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Creativity in a School of Art and Design: Opportunities, Barriers, and Achievements in contributing to a University Entrepreneurial strategy.

Introduction

'Creativity is the currency of our time and it has no boundaries' is the mission statement of the School of Art, Design and Architecture at the University of Huddersfield. It is a statement introduced three years ago to demonstrate the School's commitment to the role of creativity, innovation and enterprise that would foster the next generation of creative practitioners and their role in supporting the UK's creative industries. However, it is apparent that the increasingly challenging and competitive environment in which Universities operate can be brought into sharp focus by looking closely at the impact on a single subject discipline, in this case the contribution that art and design makes to the wider debate on entrepreneurial activity.

The aim of this paper is to explore the potential contribution of art and design higher education, to the development of third stream activities and the consequent contribution to a university wide entrepreneurial strategy. It aims to provide a broader context beyond some negative connotations that entrepreneurship is largely concerned with making money. In doing so it challenges some of the generic literature on the role of an entrepreneurial university. This topic is addressed through a snap shot case study as an attempt to identify the achievements, opportunities and barriers that characterise entrepreneurial activity within an art and design school, but could potentially provide a strategic focus for the wider entrepreneurial activity of the university. This case study will be set in the context of University third mission aims to provide an engagement with society, industry and the economy.

This question is deemed important as the redistribution of public funding to universities is being concentrated potentially on non arts based subjects, such as Science, Technology, Engineering and Maths (STEM) and a perceived need to increase alternative income streams and arguably any focus on entrepreneurship that is not about money is not worth pursuing. It is therefore important to focus on the overwhelming

Emma Hunt

contribution that arts education has on the development of the commercial value of the creative industries for the economy, but also in areas of social and cultural value. A broader understanding of the range of terminologies and contexts of entrepreneurship, through the case study approach, will therefore contribute to a growing knowledge base on the role of the creative economy. This study is potentially a building block to a thesis on aspects of new public managerialism and government policy in relation to a subject discipline within a university. My interest in the subject arises from my involvement not only as a Dean of a school of Art and Design but also as Chair of the Council for Higher Education in Art and Design (CHEAD) and therefore the impact on government decisions on the Art and Design sector.

The Entrepreneurial University

This section provides a contextual overview of the growth of the concept of entrepreneurial universities, and draws upon literature that focuses on strategic perspectives that evidence the opportunities and barriers in engaging with an entrepreneurial strategy. It also informs the evidence needed for the research design and begins to disentangle conflicting approaches and terminologies that inform the contribution art and design schools can make towards a university entrepreneurial strategy.

The rise of the concept of the entrepreneurial university has been subject to the contextualising of the role of a modern university, and the extent to which their purpose has changed. The traditional purpose of research and teaching has been under strain as globalisation, marketisation, new public management (Deem: 2001, Slaughter and Leslie: 1997, Clark: 2008) and the constraints of public funding have produced state led directives for University steering. There have been great imperatives for universities to change, as Barnett acknowledges:

“we can say that the university as such is finding a new habitus, a new location in society, a new ordering of its perceived value, and a new register of meaning and understanding across its now enlarged audience” (Barnett : 2000: 13).

These changes have included industry related research, consultancy, technology transfer, lifelong learning and continuing professional practice, international students, franchising, and commercialisation of resources (Davies: 2001) and encapsulate a

focus on being entrepreneurial so as to avoid reliance on public funding. This traditional notion of an entrepreneurial university aims to provide the sector with additional and importantly new income streams. As a consequence one of the main characteristics of an entrepreneurial university, as defined in the literature, has been one purely of income generation.

Definitions of an Entrepreneurial university have changed as the phrase has penetrated and now dominates much of the discussion around managing a successful university and its perceived purpose. (Shattock: 2003) Many universities now have elements of third stream activities in their mission statements although as Shattock points out are not always entrepreneurial in their management styles, in that they often take on aspects of commercialisation but are not particularly risk takers, (Shattock :2003) in the way that seems inherent in the creative arts disciplines. Consequently there has been recent literature that challenges how repeatedly the creative industries are forced into models of entrepreneurship, knowledge transfer and knowledge exchange, for example, that are more suitable for science and technology disciplines. (Crossick:2006) than the creative arts.

Notwithstanding this, the key literature gives reasons for transforming a university culture to an entrepreneurial one was identified by Clark (2008) into five constituent elements:

1. A strengthened steering core – traditionally universities had weak ability to steer themselves and needed greater management capacity
2. an expanded developmental periphery – the development of non academic units to reach other external groups such as outreach offices
3. a diversified funding base – and the recognised need to find alternative funding streams from non public funds
4. a stimulated academic heartland – departments and faculties need to become entrepreneurial to ensure a change in culture
5. an integrated entrepreneurial culture – develop a work culture that embraces change. (Clark :2008: 5)

These five elements provide a logical starting point to interrogate the volume of literature and provide a methodology to inform the research design.

