9. Business owner versus entrepreneur: Dan defines an entrepreneur as somebody who either is, has been successful or is very close to becoming successful. A business owner is somebody who is trying to become successful, who is trying to become an entrepreneur.

10. Success: ‘To have the admiration of my peers, of other actors and people involved in my industry’. Furthermore, Dan mentions financial gains to the extent of having a decent lifestyle, such as living in a house and going on holiday twice a year.

11. Planning to become an entrepreneur? The next step for Dan into entrepreneurship would be opening his own production company, however this is not an option that he is yet to pursue. At the time, Dan considered this step to involve a different mind-set, as well as a great deal of training in the area.

12. How would you bridge the gap between actor and entrepreneur? Success, as well as being able to find funding and be financially stable.

13. Are you aware of training courses that can give you an insight into the business world, into applying for funding etc? Dan is aware that these type of training courses exist, but is not something he has been actively seeking. He is trying to build up on his career as an actor at present.

14. How would you approach your next step? Once financially stable, Dan would seek advice from other individuals who have made that shift and are successful. In addition, he recognises the benefits of joining a training course such as networking opportunities.

15. What would an actor need in order to open his own production company? Knowing whether it is viable for an actor to open his own production company as well as what is required in order to achieve it, would the most valuable piece of information.
4. Universities Interviews

1. City University (panel of Haidee Bell, Nicola Frost, Professor Kate Oakley)

Haidee Bell:

PM, Oversee departments in the project, across 40 departments. Funding is working OK. And liaising with ESP and ensuring that funding issues are being dealt with.

Nicola Frost:

Research fellow – Responsible for evaluating activities and looking at ways to document ways of supporting entrepreneurs. Concerned with looking at ways of best practice and how individuals develop within the institutions we are connected with. Part 2 of my work is more research focused. I am looking at overseeing Part 3 Direct field work research directly focused on festivals such as brick lane, and looking at case studies and how festival organisers work with traders, store holders and local councils, funders, programming etc.

Professor Kate Oakley:

Issues of skills and labour in festivals e.g. skills that they need, going into the industry, skills needed.

Do we need to go back to cultural industries?

Oakley:

‘Creatively’ is a very vague word. Hard to turn into an object of policy. Cultural industries have particular characteristics about them. Terminology which makes ‘cultural’ and ‘creative’ is very problematic.

In terms of the cultural industries importance, would you say they bring anything economically different from other industries?

There are a lot of self employment in cultural sectors but if entrepreneurial can mean that you are just self employed e.g. construction industry

Can you apply a standard business model to the creative industries? E.g. applying project management skills to a creative person and expecting it to have the same impact?

We have tried this with a Latin American group in London. It worked quite well because some business needs are Generic. We had more problems for example over language issues.

In terms of entrepreneurship, Is there a difference between entrepreneur and creative entrepreneur? Entrepreneur, a company owner?

Just think about individual cases. A starting catering business owner. An entrepreneur, but open to debate weather he’s a creative entrepreneur? Is food creative, but an entrepreneur.

Giving labels, isn’t really relevant when people do so many things these days.

In terms of success, what would being successful in the creative industries mean?

For many people its just being able to make a living. For others its personal and have an autonomy. Varied answers to this question. Students on the courses are very wide ranging and their goals are different, so success measures are varied. E.g. success for one person would be having a better float than last year. Success for someone else would be to acquire more freelance work.
Do you measure impact against objectives?
We don't qualify it. Networking is often a key success over key technical skills. Hard to have a specific measure. Only very generic. E.g. better working life.
One issue is accreditation – is this useful? – a piece of paper? Some students feel a piece of paper is everything and for some industries it is.
I think you will have to talk also to people who hire people.

Selection. Some graduates have the theory skills and want to concentrate on the creative skill and others are creative graduates and want to focus more on theory.
How do you strike a correct balance?
We have had people that are quite experienced and have been working for a long time and recent undergraduates. So it is quite difficult. You can split it into modules. But its difficult. Because its difficult with differing levels of education.

2. Robert Lee:

Creative Entrepreneur

What is your creative enterprise in?
I try and help other people to be creative. I still paint, play music and write but helping others is my main focus at the moment

Creative industries is the focus of my research. What do you think on the terminology used to describe the industry. Do you think it should be called creative or cultural?
Cultural industries include things like sport and there is an element of creative drive there. There are many synergies and creative and cultural industries go together. Its difficult to differentiate.

Do you see any difference between creative entrepreneurs and business entrepreneurs?
Some people are naturally creative and some of these people are in business. All business is not creative however. Creative people sometimes 'look outside the box' and find other ways of doing things. This can be scientific because there is a methodology in arriving at a solution. Artists tend to lead when they take risks.

Can you define creativity and entrepreneurship?
Entrepreneurship is trying to look at a sustainable and economic practice. "It's looking at art not just for art's sake". Delivering artistic workshops and getting paid for it is no less an entrepreneur that a designer for example.

Would you say there is a difference between a company owner and an entrepreneur? An entrepreneur does not have to own a company. They could be a sole practitioner who has found a niche market. For example, when on set David Suchet is referred to by his character name Poirot rather than his real name. In this example he has made this role his and driven it in an entrepreneurial way because he has had to take risks in stamping his mark like he has. (REFER TO BURNS DEF. OF ENTREPRENEUR) Definition is a loose term, Burns says that there is not commonly accepted definition of entrepreneur.

What do you think the importance of the creative industries are?
It makes up for 25% of the economic community. Sustaining the lives of millions of people. However creativity has filtered into other industries. E.g. a huge amount of engineering goes into the construction of carnival floats and costumes.
Can you define success and how would a creative entrepreneur know when they are successful?
Success is driven two sides. 50% is personal and if you are fulfilled by what you do, ‘it’s the sexiness in people’ – and the drive to make them continue. You want to repeat the process. However if you cannot deliver economically it will affect happiness and success.

Do you think that policy makers are correct in running courses to make creative artists entrepreneurial and not enough time on personal needs?
No, “the entrepreneurial or business element is incredibly important because otherwise you get frustrated artists – who fail because they have been let down by poor business relationships”. It is important for example even if artists can’t do book keeping, that they recognise a need for one. The balance that we need to create between creativity and the worth of the artist is important. “Its important to recognise that the artist exists on many levels and things that are non-artistic can be quite dull

I would like to compare the way agencies and academia?
Pierce has created a bridge between an academic and less academic way of learning. Through case studies and practical’s we are able to simulate real life situations, interviews, retrieving a situation using self analysis and role play, enabling people to play to their strengths and work on their weaknesses. It is set up a little bit like the apprentice, but a little bit more realistic.

Key skills which should be taught?
IP, Bookkeeping, Funding, Engaging with clients, Practical marketing, Presenting ‘real’ projects that students are currently pursuing (not just for the sake of the course)

3. John Stephens, Principle Lecturer, Fine Art

Background?
I trained as an artist, then as a designer making costumes for a ballet show. After that, I worked in special effects on the Charlie and the Chocolate factory, then in art publishing, and then in teaching and higher education.

So you have stopped your company?
I have never had a company, but was self employed, although have been involved with a company where I was board of director for a number of years.

Your way of passing on your creativity is passing on your skills to others?
“Well the concept of commercialism, isn’t about making huge profits but more in my view about sustainability – and creating a project that creates enough public interest to warrant investment”.

