

**WIDER EUROPE**

# **CREATIVE SPARK: HIGHER EDUCATION ENTERPRISE PROGRAMME**

Driving creative enterprise: analysis of  
UK higher education and partnership  
potential for Wider Europe

A report for British Council  
Prepared by IFF Research  
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## CREATIVE SPARK: HIGHER EDUCATION ENTERPRISE PROGRAMME

The Creative Spark programme is designed to support the creative economy across Central Asia, the South Caucasus and Ukraine over the next five years. This is a response to an underdeveloped creative sector in these countries which limits opportunities for young people. In addition, a skills gap exists which restricts young people's access to international networks, markets and resources.

The programme aims to provide participants with key skills through funded international partnerships between higher education and creative institutions in the UK and the equivalents in the selected seven programme countries: Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Ukraine and Uzbekistan. This will help to drive enterprise and entrepreneurship skills training, and supports the development of the creative economy. Creative Spark will also support higher education reform and help to reduce unemployment rates across all countries involved.

The Creative Spark programme has three main interventions:

1. development of partnerships involving universities and creative institutions in the UK and those in programme countries in order to drive enterprise training in those seven partner countries including the establishment of enterprise centres
2. delivering enterprise skills training packages to students and creative entrepreneurs, ranging from pitching ideas and starting a business, to protecting intellectual property and securing financial support
3. delivering an English learning programme with a range of new digital English language learning content including digital learning platforms, online courses and new Massive Open Online Course (MOOC) courses focused on English for entrepreneurship.

The programme design is underpinned by this research report which highlights UK experience in this sector; half of the 169 universities in the UK have embedded enterprise and entrepreneurship education in their institutions. There are also 47 creative clusters that exist across the UK, bringing together creative talent for business incubation.

The programme primary beneficiaries are university students, graduates and young entrepreneurs, as well as the actual institutions including universities, ministries, cultural institutions, enterprise agencies, creative hubs, business incubation and enterprise centres, and similar organisations supporting creative enterprise.

In the longer term, we plan for this programme to contribute to a more prosperous region through the support of UK expertise in education innovation and cultural partnerships.

# ABOUT THE BRITISH COUNCIL

The British Council is the UK’s international organisation for cultural relations and educational opportunities. We create friendly knowledge and understanding between the people of the UK and other countries. We do this by making a positive contribution to the UK and the countries we work with – changing lives by creating opportunities, building connections and engendering trust.

We work with over 100 countries across the world in the fields of arts and culture, English language, education and civil society. Last year we reached over 75 million people directly and 758 million people overall including online, broadcasts and publications. Founded in 1934, we are a UK charity governed by Royal Charter and a UK public body.

To receive publications in alternative formats or to request a hard copy, please contact us at [creative.spark@britishcouncil.org](mailto:creative.spark@britishcouncil.org)

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## FOREWORD

Our aim in the Wider Europe region is to help 100 million people by 2020 reach their potential by engaging with the UK's cultural and education offer. We believe that by connecting with these young people, the next generation of leaders and entrepreneurs and wider communities that do not traditionally engage with the UK, we can support the development of stable, open and more prosperous societies.

We live in a rapidly changing world, disrupted mostly by technology and political events. This creates opportunities for innovation and impacts on the design of education systems and the types of employment skills which will be required in the future. It also means employment patterns in many traditional industry sectors have also changed, resulting in the risk of growing unemployment.

Our new 'Creative Spark' programme aims to provide thousands of young people with enterprise skills and the ability to start their own business by creating international partnerships between higher education and creative institutions in the UK with those in Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Ukraine and Uzbekistan.

The programme design is underpinned by this research report, produced by IFF Research, which provides a contemporary baseline of the UK expertise in this sector – and the four key areas that UK higher education institutions are using to drive enterprise skills. It highlights that half of all UK universities have embedded enterprise and entrepreneurship education in their institutions, and that approximately 50 creative clusters across the UK bring together universities and creative sectors for new business incubation. Finally, the research sets out three core areas for international engagement with Wider Europe for this new initiative for UK institutions.

I hope you find the report both useful and motivating.



**Andy Williams**  
Regional Director, Wider Europe.  
British Council

## 1. INTRODUCTION KEY FINDINGS

- 1.1** The power of the Creative Industries within the UK and global economy is increasingly visible, the sector now outperforming many aspects of the UK's wider economy in terms of contribution to Gross Value Added (GVA), total number of jobs and numbers of businesses. The creative industries are expected to play a crucial role in the UK economy on the coming decades. Today, the Creative Industry is worth nearly £92 billion (14.2 per cent of the economy's GVA), up from £85 billion in 2015, and growing at twice the rate of the rest of the UK economy.<sup>1</sup>
- 1.2** However, the Creative Industries in the UK face several challenges due to their unique business models and required skill sets, these include: the talent pipeline, skills gaps (both general and specifically for business management and leadership), challenges around business scaling, access to finance and barriers to creative IP protection. The nature of these issues means that while government investments and policy changes via the Sector Deal should have a positive impact on the productivity and growth of the creative sector in the UK, further sector-wide collaboration is required to address these issues.
- 1.3** Skills gaps in the areas of business leadership, management and administration will only be resolved through a reconsideration of creative education – both for existing business and for the talent pipeline moving through higher education. Addressing the importance of these skills and ensuring students acquire them during their degree are the most direct and sustainable solution to closing these skills gaps in the wider industry in the coming years.
- 1.4** Regardless of whether students work as freelancers, start their own businesses or work for a microenterprise or small-medium enterprise (SME) – as the vast majority will do – having business management skills will be necessary to ensure their future success, either running their own business (even as a freelancer, this will be needed) or by contributing skills that may be lacking within a SME.
- 1.5** Across the UK higher education institution (HEI) landscape, **approximately half of the UK's publicly-funded universities** provide enterprise and entrepreneurship education (henceforth referred to as EEE) beyond standard degree programmes and/or more standard career services offerings. This type of degree level provision was identified at nearly all UK HEIs.
- 1.6** This finding was consistent across universities dedicated to creative studies (e.g. conservatoires, arts universities, the royal colleges, etc.), where approximately half also exhibited innovation in this area, with approximately one in four offering more extensive EEE provision. However, while examples of best-in-class provision exist within the creative education space, examples here are limited, showing more could be done to extend innovative EEE provision to creative students.
- 1.7** Via in-depth analysis of UK universities with unique and outstanding EEE provision, **four broad areas covering 14 specific EEE models have emerged** that summarise the ways in which HEIs support EEE amongst students across all sectors. These areas and models can be summarised as:
  - **Training and Experience**, comprised of four models:
    - training sessions, e.g. workshops, masterclasses and boot camps
    - placements and enterprise years
    - live briefs
    - mentoring

<sup>1</sup> HM Government Department for Digital, Culture, Media & Sport and the Rt Hon Karen Bradley MP (29 November 2017) 'Creative industries' record contribution to UK economy'

- **Competitions and Awards**, covering five models:
  - funding competitions
  - skills development competitions
  - micro-competitions
  - tier 1 Graduate Entrepreneur visas
  - student awards
- **Incubation Services**, either:
  - incubation labs and programmes; or
  - university innovation centres and business consultancy
- **Partnerships and Joint Programmes**, including three models:
  - joint programmes between universities
  - local, regional or national partnerships with businesses
  - international collaborations.

**1.8** All 14 models have strong potential for developing creative enterprise skills at home and internationally. Which ones are the 'best' to implement for the purpose of creative education depends entirely on the objectives and needs (outcomes) of each university, local creative industry and the wider creative economy in that country. Based on this research of the UK and Wider Europe landscapes, we can summarise these need areas into three outcome categories, with specific models that are well-suited to addressing each. These categories are:

- outcome one: address market skills gaps via improved business management and leadership skills
- outcome two: support new businesses and innovations via start-up support and idea incubation
- outcome three: develop knowledge exchange and knowledge sharing opportunities to build local clusters and/or facilitate global creative networks.

**1.9** Acknowledging the limitations of this study, there appears to be limited existing international sector collaboration or partnerships across EEE. However, while international collaboration between universities for EEE is limited, both within and outside of the creative industries, there is strong desire for future collaboration. We believe there is an incredible opportunity to develop new programmes based on existing models and, through this, to foster international collaboration, within the creatives industries and across all areas of education. Enthusiasm for this objective is high, with numerous examples of each model existent that could be used as an international springboard to make this happen.

**1.10** Following similar trends to the UK, the need for EEE for those entering the creative industries globally is no less important, particularly in areas where there is significant potential to unlock the power of creative industry through young creative entrepreneurship.

**1.11** This need is the basis for British Council's desire to develop a programme to support bilateral higher education partnerships between the UK and countries in Wider Europe that will in turn support local economic development of the creative economy and enable clear communication of its value. British Council has identified six priority markets within the region to participate in the proposed funding programme; Armenia, Azerbaijan, Georgia, Kazakhstan, Ukraine and Uzbekistan. Analysis of the six priority countries has shown they represent a distinctive group of nations, with equally distinct national challenges. However, policy highlighting the importance of the growth of the national cultural sectors is present in every country, albeit to varying degrees.





## PROJECT BACKGROUND

- 1.12** British Council seeks to develop a baseline of evidence of existing education programmes and future collaborative potential between higher education institutions in the UK and Wider Europe. This evidence will be used to support the design of a programme funding creative enterprise initiatives between the UK and six priority markets in the Wider Europe region: Ukraine, Kazakhstan, Uzbekistan, Georgia, Armenia and Azerbaijan.
- 1.13** The February 2018 Creative Nation report, published by NESTA in collaboration with the Creative Industries Council and based on data published by the Office for National Statistics (ONS), highlighted eight important facts about the UK creative economy. This included analysis of data showing the concentration of the creative industries in a small number of locations, mirroring developments in the wider economy. Within the creative industries 53 per cent of employment and 43 per cent of businesses are found in five urban UK locations. The report also found that universities are collaborating with creative businesses in their locality, in neighbouring areas and other parts of the UK, suggesting that higher education institutions play a significant role in developing creative clusters around themselves, while also creating links across the UK.
- 1.14** Data published by the UK government's Department for Digital, Culture, Media and Sport (henceforth DCMS) in November 2017 highlighted the growing contribution of the creative industries to the UK economy; up by 3.6 per cent year-on-year to almost £250 billion, accounting for 14.2 per cent of the UK's GVA<sup>2</sup>.
- 1.15** ONS figures published in 2017, also showed that the number of UK start-up companies grew substantially from 608,000 in 2015 to 660,000 in 2016. A 2017 report published by the Centre for Entrepreneurs (CfE), a leading UK think tank, stressed that 'universities can boost local graduate retention, job creation and economic growth in the regions by providing business incubation to graduate entrepreneurs'<sup>3</sup>. According to the CfE, universities play a vital role in boosting graduate start-up rates and improving ongoing sustainability, highlighting that previously only one per cent of graduates were still involved in entrepreneurship several years after graduation.
- 1.16** Despite significant growth in this area, there appears to be little comprehensive and up to date evidence of the scale and scope of UK HE creative enterprise activity, models of funding and levels of internationalisation.
- 1.17** It is in this context that British Council aims to carry out a comprehensive evaluation of national and institutional level activity and initiatives designed to support the growth in UK entrepreneurship, focusing on strengthening the creative industries. The research aims to understand UK universities' relationships with creative hubs, local business, international higher education and international business.

<sup>2</sup> <https://www.gov.uk/government/news/creative-industries-record-contribution-to-uk-economy>

<sup>3</sup> <https://centreforentrepreneurs.org/cfe-releases/incubating-graduates-unleash-wave-high-growth-start-ups-claims-cfe-report/>





## RESEARCH OBJECTIVES

- 1.18** The research objectives are as follows:
- provide an up-to-date context of the creative industries, their growth and development, and current contribution to the UK economy
  - summarise the national policy framework that supports creative enterprise in the UK and their likely impact in the coming years
  - develop a robust framework of enterprise and entrepreneurship education models (EEE) within the UK higher education sector – both generally and within the creative sectors – and provide case studies of best practice
  - provide a comparative analysis of the higher education sector and national policies within each of the six target countries, with emphasis on the development of the creative industries and EEE provision
  - make recommendations on the ways in which a British Council funding programme could be executed in these six target countries, with specific reference to best practice models and their viability in these markets.
- 1.19** It is the ambition of this report to provide a detailed landscape of the creative industries, EEE and models of best practice in the UK and Wider Europe, with the intention of developing a clear set of recommendations on how funding could be used to support collaborative bilateral higher education partnerships.

## RESEARCH METHODOLOGY

- 1.20** The research design employed for this project comprised of a mix of desk research and in-depth interviews across multiple phases to gain depth of knowledge to inform analysis and the presentation of recommendations.

Below we provide an overview of the phases and methodologies utilised.

### **Part 1. UK higher education enterprise horizon scanning**

- 1.21** The first phase of the research focused on the first two objectives, examining existing UK national policy supporting creative enterprise, both within the remit of the creative sectors and more generally. A review of literature relating to the broader growth and development of creative industries, and their contribution to the UK economy, was also conducted at this stage.
- 1.22** More than 15 reports were reviewed and analysed during this phase of research, alongside extensive desk research of industry body websites (including Creative England, Creative Industries Council, Nesta and the UNESCO and UNCTAD). Articles were selected based upon their direct relevance to the project's objectives and ensuring a mix of literature reviews, policy documents and original research findings. The scope of the desk research was limited to reports written after 2015 (though data referenced from reports may reflect dates earlier than this), and only included published government and public body research (including press released). Blogs or newspaper articles were not included within the literature review.

## **Part 2. Models supporting entrepreneurship in UK higher education**

**1.23** To address the third and fourth research objectives we adopted a mixed methodology approach, as follows:

**1.24 Comprehensive HE enterprise audit:** desk research of all 169 publicly-funded higher education institutions to assess the presence of EEE provision and/or resources. This was done via a systematic, multiphase approach, as follows:

- First, a keyword search was conducted via Google using terms related to creative industry, enterprise and entrepreneurship. This helped to identify an initial model framework and establish an early list of institutions that had programmes related to EEE.
- Next, a keyword search was made on the websites of each of the 169 publicly-funded universities using a specific list of terms related to model types that emerged during the first generalised search, including: enterprise, enterprise centre, entrepreneurship, innovation, start-ups, creative industry, creative economy, and creative arts. This was used to determine the presence or absence of EEE provision at each university.
- If a university appeared to have some degree of provision based on this initial search, a final word search was done for each model to capture the true breadth of activity at each university and a list of example institutions with each provision.

**1.25** It should be noted that this approach relied solely on the quality of publicly available information on university webpages and a consistent use of terminology. While our approach produced clear lists of universities displaying activity in the enterprise and entrepreneurship across identified models, these lists are by no means exhaustive and are designed to provide a subset of example institutions within each provision, rather than a complete audit of UK HE enterprise.