1. A strengthened steering core.

Pressures on HE to be more effective and efficient led to institutions to include in their mission statements areas of entrepreneurial activity to develop additional income streams beyond state support. This led to many post 92 institutions working within high levels of competition for scarce resources, but with additional costs and as a result led to changes in the structure and management of HE. (Beecher: 2001) that included roles for externally facing staff and a new focus to the university mission. The changing role of HE added to the complexity university steering, but also the chance to revisit the purpose of a university (Maskell and Robinson :2002)

“An increasing emphasis in government policy and rhetoric on the vocational functions of HE in terms of both of its role in supplying qualified students for the professions, industry and commerce and in terms of its research function. This has meant a de-emphasising of other roles, those concerned with the general development of an individuals mind and capabilities , contributing culturally to the community of enhancing knowledge and understanding for their own sake rather than utilitarian ends” (Beecher: 2001:5)

Thus the strengthened steering core often provides offices for research and enterprise in support of this activity and as a consequence conventionally categorises research into either blue skies or close to market (Crossick:2006) and any distinctions further supported by government policies. However “ the creative industries rarely conceive of what they are doing as research, but what is going on is a very rapid and exciting generation of cutting edge ideas that is driven into rapid application by the social organisation and the value chain of the creative industries” (Crossick: 2006) and has potential to lead to conflict of opinion or worth

2. A diversified funding base.

. The strengthened steering core included making use of strategic planning and management tools (Birnbaum: 2000) as a method of control and accountability in return for public funding. This in itself led to the rationale of self determination through finding alternative funding sources. Reasons for developing alternative income streams would

Emma Hunt

be because of changes to the status quo of funding (Davies :2001) and would include reductions in public funding, pressures to develop applied research activities, the life long learning movement and globalisation. (Davies: 2001) Similarly Gibb makes the same observations that pressures to be more enterprising tend to follow policy imperatives to commercialise research, contribute to local and economic development, and prepare students for work and continued learning. (Gibb :1999) Later on we shall see exactly how much of this is taken on by the art and design community as activity supported by those steering HE art and design, but it does raise the question exactly how many additional income streams are brought in by these activities. Gibb also refers to the pressures on HEIs in moulding an entrepreneurial society through government action such as de-regulation, privatisation, marketisation and technology (Gibb :1999, Barnett: 2005).

The counter argument to Universities being steered towards entrepreneurialism and its contribution to economic growth is challenged by Wolf who questions whether education is the engine of economic growth and that the worldwide held belief that more education will lead to a culture of growing prosperity (Wolf 2002) without any demonstrable evidence of this. She argues that in the process we have forgotten that education ever had any purpose other than to promote growth, whereas in the past it was recognised that there was an importance to livelihoods and success, but also more to do with the nature of good society and the intrinsic benefits to learning(Wolf: 2002) this is a view that would support the extended definitions for entrepreneurship through the achievements of creative arts education.

3. Expanded Developmental Periphery.

Clark refers to the continued expansion of entrepreneurial activity in the rise of new types of personnel working to support the university, such as the development of research offices and outreach work, Knowledge Transfer, continuing education and interdisciplinary project related work as an acknowledgement that departments alone cannot do all the things required of them. (Clark: 1998) In recent years there has been a growth in PVC roles for research and enterprise to oversee the university strategy and implementation and to clearly articulate this role and the need to generate extra funds.

Emma Hunt

Competition for diminished government funding through liaison with businesses and industry through partnerships focused on innovative product development and through the marketing of educational business services (Slaughter and Leslie: 1997) is seen as a move from basic research as a function of a university to that of entrepreneurial research. (Slaughter and Leslie: 1997) and therefore the need for expanding the types of roles to support this. There are clear examples in the literature that this model is successful for large science /engineering faculties working on applied research projects that bring in additional income as a result of entrepreneurial activity but , the challenge focuses on what is then defined as research in creative subjects and the generation of knowledge (Crossick:2006) in creative disciplines. This begins to challenge some of the rhetoric around knowledge transfer and promotes the concept of creative conversations (Crossick:2006) and will be picked up later in the case study.

4. A stimulated academic heartland

Clark argues that for entrepreneurial change to take place a department needs to be reaching strongly into the outside world and to change the belief system of the academic heartland (Clark: 1998) For art and design academics the change in shift of culture is less contentious as they naturally develop relationships with industry and engage in the wider areas of research, innovation and graduate employability which includes enterprise and entrepreneurship, as part of their pedagogic practice , but there is still ambiguity over the role of additional income generation to the school/university.