How does the policy creative entrepreneurs?
Many students in design have more of a career route that fine artists because they can work for a design company. “For most students, the living conditions often don’t change whilst in the period during university and just after graduating. “The student expectations are quite low and there is a subtle difference between being a student and the years just after”
I have seen students who have worked on an idea who have sold it to one person and then become very successful due to a snowball effect. They suddenly found themselves managing growth which is a difficult thing to do when trying to continue producing a product of the same quality.
Often high overheads can be a great barrier in turning student's work into a real sustainable entrepreneurial success.

Is that what it takes? Knowing how to market your product and creating good links. It seems that there are many academic links and support around but students are still failing by the tune of 80% in the first year of new start-ups.

"Students do need to network to find the correct market and have a real self belief and confidence on their own ability" Coupled with a passion for it and if they can manage the growth from a student to working in practise, they will have a better chance of success.

Structure is crucial and a good thing about the degree is that it instils a sense of structure so that productivity can be optimised after it. Other skills such as time management are also important.

How can we structure the course so that it encompasses students from all different background, even those who do not have a degree?

Useful to take stock of past achievements and take stock of it, critical evaluation in terms of your own believes and what your doing. In this way you may not find a difference between those with formal qualifications and those that aren't. Its really determination that can win at the end of the day

Do you think that there should be creative or cultural industries? In terms of drivers "Cultural industries is a much wider concept than creative industries". Apparently including sport. Football clubs can be very big businesses. "Creative industries is more focused and based on something with is more intellectual and based on knowledge and a particular skill." It is a driver because in many cases it is driven by a belief that the offering is quite unique and driven by individuals self belief.

Aren't all industries using some kind of creativity to take their business further? Distinction?

"You need to distinguish between businesses goods and services sold on their creativity and businesses that use creativity to make an artefact more saleable" It can be used to reduce costs, break into new markets and increase productivity. "But creativity in business comes from more than two people collaborating to solve a problem."

*IPR laws are focused on individuals and not teams

Can you define creativity over innovation?

Creative is about drawing together different ideas to create something new. This can be aesthetic. Taking information from one source and using it and marrying the two together can be part of it.

Innovation can come out of creativity although not always. Innovation is about witnessing something completely new. The Dyson was said to be innovative but creativity was there in both a mechanical and aesthetic sense.

Can you give me an idea of how to distinguish industries with creativity in an aesthetic sense?

The creative industries don't avoid having dreadful bureaucrats in them. We have to be careful about what were calling the creative industries.

A case in point is Granada Television. Its offices in Manchester consist of a 15 story building and you know that there aren't Television studios in there. There are offices filled with accountants and planners and managers that you would find in a bank or in an insurance company. They are there to manage and facilitate the creative activities
that take place elsewhere, so if you take the creative industries they are and associated with a creative product.
At the moment certain Universities are calling their department the ‘creative industries faculty’. This is completely wrong because Universities are there to nurture creative talent. A vocational route may be chosen by many of its student but universities are there to assist from an academic point of view. At first it’s sexy to say that you’re involved in the creative industries. “There’s a danger in the sexiness of it” Although I can think what else you would call it.

The government have become more accepting of the creative industries and there is more help for people wanting to enter into the creative industries and entrepreneurship.

Could you please define entrepreneur over a creative entrepreneur?
An entrepreneur is someone who sees an opportunity to make money. “A creative entrepreneur is someone who has an entrepreneurial flair for their creative interests”. And you see an opportunity to market it.

What do you think is the success measure of a creative individual? Success is much more to do with sustainability, can it grow? It’s not about making mega bucks but more having a social demand.

Policy makers are helping creative people grow. However ‘they are too concerned about getting us to make a profit’ … This is about sustainability. Decisions have to be taken to keep a enterprise sustainable.

Do you think there is a difference between being an company owner and an entrepreneur?
Entrepreneurship does involve an element of risk. Company owners have a creative element as part of a team – the board.

How do you measure the success of courses? It is possible to measure aspirations before and then measure the difference after completion of a course at regular intervals. Consider a good set of metrics to measure against.

(PACE should position itself to manage the growth and assist the businesses in expansion)

(Artist stereotyping by teachers and the students themselves may result in low expectations – Resulting often in low motivation and a lack of morale with emphasis on lack of opportunities. Possibly the lack of motivation of the students on PACE may be because the students don’t realise their projects can be sustainable and instead take the view of ‘I’m an artist and I can’t make it’ Teachers should implement business skills in a more sustainable way so that the students can find it easier to grow. Entrepreneurship does work in all industries the same as it does in others)

4. Keith Jebb

Poet and creative writing.
Programme leader in Creative writing at University of Bedfordshire. Has been teaching creative writing for the last 7 years.

What's your opinion on the terminology used? Creative or cultural?
What seems to be happening is the creative arts seems to have been taken over by the creative industries. My problem is with the word industries and that the industries set the agenda and it seem that their agenda is often very short term. Money talks. We don't really want to end up with basically just skill schools which we maybe heading towards

How do you see that your area is different from the others in terms of success and drive?
Personal development is very high. People from creative writing can go on to be copywriters, journalism, and the public sector. Pitching for funding as the backing is usually publicly backed.

Do you think that creative writing is important in the creative economy as well as its social impact?
In my area poetry, there are a number of practitioners in advertising for example -- so there's a crossover. But the budget that the arts council give to creative writing reflects that the area is very small.

How would you define creativity over innovation?
I wouldn't want to put a definition on creativity it depends on the context. In terms of innovation -- an analogy could be look at technology it could be patented, however I'm more with the physicists looking at the art of the possible and not worried about what I could use it for I may not use it for 10 to 15 years. "That is the main area where the artists are talking a completely different language from the entrepreneurs."

How would you define an entrepreneur as opposed to a creative entrepreneur?
There is no difference. But end results are -- maximisation of profit, cost cutting. An entrepreneur has a short term view which to me relates to dumbing down and not thinking ahead too much.

Is there a difference between being an entrepreneur and owning your own business?
I have been self employed for 3 years. "The focus is about continuing in your practise, being an entrepreneur is the other way around, the end exists to feed the business."

How do the one that are struggling cope? What is success?
There are not many jobs in creative writing. Success for many of my students is to just continue practising creative writing and do their own work. I have no interest in changing what I write to make more money. If they can come out of here with transferable skills, that is really as much as a success

Are you teaching survival skills?
Yes we try to. We also have a PDP which caters for what's out there in the literature world. Some need to look in the different industries.

Would you say that once they have exited the degree, do you think further help is needed? PACE or something equivalent?
For those who want to be self employed and making a career out of it, they may need help. Working with public funding bodies -- skills like that are definitely needed. Financial management, forms, liaison skills very useful.
How would this be accepted? How could it be more appealing for creative writers? An entrepreneurial makeover won’t appeal for many. There will be those students who do nothing for years after finishing their degree. Creative writing is something which seems to have to develop in people over time. Although for some it will be a matter of time before they flourish. “I fear for the future because a skills agenda is taking over and the problem is that PACE can offer many opportunities for students but on the other hand it can be the thin end of an industry wedge of media art and design which says this is what you will do for us.” And that’s the end of my job.

How can you measure how helpful PACE could be to creative individuals? I don’t think there is anything to measure yet as it’s so small. You can try and increase visibility though.

There is always a danger e.g. creative writing is not career based and so may be a little lost. “If you have something witch is well pitched to them [student], maybe in terms of sustainability and self employment will be very useful.”

How do you measure your degree?
It’s very small so we know students well. SPOMS are virtually irrelevant. Hearing from students after helps. Measuring with a spreadsheet isn’t going to help. For most there is no instant payback.