**1.26** Based on the initial landscaping research, a list of 23 higher education institutions and three sectors bodies with relevant programmes and/or expertise were identified as preliminary target institutions and invited to take part in depth interviews. A total of 12 interviews were completed covering the following topics:

- the importance of EEE for student training
- when and why EEE began at the university
- incorporation, if any, of creative industries into this provision
- detailed conversations about EEE programmes at the university, covering their purpose, participants, how they are operated, funding sources and benefits to students, partners and the university
- any local, regional, national or international partnerships within these programmes, across HE institutions, businesses and other organisations
- future interest in collaboration with UK and international HE institutions for the purpose of developing EEE programmes, at home and abroad
- suggestions on the most effective models and tips on the considerations needed to put them in place.

**1.27** Interviews were 45 minutes in length and were conducted with respondents in major roles around managing creative enterprise programmes at their university (or related projects in the case of public body respondents).

**1.28** The remaining universities not interviewed were those which did not respond to the interview request or any follow up contact during the research period. Every effort was made to contact priority programmes and ensure all who were interested in participating were given the chance to do so.

## **Part 3. Wider Europe higher education and national policy horizon scanning**

**1.29** Part three of the study focused upon desk research designed to systematically and comparatively examine the higher education and national policy context of the six priority countries identified by British Council in Wider Europe.

**1.30** IFF liaised with British Council country teams in all six countries in order to gather information relevant to provide a summary of government policy or priority in each territory. This information was incorporated within a wider review of relevant, publicly available data within our analysis.

**1.31** Recommendations were based upon propensity for development of creative enterprise programmes in these territories related to the models of enterprise identified in part two of the research.





## 2. MODELS SUPPORTING ENTREPRENEURSHIP IN UK HIGHER EDUCATION

- 2.1 The gaps in the skill areas of business leadership, management and administration are a major challenge facing the UK's creative industries. While efforts can be made to address this within the existing workforce, these gaps can only truly be resolved through a reconsideration of creative education – both for existing business and for the talent pipeline moving through higher education. Addressing the importance of enterprise and entrepreneurship skills and ensuring students acquire them during their degree are the most direct and sustainable solution to closing these skills gaps in the wider industry.
- 2.2 Through a combination of desk research and in-depth interviews with UK HE institutions and relevant sector bodies, we have identified four broad areas of EEE existent within the UK HE sector, comprising 14 specific models. We provide a detailed summary of these models, their purposes and ways of working, benefits and 'best practice' case studies from UK institutions.

### PROVISION OF CREATIVE ENTERPRISE AND ENTREPRENEURSHIP EDUCATION (EEE)

- 2.3 Looking across the UK HE education landscape, our desk research has shown that approximately half of the 169 publicly-funded HE institutions in the UK provide extended enterprise or entrepreneurship education for students, meaning provision outside enterprise-oriented degree programmes and/or basic career counselling services (such as CV support, general business/freelancing advice, short work placements or internships, etc).
- 2.4 This trend held true when looking just at universities dedicated to creative studies (e.g. conservatoires, arts universities, the royal colleges, etc.), whereby half had more than standard provision, with about one in four offering more extensive EEE provision. However, while examples of best-in-class provision exists within the creative education space, these are the exception rather than the rule, meaning there is more that could be done to extend innovative EEE provision to traditionally creative students.
- 2.5 It should be noted, however, that enterprise and entrepreneurship-related degree programmes are currently offered widely across the UK sector, and were the most common form of enterprise and entrepreneurship provision we were able to identify, both generally and specifically for creative enterprise. Creative enterprise degrees, in particular, are becoming increasingly available at both the undergraduate and postgraduate levels, offering students the opportunity to study specialist or technical skills related to their chosen specialism (across the arts, music, design, fashion, etc.) alongside business skills to support future entrepreneurship.
- 2.6 Some highlighted examples, by no means a comprehensive list, of degrees – both undergraduate and graduate – that explicitly fuse a creative skill with entrepreneurship are:
  - Conservatoire for Dance and Drama offers an MA in Dance and Creative Enterprise
  - Coventry University offers a BA in Enterprise and Entrepreneurship, as well as an MA in Enterprise and Entrepreneurship Education and an MA in Global Entrepreneurship (it is also the winner of the 2015 Duke of York Award for University Entrepreneurship<sup>4</sup> due to its promotion of entrepreneurial activities)

<sup>4</sup> University press release: <https://www.coventry.ac.uk/primary-news/coventry-named-top-entrepreneurship-university-in-national-business-awards-competition/>

- Goldsmiths (University of London): a degree in Creative and Cultural Entrepreneurship, with pathways for specific specialisms, e.g. fashion, media, music, theatre, etc.
- University of the Arts London: Masters in Fashion Entrepreneurship and Innovation
- University of Cambridge, Judge Business School offers a Creative Industries Entrepreneurship pathway
- University of Leeds offers students degrees the ability to combine some creative subjects with enterprise as part of their degree (e.g. BA in Music with Enterprise), as well as degrees in Fashion, Enterprise and Society and Social Enterprise
- Newcastle University: MA in Arts, Business and Creativity and an MA in Innovation, Creativity and Enterprise
- University of Warwick offers Master's programmes in Creative and Media Enterprises and Arts, Enterprise and Development, and a DPhil in Creative Industries

**2.7** However, while this is a positive step forward, these skills are necessary for all creative students, not just those proactive enough to seek this form of degree. The sector and HE institutions still need to expand the remit of EEE on an extracurricular level to ensure access to such education for the wider student body.

**2.8** Given the widespread nature of such programmes, and our focus on looking beyond general provision offers, we have not provided further analysis in this area. Whereas course content can differ dependent upon University expertise and facilities, the general structure of programmes mainly aligns with traditional degrees.

### Models of Enterprise and Entrepreneurship Education

**2.9** In conducting an audit of the 169 publicly-funded UK HE institutions and in-depth interviews with EEE practitioners, we identified 14 specific EEE models split across four thematic areas that summarise the ways in which HE institutions support enterprise or entrepreneurship education amongst students across all sectors. These models reflect the range of options available to those seeking to establish EEE programmes, both in the UK and abroad.

**2.10** These areas and models can be summarised as:

#### • Training and experience, comprised of four models:

- training sessions, e.g. workshops or boot camps
- placements and enterprise years
- live briefs
- mentoring

#### • Competitions and awards, covering five models:

- funding competitions
- skills development competitions
- micro-competitions
- Tier 1 Graduate Entrepreneur visas
- student awards

#### • Incubation services, either:

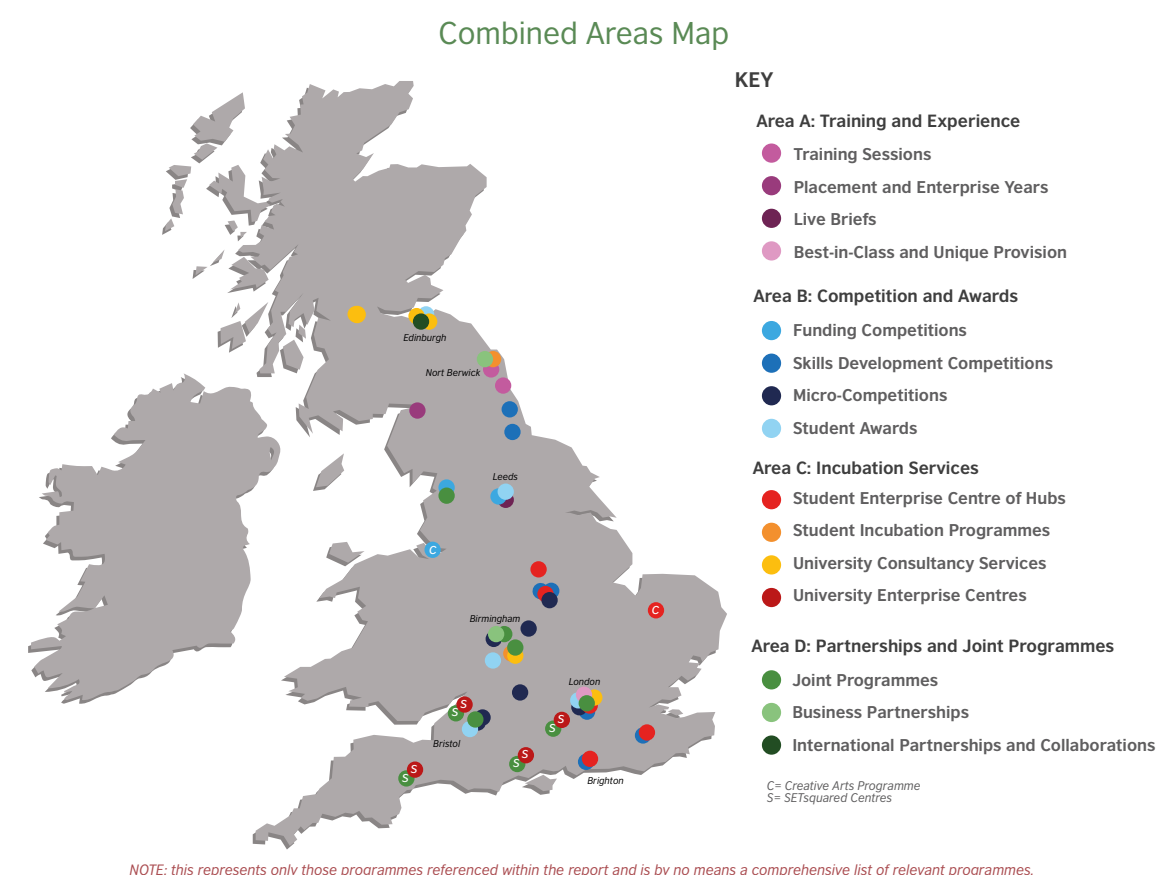
- incubation labs and programmes or
- university innovation centres and business consultancy

#### • Partnerships and joint programmes, including three models:

- joint programmes between universities
- local, regional or national partnerships with businesses
- international collaborations.

**2.11** The map below shows the geographic distribution of these areas and models across the UK, based on the examples used in this report<sup>5</sup>. This is by no means a comprehensive list of all possible programmes under each model, but exemplifies the breadth of adoption of the model types across HEIs. For all maps shown in this section, please treat them as a representation of some of the best examples of each model identified from across the UK, recognising certain universities and programmes may be relevant but not included in this report.

**Figure 2.1 Map of all EEE models across the UK**



<sup>5</sup> The absence of programmes in Wales and Northern Ireland on this mapping does not reflect an absence of any EEE education on these areas; instead, research found fewer examples of EEE models in these territories and, where they exist, it was felt others provided stronger case studies, particularly for the creative sectors. For example, the University of Cardiff does run a multi-day start-up boot camp, has a programme of entrepreneurship support and funding competitions for alumni, as well as an annual entrepreneur speaker series hosted by the Cardiff Business School, while the University of Aberystwyth run a Business Start-Up Week similar to those referenced in Area A. There were fewer examples of non-standard provision in Northern Ireland. Programmes in both territories were invited for in-depth interviews in an effort to address this gap, however with no response.



- 2.12 Funding sources are typically a mix of direct university funding (HEIF often referenced), but also from a range of external sources, most often the European Regional Development Fund (ERDF), Santander Universities and support from local industry bodies or businesses. Many programmes are also partially funded by mentors, e.g. prize money contributions.
- 2.13 Intellectual property (IP): for many of these models, the objective or outcome is a viable business that will launch a product or service into the market. Given the role the universities play in facilitating this, questions have been raised in relation to the IP rights of these businesses between the university and graduates. There is little or no reference made on this issue in publicly available information on university and programme websites, even in situations where a programme facilitates investment opportunities. However, in the few instances when programme managers were directly asked about this topic during interviews, they consistently reported that IP of all businesses remained the rights of the students who developed it, with the university retaining no rights to that IP. The only instances where this is not the case are where the programme invests in said business (which does happen at Falmouth University's Launchpad programme) or where the business directly relates to a student's university research (e.g. for Master's and PhD students working with a university research team).

To our best knowledge, within the limitations of this research, in most other situations students retain their IP rights and universities provide guidance on IP protection to support business development.

- 2.14 Below we provide a detailed summary of each EEE model, describing their purpose, participation, ways of working and benefits, including case studies of 'best practice' examples for each and lists of other example models for reference. Where relevant, every effort has been made to reference examples (best-in-class or otherwise) from universities or university centres dedicated to the study of creative industry subjects.

## AREA A: TRAINING AND EXPERIENCE

- 2.15 Models that provide training and/or experience are basic across all programmes researched. These modes of EEE are about providing students with usable skills and experiences that will make them more employable in the future, utilising a range of tools and methods to do so.
- 2.16 Research has shown four different models that fit under this umbrella:
- training sessions (workshops, boot camps and speaking events)
  - work placements or enterprise years
  - live briefs
  - mentoring.
- 2.17 There are also a number of other 'unique' programmes that fit under this area but do not fall into any of the above categories. These programmes showcase the very different ways some universities choose to tackle this form of EEEs, including within the creative industries.
- 2.18 Examples of incubation-related programmes from across the UK, as referenced in the section below, can be seen on the map below.

Figure 2.2 Map of example Training and Experience Programmes



NOTE: this represents only those programmes referenced within the report and is by no means a comprehensive list of relevant programmes.

## Model 1: Training sessions

- 2.19** Training sessions are ubiquitous for EEE: they are run by all, come in many forms and can cover a huge array of topics dependent on student needs. They are typically reserved for students at no charge, but some programmes open their sessions up to recent graduates (and occasionally staff).
- 2.20** Research has found four different training session formats, some more common than others, but each with a unique make up and purpose:
- **Workshops or masterclasses:** these can range from one to multiple hours, designed to give students a thorough briefing (workshop) or provide more detailed coverage (masterclass) of a specific topic. They are typically a mix of lecturing and activities to reinforce what has been learned.
  - **Boot camps:** a more intensive method of training, boot camps were found to be fairly common across information we could obtain, typically lasting from one to three days. The purpose of boot camps is to take students through a process (e.g. of starting a business) end-to-end and in depth, with activities and exercises to reinforce the content, develop their skills and/or progress their own thinking. Boot camps are most often run on the topic of starting a business, but other topics may also occur.
  - **Guest lectures or speaker events:** these events utilise guest speakers – often alumni or university partners – to speak about a specific topic, often integrating their own experience, advice and tips into the lecture to make it more ‘real’ for students.
  - A less common, but effective, format found was a **workshop series or mini-course**. Not dissimilar to a boot camp, a workshop series provides a depth of training but over a more prolonged period of time (across multiple weeks or months), meaning students can attend a series of, for example, five two-hour sessions, rather than needing to dedicate multiple consecutive days to the training. The main difference is that, as a workshop, these are more likely to be lecture-based, with fewer integrated exercises due to time constraints. The most successful example of this was at the University of the Arts London, which runs a five-part series on freelancing, as detailed in the case study below.
- 2.21** Topics covered in training sessions generally centre around building skills and knowledge necessary to develop a career as an entrepreneur. At its most basic level, this includes improving general business acumen and employability. More popular topics include:
- **Starting a business:** sessions to guide students through the process, considerations and challenges of starting a business. These could be focused on a specific stage in the process, an overview of the whole, or used to help develop business ideas further.
  - **Freelancing:** Freelancing is a common topic across programmes, but especially relevant to creative EEE, where programmes acknowledge the importance of this training given the high proportion of students likely to enter into this form of work. The business acumen required for such a pursuit has traditionally not been a focus of many HE providers. However, the importance of equipping students with the skill set to be successful in freelance roles is on the rise.
  - **Business skills:** covering a range of potential topics, many programmes have some degree of business skills training, for example business plans, proposals and pitching, aspects of business administration (like invoicing), and the like. Within creative EEE, this extends to more industry-relevant topics, such as pricing work or how to begin manufacturing, as well as advice on IP protection.
  - **Future of industries:** developing business strategy skills by teaching students techniques for predicting and anticipating the future of their sector and the skills necessary to adapt and innovate around this change.