Some of this is by the unique contribution of practising professionals who are a major part of the delivery team and for whom a contradiction in bringing in money for themselves (as part of their own business) or the school has been a long contested area. Deem identifies this as a problem for those in more traditional and longstanding university departments the organisational reality of everyday university life seems to suggest that for many if not most academics there has been a fundamental loss of control over work organisation and professional culture, universities have moved from being communities of scholars into workplaces(Deem: 2007). Whereas, it could be argued for an art and design community the workplace and practice falls very naturally into the academic heartland, or as Davies says is largely because of localised pockets of inspiration and initiative. (Davies :2001)

Further debates over where the entrepreneurial concept is taught falls into the section on the academic heartland. (CHEAD:2006) Traditionally this was seen as the territory of business schools which emphasised new venture creation, business growth, business planning and traditional functional areas of management. But recently criticism has suggested that business schools are regarded as weak in developing pedagogies and practices that stimulate entrepreneurial attributes and values and also weak in providing real insights into entrepreneurial life. They do not allow for practice of entrepreneurial behaviours, or illustrate ways in which enterprise can be embedded into the curriculum that demonstrate imagination, flexibility and adaptability and risk taking (Gibb: 1999 , Bartholomew :2006, Ball 2010 ,)Many of the characteristics that are found to be common amongst entrepreneurs are shared by creative graduates as demonstrated in the QAA art and design subject benchmark :-

“Self management skills in managing workloads and meeting deadlines, accommodate change and uncertainty, analyse information and experiences, benefit from critical judgments of others, apply interpersonal and social skills to interact with others, communicate ideas and information in visual, oral and written forms, present work and ideas to their audiences ...The capacity to be creative, an aesthetic sensibility, intellectual enquiry, and team working.... appreciation of diversity, conduct research, reflect on ones own learning capacity to work independently...” (QAA 2008)

Gibb describes the need for other disciplines to become the ‘opportunity seeking core’ and engage in the ownership of entrepreneurial paradigm across the university and eventually become instruments for change in organisation and culture (Gibb:1999)

Davies suggests that the academic heartland’s contribution and potential can be located in a two by two matrix (Davies: 2001) and forms part of the analysis of the case study. The matrix is a method by which the performance and potential of a unit or school can be measured and if necessary encouraged. This diagrammatic form is useful in identifying exactly how individual academic areas can contribute to the integrated entrepreneurial culture, and what the barriers might be in reaching that potential. Davies

Emma Hunt

lists a few, such as academic leadership, staff capacity, and time but fails to note some of the success factors. (Davies :2001) these will be picked up in the case study.

Entrepreneurial potential and performance

Units potential for entrepreneurial activity

Low

high

A	B
C	D

5. An integrated entrepreneurial culture

Entrepreneurial cultures develop over time either through direct leadership or from the ground up (Davies: 2001) and critically whether this is an appropriate method for ensuring the right result is not touched upon. The slow transformation of some institutions might lie in the entrenched nature of the disciplines and tribes of academics (Beecher: 2001) with strong cultures rooted in strong practices (Clark: 1998) the literature suggests that there are barriers to becoming entrepreneurial that lie in the organisation and traditions , and the structures and layers of authority. (Shattock:2003)

Emma Hunt

Embedding the entrepreneurial culture extends to the student body and there is an increasing pressure for them to display the personal, organisational and social capacity associated with entrepreneurship, often from their own initiatives. (Gibb :1999) The University of Bath News page (UoB 22/2/10) stated that some students had opened a 'shop' for a day selling Krispy Kreem donuts, which warranted a comment from theVC: 'Our students are the academic elite and this week just proves they are enterprising elite too' (Breakwell :2010)

Public frustration as to what a university does and how well they are prepared for the job market led to many HE funded initiatives to kick start an entrepreneurial culture amongst staff and students, these included: Technology transfer partnerships such as KTPs and funding by the Higher Education Innovation Fund, regional and local engagement with regional development associations, graduate aspirations for business start ups and incubation units, and target enterprise in specific industries such as in the bio sciences.

Entrepreneurialism in Higher Education has generally focused on the ability of STEM subjects to commercialise their research activities, and this is seen within the context of how an entrepreneurial university should be steered and developed. However the trust of my argument is that this focus is now outdated and fails to support some of the important contributions that art and design schools within universities can make to the overarching entrepreneurial strategies. In this next section I present contemporary developments around the creative industries as an equally important economic area for consideration and how art and design schools contribute to such developments.

Art and Design Schools in the Context of the Creative Industries

The last ten years has seen the rise and importance of a phenomena known as the creative industries (Florida:2005) and faculties of higher education in the visual and performing arts, design and media have been able to rebrand their activities to fit in with these developments. It is an international and global industry where many countries have supported the rhetoric that the creative industries were the new super economic power when the manufacturing and service industries went into decline. (Florida: 2005,) In the UK, the rise of art and design schools to support industry and the economy goes

Emma Hunt

back to the mid Victorian times when there was clear government support to provide training in the 'useful' arts as direct support of innovation, design, drawing and creativity to provide competitive advantage in the manufacture of goods and services. Thus industry supported learning is a common feature of art and design pedagogy.