5. Sarah Waller

University of Bedfordshire – Project sector Manager

Background – Commercial experience and then university experience for the last 6 years.

Creativity or cultural?
A creative industry I would say is any company who uses any out of the box ways to solve problems. Now thorough I see it more as those who are engaged in creative pursuits. Such as Graphic designers and architects.

Perhaps by calling the sector something different, it may be easier to distinguish between cultural and creative...

What would you say is the importance of the creative industries – evolved from arts? Hugely important. Everything in life has evolved from some sort of creative. Creative emphasis is on everything, and we cannot function without creative industries.

What do you think of policy makers investing in business skills and time in the creative industries?
It is important – We have many creative people who do not know how to market themselves so we need to train them up in a more and more global economy.

Do you think the focus should be on the economy or a lifestyle when talking about importance? Economic from a personal point of view because people need to concentrate on sustaining their practices and so need to adopt a more traditional business model instead of relying on grants left, right and centre.

Define creativity vs. innovation?
Gut feeling is that creativity is the ability to produce an end output and innovation is a thinking behind it

Define entrepreneur vs. creative entrepreneur?
Not a nice word, take something and make some money out of it. There is no difference between CE and E.

Difference between being a business owner and being an entrepreneur?
A Business owner may have more systems in place.

How should we help creative people? What are the skills that they should be learning and what is the best way to make them entrepreneurial?
One of the most important is for them to learn their own value in accordance with market value. Also think they need marketing and attracting and retaining customers. Perhaps help in adapting their offering to market needs. And finding people who can help as well as assistance with funding apps.

How would you implement this entrepreneurial practice?
I think they need a mentor.

How can you measure success?
Measure on positive outcomes e.g. further education, employment? Turnover increases? Although you cannot measure life satisfaction. A programme of training will always be successful but it is difficult to say weather a person would have had the same success with out the course. I would always work on the assumption that it is.

6. Mohammed Roomi

Senior lecturer in Entrepreneurship and Woman’s enterprise research fellow.

Background. Totally commercial.

Creative terminology?
I think its great that the industry is termed the ‘creative industries’ because so many people are graduating from creative practises. More students have to go out and be self employed because of the pressure of the jobs market.

Would you say that the creative industries are different from the other industries in terms of skills?

Yes and no. Yes because people have to work on the basis of their creativity but creativity is now in everything and challenges are now with them.

What do you think is the importance of the creative industries?
Because of the competition coming from India and China it is very important for the creative industry to strive to compete. There is a information technology race and in order to add value to your offering you must have creativity and innovation

What is the difference between creativity and innovation?
There is a huge overlap. Innovation is doing the same thing but extending it. Creativity is coming up with something new. E.g. opening a shop past 6pm is innovation. The iPod is an example of creativity – something new. Dell computers (no middle men) is an innovation.
Difference between being an entrepreneur and a creative entrepreneur?
To be an entrepreneur, you have to be creative. If they are not creative, they will only be an owner manager. Entrepreneur use creativity and innovation.

What skills should creative individuals have to be entrepreneurial?
2 lots of key skills. Characteristic skills, for example – taking opportunities. But also they need key skills such as HR, management, accounting, – these are key skills that can be taught. The characteristic skills, many people argue cannot be taught, other argue that you can. I think you are able to nurture certain characteristics. All students don’t have to be entrepreneurial. Others have the skills but are shy and don’t end up in entrepreneurial roles. “Creative people must sell their skills on a self-employment basis to get recognition – with recognition money will follow.”

What should the course contain?
There a number of materials for creative entrepreneurship.

How should they be taught?
Do not teach them from books. They will not get any benefit. Entrepreneurship is an art. You cannot teach football. Role play, Case studies, elevators pitch, drama are all methods to teach the subject.

What does success mean for a creative individual?
Success is different for everyone. Most of the time it is money, but for some it may be recognition. There are many factors.

Why is it that advertising, graphic design are so high profile, but poetry, actors don’t seem to thrive.?
J.K Rowling is hugely successful and its not just down to her writing ability. There is no competition. And it does take more that writing to getting a book to sell. People who have sharp entrepreneurial skills are the ones who will make it

But they won’t stay – they don’t want the money...
Its not about the money, its about recognition. If they explore the opportunities, they will find it them.

How do you measure how successful the course is?
By using qualitative and quantitative research techniques, it is possible to measure it. Measuring entrepreneurship does take a long time to measure. At the start, people don’t have capital. Remember that you still can be entrepreneurial working within an organisation so they do not have to own a business. By measuring criteria before and after the course and measure the difference. Psychological tests, and viewing success over a more long term period can also be effective measuring devises.

There are some measuring MSI, University of Durham and Lowe have developed a course.

**7. Neville Hunt**

Senior Lecturer and Senior Fellow – I’ve been here for 13 years. Before that I was a Head Hunter. Before that I worked for a large advertising agency. I run the PR course and Marketing communications courses.
I looking at courses and am asking the question – are courses able to help creative individuals achieve success?

How would you define creativity?

Creativity is about inspiration and in the form it is impact and new from what’s gone before, all though it can be derived from what gone before – It provides meaning and is hard to define

Entrepreneurial is creative. For me, success is about inspiring other people. Creative people may need a creative manager to engage with the creative person in order to get the best out of them.

What is the best way to bring the enterprise back into academia in order to make student more entrepreneurial?

We can demonstrate the outcomes to the students in alignment with the requirements of the industry. If the commercial realities are bought into the course with an overlap.

There can be a difficulty when there are a mix of older and younger people or people from different backgrounds – but usually they complement each other. "Its worth remembering that if creative people are taking roles within organisations, they will be able to lean many business skills from being immersed within organisation"

"If students don’t see the need for business skills in their lives then it will be difficult – Sometimes they will only see the creative side of their work and not how they can put it into practice"

Simulation and working on real projects is going to work, if the value is not stressed then it may be a difficult task.

Do you think that the creative industries should be called cultural or creative?

No, if you do that then you then start mixing factors such as nationality and other wider cultural aspects and whilst they may be linked, its not what creativity is all about. Who needs a label anyway? All the individual industries know what they are – music, film, media – ‘culture may limit it a little’

What should the measures of success be for individuals?

Engagement. If you’re successful, people engage with whatever you are doing. Engage a section of people gives it meaning. Additionally, critical acclaim.

How did you know that what you have done helps people?

People can be promoted (when teaching within Vauxhall motors) pay rises. Its very difficult to evaluate.

Some times its difficult when people are for whatever reason can’t are consistently absent.

I am very draconian and strict. If people miss they can be deducted grade points. Who can interview at the beginning to ensure that people are committed from the start.

'Creative industries are very focused so individuals may be very focused in their own genre without looking anywhere outside their zone'
8. Paul Burns

Dean of the Business School, Professor of Entrepreneurship.

What should the creative industries be called?
I don't what they call themselves, it's just a matter of definition and what you include
in it and what you don't

Would you say the creative industries are different from other industries?
It's a matter of definition. The creative industries are collectively creative which
makes it different from other industries.

What about entrepreneurship?
A high proportion of people in the creative industries are self employed so they will
have to have a better understanding of business skills them those who don't.

I want to ask you about creative entrepreneurship or lifestyle choices?
Both – there is nothing wrong with making money doing what you enjoy.