- **Business planning:** giving support and advice on identifying gaps and untapped needs in the market, idea development and start-up incubation to entrepreneurial students.

- 2.22** Training is typically run by internal education managers, with guest speakers used for specific events or to complement an aspect of a workshop, e.g. some will bring in recent graduates to talk about their experience, offering a ‘peer-to-peer’ perspective.

### Best-in-Class – Creative: University of Arts, London (UAL)

UAL offers a programme of 30 workshops per year, all of which are catered to the specific and unique needs of their creative students, with an emphasis on building enterprise and entrepreneurship skills to ensure future success. Topics range from: freelancing, starting/running a business, costing, invoicing, manufacturing, etc.

‘How to Freelance’ is their most popular programme, a workshop series consisting of five sessions run across five months covering all aspects of freelancing students will need to know. The series of practical sessions runs through: understanding what freelancing means, essential information on setting up, finding clients and work, successful business promotion, and managing finances. Internal educators run the sessions but typically invite industry practitioners (usually a recent UAL graduate) to elucidate these lectures through their own experiences. Since beginning How to Freelance, the course’s popularity has grown considerably. The session is run as many as six times per year, typically at capacity of 200 per session and with a waiting list (most recently of 50). This can be attributed to its usefulness in preparing creative students to run a successful freelancing practice upon graduation.

‘Sometimes other start-up topics can be really hard to get students in the room for but I bring up freelancing because it’s a term that our students understand. Lots of our students aspire to go freelance but need extracurricular support to give them the confidence to do so.’ –

Emma Thatcher, Enterprise Practitioner, UAL

- 2.23** Within the wider creative sector, there are many examples of extensive training provision of this nature, including:

- the University for the Creative Arts’ extensive workshop provision for EEE, including their Enterprise Summer School<sup>6</sup> (a three-day introductory workshop) and Sky Blue Programme (workshop series);<sup>7</sup>
- Goldsmiths, especially their Student Enterprise Boot Camp<sup>8</sup> and Synapse workshop;<sup>9</sup>
- the Guildhall School of Music and Drama’s three-day Creative Entrepreneurs Short Course<sup>10</sup> and two-day Entrepreneurship Skills for Performing Arts course;<sup>11</sup>
- Leeds Arts School’s Easter (two-day introduction) and Summer (one-week intensive) Programmes<sup>12</sup> for those interested in starting a business.

- 2.24** Outside the creative sector, University College London (UCL)<sup>13</sup> is a strong example of a ‘generalist’ programme that offers a comprehensive and diverse provision of training and student experience programmes for EEE, including enterprise boot camps, masterclasses in entrepreneurship, ‘Ask Me Anything’ sessions (QandAs with professionals), career development and CPD courses, and Global Citizen social start-up programme.

<sup>6</sup> UCA Enterprise Summer School: <https://www.uca.ac.uk/creative-enterprise-development/summer-school/>

<sup>7</sup> UCA Sky Blue programme: <https://www.uca.ac.uk/creative-enterprise-development/sky-blue/>

<sup>8</sup> Goldsmiths ICCE Student Enterprise Boot Camp: <https://www.gold.ac.uk/calendar/?id=9947>

<sup>9</sup> Goldsmiths ICCE Synapse: <https://www.gold.ac.uk/icce/synapse/>

<sup>10</sup> Guildhall School Creative Entrepreneurs Short Course: [https://www.gsmd.ac.uk/youth\\_adult\\_learning/guildhall\\_creative\\_entrepreneurs\\_short\\_course/creative\\_entrepreneurs\\_short\\_course/](https://www.gsmd.ac.uk/youth_adult_learning/guildhall_creative_entrepreneurs_short_course/creative_entrepreneurs_short_course/)

<sup>11</sup> Guildhall School Entrepreneurship Skills for Performing Arts: [https://www.gsmd.ac.uk/youth\\_adult\\_learning/guildhall\\_creative\\_entrepreneurs/short\\_course/entrepreneurship\\_skills\\_for\\_performing\\_artists/](https://www.gsmd.ac.uk/youth_adult_learning/guildhall_creative_entrepreneurs/short_course/entrepreneurship_skills_for_performing_artists/)

<sup>12</sup> Leeds Arts School Easter and Summer Programmes: <https://www.leeds-art.ac.uk/study/enterprise-employability/easter-summer-programmes/>

<sup>13</sup> UCL Innovation and Enterprise support: <https://www.ucl.ac.uk/enterprise/support-staff-and-students>



**2.25** A central point to note when designing such programmes for creative students (especially in environments blended with non-creative areas of study) is around how programmes are communicated and advertised. Both in-depth interviewees and sector literature referenced the degree to which creatives often identify as artists first (rather than as businesspeople) and can disassociate themselves from anything they see as being ‘not for them’. Those working in creative EEE stress the need to market programmes in a way that clearly addresses creatives – even if it means running things twice. An example of this is the University of Edinburgh, which saw few students from the creative arts attend their start-up boot camps (and, when they did, they switched off quickly being around business students). However, when they ran the exact same event titled ‘Boot Camp for the Creative Industries’ they had high attendance.

‘I think a lot of creatives think they are different – they don’t necessarily like the word ‘business’, they don’t like to think of themselves as a business, they like to think of themselves as an artist. So sometimes it’s just about the language we use, so for example the boot camps we talked about, when we marketed those in the traditional way we didn’t get a huge number of people from ECA signing up, so we basically ran the same workshop but tweaked the material slightly and we just called it ‘A Boot Camp for the Creative Industries’ and just by putting that word “creative” in, straightaway you get a much bigger uptake from people at ECA because they think they can relate to it.’

**Alison Gee**, Student Enterprise Development Manager, Edinburgh Innovations

**2.26** Thus, it is important to ensure that training and experience provision for creatives not only touches on topics and tools most relevant to their success but is also designed and communicated in a way that recognises them as a distinct and unique group.

#### **Model 2: placements and enterprise years**

**2.27** Placement and enterprise years are opportunities for students to gain hands-on, practical experience in real employment as part of their degree. Different from internships, placements are more commonly longer-term engagements that are taken on as an additional year in the degree, often with pay. Internships, which are typically unpaid and of a shorter duration, are viewed as a ‘standard’ career services offer for the purposes of this research and have been excluded from further analysis.

**2.28** While ubiquitous, placements years are a common offer at programmes with a strong business school or enterprise focus and, in some places, form part of the degree requirement (as students studying foreign languages take an exchange year, so too must business students take a practical year). Universities with dedicated Enterprise or Innovation Centres are most likely to also have a more advanced placement offer and have provision for enterprise years, as a separate initiative.

**2.29** The existence of a placement/enterprise year programme, specifically tailored to the creative industry, has yet to be located across HE providers. Generally, universities that do have a focus in the creative industries offer internships and placements, but not in a particularly professional (i.e. paid) capacity and there are no known example of placement or enterprise years for creative students in specialist universities.

#### **Placements**

**2.30** Placements are a common form of EEE across UK HEIs, offering an opportunity for students to gain work experience within their chosen area of study or professional interest, typically lasting a full academic year and providing some degree of financial remuneration. In all cases, it is expected that the student’s work during this placement complements their degree.

**2.31** Placements can be found either through outreach and networking done by universities and their enterprise centres, or by the students themselves. The prior is often an organic process, whereby local businesses (knowing about the scheme) approach the university with certain gaps in skills or labour or with issues relating to growth, into which students can be placed.

Universities with a more formal placement programme will often have a network of connections they can rely on for placements and have other support measures in place to help students find alternative or more personally-relevant options when needed. For the latter, students often have an opportunity to approach a business of their choice with the proposition of a work placement.

**2.32** There are clear and persuasive benefits of placement years: for students, there is the opportunity to gain a year of work experience before formally entering the job market, providing both a chance to test theoretical learning at university in a ‘real world setting’, and the possibility to open up further career options when they do seek full-time permanent work. When returning to their degree (often alongside others who have also had a placement year), they have practical experience that links to what they are learning in the classroom.

### Case Study – Placement Year: Sussex University's Catalyst Programme

In addition to the standard placement year programme operating through the university's Career Centre, Sussex University also has its Catalyst Team run through the university's Innovation Centre.

Limited to a certain number each year, students must apply to be part of this specialist group of students and recent graduates, who come from across the business, sciences and humanities, to work specifically on business growth and strategy tasks. As high-skilled talent, students in the programme are placed into a role that suits their skills and interest, working within businesses to resolve challenges and meet needs relating to market insight, market communication, customer engagement or other tasks the business has need of. Since its inception in 2014, the programme has worked on over 400 projects with more than 150 businesses between Brighton and Croydon. Most businesses they work with are local SMEs, meaning the talent provision is typically filling a necessary gap that needs to be addressed in order to support business growth.

'I would go as far to say that without Catalyst's support we would not have got to where we are today.' – **Phil Hawkins**, Colour Me Social, Catalyst Client

**2.33** Other enterprise-orientated universities with a placement year offer include (not a complete list): Coventry University, Newcastle University, Loughborough University and University of Kent. Aston University is an example of best practice in this model, as detailed further below.

**2.34** Some corporations and larger businesses within the UK are also beginning to offer placement year programmes directly for this purpose, for example the Industrial Placement Programmes in the UK run by Audi, BAE Systems, Deloitte, Mercedes-Benz, PwC and Unilever, to name a few. A similar programme is run by the UK Parliament (Undergraduate Sandwich Student Placements).

### Enterprise years

**2.35** Distinct from a placement year, enterprise years offers students who have a viable business plan and a desire to develop their business the option to take an 'enterprise year' to explore this business opportunity – either as an additional year or an alternative year in their original degree programme.

**2.36** Unlike placement years, students seeking to take on an enterprise year must go through an extensive process to get this approved, often needing a well-developed business plan, strategy for the year in question, and will need to interview and/or pitch this to university staff in order to get approved. In some cases, universities limit the number of students taking enterprise years, making competition for places extremely high.

**2.37** Participants in enterprise years often receive a combination of the following: a bursary to cover living costs; academic tutoring; mentorship; networking access and an office space. Upon successful completion, they may receive an award or accreditation to their degree.

### Case Study – Enterprise Year: University of Leeds CEES' Year in Enterprise

The University of Leeds's Centre for Enterprise and Entrepreneurship Studies (CEES) runs the 'Year in Enterprise' programme, which offers four annual places on an Enterprise Year programme for second-year students with a viable business plan and a desire to spend their third year, developing their businesses. The programme is only open to second-year students looking to use their third year to pursue their business idea before returning to complete their degree.

Students who are awarded a place on the programme are provided with a £5,000 living allowance, academic tutoring through the CEES, a business mentor, access to start-up advice, and office space (including a computer, printers, meeting rooms, etc.).

Those who complete the programme receive a programme award on their degree.

**2.38** Other universities with enterprise year programme include (not a complete list): Aston University, Loughborough University and University of Sunderland.

**2.39** One special mention for this model is that of Aston University, which not only offers both placement and enterprise years to its students, but proactively supports and promotes this across its student body, encouraging and enabling students from all disciplines to take a placement, study abroad or enterprise year should they choose.

### Best-in-Class – placement and enterprise years: Aston University

Aston presents a unique example of access to placements and enterprise years. While every business student is required to take a placement year, all students in other specialities are also encouraged to do so. Placement can be in the UK or abroad, and also include options to study at foreign universities or via the Erasmus programme rather than work experience. Each School has its own Placement Coordinator to help students locate a viable placement and support them through the process. Students receive support through every phase (including while on placement) and Placement Co-ordinators verify all placement offers before students are allowed to accept, to ensure they meet the university's standards and credit requirements.

The university also enables students to take an enterprise year in lieu of a placement, which is only awarded to students who have a clear, persuasive and viable business plan. Students interested in an enterprise year complete an online application with the university's Enterprise Centre asking about their personal skill set and motivation for starting a business, detail about their business idea (including the market, competition and revenue streams) and the cost to start the business (including source). Students are then invited to pitch their idea to a panel, who decide if the idea is viable for an enterprise year. Successful applicants based in the Birmingham area are invited to join the BSEEN programme (a local consortium) to receive incubation support, small business grants, start-up training and mentorship. From the 2018/2019 academic year, there will also be a small number of bursaries of £2,000 to support these students. The programme usually have seven or eight students per year.

Due to this placement-friendly culture and the system in place to help students take this on, 70 per cent of Aston students chose to do some form of placement in 2017.

'We actively encourage students to consider an enterprise placement and do all we can to make sure that it is a success for them. We look carefully at their proposal to ensure that they have the potential to get sufficient experience at a suitable level for their degree, and to find out how we can make sure they are supported through our entrepreneurship support.'

**Paula Whitehouse**, Associate Dean for Enterprise, Aston Business School.

**2.40** One university voiced a potential concern to this type of programme: that students could potentially choose not to return to education because their involvement in the placement proved to be too lucrative to lose in the continuation of their degree. While not a common occurrence, it is worth keeping in mind that, in the interests of student retention, a placement or enterprise year should not overshadow the interests or provisions of the original degree programme.



### Model 3: live briefs

- 2.3** Live briefs are not a particularly common model but championed by those who do offer them. They are, quite simply, real briefs from local or regional businesses which groups of students work together to complete – often alongside or overseen by a professor or other member of staff. It is a chance to gain practical experience in a key business skill by assessing briefs, creating solutions and writing responses to real-life business issues.
- 2.4** In most cases, like the University of Leeds, this is run through the Career Centre as an extracurricular activity. Within the creative industries, the University of the Arts London integrates live briefs into relevant coursework and modules.