The education select committee of 1835 provided the pathway to the development of many of the municipal art schools in the UK. The 1960s saw the professionalization of arts education and the first degrees were introduced, gradually the merger of the local arts schools with the polytechnics in the 1970s gave rise to the new universities when the binary system was removed in the 1990s. This quick and simplistic historical overview is important to this study as many of the features of an art and design pedagogy have their historical precedents in working with and for industry, which at times is at odds with the traditional notion of what a university was or is for. This distinction is a benefit and a hindrance when faculties of art and design find themselves embroiled in the debates around enterprise, innovation and entrepreneurial activity and employability in the current climate.

Recently the introduction of a new government department : The Department for Culture, Media and Sport (DCMS) set about defining the creative industries and ensuring its focused support to the economy.

“The creative industries are those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing intellectual property” (DCMS website 2005 document)

DCMS shares the responsibility for the creative industries with the Department for Business, Innovation and Skills (BIS) which has as its mission to:

“build a dynamic and competitive UK economy by creating the conditions for business success, promoting innovation, enterprise and science and giving everyone the skills and opportunities to succeed. To achieve this we will foster world class universities and promote an open global economy “ (BIS 14/2/2010 website)

Emma Hunt

Often quoted statistics demonstrate that the creative industries are a success story for Britain:

“The creative industries together contribute a Gross Added value (GVA) of 6.4% to the UK economy in 2006 and grew by an average of 4% per annum between 1997 and 2006, which compares to an average of 3% for the whole economy over this period. In 2007, total revenue across the creative industries amounted to some £67.5bn” (TSB Creative Industries Technology Strategy 2009-2012)

Statistics such as these, give the UK's creative industries a position they are the only world leading sector left in the UK. This has had huge impact on Universities all keen to demonstrate their particular contribution but also recognising that this position is under threat (UUK campaign activity Creative Economy Programme research 2010) from the fast growing super powers such as China.

It is within this context that I wish to explore the question outlined to demonstrate the possible contributions from Art and Design Higher Education within an entrepreneurial strategy of a university to the wider social and economic implications. I will now turn to the case study and begin by discussing why the case study is an appropriate method for analysis and how it reflects the characteristics of an entrepreneurial university.

The Research Approach

The case study approach is seen to be appropriate to this context as it can demonstrate real live issues that are of interest to those working in the higher education sector. The School of Art, Design and Architecture has over 2500 students studying a range of undergraduate, postgraduate and research degrees. It is part of a large multi discipline post 1992 university that has 24,000 students and has its history based on the need to develop vocational education to support the growing textile and engineering industries of the day. The University is ambitious for itself and its students and as such has a clear strategy for its advancement of research led teaching and learning. Through its mission the University clearly states that it will undertake work that traditionally fulfils mode 1 and 2 but also third mission in outreach work.

Emma Hunt

“ Our Mission : To deliver an accessible and inspirational learning experience, to undertake pioneering research and professional practice, and to engage fully with employers and the community” (University of Huddersfield : 2009)

Whilst this case study is within a bounded context (Creswell: 2007) the setting and context will use multiple sources of information to inform the case. These will include my own observations as a researcher practitioner as the Dean of the School, detailed interviews with key members of the school senior management team, which included the Head of Department of Art, Head of Department of Design, and Head of Department of Architecture and 3D studies. I am the Heads of Department immediate line manager and therefore tried to act in a facilitation role rather than an external interviewer role. This was largely successful in contributing to a useful discussion but may have prevented some real critical comments, although I felt the information was useful and forthcoming.

I used documents that are readily available in the school and of which myself and the SMT had been co – authors alongside other University internal documents The main reference documents were the school research and enterprise strategy, and the school teaching and learning strategy. I also used a newly published report on the future of creative graduates, (Ball 2010) which is a longitudinal survey of creative graduate destinations in which Huddersfield students took part.

The aim of the case is to understand the problem identified in greater depth, and to show different perspectives on the issue, and to provide powerful evidence of the issues involved and potential recommendations for lessons learnt from the school for the wider university strategy. In considering the case study approach I realize that it might not be seen as rigorous as other research methods, but this does allow a particular set of circumstances to be reviewed in context and to consider the implications and in that respect the research case study approach is deemed appropriate.

Entrepreneurialism at the University of Huddersfield and the School of Art, Design and Architecture.