Can you please define creativity for me?
Creativity is coming up with something 'out of the box' – its part of the process of
innovation and for that to happen, entrepreneurship may have to happen. A right
brain activity.

How is an entrepreneur different from a company owner?
They really want their business to grow.

Do you thing there is a difference between being a creative entrepreneur and an
entrepreneur?
Most people in the creative industries are motivated by creative forces rather than
commercial forces. "An entrepreneur is someone who wants their business to grow.
So a creative entrepreneur is someone within the creative industries who wants to
see their business grow. There is not many of them."

What do you think of training courses for creative entrepreneur?
Yes, you can help people set up their own business and influence and nurture
entrepreneurship characteristics.

In terms of skills?
Skills such as marketing, accounting. But skills of entrepreneurs can be taught by
doing.

How can I measure how successful the course is?
How many start up and how many survive.
5. Graphs

The Essentials of the Creative Professional

Questions 1 and 2 for all modules enquire about the delegate name and module trainer, therefore do not require evaluation. Below are evaluated questions 3 onwards.

3. How do you rate the administration prior to this module?

Question three assesses the administration prior to the module. The data shows that over eighty percent of the entire population were contented with the administration of the module, whilst none of the respondents were dissatisfied (Fig.46).

![Pie Chart](image)

**Fig.46 Administration satisfaction – entire population; total sample = 30**

When separated into cohorts, the data shows that cohort three and four were more satisfied with the administration than the other two cohorts, which could be a direct result of only one module being run at one time. Also, cohort four is significantly more satisfied than the other three cohorts, which could be due to the fact that there were fewer delegates in the particular cohort, enabling a smoother, less demanding run of the administrative tasks (Fig.47).

![Bar Chart](image)

**Fig.47 Administration satisfaction – by cohort; total sample = 30**
4. How do you rate the overall module?

In the fourth question, the respondents were required to rate the module as a whole. *Fig.48* shows the overall module ranking. Just over three quarters were highly satisfied with the module, whilst the remaining quarter found the module satisfactory.

*Fig.48 Overall module ranking – entire population; total sample = 30*

Separated into cohorts, the data shows a high discrepancy between the last cohort and the first three in satisfaction level, again fact possibly related to the fact that there were fewer delegates taking the module, enabling them to receive tailored individual mentoring (*Fig.49*).

*Fig.49 Overall module ranking – by cohort; total sample = 30*

5. How helpful do you find the course deliverer(s)?

The fifth question evaluates the helpfulness of the module deliverers. In *Fig.50*, the results show that almost all of the respondents considered the helpfulness of the deliverer to be more than satisfactory, whilst none of the delegates found the deliverer unhelpful.
In Fig.51 the data collected is separated by the four different cohorts. The data shows that the second and third cohort found the module deliverer similarly more helpful than the first cohort, whilst the fourth cohort again distinguishes itself by a much higher satisfaction level. The lower satisfaction level for the first cohort can be a direct impact of another factor involved – the change in the module deliverer after the first cohort.

6. How was the pace of the module?

The sixth question evaluates the pace of the module in order to assess whether the pace that the module is delivered at differs depending on the delegates’ background in terms of academic environment exposure. In Fig.52 and Fig.53 the results show that over eighty percent of the respondents considered the pace of the module to be just right, just over 14% considered the pace to be too slow – this percentage being constituted by respondents from cohort 2 and 3, whilst only 3.6% thought of it to be too fast – these respondents belonging to cohort 1. The first cohort was taught by a different trainer than the other three cohorts. The pace of a module is directly linked to the pace of the delivery of the module and consequently to the deliverer.
Fig. 52 Pace of module – entire population; total sample = 30

Fig. 53 Pace of module – by cohort; total sample = 30

7. How do you rate the mix of lectures, practical exercises, role-play and games?

The seventh question evaluates the mix of lectures, practical exercises, role-play and games. Fig. 54 illustrates that just under two thirds of respondents found the combination of theory and practice to be more than satisfactory, however quite a high percentage – just over a third – considered the arrangement to be fair and a very small number – over 3% – found it poor, this last percentage representing delegates from the first cohort.

Fig. 55 illustrates that the ranking is impacted by the change in module deliverer after the first cohort.
9. How did you rate the presentation of the module?

Question number nine evaluates the presentation of the module. *Fig.56* shows that around 80% of respondents ranked the presentation of the module very high – split almost equally between excellent and very good. The remainder of just over 20% who rated the presentation fair and poor consists of cohort 2 and cohort 3 delegates.

*Fig.56 Module presentation – entire population; total sample = 30*

*Fig.57* As mentioned in the results of the above questions, this disruption in trend shows that cohort 1, taught by a different deliverer than the other cohorts and cohort
4, which was delivered with improvements after the module evaluation of the first three cohorts were exposed to a better quality module presentation than cohorts two and three.

Fig. 57 Module presentation – by cohort; total sample = 30
Arts Management and Entrepreneurship

3. How do you rate the administration prior to this module?

Question three assesses the administration prior to the module. The data shows that almost half of the entire population thought the administration of the module was very good, whilst none of the respondents were dissatisfied (Fig.58).

![Administration satisfaction chart (Fig.58)](image)

**Fig.58 Administration satisfaction – entire population; total sample = 28**

When separated into cohorts, the data shows that cohort one and four were more satisfied with the administration than the other two cohorts, which could be a direct result of only one module being run at one time. Also, cohort four is significantly more satisfied than the other three cohorts, which could be due to the fact that there were fewer delegates in the particular cohort, enabling a smoother, less demanding run of the administrative tasks (Fig.59).

![Administration satisfaction by cohort chart (Fig.59)](image)

**Fig.59 Administration satisfaction – by cohort; total sample = 28**

4. How do you rate the overall module?

In the fourth question, the respondents were required to rate the module as a whole. Fig.60 shows the overall module ranking. Just under half of the respondents were highly satisfied with the module, whilst the remaining two quarters found the module either excellent or satisfactory.

![Overall module ranking chart](image)
Separated into cohorts, the data shows that cohorts two and four were most pleased with the module whilst the majority of cohorts three and cohorts one gave a 'very good' response overall (Fig.61).

5. How helpful do you find the course deliverer(s)?

The fifth question evaluates the helpfulness of the module deliverers. In Fig.62, the results show that almost all of the respondents considered the helpfulness of the deliverer to be more than satisfactory, whilst a fraction of the delegates found the deliverer unhelpful. This leaves one tenth of the delegates who viewed the delivery as fair.
In Fig. 63 the data collected is separated by the four different cohorts. The data shows that all of cohort four found the module very helpful. Half of cohort one found the module helpful, leaving the remaining half thinking the module was either 'OK' or 'Unhelpful'. All of the second and third cohorts found the module either very helpful or helpful.

![Fig. 63 Deliverer helpfulness - by cohort; total sample = 28](image)

6. How was the pace of the module?

The sixth question evaluates the pace of the module in order to assess whether the pace that the module is delivered at differs depending on the delegates’ background in terms of academic environment exposure. In Fig. 64 and Fig. 65 the results show that over eighty percent of the respondents considered the pace of the module to be just right, just over 14% considered the pace to be too slow – this percentage being constituted by respondents from cohort 2 and 3, whilst only 3.6% thought of it to be too fast – these respondents belonging to cohort 1. The first cohort was taught by a different trainer than the other three cohorts. The pace of a module is directly linked to the pace of the delivery of the module and consequently to the deliverer.

![Fig. 64 Pace of module – entire population; total sample = 28](image)
7. How do you rate the mix of lectures, practical exercises, role-play and games?