‘One thing that does run through everything is live projects with university partners. So, where a business will set a particular programme or team in the university a challenge as though it were a live brief and the students will work on developing a product and pitch to the companies.’

**Emma Thatcher**, Enterprise Practitioner, UAL

- 2.5** Students benefit from gaining practical experience, while learning from and forging relationships with industry professionals.
- 2.6** An increasingly popular form of this are Hackathons, which give students a chance to solve real-world problems in teams, often working with students from across the university or even challenges involving multiple universities. Edinburgh Innovations, University College London and Aston University are a few examples of universities running such events.

### Model 4: mentoring schemes

- 2.7** Most universities, with a creative focus or otherwise, have some provision of mentoring. The concept offers students the chance to connect with and learn from a person with expertise and a proven track record in their chosen field. Mentors are often university alumni or donors.
- 2.8** While this is a common provision across the HE landscape, it is specifically included here due to its importance for the creative industries. Creative universities seem to place additional emphasis on this component, as mentoring is a way for students to build relationships and develop their careers with someone knowledgeable not just in the industry, but also within their chosen specialism. This makes it an important model to consider, given the unique nature of creative work and the unique needs of creative students when seeking to develop career plans and skills.

### Best-in-Class: training provision design

- 2.9** Across these four models is one ‘best-in-class’ example of EEE provision designed to provide support across the business phases, with tailored training and experience models. The University of Edinburgh’s LAUNCH.ed programme, run by Edinburgh Innovators offers an example of the structured way in which EEE can be designed to provide provision across a business lifecycle, from conception to implementation.

#### Best-in-Class – Comprehensive Programme: Edinburgh’s LAUNCH.ed

At the University of Edinburgh, EEE provision is run by Edinburgh Innovators, the university-owned enterprise and innovation division of the university, offering commercial business consultancy, as well as EEE services for staff and students to support their start-up ambitions.

LAUNCH.ed is Edinburgh Innovation’s student ‘brand’, an umbrella under which all student programmes sit. The strength of LAUNCH.ed is not just in the specific programmes it runs, but also in its structure. It is designed around three broad phases of business incubation, each of which has a unique set of programmes to support different objectives at each phase.

#### Phase 1: inspire

This is the initial phase of business development, where ideas are generated and developed. Programmes in this phase focus on helping students identify good ideas and develop from initial ideas to a more concrete business progress and plan. Programmes for this phase include:

- speaker invites by entrepreneurs to inspire business thinking
- Business Idea Competition (see Competitions below)
- Idea Generation workshop: to help people start thinking about and developing their business idea as well as provide tools to help them continue to develop their idea (two hours)
- 3-Day Start-Up Event (a licensed product, see International Partnerships below).

#### Phase 2: launch

This next phase takes the business from an idea, to a realistic and actionable business plan, through to the initial business launch. Provision here focuses on providing tailored support and intensive training to build out a business plan further, including access to funding. This includes:

- 1:1 business adviser sessions: one-hour slots with dedicated business advisers able to provide tailored business advice, with specialist business advisers for different needs, e.g. social enterprise, high-growth and tech, etc. All sessions are free and students may continue as long as they need without restriction
- Business Boot Camps: one-day workshops to teach students the lean start-up methodology, begin work with their lean canvas and teach them about research tools such as market segmentations
- regular workshops and clinics run on special topics to support this phase
- access to small pots of funding, either through LAUNCH.ed or, more often, by linking students to funders and investors in the Edinburgh community
- mentoring via connections to the wider Edinburgh ecosystem.

#### Phase 3: grow

The final phase supports businesses post-launch to help them build the business further and ensure success. This programme of support focuses on access to funding, opportunities to pitch, and access to advice and support. This includes:

- funding support: linking students to Scottish Enterprise funding, the Royal Society of Edinburgh Fellowships and other local investment opportunities
- Pitch & Mix: sessions where students pitch their business to attract mentors

- Virtual Board: a chance for businesses to gain insight on working with directors via a programme of working with a ‘board’ comprised of six experienced executives from the business community.

This format works as a funnel, with numbers of students decreasing across the phases. The front end is very open and inclusive to ensure the greatest exposure to ideas and talent and, through this process, those with potential will continue on through the phases and receive the more intensive, dedicated support, including increased engagement by external partners to enable this. The programme maintains a list of approximately 100 local contacts who are available to provide mentorship dependent upon phase and business need, as well as support other aspects of the programme where applicable.

### Unique programmes

- 2.10** While the above four models are the most common across this EEE area, there were five further examples of unique programmes run that could be viable models for those seeking to develop or expand their EEE provision.

#### University of Edinburgh: Intensive Summer Start-Up Programme

- 2.11** In line with its ‘best-in-class’ status in this area, The University of Edinburgh has another novel approach to intensive start-up training and incubation: the Edinburgh Innovations team has developed a fully-funded, intensive summer programme to provide training and business development experience to a small cohort of students.

#### Unique Offer: Edinburgh Innovations’ Intensive Summer Start-Up Programme

A relatively new programme, Edinburgh Innovations’ (EI) Intensive Summer Start-Up Programme is designed to provide training and funding to students and recent alumni across a three-month period in the summer in order to help them develop, launch and/or grow their business idea. The programme had been piloted with smaller numbers of participants in previous years, however the allocation of university funding from Santander has enabled them to further develop the programme and expand to eight students in 2018.

In order to be selected, students must submit an application (inclusive of business proposal) and complete an interview with the selection panel. Those chosen are awarded a stipend of £3,000 (£1,000 per month) to cover living expenses and, if needed, physical work or office space. Over the course of the three-month period, they attend weekly workshops, weekly peer-to-peer cohort sessions, and retain access to EI’s business advisors, thus providing continuous training and support across the programme’s direction.

Applications from the Edinburgh College of Art have been few over the years, but the programme does have ongoing engagement and participation from ECA students. One of the 2018 cohort is from the Edinburgh College of Art, a Master of Fine Arts (MFA) student, who has an innovative concept for integrating jewellery into clothes. Programme organisers believe this summer programme will help her launch her business after graduation, without needing to get a part-time job or unpaid internship to get her career going.

Though only in operation for a few years, the programme has already had its first major success story for a business in the creative sector: Two Big Ears, a company ‘specialising in creating efficient audio toolkits for game and virtual reality developers’. The company was founded by two ECA graduates and was purchased by Facebook in 2016.

Source: In-depth interview, Two Big Ears CrunchBase listing<sup>14</sup> and TechCrunch article.<sup>15</sup>

### Coventry University: Enterprise and Entrepreneurship Summer Academy

- 2.12** Coventry University also runs a summer programme through its International Centre for Transformational Entrepreneurship (ICTE). The three-week course at Coventry University is open to students from around the globe and taught at the postgraduate certificate level.<sup>16</sup>

#### Unique Offer: Coventry University’s Enterprise and Entrepreneurship Summer Academy

Across the three weeks, the summer academy is designed around team-based challenges, where each team develops a solution to their challenge over the course of the programme, facilitated by a programme of taught modules and activities. Challenges were used as ‘hooks’ to ground the theory being taught, with the aim of ‘building information and knowledge around the problem and create a solution for the chosen challenge.’ The 2017 Challenges included: Over 60s, Arts Need You/You Need the Arts, Students and Mental Health, and Tourism.

Course credits are earned through the creation of a poster, contribution to the challenge report, pitching the solution to the ‘problem holder’, and also identifying three target audience personas. The Summer Academy pitches culminated in one winner being chosen as the best overall solution.

‘[The Summer Academy] was a well-rounded experience from which they were able to immerse themselves in a new city, engage in new ways of seeing things and meet and build friendships with like-minded people.’ – ICTE

### University of the Arts, London: Creative Enterprise Week and Graduate Futures Week/The Arts University of Bournemouth: Employability and Enterprise Week

- 2.13** Within the creative sector, the University of the Arts London runs conference-style programmes to give student concentrated access to their range of workshops, as well as guest speakers, networking events and presentations by industry partners in topics or services of interest. Creative Enterprise Week is the main event, run every November, while Graduate Futures Week, aimed specifically at content for final-year students, runs in July.

#### Unique Offer: UAL’s Creative Enterprise and Graduate Futures Weeks

The University of the Arts London (UAL) run two conference-style events each year: Creative Enterprise Week held in November (to correspond with Global Enterprise week), as a way to launch the new year, and Graduate Futures Week held in early summer specifically to prepare Year 3 and MA students for life after UAL. The conference-style format was chosen so students could attend sessions and events across the day and into the evening based on their interests and availability. Events are open to current students and recent graduates, enabling those starting out to continue to take advantage of the events and resources on offer.

The events included are a combination of the university’s existing workshops and speaker series programmes, as well as additional events for networking or socialising, presentations or panels from industry experts or organisations to share advice, and business presentations to advertise resources, e.g. for products or services that may be of interest to students and graduates (such as networking hubs, digital portfolio services, etc.). UAL has a large network of some 30 external partners who come as speakers or to help facilitate specific sessions – most of these take part in the event each year and, thanks to its popularity with students and partners, UAL is increasingly approached by others to be a part of the events. The content at Graduate Futures Week is slightly more future-facing, looking more at business and freelancing skills, networking and providing necessary resources to help new graduates succeed.

<sup>14</sup> Crunchbase listing for Two Big Ears: <https://www.crunchbase.com/organization/two-big-ears-ltd#section-overview>

<sup>15</sup> TechCrunch article (accessed 20/4/2018): <https://techcrunch.com/2016/05/23/facebook-just-bought-vr-audio-company-two-big-ears-and-is-making-their-tech-free-to-developers/>

<sup>16</sup> Coventry University website: <https://www.coventry.ac.uk/business/our-services/transformational-entrepreneurship/ict-blogs/2017-enterprise-and-entrepreneurship-summer-academy/>



Students have the benefits of training, networking and accessing valuable knowledge and resources to support their careers, while partners gain access to talent, engage new market entrants and are able to showcase their offer to students who may need them. The events each reach multiple thousands of students each year, both with positive feedback from students and partners.

**2.14** The **Arts University of Bournemouth** has a similar provision with its annual **Employability and Enterprise Week**<sup>17</sup>, where students are able to ‘attend lectures and workshop sessions from industry experts, focusing on employability and enterprise skills. The week has been designed to help [students] think about life after AUB and the professional route [they] might like to take.’ Like UAL’s Graduate Futures Week, the event takes place towards the end of the academic year (May). The event programme focuses heavily on the tools students will need to be successful in business after graduation, including advice on starting up a business, help understanding intellectual property, and tips for pitch planning, among others.

#### **Leeds Arts School: Exhibits and Curation Opportunities**<sup>18</sup>

**2.15** The Leeds Arts School employs a team of dedicated exhibition officers to help their students organise and curate their own exhibitions. The School strongly encourages its students to be involved in their programme of exhibitions, with opportunities to be local, national or international exhibitors and curators. Students are able to apply to have their work exhibited the School’s gallery or other exhibition sites, with those selected provided with a curation budget to support the exhibition. Such activities help build students’ CVs and provide them with vital exhibition and curation experience, as well as help grow their professional network. The team also runs a public course on curation (with a few places held for students at no fee) to help train artist practitioners and exhibit curators on how to plan and run exhibitions.

**2.16** These examples showcase the ways in which universities are becoming creative in delivering programmes that suit the individual needs of their student body. All programmes show a high degree of creativity and out-of-the-box thinking in their approach to EEE, displaying continuous efforts to (re-)develop programmes to ensure student success and engagement with EEE.

## AREA B: COMPETITIONS AND AWARDS

**2.17** After training and education provisions, competitions and awards are the next most common form of EEE found across UK HEIs. However, like training and experience, there are numerous ways in which competitions and award programmes are executed within UK higher education.

**2.18** Our research identified five models that comprise this provision area:

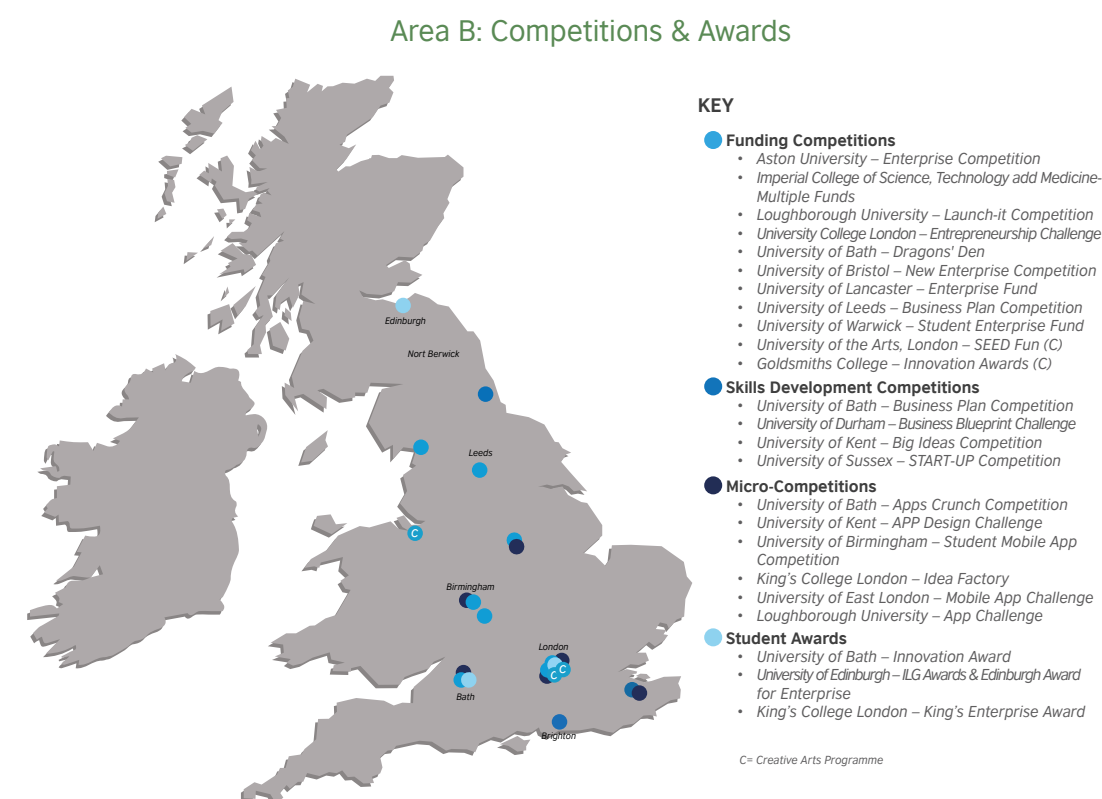
- funding competitions
- skills development competitions
- micro-competitions
- Student Enterprise Awards
- Tier 1 Graduate Entrepreneur Awards.