Huddersfield has a long history in supporting training as a direct response to local industry, so it could be argued that this view of the external world is deep rooted and not a new attempt to join the entrepreneurial university as the latest management fad. In 1825 the art school began training in the 'useful' arts to support the textile industry. Specific and explicit education was developed in conjunction with employers to ensure a steady and well trained workforce. Again in this regard a characteristic of government policy and the entrepreneurial university to provide a suitably qualified workforce has been part of the fabric of the university. Only in more recent times since the decline of the textile, chemical and engineering industries that supported the mainstay of Huddersfield employment has the university had to become more adaptable in what it provides and how it supports the local and regional economy. A key part of this was the establishment, using mainly European funding, was to create Huddersfield as the first 'creative' Town. This is part was a direct response to the growing rise in small creative industries and the inspiration idea to provide one of the first SME hubs to support incubation in the town's Media Centre.

The university has a range of good practice examples that supports the creative industries and the more recent blurring of boundaries between disciplines that allows innovation and creativity to become more mainstream (Hunt :2007) In the school of Art, Design and Architecture there has been an attempt to characterise the key attributes of graduates. These include, inter alia, innovation and risk taking in relation to creativity, the concept of the artist/designer as a leader, to be ideas driven: ideas that are linked to commercial contexts and to be excited by exchange of ideas. (ADA: 2006) . The next section of the paper moves to an analysis of the school using the findings of the literature review.

In my analysis of the Schools documents I found examples of the school providing the environment in which Clark refers to as the 'Academic Heartland' for entrepreneurial activities to flourish. The School's Research and Enterprise strategy is the document which highlights the contribution the school makes to the overarching university strategy, within it the main aim of the school strategy is that staffs become research active and

Emma Hunt

maintain high quality scholarship, research and enterprise activity, and that students are included in the research and enterprise culture of the school. Within the strategy is a subset of aims which includes: "Enterprise and knowledge transfer:

- Engaged in generating ideas and transfer of subject knowledge to help creative industries, cultural production, public and voluntary sectors
- Engaged in generating ideas and transfer of subject knowledge to help businesses become more competitive through collaborative partnerships with the university
- Engaged in projects that generate business and economic benefits – initiating SMEs to established business (ADA :2009)

A document such as this is key in providing the momentum for staff to engage in the entrepreneurial culture of the school and to ensure it meets the Key Performance Indicators that run alongside the strategy. It can be seen from this approach that the main emphasis is driven by a top down approach and fulfils many of the usual criteria found in the definition of an entrepreneurial university – the steering core as defined by Clark. Similarly Clarks ' diversified funding base' is also evident as there are targets for KTPs, Income generating activities such as full cost short courses for lifelong learning or employer up skilling, continuing professional practice and commercial research and development, and reconfirms the emphasis on making money as a key attribute.

However within the school document is also the clearly articulated cross reference to the teaching and learning strategy and the implications for the academic 'DNA' of a creative academic practitioner creating a wider and more appropriate role for the creative arts as Crossick identifies. The structures that support the strategy are seen as key in the school to maximize the creative practice and teaching of each academic. For example the Head of Department for Art, is also the school director for graduate education and director for research. Whilst this seemingly complex role is invested in one person it is important that the school does not artificially separate out the activities that drive its culture and the creative environment that it generates. This structure is similarly reproduced by the Head of Department for Design who also takes the cross school lead in teaching and learning. Both report directly to the Dean so the management and leadership functions are facilitated at the highest levels.

Emma Hunt

The focus of 'an integrated entrepreneurial culture' as Clark defines it is found in the school Teaching and Learning Strategy also reflects the contribution the school makes to the university strategy and again is closely aligned to the research and enterprise strategy. The focus is very much on the development of a creative environment that will embrace change. The focus however is on students and their capacity to engage in employer led initiatives such as competitions, community and volunteering work, work based learning, show case events and exhibitions, alternative placement years and sandwich years in industry. Partnerships are also important either with industry and employers, cultural institutions, and lifelong learning networks, HEIF initiatives. And as part of this aim the school aims to offer every student some form of work based learning in support of the employability agenda. This is important as a key feature in expanding the definition of entrepreneurship to move beyond money and to include students and their contribution to an entrepreneurial university

Additional targets and aims are for staff within the school in that they are all engaged in both professional and research contexts and are 'active in appropriate professional practice, research and enterprise, evidence by minimum standards and outputs' (ADA 2009) This phrase directly reflects the aim of the university to have target driven ambitions, and supports the context that many entrepreneurial universities find themselves in as a result of accountability and the new public management emphasis, that Deem and others refer to. In support of the case there is much in the way of current documentation that evidences the role of entrepreneurship and enterprise within the school.