The seventh question evaluates the mix of lectures, practical exercises, role-play and games. Fig. 66 illustrates that all of cohorts two, three and four found the combination of theory and practice to be more than satisfactory. One fifth of cohort one found the module too fast and one fifth found the module too slow. Fig. 67 illustrates that the ranking is impacted by the change in module deliverer after the first cohort.
9. How did you rate the presentation of the module?

Question number nine evaluates the presentation of the module. Fig. 68 shows that under half of the respondents ranked the presentation of the module 'very good' – with a third ranking the presentation of the module as excellent. A fraction of just over 3% rated the presentation as poor.

Fig. 68 Module presentation – entire population; total sample = 28

Fig. 69 As mentioned in the results of the above questions, this disruption in trend shows that cohort 1, taught by a different deliverer than the other cohorts to have the worst overall results. Cohorts two and cohort 4 were most satisfied with module presentation.
Fig. 69 Module presentation – by cohort; total sample = 28
Quality and Customer Care

This module has only been run once for cohort 3.

3. How do you rate the administration prior to this module?

Question three assesses the administration prior to the module. The data shows that three quarters of the entire population were contented with the administration of the module, a quarter noting the administration to be excellent whilst none of the respondents were dissatisfied (Fig. 70).

Fig. 70 Administration satisfaction – entire population; total sample = 8

4. How do you rate the overall module?

In the fourth question, the respondents were required to rate the module as a whole. Fig. 71 shows the overall module ranking. Just over three quarters were highly satisfied with the module, whilst the remaining quarter found the module excellent, with a fraction ranking the module as ‘fair’.

Fig. 71 Overall module ranking – entire population; total sample = 8

5. How helpful do you find the course deliverer(s)?

The fifth question evaluates the helpfulness of the module deliverers. In Fig. 72, the results show that almost all the respondents considered the helpfulness of the deliverer to be more than satisfactory.
6. How was the pace of the module?

The sixth question evaluates the pace of the module in order to assess whether the pace that the module is delivered at differs depending on the delegates' background in terms of academic environment exposure. In Fig. 73 the results show that over eighty percent of the respondents considered the pace of the module to be just right, just over 12% considered the pace to be too slow.

7. How do you rate the mix of lectures, practical exercises, role-play and games?

The seventh question evaluates the mix of lectures, practical exercises, role-play and games. Fig. 74 illustrates that just three quarters of respondents found the combination of theory and practice to be 'very good', whilst a quarter of the population considered the mix of theory and practice to be 'fair'.
Fig. 74 Mix of lectures, practical exercises, role-play and games satisfaction – entire population; total sample = 8

9. How did you rate the presentation of the module?

Question number nine evaluates the presentation of the module. Fig. 75 shows that just under 90% of the population ranked the presentation of the module as more than satisfactory, of which a quarter considered the presentation to be 'excellent', whilst almost two thirds considered it to be 'very good'. The remainder of just over 10% thought of the presentation as satisfactory.

Fig. 75 Module presentation – entire population; total sample = 8
The Role of the Artistic Director and Culturally Specific Theatre Practice

3. How do you rate the administration prior to this module?

Question three assesses the administration prior to the module. The data shows that over eighty percent of the entire population were contented with the administration of the module, whilst none of the respondents were dissatisfied (Fig. 76).

\[ \text{Excellent} \rightarrow \text{Very good} \rightarrow \text{Fair} \rightarrow \text{Poor} \]

\[ \begin{array}{c|c|c|c|c} & \text{Excellent} & \text{Very good} & \text{Fair} & \text{Poor} \\ \hline \text{18.8\%} & \text{31.2\%} & \text{50.0\%} & \text{0.0\%} \end{array} \]

Fig. 76 Administration satisfaction – entire population; total sample = 16

When separated into cohorts, the data shows that all the cohorts were more satisfied with the administration. None of the cohorts rated the module as ‘poor’. One third of cohorts two, three and four (grouped together) found the module to be OK. Fig. 77.

Fig. 77 Administration satisfaction – by cohort; total sample = 16

4. How do you rate the overall module?

In the fourth question, the respondents were required to rate the module as a whole. Fig. 78 shows the overall module ranking. Just over three quarters were highly satisfied with the module, whilst the remaining quarter found the module satisfactory, with a fraction of delegates ranking the module as ‘poor’.
Separated into cohorts, the data shows that half of the delegates in cohorts two, three and four rated the module as 'excellent' and were happier overall than delegates from cohort 1. (Fig. 79).

5. How helpful do you find the course deliverer(s)?

The fifth question evaluates the helpfulness of the module deliverers. In Fig. 80, the results show that almost all of the respondents considered the helpfulness of the deliverer to be more than satisfactory, whilst just over 6% view the course deliverers as 'unhelpful'.
In Fig. 8.1 the data collected is separated by the four different cohorts. The data shows that all delegates from the second, third and fourth cohorts found the module deliverer helpful. Half of delegates from cohort one found the module to be either helpful or very helpful. One third of delegates from the first cohort viewed the module as either 'OK' or 'Unhelpful'.

Fig. 8.1 Deliverer helpfulness – by cohort; total sample = 16

6. How was the pace of the module?

The sixth question evaluates the pace of the module in order to assess whether the pace that the module is delivered at differs depending on the delegates' background in terms of academic environment exposure. In Fig. 8.2 and Fig. 8.3 the results show that over 68% of the respondents considered the pace of the module to be just right, just over 12% considered the pace to be too slow – under one fifth viewed the pace as 'too fast' thought of it to be too fast – these respondents belonging to cohort 1. The first cohort was taught by a different trainer than the other three cohorts. The pace of a module is directly linked to the pace of the delivery of the module and consequently to the deliverer.

Fig. 8.2 Pace of module – entire population; total sample = 16
7. How do you rate the mix of lectures, practical exercises, role-play and games?

The seventh question evaluates the mix of lectures, practical exercises, role-play and games. **Fig.84** illustrates that just under three quarters of respondents found the combination of theory and practice to be more than satisfactory, either 'very good' or 'excellent' however, just under one fifth – considered the arrangement to be fair and a very small number – over 6% – found it poor, this last percentage representing delegates from the first cohort.

**Fig.85** illustrates that the ranking is impacted by the change in module deliverer after the first cohort.

**Fig.83 Pace of module – by cohort; total sample = 16**

**Fig.84 Mix of lectures, practical exercises, role-play and games satisfaction – entire population; total sample = 16**
9. How did you rate the presentation of the module?

Question number nine evaluates the presentation of the module. Fig. 86 shows that around 80% of respondents ranked the presentation of the module very high – split almost equally between excellent and very good. The remainder of just over 20% who rated the presentation fair and poor consists of cohort 2 and cohort 3 delegates.

Fig. 86 Module presentation – entire population; total sample = 16

Fig. 87 The results by cohort suggest that almost half of the delegates from cohort one found the presentation to be ‘fair’. Cohorts two, three and four, viewed the module as either very good or excellent.
Fig. 87 Module presentation – by cohort; total sample = 16
3. How do you rate the administration prior to this module?

Question three assesses the administration prior to the module. The data shows that over eighty percent of the entire population were contented with the administration of the module, whilst none of the respondents were dissatisfied (Fig. 88).

![Fig. 88 Administration satisfaction – entire population; total sample = 21](image)

When separated into cohorts, the data shows that cohort one was marginally more happy overall than cohorts two, three and four – one fifth of which found the module to be ‘fair’ (Fig. 89).