**2.19** While funding is of course a meaningful and common offer, experience and training-based competitions seem to have more weight and value across the industry, as enterprise educators are focusing more efforts on extracurricular skills development over solely offering financial support. Some programmes are also using ‘micro-competitions’ for more specific purposes such as targeting a niche content area or using them to increase awareness of the wider EEE offer.

**2.20** As described in fuller detail below, the University of Bath has a particularly strong offer in terms of competitions and awards, offering a range of funding, skills-building and micro-competitions across the year, as well as its annual Alumni Innovation Awards to final-year entrepreneurs.

**2.21** Examples of incubation-related programmes from across the UK, as referenced in the section below, can be seen on the map below.

**Figure 2.3 Map of example competition and awards programmes**



NOTE: this represents only those programmes referenced within the report and is by no means a comprehensive list of relevant programmes.

<sup>17</sup> AUB Employability & Enterprise Week: <https://aub.ac.uk/event/employability-enterprise-skills-week/>

<sup>18</sup> Leeds Arts School Exhibition and Curation: <https://www.leeds-art.ac.uk/study/enterprise-employability/exhibitions-curation/>

## Model 5: funding competitions

- 2.22** Representing the majority of competitions with the HEI enterprise landscape, these models award monetary prizes to winners to support the development of a business idea, based solely on applications that may include pitch videos or live pitching to a panel of judges.
- 2.23** There is little or no formal skills development integrated into these competitions (see next model for these formats) but they are instead focused on providing funding to those with existing ideas so they can develop their idea further. Where provision exists, it is usually a workshop to help students with their application or to give short-listed candidates pitching support before doing a formal pitch, rather than a comprehensive programme or ongoing support. Very few offer mentoring or support after the award (outside the standard EEE offer).
- 2.24** Many competitions of this nature offer multiple awards based upon the business stage, awarding varying amount of money to winners on this basis. For example, the University of Bristol's New Enterprise Competition is based around the categories of Ideas, Development and Growth, where Ideas winners receive up to £500 to trial and test their idea, Development winners receive up to £1,000 to validate or prove the business concept,<sup>19</sup> and Growth winners are awarded up to £10,000 to grow a business into a full-scale start-up.
- 2.25** Universities typically convene a panel of staff or industry experts to act as judges for these competitions. In many cases a shortlist is selected from the initial applications to pitch directly to the judging panel before winners are decided.
- 2.26** Within the creative industries, the University of the Arts London operates a funding scheme of this nature – the SEED Fund – where winners receive funding and mentoring to help them develop their business idea.

### Creative Industry Example: University of the Arts, London – SEED Fund

UAL runs an annual funding competition, called the SEED Fund, which awards funding and mentoring to help students develop their business idea.

The competition is open to current students and recent graduates (within two years), who submit an application detailing their business idea or plan, and what they intend to use the funding for. To help with this, the UAL team runs workshops in advance of the deadline to coach people in developing a business plan. A shortlist is created based on these applications, with individuals coming to do an in-person pitch. Judges are comprised of local business experts and university partners. Winners receive £5,000 in funding and a year of UAL business mentoring.

The programme is currently being re-designed and will be relaunched with an amended format this year. Previously awards were made on the business stage, however the new format is likely to be awards based on area of innovation, e.g. social enterprise, fashion, media, technology, etc. Additionally, the growing network of industry leaders involved at the university means future awards will be matched with external mentors.

Organisers highlight the importance of this to their students, most of whom have a business idea in mind but need the chance and support to develop it. Crucially, participating in the competition and developing a business plan helps students view their creative practice as a business, providing an important alternative perspective to support their future career.

'Quite often a student – or anyone – will have a business idea in the back of their mind and they are not so sure it's viable or they don't know how to get access to support on it. It's a chance for someone to come forward with an idea, which is quite confidence-boosting for them, especially if they get shortlisted ... They are given the opportunity to see their practice as a business, [to think] 'I am talented in this, can I offer it, is there a customer base for it?' Maybe they haven't thought that way before.' – **Emma Thatcher**, Enterprise Practitioner, UAL

- 2.27** Specifically within the creative education sector, the Liverpool Institute of Performing Arts (LIPA) also offers Enterprise Funds<sup>20</sup> covering a range of categories (such as show fund, first year out and graduate business development). Goldsmiths also has its annual Innovation Awards, providing up to £10,000 to support business idea development.
- 2.28** Other examples of funding competitions include: Aston University's Enterprise Competition, Loughborough University's Launch-It Competition, UCL's Entrepreneurship Challenges, the University of Lancaster Enterprise Fund, the University of Leeds' Business Plan Competition and the University of Warwick's Student Enterprise Fund. The Imperial College of Science, Technology and Medicine offers a range of high-value funding competitions, including Venture Catalyst Challenge and WE Innovate (women only).
- 2.29** An alternative example of a funding competition concept can be seen at the University of Bath, which employs a Dragons' Den format for one-off small value investments from alumni entrepreneurs, who act as dragons to provide advice and no-strings investment to students. This is also run at the Imperial College (CDT Dragons' Den).

### University of Bath: Dragons' Den

Each year, the University of Bath runs two rounds of a Dragons' Den-style funding competition to provide small donations to student business ideas. The dragons are alumni donors, successful in business (as investors, hedge fund managers, etc.), who donate a half-day of their time to judge and award money. Unlike the real Dragons' Den, money is not an investment or tied to equity, but a simple donation to high-potential concepts. Uniquely, while all dragons are donating their own money, they are under no obligation to give money unless they hear a pitch they feel compelled by. They can, however, set conditions or terms for the money (e.g. requiring students to undertake a specific action) – students who don't wish to accept terms are free to walk away.

The programme is run twice per year, with the autumn term focused on money to support proof of concept (generally £500 or less) and the spring term dedicated to money for product development (up to £5,000). Most dragons enjoy seeing people come back, investing in round one with advice in the hopes the student(s) will return the next term with an update and the opportunity to continue supporting them. The alumni dragons enjoy the engagement with students and being asked to donate time and money with a clear purpose, rather than for a general donation. Although the financial commitment for dragons is often minimal, their advice and having the opportunity to pitch to successful businessmen is 'like gold dust' for students.

The programme is extremely popular, but with only two half-day sessions per year, time is limited. Dragons will often only have enough time to see six individuals or groups, but there is often a waiting list of three to five times that.

'I could [decide on funding], but I wouldn't make as good of a business decision as [the alumni] would and we want it to be as realistic as possible. Getting advice from them is like gold dust.' **Siobain Hone**, EEE Manager

<sup>19</sup> University of Bristol website: [www.bristol.ac.uk/red/nec/](http://www.bristol.ac.uk/red/nec/)

<sup>20</sup> LIPA Enterprise Funds: <https://www.lipa.ac.uk/why-study-at-lipa/our-enterprise-funds>



### Model 6: skills development competitions

- 2.30** As an alternative to funding-only competitions, several universities host more extensive skills-based competitions, which act like business accelerators and business training programmes.
- 2.31** Such programmes are often highly structured, involving combinations of training workshops, mentoring, pitching and other skills-generating activities to help participants build out their business idea over multiple months. Depending on the programme, cuts may be made at different milestones or just once for the final shortlist. (However, one interviewee emphasised the importance of not making cuts early on in a competition, as it could be disheartening to participants and eliminates their access to vital training and experience.)
- 2.32** While the majority do offer cash prizes to winners, others are beginning to shift away from this, viewing cash prizes as a waste of money, since it is often handed out with no guarantee that winners will take their business forward in the future. Some competitions (both in this model and the next) are beginning to offer experience- or opportunity-based prizes, offering winners chances to, for example, pitch their idea to major investors or work with industry experts.
- 2.33** One best-in-class example of this model is the University of Bath's Business Plan Competition, which is a multi-stage competition incorporating training, 1:1 mentoring, multiple opportunities to pitch to industry experts, and a 'once-in-a-lifetime' prize catered specifically to their business.

#### University of Bath: Business Plan Competition

Already ten years old, the University of Bath's Business Plan Competition is one of their earliest and longest standing programmes in the EEE offer. Spanning most of the academic year (from October to March), participants complete multiple, distinct phases of training and idea development across this period in order to develop a business idea end-to-end.

The programme progresses across multiple phases:

1. Entrants participate in a warm-up pitch round, where they describe their idea to a panel and receive feedback. This is used to provide initial input to student ideas, while also offering a degree of self-selection (many drop out after this).
2. Next, students participate in 'mentor speed dating', where students and mentors have the chance to meet and decide if they want to work together. Mentors are local or national business people, investors, entrepreneurs and successful alumni experienced in business development.
3. Once matched, mentors and mentees attend a business dinner hosted and paid for by Deloitte, where they sit together to work through the business' lean canvas.
4. After this is developed, a pitch round is held at the Deloitte headquarters in London, where all participants get five minutes and three slides to pitch their idea to a panel of Deloitte employees, many of whom are alumni. This panel provides feedback to all participants to inform their final planning and is a highlight of the competition, as it represents a chance for students to pitch their idea at a renowned organisation.
5. Using this feedback, students and mentors work together to finalise and submit their business plan, which is reviewed by a panel of judges to select the shortlist. This is the only round of cuts made and there is no set number for the shortlist; the judges can take as few or as many as they believe are viable or worthy (typically three to five).

6. The finalists are then invited to the final pitch day before the panel of judges, who decide the winner based off this pitch.

'We try to get students to learn how to write a business plan, but in as realistic a way as possible.'  
**Siobain Hone**, EEE Manager

One unique aspect of the competition is the absence of cash prizes. Instead, the university offers a prize tailored to the specific needs of the winning business and what they need to succeed, aka a 'money can't buy' prize. This is usually a trip to a major city (London, New York and Silicon Valley being recent examples) where the university organises meetings at major firms for the winner to pitch their business, gain expertise to address a business need, expand their professional network and develop contacts for business development.

Ultimately, the programme aims to provide to all interested students the experience of developing a genuine business idea alongside a mentor and gain the experience of pitching before industry experts. Unlike other programmes and despite its length, no cuts are made until the final shortlist, meaning all participants are able to make the most of the training, mentoring and experiences offered. In its ten years, the programme has many success stories to its name, most notably Ordox and Lux Rewards.

- 2.34** Other universities with large-scale skills development or business start-up competitions of this nature are (not a complete list): the University of Durham's Business Blueprint Challenge, the University of Kent's Big Ideas Competition and the University of Sussex's START-UP Competition.

### Model 7: micro-competitions

- 2.35** Not nearly as common as the above, 'micro-competitions' are smaller-scale competitions run by universities, often to provide a competition or challenge in a more niche area or skill set. Rather than being a competition open to all, e.g. to develop a business via an extensive training programme, these competitions are directed at students with more specific skill set and interests.
- 2.36** While some universities offer a mix of large and micro-competitions, others may have a series of micro-competitions targeted at the needs of different student groups.
- 2.37** The most common micro-competition seems to be within the creative (digital) space: namely, competitions to develop or design an app. These programmes are typically multi-week competitions for individuals or teams to develop an app or app concept. However, in our analysis no two micro-competitions appear to be structurally alike. Examples of app-based micro-competitions are plentiful at the moment and include (but are not limited to):
- **University of Bath – Apps Crunch Competition:** students from across the university work in teams to come up with an idea and design an app that tackles a real-world problem, complete with a viable business model. Winners receive a trip to Silicon Valley to pitch their idea to alumni at organisations like Facebook, Instagram and Apple.<sup>21</sup>
  - **University of Kent – App Design Challenge:** teams from across the university spend six weeks developing an idea for a new app concept to address an existing problem (or gap) in the market, e.g. recent submissions have been related to digitising the 'neighbourhood watch' and finding a local volunteer opportunity. Teams pitch their idea to a panel of university judges, with the winner receiving a cash prize. All teams who are shortlisted are given the opportunity 'to pitch their app concepts to EDA Master's students, to potentially prototype the app with a view to commercialising their idea.'<sup>22</sup>

<sup>21</sup> Combination of depth interview information and university website: [www.bath.ac.uk/students/apps-crunch/](http://www.bath.ac.uk/students/apps-crunch/)

<sup>22</sup> University of Birmingham website: <https://intranet.birmingham.ac.uk/it/innovation/Student-Mobile-App-Competition/StudentMobileAppCompetition2015-2016.aspx>

- **University of Birmingham** – Student Mobile App Competition: open to undergraduate and postgraduate students from both technical and non-technical backgrounds, the competition allows students two pathways to entry: either submitting a concept with a complete storyboard design and detail on function, or by submitting an app idea with a working prototype. Winners receive prizes ranging from paid placements to tablet computers.<sup>23</sup>
- **Other examples are equally unique and include:** King's College London's Idea Factory, University of East London's Mobile App Challenge (Dragons' Den-style and sponsored by BlackRock<sup>24</sup>), and Loughborough University's App Challenge. Within the creative education space, the Royal Northern College of Music also offers the Browne Jacobson RNCM Entrepreneurship Award (Dragons' Den-style micro-competition<sup>25</sup>).

- 2.38** There is considerable potential to develop these quick-format competitions across a range of sectors and creative specialities, aligning awards (as demonstrated above) with prizes that will meaningfully impact students' success.
- 2.39** An unusual but highly effective example of a micro-competition was one used simply to raise awareness for the wider EEE programme, as demonstrated by the University of Edinburgh's Business Idea Competition:

#### **University of Edinburgh: Business Idea Micro-Competition**

Run at the start of autumn term (around Freshers' Week), the Business Idea Competition run by Edinburgh Innovations is used solely for the purpose getting students with business ideas to think about taking them further, and more generally, to raise awareness of the wider EEE offer. To compete, students just need to submit an idea of a business in a few sentences along with a one-minute video pitch (no business plan needed). The Edinburgh Innovation team chooses what they think is the best idea (most potential or most innovative) as the winner – with an Amazon voucher awarded as the prize.

The programme gets more than 100 submissions per year, many of whom go on to participate in other EEE-related activities.

#### **Model 8: Tier 1 graduate entrepreneur visas**

- 2.40** Common in HEIs across the UK is the Tier 1 Graduate Entrepreneur Visa scheme, which enables enterprising international students (those studying in the UK via a Tier 4 visa) the chance to stay in the UK after graduation to establish a business.
- 2.41** Universities approved to sponsor Tier 1 Graduate Entrepreneur visas are typically awarded 20 visas per year, each of which can be extended one additional year (after which students must transfer to a Tier 1 Entrepreneur Visa).
- 2.42** In order to be awarded a visa, students typically must submit an application complete with a detailed business plan and financial plan (for themselves and the business) and have an interview with a selection committee to assess their personal characteristics and discuss the business plan and potential in greater detail.
- 2.43** Once awarded, universities are required to provide a minimum level of support to all visa holders, namely mentoring of advisory support four times per year. In reality, most programmes researched provide extensive support beyond this, for example offering continued access to training sessions, or more frequent 1:1 business advice and mentoring, depending on the university.