A third area of the case study was to look at employability and how Huddersfield University fared in this respect. It replicates the 'expanded development periphery' that Clark refers to, with the engagement of staff specifically appointed in the school to support enterprise, work placements and employability agendas. This all being seen by the school as part of the research and enterprise strategy. The University careers staff and the school placement officer were part of the team that supported the Huddersfield contribution to a major national survey on creative graduate destinations. This documentation is important in providing evidence for student led entrepreneurial education that supports further employability and the future for a creative economy as a

Emma Hunt

way of engaging in a new definition of an entrepreneurial university. Creative Graduates: Creative Futures (Ball L, 2010) is a major longitudinal survey of the early career patterns of graduates in art, design and crafts subjects qualifying in 2002, 2003, 2004 and from 26 higher education institutions. Huddersfield took part in this survey which demonstrates the value of a creative education and is one of the first studies to provide evidence of synergy between HE and growth in the creative industries. The findings demonstrated graduates' generic capability for wider roles, their adaptability and a multi-tracking approach to working often combining work with personal development. The study shows direct comparison to the characteristics of an entrepreneurial education and environment and as Gibb would point out how these link to the changing patterns of society. The Huddersfield data demonstrates above national average responses to the clear pedagogical aims identified in the R&E and T&L strategies: for example the usefulness of work placement experience, the preparation for work and the area of work in relation to the degree. (see appendix one for details)

This demonstrates an active engagement by the school within the new wider definition of an entrepreneurial university. However, nationally the key issue highlighted was that students demonstrated a contradiction of the assumed reliability of the art and design pedagogy in providing the right entrepreneurial skills. Whilst it is felt these are implicit in the curriculum they need to be more explicit in the minds of the students.

Using the focus of Clarks' 'strengthened steering core' as a basis of school level steering I interviewed four key members of the school's SMT (out of a potential six) which provided valuable insights into the perceptions of an entrepreneurial university, its meanings and how, if at all, the school responds to such a concept, and how it steers itself. The semi-structured interviews were carried out in the context of the knowledge and understanding of the school strategies, its history and ambitions and the wider understanding of a creative education, being developed within the larger scope of a university such as Huddersfield. (Interviews held between January and February 2010)

There was generally an understanding that the implicit nature of pedagogy of an art and design curriculum led to work with either creative businesses or the application of creativity to another business sector. It was felt that this in itself was invaluable but not really understood by the students or the university as it is not explicitly marked as such

Emma Hunt

within the curriculum. It was felt by one HOD that the university did not make the links between research and innovation, the formal and informal knowledge transfer mechanisms that take place in creative subjects and how this approach might be adapted by other schools in attempting to meet their targets for research and enterprise. However it was noted the lack of money in creative disciplines either in employment or research bids and contracts was always going to be a hindrance in the university adopting the pedagogy in the school, but he did note the importance of projects in maintaining external profiles. Some of the interviewees felt that their discipline was not taken as seriously in the research area as other disciplines in the university that seemingly had a greater profile due to the ability to attract larger sums of money. This confirms the literature view that staff think the main purpose is to bring in additional funding.

There was also a general concern that the range of employability skills, despite being clearly articulated in several places, entrepreneurship and enterprise amongst students and staff was not as prominent as it could be. Plenty of examples of students setting up their own businesses and case study profiles were available but this did not really feature as much as it could do within the staff culture. There was a need to embed the culture of enterprise within the academic staff and to make the link to research activity clearer. It was also noted that in the current climate there is a need to work with local employers to keep the prospects of graduates open and also help the economy. There was a real heartfelt problem identified, as it has been nationally, with the rise of unpaid internships that might not do either the graduate or the economy any real benefit. It should be noted that unpaid internships are common in the creative sector but as Ball indicates in the CGCF report identified the lack of take up from those from poorer families who could not fund such opportunities. This highlights an issue around potentially widening access to HE but limiting or constraining access to the labour market. An entrepreneurial university and school need to be conscious of this in planning curriculum activities as mainstream and to support the social and cultural elements of an entrepreneurial university.

HODs identified several barriers to continuing entrepreneurial activity within the school, which has been exasperated by the current economic climate but ironically potentially an opportunity to move beyond public funding. The main barrier was seen as time – time to

do new and innovative work that would be responding directly to the research agenda or the teaching and learning agenda. It was discussed that this might be because of the nascent trajectory of research in art and design and the longstanding commitment by academics. Ideas generation as a key function of the art and design pedagogy also dominated the conversations in the interviews where HODs were not short of ideas to contribute to the development of entrepreneurial activity but felt that ideas and risk taking was often curtailed by the need to meet KPIs and driven by those targets alone. On a brighter note the ideas still continued to be developed including using some of the terminology of other disciplines and apply to art and design, such as Design Parks, instead of science or business parks, Design start ups instead of business start ups and creativity partnerships instead of knowledge transfer partnerships, all these fit in to opportunities to be developed in a interdisciplinary manner.