![Fig. 89 Administration satisfaction – by cohort; total sample = 21](image)

4. How do you rate the overall module?

In the fourth question, the respondents were required to rate the module as a whole. Fig. 90 shows the overall module ranking. The overwhelming majority were highly satisfied with the module, whilst the remaining 10% found the module satisfactory.
Separated into cohorts, the data shows all cohorts relatively evenly matched. Half of delegates ranked the module as 'excellent' with most of the remainder noting 'very good'. One fifth of cohorts two, three and four gave the module a 'fair' ranking (Fig. 91).

The fifth question evaluates the helpfulness of the module deliverers. In Fig. 92, the results show that almost all of the respondents considered the helpfulness of the deliverer to be more than satisfactory, whilst none of the delegates found the deliverer unhelpful.

5. How helpful do you find the course deliverer(s)?

Fig. 91 Overall module ranking – by cohort; total sample = 21

Fig. 92 Deliverer helpfulness – entire population; total sample = 21
In Fig. 93 the data collected is separated by the different cohorts. The data shows that the first cohort found the delivered more helpful than the other three cohorts.

**Fig. 93 Deliverer helpfulness – by cohort; total sample = 21**

6. How was the pace of the module?

The sixth question evaluates the pace of the module in order to assess whether the pace that the module is delivered at differs depending on the delegates’ background in terms of academic environment exposure. In Fig. 94 and Fig. 95 the results show that eighty percent of the respondents considered the pace of the module to be just right, leaving twenty percent who considered the pace too fast.

**Fig. 94 Pace of module – entire population; total sample = 21**
7. How do you rate the mix of lectures, practical exercises, role-play and games?

The seventh question evaluates the mix of lectures, practical exercises, role-play and games. Fig.96 illustrates that almost half of respondents found the combination of theory and practice to be more than satisfactory, however quite a high percentage – a quarter – considered the arrangement to be fair and a very small number – whilst none found it to be poor.

Fig.97 illustrates that the ranking is impacted by the change in module deliverer after the first cohort.
9. How did you rate the presentation of the module?

Question number nine evaluates the presentation of the module. Fig.98 shows that around 85 percent of respondents ranked the presentation of the module very high—split between excellent and very good. The remainder of just over 15 percent who rated the presentation fair and poor consists of cohort 2 and cohort 3 delegates.

Fig.99 As mentioned in the results of the above questions, this disruption in trend shows that cohort 1, taught by a different deliverer than the other cohorts and cohort 4, which was delivered with improvements after the module evaluation of the first three cohorts were exposed to a better quality module presentation than cohorts two and three.
Fig. 99 Module presentation – by cohort; total sample = 21
1. LCACE Conference

LCACE Inaugural Conference – The Art of Partnership

Programme Outline

9.30 Registration/coffee
10.00 Introduction and Chair’s remarks (Lord Smith of Finsbury)
10.05 Professor Rick Trainor (Principal, King’s College London)
10.20 Charles Saumarez Smith (Director, National Gallery)
10.40 Charles Leadbeater
11.00 Q and A.
11.20 Coffee
11.40 Breakout sessions
12.45 Lunch
13.45 Breakout sessions
15.00 Tea
15.20 Panel discussion

Speakers: Bronac Ferran (Arts Council England), Richard Halkett (NESTA), Dr Mark Miodownik (King’s College London), Lisa Mooney Smith (Research Exchange Network), Julie Taylor (AHRC) and Dr Sally Jane Norman (Culture Lab) Chair: Professor Sara Selwood (City University)

16.50 Closing remarks – Sally Taylor (Director, LCACE)
17.00 Drinks/networking
18.00 Ends
2. LCACE Workshop

LCACE Conference
The Art of Partnerships
19th March 07

MORNING WORKSHOPS (Time: 11.40 – 12.45)

Title: From Consortium to Urban Philosophers
The London Consortium, a partnership between Birkbeck, the Institute of Contemporary Art, the Tate and the Architectural Association, is the management organisation of the Birkbeck accredited programme the MSc/PhD in Humanities and Cultural Studies. LCACE has worked with the London Consortium on a range of diverse projects. This workshop will explore the reasons for the partnership's success and discuss the techniques used to develop and maintain collaborations that benefit all participants. We will use this workshop and our audience to shape our next collaboration, “The Urban Philosopher”

Title: Questioning Research in Creative Industries Partnerships
This workshop, chaired by Christopher Naylor (City University) will discuss the value of research in the following contexts: developing and nurturing a partnership, evaluating partnerships to inform policy and strategy and, lastly, investigating the impact of creative industries partnerships on society and the economy. Speakers include: Paul Cowell – Head of Events, Southwark Council, Nicola Frost (Researcher, City University) Kate Oakley (Visiting Professor, City University) David Powell (Honorary Senior Visiting Fellow, City University)

Title: Research and Display
This session will consider the issues around transferring research into the museum or gallery; how this has traditionally been done, innovative approaches and the perspective from both sides of these partnerships. The workshop will be led by staff from The Courtauld Institute including Professor Christopher Green, Professor John House from the Courtauld’s teaching staff and Dr Caroline Campbell, Curator of Paintings at the Courtauld, together with Dr Frances Morris, Senior Curator, Tate Modern.

Title: Arts and Technology – Issues arising from collaboration
The Workshop aims to investigate a number of recent and on-going partnerships, asking the question how does a cross-sectoral exchange impact on practice and the creative technologies produced? The debate will highlight a range of issues, such as working with international partnerships, issues of IP, different perspectives from different sectors and ways in which this challenge can act as a creative stimulant.
Panel Chair: Professor Janis Jefferies – Co-Director Digital Studios and Director Constance Howard Resource and Research Centre in Textiles
Panel includes: Dr Marian Ursu (Computing, Goldsmiths), Professor Nina Wakeford, (Sociology, Goldsmiths). Prof. Mark d’Inverno (Computing, Goldsmiths), Jane Prophet (artist) and Tobie Kerridge MA RSA (Research Fellow in the Interaction Research Studio, Design Dept, Goldsmiths).

AFTERNOON WORKSHOPS (Time: 13.45 – 15.00)

Title: Improvisation – results unknown!
The sessions will offer an insight into methods employed by practitioners from music and drama to encourage the first steps towards creating a dynamic cross-disciplinary ensemble. No previous experience of either music or drama is required to participate. Workshop leaders are; Christian Burgess (Head of Acting, Guildhall School of Music & Drama) and Sean Gregory (Head of Professional Development, Guildhall School of Music & Drama)

Title: Find Your Perfect Partner!
A speed-dating event, being produced by King’s College London, to stimulate new partnerships between academics and arts and cultural industries professionals, practitioners and policy-makers. Don’t forget to bring your business cards.

Title: Universities and the Arts Partnering for Social Impact
This workshop led by Professor Paul Heritage (Dept of Drama, Queen Mary, University of London) and Karen Taylor (ACE, London) sets out to: explore how Higher Education and the Arts can partner to effect social impact, determine drivers for both sector, consider recent case studies and uncover some practical steps forward

Title: Schumpeter meets Homer Simpson meets Catch 22 – can the arts and humanities survive HEI KT and Tech Transfer?
The model for commercialising HEI generated science and technology is well established – it must be, it has its own terminology e.g. “tech transfer”, “TTOs”. Can HEI arts and cultural ideas survive tech transfer? This session will be led by Tony Greenwood (Director of Research and Enterprise, Royal Holloway, University of London)
3. Conference – Supporting Creative Industries

Supporting Creative Industries Conference – 24.04.2007

1. Sue – Granada TV: Foundation Degree Programme

- BME
- Lack of jobs for media graduates

2. Tessa Jowell (DCMS)

June: Green Paper – define skills needs and regulatory environment
Sandy Leitch paper – skills
“Creative Industries are the vanguard of change in economy.”