- 2.44** This opportunity is also available for creative students. University of the Arts London is a Tier 1 Graduate Entrepreneur sponsor, supporting their international students to remain in the UK and to launch successful businesses after graduation. Tier 1 selection criteria is based upon ideas which show the most promise of success and will importantly make a positive contribution to the industry and the UK economy.

#### **Model 9: Student Awards Programmes**

- 2.45** Though far less common than the other models in this area, student awards are a model not to be overlooked when examining opportunities for student provision in EEE. There are a handful of examples of student awards existent within the EEE space, seeking to recognise either the achievements or potential of students in terms of their enterprise activity.
- 2.46** The traditional and most common award format is where an individual, group or business is selected from a shortlist of contenders based on their achievement in a specific area, both in the wider HE space, as well as within wider industry. Such models offer either a single award per year, or multiple categories of awards. In the enterprise space, awards are usually distinguished by sector, e.g. social enterprise, digital innovation, etc. Prizes are typically monetary in nature.
- 2.47** An example of this are the ILG Awards at the University of Edinburgh, a traditional award programme that takes place at the end of each year to recognise the achievements of both staff and students. The event is large, drawing in senior people from the university executive team and the local community to present the awards. The programme is designed to reward success across a range of categories based on business stage and sector, from early-stage thinking through to launched businesses, and acts as a showcase event for the local community. The University of Loughborough's Enterprise Awards are another example of a similar format.
- 2.48** An alternative award to those referenced above is the University of Bath's Innovation Award, which offers an award up to four promising final-year students to help them continue their entrepreneurial pursuits after graduation.

#### **Achievement Award: University of Bath Innovation Award**

The Innovation Award at the University of Bath was born out of a recognition that while the EEE provision catered well to current and continuing students (via workshops, competitions, etc.), there was a gap in their offer for students about to graduate, who would lose the support they needed to see their business idea succeed. As a result, the EEE team established an award programme using donations from alumni.

<sup>23</sup> University of Birmingham website: <https://intranet.birmingham.ac.uk/it/innovation/Student-Mobile-App-Competition/StudentMobileAppCompetition2015-2016.aspx>

<sup>24</sup> UEL press release: <https://www.uel.ac.uk/news/2017/03/mobile-app-competition-sponsored-by-blackrock>

<sup>25</sup> RNCM Entrepreneurship Award press release: <https://www.rncm.ac.uk/news/browne-jacobson-rncm-entrepreneurship-award/>



Each year, up to four final year students are selected to receive an Alumni Innovation Award, which provides them with a £15,000 living stipend and a year of access to the SETsquared Innovation Centre to enable them to spend the year after graduation developing their business full-time and with access to ongoing support and necessary resources. Access to the Innovation Centre provides workspace, resources, business advice services and networking opportunities, while the winner is also monitored by the enterprise team to ensure they receive any additional support needed to give them the best chance of success.

A relatively new provision, the Innovation Award has been running for just three years, with the programme being tested in different forms before settling on its current format. For example, the award is now restricted to final-year students and offered across all academic disciplines.

Though few in number, winners to date have gone on to successfully launch multiple businesses and continue to engage with the university after completion thanks to the strong connections made via SETsquared membership and university support.

- 1.1** Showcasing their position in EEE best practice, the University of Edinburgh offers another alternative – and more inclusive – awards concept from the ILG Awards mentioned above: the **Edinburgh Award** programme, awarded to any and all students who successfully achieve the award requirements across a range of extracurricular activities. Rather than selecting to award just one student annually for a specific achievement, the university-wide Edinburgh Awards programme ensures that any student who shows commitment to extracurricular activities is recognised. This programme includes the Edinburgh Award for Enterprise. King's College London offers the **King's Enterprise Award**, following a similar format.

#### **Inclusive Awards: Edinburgh Award for Enterprise**

Integrating into the university-wide Edinburgh Awards initiative, the University of Edinburgh offers an Edinburgh Award for Enterprise to students who are highly engaged in EEE and meet a minimum set of requirements.

The Edinburgh Award aims to recognise student involvement in extracurricular activities and experiences, including volunteering, work experience, participation in societies and other relevant activities. The overall objective is to help students 'stand out from the crowd' with future employers by recognising activities undertaken alongside their degree that provided important additional training or experience. The awards effectively act as a measure of career readiness for the university and potential employers.

Edinburgh Innovations in partnership with the careers service at the university has developed a programme to ensure students with a high degree of participation and commitment are recognised via an Edinburgh Award for Enterprise. To receive this award, students must attend three qualifying meetings or groups sessions, identify three core skills to develop for their award, then complete 50 hours of relevant work and training to develop these three skills, e.g. attending boot camps, time working on a lean canvas, etc., with restrictions on how much time can be spent on individual activities to ensure breadth (e.g. only one boot camp counts towards the award, given how time-intensive they are). Finally, students are required to write three 'reflections' about their experience in undertaking this training, what they have learned and how it applied to their chosen skills and wider ambitions. Students seeking an award must submit an application recounting these credentials, then pitch their learnings to their Edinburgh Award peers.

While the programme is incredibly resource-intensive for the EI team to deliver, they feel it is worthwhile both for themselves and the students involved. As proof of this, the number of awards granted each year has been growing continuously, with 14 granted in the 2016/2017 academic year and 18 expected in the 2017/2018 academic year.

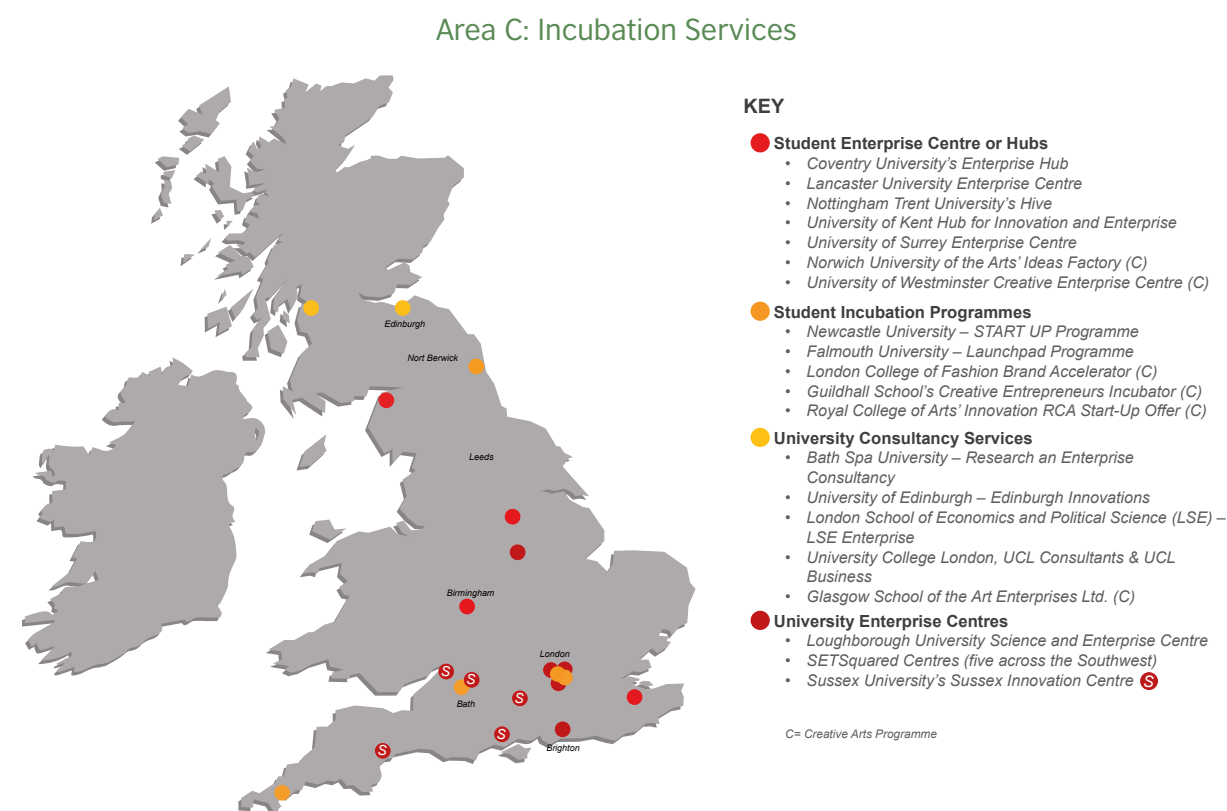
- 2.50** Others of note include Loughborough Student Union's Student Enterprise Awards. Additionally, SETsquared previously ran the Student Enterprise Awards (part of the SETsquared consortium, discussed in a later section), but is currently redeveloping its award scheme in its efforts to continue innovating in the EEE space. It is likely that other programmes have small-scale awards that recognise enterprise and entrepreneurship achievements, however research suggests there is little publicly available information on them.



## AREA C: INCUBATION SERVICES

- 2.51** Within the EEE space, there are a growing number of programmes across the UK dedicated to providing incubation support or training to students, university staff and local businesses.
- 2.52** There are two distinct models that can be found under this umbrella, one which is student-facing, with the other related to the provision of services:
- incubation training programmes – student-facing programmes designed to provide business guidance and training opportunities to students (and often staff also);
  - Enterprise Centres with commercialised incubation services – typically little or no student EEE remit, but relevant due to the associated facilities, many of which are utilised by students. There is also often significant opportunity within this model for student education integration.
- 2.53** Incubation, at its core, is about nurturing business ideas from inception to business launch and beyond. It is about taking an idea, assessing its potential in the market and providing individuals or teams with the tools, resources, networks and information to make that business idea succeed.
- 2.54** Examples of incubation-related programmes from across the UK, as referenced in the section below, can be seen on the map below.

**Figure 2.4**



NOTE: this represents only those programmes referenced within the report and is by no means a comprehensive list of relevant programmes.



## Model 10: Business Incubation Training

- 2.55** This model references the provision of services and programmes to support student business incubation, from idea inception and beyond. This model references a specific facility, unit or programme that is designed to provide structured support across the whole business development journey, rather than individual elements of the Training and Experience area that may provide similar provision, but for more general purposes.
- 2.56** The purpose of these programmes is to provide students (and staff, where applicable) with support to develop a business idea – across both advisory and training components. In the case of student-facing propositions, the focus is heavily skewed towards skill development and providing resources students can use to support their objectives.
- 2.57** Most models appear to split their provision based on the phase a student idea is in, often with specific support and training offers for each phase. For example, the University of Edinburgh's LAUNCH.ed programme (as detailed previously) splits these phases in to Inspire, Launch and Grow, with Inspire focused on generating and developing ideas (via workshops and speaker events), Launch focused on developing the idea into a viable business (via 1:1 business advice, boot camp, workshops and clinics) and Grow fostering business growth (funding and business mentors).
- 2.58** Across the universities analysed for this research, the following components were evident in some or all incubation provisions:
- one-to-one business advice
  - mentorship and industry business advisers
  - training workshops, seminars and boot camps
  - access to facilities (office space, labs) and materials/tools
  - support in accessing funding (funding available through some programmes).
- 2.59** For all programmes in this model, student-facing programmes and facility access is generally free to all current students, with access occasionally granted to promising recent graduates. In some cases, a university may charge for the rental of office space.
- 2.60** The models for this type of provision are incredibly diverse, with no two alike across all those analysed. Programmes within this model typically range from drop-in style offers to formal multi-month programmes, with one unique comprehensive postgraduate degree based around practical business incubation. Examples of each are:
- 2.61 Drop-in style:** often based in university enterprise centres or hubs, these spaces are open to students who have business ideas they seek to develop or what want to gain entrepreneurial skills. Most centres offer a diverse array of support facilities (some combination of the above) that students are welcome to use dependent upon their need. Examples of this include (but are not limited to):
- Coventry University's Enterprise Hub<sup>26</sup>
  - Lancaster University Enterprise Centre and Labs Programme<sup>27</sup>
  - The Nottingham Trent University's Hive<sup>28</sup>
  - University of Kent Hub for Innovation and Enterprise<sup>29</sup>
  - University of Surrey Enterprise Centre<sup>30</sup>
  - for the creative sector: the Norwich University of the Arts' Ideas Factory<sup>31</sup> and the University of Westminster Creative Enterprise Centre<sup>32</sup>
  - upcoming: the University of Leicester's Innovation Hub is presently developing a 'Graduate Hatchery' programme using European Regional Development Fund funding<sup>33</sup>

<sup>26</sup> Coventry University Enterprise Hub: <https://www.coventry.ac.uk/cuse/the-enterprise-hub/>

<sup>27</sup> Lancaster University Enterprise Centre: [www.lancaster.ac.uk/enterprisecentre/](http://www.lancaster.ac.uk/enterprisecentre/)

<sup>28</sup> Nottingham Trent University Hive: [www4.ntu.ac.uk/hive/](http://www4.ntu.ac.uk/hive/)

<sup>29</sup> University of Kent Enterprise Centre: <https://www.kent.ac.uk/enterprise/hub/>

<sup>30</sup> University of Surrey Enterprise Centre: <https://www.surrey.ac.uk/features/introducing-enterprise-centre>

<sup>31</sup> NUA Ideas Factory: <https://www.nua.ac.uk/for-business/incubation-centre-facility-hire/>

<sup>32</sup> University of Westminster Creative Enterprise Centre: <https://www.westminster.ac.uk/study/current-students/employability/creative-enterprise-centre>

<sup>33</sup> University of Leicester Innovation Hub – press release: <https://www2.le.ac.uk/news/blog/2017-archive/december/leicester-to-provide-world-class-space-science-business-incubation-support>

**2.62** Incubation Skills Development Programme: these are formal programmes designed to support student across the business incubation phases via a structured and prolonged programme, often built around a combination of training workshops, mentoring and/or business advice and, in most cases, access to pre-accelerator funding.

**2.63** A comprehensive, best-in-class example of this is the Newcastle University's START UP programme, offering pre-accelerator funding and a comprehensive training programme to support student business development.

**2.64** Within the creative EEE space, London College of Fashion's Fashion Brand Accelerator<sup>34</sup> is another excellent – and sector relevant – example of this type of programme. Though not for existing students, the programme is a course that is available to young fashion businesses to support their ongoing development and growth.

### Programme Snapshot:

#### London College of Fashion (UAL) – Fashion Brand Accelerator

The London College of Fashion describes its Fashion Brand Accelerators as a programme 'designed to speed up the success and growth of start-up and early stage fashion businesses. It is a customised and personalised experience designed to meet your exact start-up needs.'