In the interviews the range of entrepreneurial activity for students and staff was recorded as including:

- The centre for Knowledge Exchange for Digital Media (HEIF funded)
- Crafting the Community Project (volunteering project)
- Two KTPs with local textile/chemical companies
- Summer schools (income generation)
- R&D for local company using advanced visualization technology
- Students in incubation units and business start up courses
- Introduction of the 'alternative placement year' for students wishing to take a year out to test a business idea
- Designs for competitions and live project briefs
- Proof of concept awards
- Collaborative ventures funds projects (internal funding for pre KTP activity)
- International franchise of courses (one remaining after termination of 4 others)

Emma Hunt

- Recruitment of international students
- Master of enterprise (in conjunction with the Business school)
- MBA(Creative industries) (in conjunction with the Business school)

Achievements, Barriers and Opportunities in the School of Art, Design and Architecture.

The analysis of the case in light of the literature has given the opportunity to probe and critically reflect in a way that as a manager I do not normally have the time to do. Having implemented and followed university policy and developed localized strategies in support of research, enterprise and entrepreneurship it is evident that the case is quite complex. The skills of a 'creative and reflective practitioner' have helped in the analysis to maintain some degree of distance and supported by the use of theoretical frameworks to understand what the case is saying.

The analysis can begin by looking at the key issues emerging in relation to the question : what are the achievements, opportunities and barriers identified in the case study?

Achievements can be listed as

- A range of entrepreneurial related activity (as described in the bullet points above)
- A clearly articulate strategy emulating from the leadership of the school (although I can take some credit for this as Dean the real work was done by the director of research and graduate education!)
- Clear messages to staff on the range of appropriate research and professional practice
- Good student engagement with employability agenda
- Good staff engagement with relevant industries
- Building on strong pedagogic traditions to support the vocational discipline
- Providing the 'shop window' for the university for competition wins, community engagement and local identity
- Providing regional engagement

Emma Hunt

- Working with the business school to devise new curriculum areas
- A high number of competition wins by students
- Regularly exhibiting and researching staff
- Introduction of annual research festival that celebrates both staff and students as co learners and researchers and includes enterprise
- Inherent and implicit entrepreneurial teaching in the curriculum at all levels

Opportunities can be listed as:

- Working cross discipline to provide new curriculum areas
- Focusing on the new employment landscape as a way of providing characteristics needed for employment such as self employment, portfolio working and life long learning
- Construction of the Design Park
- Implementing creativity partnerships with local business and other disciplines
- Design start ups and incubation to support others
- Clearer articulation of CPD and full income generation short courses
- Additional vendor awards as a way of supporting industry (eg Apple accreditation)
- E.learning developments to support creativity and innovation for other disciplines
- Clear articulation of characteristics of entrepreneurship in students being demonstrated across the whole student body
- To diversity income through applied research, commercial R&D, and use of resources
- Engagement of new member of staff to do this in support of academic staff (post approved)
- Ideas rich and innovative ways around problems
- A devolved revenue system within the university

Barriers can be listed as:

- Not being taken seriously as an academic subject by other disciplines/staff/ types of universities

- Distributed HE landscape such as specialist colleges and a rise in HE in FE in the art and design sector (suggestion that this might be more of the same and therefore 'easier' to implement in an FE setting) thus exasperating the perceived value
- Lack of time for staff to write up teaching as pedagogic research to advance understanding
- Lack of time for staff to engage with entrepreneurial activity and misguided notion of ownership of contract by part time staff and those with their own practices
- Lack of money in the research councils to support the application or commercialization of research activity emulating from the arts
- Rise of competition from East in the creative industries and how UK universities are responding to this
- Too quick to resolve a problem and move on rather than making a stance at university level as issue, more likely to resolve locally and accept
- Lack of understanding of financial imperatives and perception of 'don't charge too much' or ' don't undercut the business we are preparing our students for' leading to localized decision making on what to charge or to do it for free!
- Lack of engagement with the wider university research agenda
- Not taking on own advice, the range of teaching to support creative entrepreneurship is not then used by staff in their own applications
- Students not explicitly understanding the implications of entrepreneurship in their education
- Lack of explicit staff development in this area

Following the Davies 2x2 matrix it is possible to create a template of critical success factors and analyze the case of the school as falling into quadrant B (high potential but low performance). However from the case study it is clear that staff are very enthusiastic about their achievements and the range of entrepreneurial activities that are being delivered in the school. There are evangelical at times about the role their curriculum and pedagogies have on producing enterprising graduates and will often quote the case (as in many institutions) that it is the art and design graduates who take up most of the spaces in the incubation units in comparison to business graduates.