Sales pitch for Liverpool

Sir George Cox (Cox Report)
IPPR Research: personal / social skills

Creativity in schools – Paul Roberts report
  - Legal, marketing analysis, skills needed in CI
  - ICT

Review careers info in schools
  - Skillfast (fashion)
  - Skillset

2008: Creative Apprenticeship (1000 per year)
  - Funded through Education Skills Sector
  - Work in conjunction with employers

70% of 2010 employees have already left school

3. Professor Drummond Bone: Universities UK
Chair: Liverpool Culture Company

DCMS’s Creative Industries definition is 7 years old, which makes it out of date
- It affects the regulatory / grant environment
Creative Industries’ growth is 5% per year in the UK and 10% globally.
  - ECD stats (largest CI number in EU)

Global – premiership analogy (importing and exporting talent to benefit both ways)
  - HE Business and Community survey
  - 33% of self employed first degree students are creative graduates
  - Speak to careers advisors
  - No research to speak of in Entrepreneurship and Creative Industries
  - A May report – Creative Entrepreneurship
  - Cultural change in providing entrepreneurship for CIs
  - DCMS – Education and Skills Working Group (last year)

4. David Kershaw M & C Saatchi
Chair of:
  - Cultural Leadership Programme (Hilary Carter)
  - Creative and Cultural Skills

“The Work Foundation”
“The BBC and Beatles won the Cold War”
"To be creative you have to be different, new." (which is risky, sometimes very lonely and it's scary)

Cultural Leadership Programme
- Work Based Learning: through Peer group learning
- PEACH opportunities: placements (a new programme which will start shortly recruiting about 200 individuals)
- Coaching and mentoring: best practice
- Creative Knowledge Lab – online
- Governance – "raise the game, not just theory"
- Diversity: powerbrokers
- Entrepreneurs

5. Tom Bewick

6. Sir Christopher Frayling (Rector of Royal College of Art)

"Creative Industries is a real winner. 1200 Art and Design colleges are being built in China"

Issues in Green Paper
- Employer engagement – relationship between HE / employers “revolving door”
- IP – "you never know how valuable it is until given away"
- Skills agenda: teaching to art (Herbert Reid (Reed)); teaching through art; related conceptual problem solving / making / seeing and locking / attitude; T-shaped (design) student – Stamford
- Careers Information (employment centres)

7. Chris Powell (NESTA Chair)

- “Only 30% of Universities’ Media, Art and Design collaborate with businesses”.
- “Advertising is a partnership between a creative person and a business person”. This is unique to advertising and needs to be replicated across other businesses.

8. Daniel Taylor (Metro Design)

- Owned a company which did office design for massive companies i.e. MTV / NHS / Tories
- “Hire for attitude, train for skills”

9. Lawrence Ward – Yale College Wrexham (FE)

10. Panel Discussion

- Relevance of qualifications to industry
- Not rip off students with dodgy skills
- Develop entrepreneurial environment

11. Developing Business and Entrepreneurial Skills

David Clews (HE Academy)
Centre for Creative Business (Greg Orme)
NGCE Alan Gibb – Entrepreneurial Characteristics

www.NEBPN.org.uk
Conference – London November
4. Conference – Is the party over?

**KATE**

Hard to find out what the labour market looks like, how many festivals there are etc. (the market is data free)


Funders must focus on: who gets included, who benefits, who gets excluded

Working & Learning: “No courses create the working environment”

Unpaid entry is the “price to pay” for paid work. Have to know how to do and how to say you can do.

**Public Policy (**political**)

Q: What did you learn?
A: What social capital is, how to fill in applications, which is what formal education gives you.

“We” – the community – are the product.

A successful course is when nobody claims it was their idea, when it’s a collective product.

Music and fashion industries put up with working for free because of the prospect of becoming famous (*same for actors*), but this is not the case for festival labour market because individuals in this market don’t think of fame.

“Artistic tradition of sacrificial labour”.

Policy around cultural labour markets is problematic because of these conditions.

The cultural labour market is very casualised, individualised, unpaid = very difficult to work in.

Ethical and political concerns.

Public policy has to be continued when people are working into the sectors and not just how to get them into the sectors.

Must pay attention to how it’s delivered.

Interested in increasing access to training, people are too interested in ticking boxes.

* Film industry 85% white, 75% male.

Diversity is the core of it. (James talked about diversity in companies).

People got jobs through knowing someone in the industry.

(* Cultural industries are too informal. Cultural versus creative industries – economic and political implications).

Need to recognise the need to pay the workforce.

“Maybe they should consider funding fewer festivals but fund them better. Ethical requirements for the funders to recognise that people should be paid and supported and where that’s not possible that they are trained.”

**Q&A:** LDA-IP providers for cultural entrepreneurs with IP issues, but didn’t come across that problem before.
Their survey showed people were most interested in:
Fundraising (no. 1)
Health & Safety
Finance
Leading your organisation
Marketing
Licensing

When? – 50% weekends, 50% during the week

30% wanted childcare, so it was offered but no one took it up.

“Can’t push someone into a course”. They didn’t attend the training course.

Most successful was “10 Steps to events planning”.

Most popular – risk assessment, health and safety.

Free course: double the people signed up than attended.

“Go to as many courses but until you do it you won’t learn from it properly”. (“learn by doing)

“Money is there but people don’t involve properly”. (“but organisations are trying to get it so they end up being more concerned about ticking boxes than providing quality)

Q: The smaller community organisations don’t have the ‘formal’ training and don’t have a chance at getting funding.
A: (K) funders need to see professionalism, high standards.
(“so if small organisations need partnership with larger organisations – Haidee’s example takes place – power play, larger organisation takes over, less commitment from small organisation).

It is tricky to raise the standards, health and safety but keeping the essence of what festivals are about.
5. Creative Industries Workshop

Creative Industries Workshop 9.05.07– Report

1. Simon Roodhouse (Creative Industries Observatory): ‘Creative Industries: definitions, quantifications and practice’

Simon argued that Creative Industries definitions need to be revised and pointed out at least one discrepancy, one of which was that the Visual Arts appear in UKCI headline data 1998 / 2001 but do not appear in the second part of the document.

He also mentioned as reference the DFEE (1998) document.

2. Chris Bilton (University of Warwick): ‘Creative management: from individual talent to collective process’

Chris debated the issue of creativity and whether the wide-spread accepted definition of ‘creativity’ through madness was the right one. He referred to the article from 1960 ‘Creativity is not enough’ and raised the question whether all industries are creative and use Intellectual Property. Chris followed on to distinguishing between innovation and creativity and stated that random innovation is not creativity but recognising which of the ideas an innovator generated are valuable and worth pursuing. The essential creative skill is the capacity to move between thinking styles, using both sides of the brain – divergence / convergence (* i.e. oil extraction uses creativity – building the appropriate machinery etc).