Taking on 12 programmes (businesses) each year, it is targeted at people looking to start a new business or take their existing business 'to the next level'. Over a maximum of ten months, participants are provided with personalised support by industry experts, using this as a series of training modules (both online and face-to-face) to have businesses work through the four phases of the supply chain (brand strategy, product offering, manufacturing options and sales and marketing) to help deliver growth while minimising expenditure. Participants are also welcomed to other LCF and talks relevant to start-up.

Unlike other programmes, the Fashion Brand Accelerator is a course that businesses apply for, rather than free provision for existing students. Participants apply as a business, with the course allowing two people per business to participate in the programme.

'We totally appreciate the struggles and needs of new and emerging labels and are totally focused on driving a results-based, bespoke programme through personal, face-to-face interaction.'

Programme leader Toby Meadows.

<sup>34</sup> London College of Fashion – Fashion Brand Accelerator: [www.arts.ac.uk/fashion/courses/short-courses/fashion-businesscourses/fashion-brand-accelerator/](http://www.arts.ac.uk/fashion/courses/short-courses/fashion-businesscourses/fashion-brand-accelerator/)

- 2.65** Other examples of this structured programme model within the creative EEE space include: as the Guildhall School's part-time Creative Entrepreneurs Incubator<sup>35</sup> programme and the Royal College of Arts' Innovation RCA Start-Up Offer (note: participation in this programme gives RCA an equity share of 5–8 per cent).<sup>36</sup>
- 2.66** A related (but not student-facing) concept, Aston University offers a business-facing programme called The Aston Programme for Small Business Growth<sup>37</sup>, specifically for young, local SMEs. The programme offers a series of workshops on a range of topics to support young business growth, as well as one-on-one business advice and support from experienced mentors.
- 2.67 Advanced degree via experience:** Falmouth University's Launchpad programme is a strong example of a unique and highly impactful offer within the incubation model. While this is a postgraduate degree (with the same access restrictions mentioned previously), the model's success makes it one to watch. Fundamentally, its strength as a model lies in its foundation in experiential learning and strong links to major businesses. It brings together groups of students to tackle some of the biggest digital gaps in the market, providing funding, training and business mentorship to enable this. The programme has already launched multiple successful start-ups, with plans to expand the concept (in some form) to the wider student body and through international franchises.

#### Best Practice – Incubation Degree: Falmouth University – Launchpad

Operated by Falmouth University, Launchpad is an experiential MA programme available to software engineers, digital creatives and business developers. The programme reversed the model of businesses providing mentoring and support for student start-ups, by instead using talented students to provide real solutions to problems faced by industry.

Students are placed into groups of four who have complementary skills – often likened by programme staff as putting astronauts together to form one cohesive unit. Industry partners (the likes of which include BBC Worldwide, Sony Interactive Entertainment, Amazon Web Services, All 4 Games and Cornwall Council) are invited or can request to submit a challenge their business faces, typically a digital market gap that requires a solution to optimise their business operations or offer. Student teams are given an option of three challenges, from which they choose the one challenge they will develop a solution for. By the end of the first year, teams will have developed a solution and prototype or minimum viable product as proof of concept, started developing their business plan and investor pitches, and initiated their necessary commercial relationships. Students graduate with an MA in Entrepreneurship after this first year but continue into the second year by incorporating the company, seeking investment and accelerating the business. Falmouth University typically remains an active investor in the developed company.

The programme is funded with investment from the European Regional Development Fund and local partnerships and is free to all participants, with each receiving the MA at no cost and a £16,000 tax-free stipend to support their living expenses during this time.

The programme's overall objective is to provide students the opportunity to tackle and solve significant gaps in industry, support the effective development students' business via a training ground to test ideas as an emerging entrepreneur, and boost the economy in the local area.

'The key challenges facing Cornwall's economy are raising wages and modernising the economy. Falmouth University's Launchpad programme will create 500 new jobs and 65 new businesses in the high-growth sectors that are part of Cornwall's future.'

**Anne Carlisle**, Vice Chancellor at Falmouth University

- 2.68** Ultimately, incubation programmes offer a chance for students with business ideas to develop the important skills they need to incubate a successful start-up alongside their degree, utilising speakers, workshops and boot camps, mentoring, business advice and funding access to enable these endeavours.

#### Model 11: Enterprise Centres and Business Consulting Services

- 2.69** The other model found in the incubation space was that of Enterprise Centres, which offer commercialised business consulting by academics to local or national businesses and are often linked to a physical centre for the purpose of business incubation and innovation (for example, some of the centres listed above).
- 2.70** It should be noted that this model is very rarely student-facing but is rather one that generates money for a university (or university-owned business). The services these programmes offer are usually related to the expertise and services each university is able to offer based on the strength of their research excellence and facilities, e.g. providing consultancy to businesses across a range of areas, delivering on ad hoc research projects, etc.
- 2.71** Examples of universities with such programmes are:
- **Bath Spa University – Research and Enterprise Consultancy:**<sup>38</sup> offers consultancy services in growth management and conducts contracted research projects. Other services include consultancy in product and prototype design, data analysis and hire of specialist equipment.
  - **The University of Edinburgh – Edinburgh Innovations:**<sup>39</sup> a university-owned business that offers academic consultancy for businesses and non-commercial organisations (but also houses the LAUNCH.ed programme, referenced above).
  - **The London School of Economics and Political Science (LSE) – LSE Enterprise:**<sup>40</sup> utilises the university's world-class academics to provide executive education, consulting and commercial research across a range of 18 different expertise areas.
  - **University College London (UCL), UCL Consultants<sup>41</sup> and UCL Business:**<sup>42</sup> UCL Consultants does extensive collaborative and contract research projects across multinational corporations, SMEs and public sector organisations; UCL Business is the commercialisation company of UCL and NHS Trusts that engages with students and researchers at UCL and employees of NHS trusts to produce patentable technology. Unlike most programmes, UCL Business does offer student support and outreach for those with ideas well suited to their work, demonstrating the potential to integrate students into this model.
  - Within the creative industry, **the Glasgow School of Art (GSA)** also has a customer-focused, commercial arm called Glasgow School of Art Enterprises Ltd.<sup>43</sup> Very little information is available about this initiative; however, all company profits are donated to GSA activities.

<sup>35</sup> Guildhall School Creative Entrepreneurs Incubator: [https://www.gsmd.ac.uk/youth\\_adult\\_learning/guildhall\\_creative\\_entrepreneurs/about\\_creative\\_entrepreneurs/](https://www.gsmd.ac.uk/youth_adult_learning/guildhall_creative_entrepreneurs/about_creative_entrepreneurs/)

<sup>36</sup> RCAInnovation Start Up Offer: <https://www.rca.ac.uk/research-innovation/innovationrca/our-programmes/start-up-offer/>

<sup>37</sup> Aston Programme for Small Business Growth: [www.aston.ac.uk/aston-business-school/business/centre-for-growth/astonprogramme-for-small-business-growth/](http://www.aston.ac.uk/aston-business-school/business/centre-for-growth/astonprogramme-for-small-business-growth/)

<sup>38</sup> Bath Spa University – Research and Enterprise: <https://www.bathspa.ac.uk/research-and-enterprise/access-our-expertise/consultancy-and-commissioning/>

<sup>39</sup> Depth interview with Alison Gee, Student Enterprise Development Manager at Edinburgh Innovations, as well as Edinburgh Innovations website: <https://edinburgh-innovations.ed.ac.uk/>

<sup>40</sup> LSE Enterprise website: [www.lse.ac.uk/business-and-consultancy/consulting](http://www.lse.ac.uk/business-and-consultancy/consulting)

<sup>41</sup> UCL Consultants website: [www.ucl.ac.uk/consultants](http://www.ucl.ac.uk/consultants)

<sup>42</sup> UCL Business website: [www.uclb.com/](http://www.uclb.com/)

<sup>43</sup> GSA Enterprises Ltd.: [www.gsa.ac.uk/about-gsa/key-information/our-structure/gsa-enterprises-ltd/](http://www.gsa.ac.uk/about-gsa/key-information/our-structure/gsa-enterprises-ltd/)



## UCL – UCL Business (UCLB)

UCLB's mission statement is: 'to help support and commercialise research from UCL and NHS trusts associated with UCL for the benefit of humankind in its widest sense.' It was set up in 1993, acting as the commercialisation partner of UCL and its partner NHS trusts. It engages with students and researchers at UCL and employees of partner NHS trusts to produce patentable technology that is both innovative and confidential (ensuring awareness of IP issues and wider business risks for researchers and students before exposure to the public domain). Technologies are developed by students and researchers offering businesses in medicine, healthcare and medical technology sectors the opportunity for exclusive and non-exclusive licensing agreements.

Students and researchers are able to tap in to a range of support from UCL staff in developing technologies and attempting to secure funding from the right investors. UCLB offers idea assessment, business plan development, and contractual, company formation and intellectual property (IP) advice to social impact measurement guidance. Industry partners are also able to access technologies not currently on the market, and at the forefront of innovation.

- 2.72** From the perspective of industry partners, the key benefits of such partnerships are often that solutions can be found to niche problem areas (given the unique expertise of a particular.
- 2.73** Existing commercialised offers within universities (few offering student engagement) provide a pre-existing network and structure through which students could be provided with hands-on opportunities to develop businesses, tackle real-life business challenges (expanding the live brief capability) and/or receive formal advice from academic consultants to support their own business incubation process.

## AREA D: PARTNERSHIPS AND JOINT PROGRAMMES

- 2.74** The final area of EEE looks at the ways in which universities work collaboratively with other entities to create or execute EEE initiatives at their university.
- 2.75** This area is comprised of three models:
- **Joint Programmes (Consortia):** where a group of universities (and, occasionally, other organisations) work collaboratively to deliver a single programme for enterprise and entrepreneurship, often within their specific region. These typically have offers that are public-facing, as well as programmes to support EEE among or across their student bodies.
  - **Partnerships:** ways in which universities partner with local, regional or national organisations (be they businesses, corporations, sector bodies or others) for the purpose of EEE. While there is a high instance of university partnerships with local or national businesses for the purpose of entrepreneurship, there are relatively few instances where this is done for the purpose of EEE.
  - **International Collaboration:** ways in which universities connect with other universities globally to develop or execute their EEE provision. At present, this is few and far between.
- 2.76** As above, in many instances models like these exist for other university purposes, e.g. for research and development, or business collaboration, with little to no link to student education. This section examines those which are directly involved in EEE but does make some reference to opportunities to grow educational remit in related models.
- 2.77** Examples of partnerships and joint programmes from across the UK, as referenced in the section below, can be seen on the map below.

Figure 2.5 Map of example partnerships and joint programmes



NOTE: this represents only those programmes referenced within the report and is by no means a comprehensive list of relevant programmes.

## Model 12: Joint Programmes (Consortia)

- 2.78** ‘Joint programmes’ refers to collaborations among multiple universities (and, in some cases, businesses and public sector bodies) to further their individual and group efforts in terms of entrepreneurship and innovation. Consortia in the HE space are typically focused on university research and development efforts and are informal in nature, making them difficult to locate. Generally speaking, consortia of this nature are not exclusively devoted to EEE, but rather focus on knowledge exchange, business collaborations and/or offering commercialised incubation and consultancy services (as above) using their combined expertise.
- 2.79** It must be said that this model is not particularly common across the UK’s HE landscape and, where they exist, there is little provision for EEE among students. However, a few examples exist of the ways in which consortia can be used to benefit a university’s own needs (e.g. in terms of research and development or commercialisation efforts) while also offering high-quality EEE within and across the university networks.
- 2.80** One consortium providing start-up support to students and graduates is **BSEEN**, a joint programme led by Aston University in collaboration with Birmingham City University, Newman University and the University of Birmingham. Successful applicants gain access to workshops (for example, a five-day boot camp on business skills), networking opportunities, mentoring, access to grants, and workspace at a partner university. The initiative is funded by the European Regional Development Fund.
- 2.81** Another consortium that offers a ‘best-in-class’ example of this these types of partnerships: **SETsquared**<sup>44</sup>, a joint effort between the Universities of Bath, Bristol, Exeter, Southampton and Surrey, which provides commercialised incubation and research services, as well as a dedicated student enterprise programme.

### Best Practice – Consortium: SETsquared

Voted 2018 World’s Best Business Incubator – Managed by a University at the UBI awards, SETsquared has contributed £3.8 billion economic impact and supported over 1,000 hi-tech start-ups.

SETsquared is a partnership between Universities of Bath, Bristol, Exeter, Southampton and Surrey, that operates as a commercial business incubator, enterprise research hub and provides student EEE. There are various avenues for students to apply for, or gain information on funding for their start-up business involving direct applications, competitions, investor readiness training and showcasing of new ventures at investor events.

In terms of EEE, SETsquared engages students in entrepreneurship by providing training opportunities to gain hands-on business skills through experiential inter-university activities. These activities include:

- Entrepreneur’s programme: a full schedule of speaker events with key figures in creative and business sectors;
- Researcher to Innovator programme: developed for researchers who may have a theoretical idea in place but lack the skills and knowledge necessary to turn the idea in to a reality. This programme is delivered as several full-day workshops throughout the year;
- student enterprise award: highlighting key success cases across the five Universities;
- student events, such as micro-competitions (challenges), pitching events, networking opportunities, etc.

SETsquared’s success is built upon a pragmatic approach to business development and ensuring that students are aware of the importance and consideration of business risk via knowledge sharing and educational training at University. Focus is on turning an initial concept in to a fully-fledged proposition, with Student Enterprise Group chair at SETsquared, Siobhan Horne noting ‘an idea does not make an entrepreneur.’