Emma Hunt

However the performance is judged as being low as it does not meet some of the traditional notions for wishing to be entrepreneurial, the main one being the move away from reliance of public funding to be more self directed. In this respect the school performs very badly. It seems that the opportunities are endless in this regard, but still the basis for whether the ideas would produce additional income needs to be carefully considered. The role of a new member of staff, and clear processes need to be developed before embarking further. However the characteristics derived from the curriculum would be worth sharing amongst the broader university. These include the use of teaching practices that engage with the business community, team work, and flexible teaching places and peer review. The ability to be flexible, creative, and ideas driven is clearly an asset for all creative graduates in preparation for the world of work.

Davies argues that there may be reasons why the academic unit has not managed to reach its full potential because of poor leadership, culture, lack of facilitation and time. I do not think this is evident in the case analysis. There is clear leadership, and clear engagement by staff already, time is an issue as academics are delivering more with less but as a result of their own creativity constantly finding ways around new problems. I think the main reason for not realizing the potential has, up until now, been because the strategy of the university was to develop international franchises as the main entrepreneurial component and that the other work was being done despite the strategic direction. Now it can be brought into focus as the direction has changed and franchise agreements are being terminated in favour of developing alternative income streams. This I believe is a key indicator of the school moving in the right direction and will realize its potential in the next few years.

As a result of the analysis the following critical success factors and actions of the school of art and design can be laid down in the following template, and could be used in the formulation of a university wide entrepreneurial strategy.

Success factor	action
Flexibility, adaptability, risk taking and ideas led built into curriculum as a key skill for all entrepreneurial activity	Through the pedagogic approach of learning by doing amongst others

Acknowledgement of a range of entrepreneurial outcomes is better than none at all – or just financially driven	Listing of achievements by department and map across to art and design and see what can be emulated
Reward and acknowledgement of the range of successful business related activities	Listing can be emulated across departments to show range and success
Time	For all academics to engage appropriately
Bring businesses into the curriculum in as many different ways as possible and in a non traditional environment to support employability agenda	Range and scope of different types of business engagement
Discover the power of design as a cross disciplinary subject and use the ideas of design parks, creativity partnerships etc	Can be emulated cross university as interdisciplinary and mode 2 research support. Trail blaze these ideas to be the first.

Conclusion

It can be seen from the case study that there is a need for more interdisciplinary approaches to the literature on entrepreneurial universities that it should not be a silo of 'business' or STEM subjects but one that is embedded in a collective and responsive awareness of creativity across the wider university.

The erosion of the traditional notion of a university purpose and the rise of the concept of the entrepreneurial university alongside the rise in the creative industries has led to the discovery of good practice that could be shared across a wider academic community.

The case study has demonstrated clear characteristics that could be adopted, but still provides further scope for study to provide policy makers and others of the value of this type of work in relation to the economy. This snap shot in essence provides the stimulus for further study. The favourable funding for STEM subjects and the reduced public expenditure for HE generally at the present time provides further need to really

Emma Hunt

investigate how an art and design subject can contribute, and it may be through the exploration of the design discipline and its natural links to STEM subjects.

The rise of the creative industries as being a valuable part of the new economic landscape in the last ten years has helped in part to capitalise on the nature of a creative education, where ever it might be found, although its value was always difficult to attribute due to non traditional ways of working it was difficult to capture the real worth of this elusive industry, however it has become clear that the entrepreneurial characteristics of the creative industries could be harnessed by many local and regional development agencies, universities, and others in providing a new catalyst for the next stage in the development of entrepreneurial universities where the concept of creative entrepreneurship is as common as third mission is today. If creativity is the currency of our time then we need ot really believe that it has no boundaries we should embrace the opportunity to become interdisciplinary and entrepreneurial.

8,265 words

Emma Hunt

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Emma Hunt

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Emma Hunt

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Appendix One

Creative Graduates : Creative Futures – National Data and University of Huddersfield Data.

Usefulness of work placement experience:

Work placement experience	University of Huddersfield	Overall survey
Yes, as part of course	31.4%	22.5%
Yes, not as part of course	16.9%	18.0%
Yes, both as part of course and separately	0.0%	1.7%
No work placement	51.7%	57.7%

Usefulness of placement	University of Huddersfield	Overall survey
Not at all useful	1.8%	4.0%
Not very useful	14.3%	10.9%
Fairly useful	26.8%	36.8%
Very useful	57.1%	48.3%

Perception as to how well the course prepared graduates for the world of work

	University of Huddersfield	Overall survey
Not at all well	7.6%	15%
Not very well	26.1%	33%
Fairly well	50.4%	43.7%
Very well	16.0%	8.4%
Total positive response	66.4%	52.1%

Emma Hunt

Work area since graduation

Work area	University of Huddersfield	Overall survey
Teaching/lecturing	33.1%	33.0%
Work in creative industries	68.7%	72.6%
Work in degree discipline area	75.9%	73.0%

(Ball L, 2010) (Oakely, 2010)