Another issue related to creativity that was tackled in his discussion was creativity versus value chain and the team roles that each person in the ‘creative’ team he conducted the Belbin Team Roles test on believed they were. Each of them identified themselves as a ‘plant’ generative of new ideas, in other words they were all innovators. However, in order to produce something of value for the value chain, an end product should be fabricated and for this to happen a mix of innovators and adapters are needed in a ‘creative’ team. Chris referred to De Bond’s Six Thinking Hats and Kirton’s Adapters & Innovators and mentioned that there should be a partnership between the two, a mix and not a match.

Cultural entrepreneurs are self-managing creatives engaged in both ends of the value-chain at the stage of survival, as Chris describes them. (* as opposed to ‘super-heroes’ as Paul Burns defines entrepreneurs)

As a closing reflection, Chris took on answering one of his first questions, stating that creativity is not about genius. Chris followed on to a discussion on customer value in the UK’s industries with the public. He argued that there is a fluctuation between manufacturing at one end and creativity at the other in all industries in terms of customer value and what is actually being produced (* i.e. cars have four wheels and drive but more and more creative designs). The debate ended with the final thoughts that creative industries are called that because their origin is in creativity and the other industries use creativity rather than originate from it. (*'creativity' is a loose word, maybe the creative industries should go back to being called cultural industries)

In the individual versus collective generating creative ideas discussion, different systems of generating creativity were identified for the creative industries, i.e. a painter works by himself in producing a piece of art whereas bands and film crew produce their piece collectively.

3. Felipe Buitrago (British Council) – ‘Statistics in the Street’

Cultural Industries – 60 years ago
Content Industries
Entertainment Industries
Creative Industries
(what the British Council has) ISIC + scores of other systems

Non user friendly but confusion generates understanding, which means people are interested. The statistics are not user friendly because economists cannot communicate and politicians know it.

Numbers are useful for accountability, they make people aware, inform decisions and enrich debates, they give people a sense of ownership.

The British Council’s programme website has changed from www.creativeindustries.org.uk to www.creativeconomy.org.uk as now it involves education and other external issues.

The British Council are running two international programmes:

- Creative Pioneers to develop creative capacities in China and India into becoming entrepreneurs and be ready to face global competition
- Developing Creative Economist Programme to research the impact of creative industries in Eastern Europe and other developing parts of the world on the creative economy of these areas.

Felipe strongly believes that the UK needs to help other countries develop their talent in order to import it to the UK and benefit from its investment.

4. Birgitte Andersen (University of London, Birkbeck College)

Birgitte stated that ‘true’ artists are not looking for profit, it is the venture capitalists that are looking for it. Artists are looking for some other kind of reward.

She spoke about IP and copyright policy and mentioned that we are moving from an individual creator towards team creativity and copyright policies should be adjusted accordingly.

She also mentioned that we must consider and value the new forms of creativity i.e. new mp3 format.

5. Graeme Harper (University of Bangor)

Creative Industries in University:

- Knowledge – creative as a field of endeavour and understanding
- Dynamic interaction – process and product
- Purpose – strong economic and governmental drivers
- Self-perception – as artists, creators etc.
- Sometimes ‘unnatural’ separations of subject or subject groups (media in one department, film in another)
- Economic drivers not always recognised
- Research infrastructure not always strong
- Lack of attention to individuals versus group

The Universities in the modern world – gaps? Individuals? Institution?

Robbins Report 1966

Top Universities – MIT, Harvard etc are identifiable by other department than creative subjects

John Grech 2006 – subjective / objective?

Academic language? Forms of Expression?
- Charles H. Haskins – The Rise of Universities
Practice-Led Activities of Universities
- locating creative activities

Practice-Led Research with the ‘knowledge economy’
- Demos 2003 – not mentioning ‘knowledge’

Defining knowledge
- AHRC

Evidence of understanding?
- The question is ‘what’s happening here?’ rather than ‘how does it occur?’ (i.e. Liszt piano piece – interaction: it is basic understanding, not deeper into the problem)

All the evidence? Artefacts?
- We look at central results, completed work
- What about the attached results – incomplete, connected work? Non-work?
  Influences and influencing? Teaching and learning? Personal, public, commercial, responses, results?

AHRC Steering Committee on Practice-Led Research
- Practice –Led Research is empirical research, qualitative data
- March 2006
- A report by September 2007
- Cultural moment?
- Too much focus on the research question

6. Kate Oakley (Independent Consultant)

History – Creative / Cultural Industries
The term ‘Creative’ was meant to be descriptive but it creates discourse so the solution to this continuous debate could be to renounce using it and return to using ‘Cultural’ Industries.

Florida talks about the rise of the Creative Class. Creativity does not relate to industries anymore but it is a ‘geist’.

Metrics of creativity
- Creativity drives economy
- People are more confused with what they are asking for

Confusion
- Arts
- Education (*what are these courses trying to achieve? What is it that people want?)
- Creativity and Innovation (*what is the difference?) – creativity gives social justice and economic growth
- Creative Sheffield programme focuses on inward investment with no mention of cultural industries

Kate strongly believes that there is a need to unpick the definition of the Creative Industries and Creative Sectors and refresh it in the context of today.
- In the NESTA model: creative content versus services, production of product etc

There is an ongoing debate whether reversing to Cultural Industries would solve the problem. ‘Cultural’ is a more symbolic term rather than the use, ‘creativity’ is about new ideas. The use of ‘culture’ in the title would give a clearer idea, however there are sectors such as advertising which might object to being classified as a sector of cultural industries.

1. What are artistic entrepreneurs trying to achieve? Make money? Impact on economy? Impact the social and cultural context?
2. Organisations should be clear in what they are aiming to accomplish: economic impact versus the rest. Artistic entrepreneurs could run their project as a business but aim to achieve a social value.

3. If the definition of Creative Industries and other associated terms are not accurate it might be problematic to research and obtain accurate results.

7. Panel discussion

a) ESRC looks at the business side questioning whether it is relevant and makes any difference what the industries are called as long as they generate economic wealth.

The panel insisted that clarity is crucial in ensuring that academia and business get the best benefits from their partnership, that they can both see the connecting points (*without a base you cannot build a structure).

There is virtually no literature to base research on, the Creative Sectors are so diverse that it is difficult to pin-point them under an umbrella.

Professional bodies involved in the Creative Industries such as the London Fashion Week representative and other representatives from film, theatre etc should be present at gatherings dedicated to Creative Industries and disseminate the data they hold to policy makers and researchers.

Coming out:
- Creative Industries Journal – September 2007
- Green Paper / NESTA diagram

b) The second discussion was based around the data that should be included in future papers definition wise. It was suggested that classification should be based around the product rather than the measurements in terms of input, that it should be looked at what is beginning to emerge in terms of product classification and at how people define their own practice as there in not enough information on this issue. DCMS has defined fashion but it ignores elements such as sports wear. Practitioners describe their own working areas differently to the DCMS’s definition, so looking at their definition would provide distinct representation of practice.

c) It was suggested by an entrepreneur that policy makers are so concerned with the rules of the game that would not allow practitioners to get on with their work. Chris Bilton’s come back to this suggestion was that practitioners are bottom of the food chain and should be inviting researchers to make them aware of the occurring issues in the Creative Industries. Policies are often not about Creative Industries but about education, transport, migration. Research looks at networks but not enough at hierarchy gate keepers and facilitating networking for best achieving objectives. Researchers look at the players of the game and then bring the information back to policy makers, who want statistics, quantitative data rather than the deeper meaning of what is happening.

One of the issues that arose from the debate was the fact that government might be trying to control matters too much. (*Boris Johnson said it about education – government should give people ownership over their own matters)
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