<sup>44</sup> SETsquared website: [www.setsquared.co.uk/](http://www.setsquared.co.uk/)

- 2.82** Within the creative industries, a notable consortium was the Creative Exchange (CX, 2012–2015), led by Lancaster University in partnership with the Newcastle University and the Royal College of Art. An AHRC Knowledge Exchange Hub (more on this below), its central purpose was to explore the ‘creative applications of digital media and technology on social and cultural challenges faced by organisations and communities across the UK.’<sup>45</sup> The accomplishments of this and other Knowledge Exchange Hubs<sup>46</sup> has been notable, but the majority of the initiative offered little by way of education or student experience provision. What is notable about CX against other AHRC-funded hubs was its inclusion of a PhD cohort. During its tenure, it produced a cohort of 21 PhD students, whose work spanned academia and the creative industries. As CX notes, ‘acting like mini research and development departments, these PhDs worked with universities and commercial businesses as facilitators and innovators.’<sup>47</sup> The inclusion of student in the CX model and the important role they played in the Hub’s success raises questions about how such consortia could be used for EEE purposes in the future, incorporating students from across undergraduate and postgraduate degrees.
- 2.83** As a final and somewhat different example, the University of Warwick developed an internal consortium to form the Warwick Enterprise Partnership, bringing together 14 university departments and other interest groups active in EEE to develop new enterprise provision. To date, the group has successfully launched the Warwick Ventures Software Incubator, the Warwick Business Start-Up Programme and collaborated with UnLtd, the Students’ Union and Student Careers and Skills to support student social enterprise initiatives. The partnership is led by the university’s senior executive team and brings together students, staff and professors to deliver enterprise, innovation and entrepreneurship opportunities to current students and graduates. In their words, they ‘explore three key areas that make up this complex picture: enterprise as a skill, enterprise as a business start-up and enterprise as a transformative pedagogy. All have a valid contribution to this rich picture and our challenge is now to build on these facets, connect them, and bring the entrepreneurial journey to life.’<sup>48</sup>

## Model 13: Business Partnerships

- 2.84** ‘Partnerships’ refer to collaborations between HEIs and local, national or international businesses, and not between universities or other HEI providers themselves. While these partnerships typically exist for the purpose of research and development or joint innovation initiatives (as well as university consultancy services, as above), for the purpose of this research we examined evidence of partnerships between universities and businesses or business leaders explicitly for the purpose of EEE.
- 2.85** In most instances, such partnerships are to help execute a specific element of some of the programmes mentioned earlier in this report, for example:
- to act as judges or mentors in a competition
  - for formal mentorship programmes
  - links to facilitate internships, placements or enterprise years
  - as speakers for workshops or speaker series
  - as funders for small enterprise awards, e.g. the Dragons’ Den at the University of Bath.
- 2.86** These relationships are often developed through alumni networks but may also include local connections or those made via other university initiatives. In some cases, these connections may have begun by partners supporting one event, but subsequently become longer-term relationships. For example, University of the Arts London has found that interest in supporting or attending their annual Creative Enterprise Week often is a prelude to engagement in a wider range of activities, e.g. becoming mentors, providing placements and supporting workshops.

<sup>45</sup> [www.thecreativeexchange.org/#/](http://www.thecreativeexchange.org/#/)

<sup>46</sup> For more information, please see the AHRC Knowledge Exchange Hubs for the Creative Economy report, here: <https://ahrc.ukri.org/innovation/knowledgeexchange/hubsforthecreativeeconomy/>

<sup>47</sup> [www.thecreativeexchange.org/#/projects](http://www.thecreativeexchange.org/#/projects)

<sup>48</sup> University of Warwick website: [https://warwick.ac.uk/fac/cross\\_fac/enterprise/warwick/wepship/what\\_is\\_enterprise/](https://warwick.ac.uk/fac/cross_fac/enterprise/warwick/wepship/what_is_enterprise/)



**2.87** A few universities examined in this research with strong enterprise and/or entrepreneurship activities are also participants in partnerships that support the EEE objectives for businesses, rather than students. These efforts, though not student-facing, offer access to existing networks and potential models for consideration. Two examples of this are:

- **Newcastle University** runs its **Captured programme** through the University's Business School, which facilitates mentoring between local SMEs (20 employees or less) and senior managers from larger businesses in the area (such as Siemens, SAGE and GSK). It also offers workshops to local business owners to work through issues they are having in a peer-to-peer format. It describes itself as 'work[ing] on the principle that the best advice for businesses comes from experienced people. It will give small businesses a chance to spend time developing their business with support from experienced managers of the region's larger private sector organisations.'<sup>49</sup>
- Aston University was seen as a 'trailblazer' in the establishment of the now successful **Small Business Charter** network<sup>50</sup>, which aims to connect entrepreneurs from across the UK's university business schools. The network offers the Entrepreneurs-in-Residence programme, topical events for business owners offering business insights and advice, facilitates knowledge sharing between business schools, and runs an annual Small Business Charter Award as a 'mark of excellence' for business schools who meet a minimum standard for EEE.

**2.88** However, there are some partnerships outside the 'mainstream' connections mentioned above, where business partners become integral in the delivery of an EEE programme. While examples are few, those found through this research include:

- **University of Bath – Business Plan Competition:** Deloitte plays an integral and active role in all phases of the Business Plan Competition, including financial. Deloitte consultants act as judges during the pitch phases, one of which takes place in London as an important stage to determine the final shortlist, while also hosting a dinner that brings mentors and participants together to develop their lean canvas. They also take part in judging and providing feedback at multiple competition milestones, including the shortlist and winners.
- **Goldsmiths – Institute for Creative and Cultural Entrepreneurship (ICCE):** has a network of over 100 'Partners in Learning' from across the creative industries and specialist higher education institutions who, in addition to providing placements, get actively involved in the university's educational provision: some actively teach on courses, while many others are actively involved in curriculum development at the college, in order to ensure ICCE's courses and other activities address the priorities and needs of the creative and cultural sector.

**2.89** In all cases, it is clear that this interaction is beneficial to all parties: it provides access to upcoming talent or prospective customers for businesses, experience and/or 'real life' expert stories for students, and the ability to maintain connections to alumni and other partners for future fundraising or wider university needs.

#### **Model 14: International Partnerships and Collaborations**

**2.90** International partnerships and collaborations in this context refer specifically to those designed for the purpose of supporting EEE, rather than wider innovation, research or business activities.

**2.91** This research has shown that, at present, there appears to be very little international collaborative activity for this specific purpose. However, it is vital to assess the international partnerships that do exist to better support future development.

**2.92 Three Day Start-Up:** The main connection found across multiple universities we researched and spoke to was the adoption of the '3 Day Start-Up' programme. This programme, founded originally at the University of Texas, Austin by a group of students, offers universities the ability to run their intensive, hands-on boot camp in entrepreneurship for their own students – either facilitated by the 3 Day Start-Up team or by becoming accredited to run the boot camp themselves. The organisation has a very specific three-day programme 'that activates the entrepreneurial potential of college and university students and helps them go from early-stage idea to viable venture over three days.'<sup>51</sup> The programme currently partners with more than 179 schools and universities around the world, running over 400 sessions and, to date, having launched 135 businesses. This programme is presently being run at the University of Bath (for SETsquared, as noted above), the University of Edinburgh and the University of Oxford. (Note: there is no known presence in any 'Wider Europe' countries.)

**2.93 Education Advising:** Another form of collaboration that emerged was from the University of Edinburgh, which has links to universities abroad for the purpose of knowledge sharing and advising in the area of EEE. Rather than being student-facing, this collaboration enables the University of Edinburgh's team to act as advisors to other universities by helping them establishing their own EEE programmes. In August 2016, the team made a visit to Cape Town, South Africa to undertake 'train the trainer' workshops with a group comprising six South African universities. (Note: it is probable that other programmes also engage in this activity, but no evidence was found via public information.)

**2.94** Coventry University maintains a global network of business contacts to support its educational programmes. For example, it makes an annual student trip to California to give their students the opportunity to meet Silicon Valley businesses. Further, though not specific to EEE among its students, Coventry University also maintains international collaborations through its **International Centre for Transformational Entrepreneurship (ICTE)**, which seeks to 'support sustainable socio-economic transformation through systemic approaches to entrepreneurship in communities nationally and internationally.'<sup>52</sup> The Centre delivers a number of EEE projects globally, but its African Centre for Transformational Entrepreneurship (ACTE), described as an 'innovation entrepreneurial laboratory' focussed on teaching in African universities. The centre has a clear programme of work dedicated to fostering enterprise and entrepreneurship skills amongst the 'next generation' through 'research-led educational programmes'.

<sup>49</sup> Captured website: <https://www.ncl.ac.uk/business-school/business/workwithacademics/captured/>

<sup>50</sup> Small Business Charter website: <https://smallbusinesscharter.org/>

<sup>51</sup> 3 Day Start-up website: <http://3daystart-up.org/university-programs/>

<sup>52</sup> Coventry University ICTE website: <https://www.coventry.ac.uk/business/our-services/transformational-entrepreneurship/>



## SPECIAL MENTION: SECTOR AND PUBLIC BODY PROVISION

- 2.95** While HEIs are the focal point of this research, the provisions offered by sector bodies and their potential for the purposes of this research should not be forgotten nor disregarded. In fact, many industry bodies offer their own provisions for creative EEE and/or enterprise collaboration that are worth consideration. Such organisations could be invaluable in the design and delivery of similar programmes both in the UK and abroad.
- 2.96** For example, the Scottish Institute for Enterprise (SIE), funded by the Scottish Funding Council, offers students a range of activities and interventions designed specifically to support students in gaining innovation and enterprise skills and in developing early stage business ideas.

### Industry Body Case Study: Scottish Institute for Enterprise

SIE's own proposition offers a range of programmes to support student development, including access to support from their own business innovation advisors. A central focus is their invitation-only programme called SIE-Entrepreneurs which 'offers selected students and recent graduates a unique opportunity to develop their entrepreneurial mindset and build global sustainable businesses' by helping them develop their business model under the supervision and guidance of their own professional business coaches/advisors.

SIE runs two annual competitions, complemented by support from SIE's business advisors:

- **Fresh Ideas:** running monthly from October to January, this competition focuses on early stage business ideas. Taking monthly winners, highly commended entries (around 80 annually) are invited to a one-day workshop called Exploration Day, which introduces them to tools and techniques that will help them to explore their idea and learn what they would need to do to turn it into a business. From this, 15 students are invited to pitch to a panel of legal, IP and business experts, who select the winning ideas. Recent programme successes include lil'POP (healthy snacks from sorghum) and Player Data (wearable technology for performance athletes).
- **I'm an Innovator:** specifically for ideas with a social impact. Every year, 20 finalists are invited to attend a two-day residential event to provide reflective opportunities to help students understand how to develop their idea in line with their own values. Recent successes include Pick Protection (security devices for lone workers) and Revive (developing products from waste coffee grounds).

In addition to their own programmes, SIE works closely with HEIs to create opportunities within the curriculum for students to develop an innovation mindset. An example of this is 'Future Ready', a unique range of interventions help students to develop valuable innovation skills to prepare them for careers in fast-changing sectors.

Example businesses provided by SIE: Sydney Chasin<sup>53</sup>, Roy Hotrabhvanon<sup>54</sup>, Rebecca Pick<sup>55</sup> and Revive<sup>56</sup>.

<sup>53</sup> Sydney Chasin, Lil'Pop: [www.bqlive.co.uk/scotland/2017/07/18/news/ones-to-watch-sydney-chasin-lilpop-26545/](http://www.bqlive.co.uk/scotland/2017/07/18/news/ones-to-watch-sydney-chasin-lilpop-26545/)

<sup>54</sup> Roy Hatrabhvanon, Player Data: [www.bqlive.co.uk/scotland/2017/07/21/news/ones-to-watch-roy-hotrabhvanonplayerdata-26571/](http://www.bqlive.co.uk/scotland/2017/07/21/news/ones-to-watch-roy-hotrabhvanonplayerdata-26571/)

<sup>55</sup> Rebecca Pick, Pick Protection: <https://www.pickprotection.com>

<sup>56</sup> Revive: <http://revive-eco.com>



- 2.97** A significant sector body-led international collaboration is headed by NCEE in China. NCEE and Sinocampus are in the process of creating a new venture, NCEE (China)<sup>57</sup>. This will act as a focal point and support centre for developing and delivering UK-China Enterprise and Innovation Programmes, to facilitate the partnership arrangements between UK and Chinese universities, to assist in staff development activities, and to market the work and activities of the initiative in China. In September 2017 NCEE signed a Memorandum of Understanding with the Chinese Service Centre for Scholarly Exchange to work together to explore the possibilities of introducing innovation and entrepreneurship curriculums to Chinese universities and institutions, holding a China-UK Youth Innovation and Entrepreneurship forum and relevant training together and holding a China-UK Young Maker Competition together under the guidance of relative governmental departments of both countries.
- 2.98** Within the fashion industry, the Centre for Fashion Enterprise (CFE) is a fashion incubator, delivering a wide range of programmes designed to support fashion brands based on both business stage and specialisation. In total, CFE has ten programmes that cover new business growth support, design, jewellery, fashion technology, fashion apparel and jewellery production support, brand acceleration (linked to the London College of Fashion) and brand equity. The organisation describes its programme offer as a 'four-level programme provid[ing] London-based designer businesses with tailored mentoring and business guidance that will help them to not only grow, but to manage growth.'<sup>58</sup>
- 2.99** Beyond this, there are a range of other organisations running competitions and awards schemes similar to the models mentioned above, but which could be useful counterpoints when considering programme development. These include multiple initiatives by Santander Universities (including its Entrepreneurship Awards)<sup>59</sup>, the Young Enterprise's Start-Up Competition,<sup>60</sup> and the Great British Entrepreneur Awards – Young Entrepreneur of the Year,<sup>61</sup> among others.
- 2.100** Furthermore, a range of employers and related organisations have developed their own accreditation models in order to address inconsistency and ensure graduates enter the market job-ready. Examples of these include Creative Skillset, the Chartered Institute of Marketing and the National Council for the Training of Journalists. Taking this a step further, the Creative Industries Council is embarking on a project to create a single system of direct and licensed accreditation that can be extended across the HE space. Such programmes, in addition to providing an accredited certification of skills training, also 'have the added benefits of signposting to students the educational and training routes into creative industry professions, as well as providing confidence to employers.'<sup>62</sup>
- 2.101** These industry examples offer further considerations for the ways in which EEE could be rolled out more widely in the UK and internationally.

### 3. COMPARATIVE ANALYSIS OF THE WIDER EUROPE

- 3.1** As has been shown, the creative industries have demonstrated a significant contribution towards UK economic growth and are expected to continue to play a major role in the coming years. This is no less true in other parts of the world, where the UK's creative industries are increasingly being emulated to boost economic growth throughout Europe, North America, Asia and South America.
- 3.2** Following similar trends to the UK, the need for EEE for those entering the creative industries globally is no less important, particularly in areas where there is significant potential to unlock the power of creative industry through young creative entrepreneurship.
- 3.3** This need is the basis for British Council's desire to develop a programme to support bilateral higher education partnership between the UK and six priority countries in Wider Europe. That will in turn support local economic development of the creative economy and enable clear communication of its value.

### THE WIDER EUROPE REGION

- 3.4** The Wider Europe region, as defined by British Council, comprises 15 countries in total. The region is characterised by significant variation, in terms of economic performance, demographic growth and educational development.
- 3.5** British Council has identified six priority markets within the region to participate in the proposed funding programme: Armenia, Azerbaijan, Georgia, Kazakhstan, Ukraine and Uzbekistan. As part of this research, telephone/video conference calls were conducted with each British Council country team. British Council has significant expertise and knowledge of each country, its higher education sector, current government priorities for the creative industries and challenges faced. The organisation is ideally positioned to design and administer a UK–Wider Europe higher education partnership programme and holds the expertise and knowledge to do so. The information presented below aims to:
- provide a comparative analysis of demographic, economic and educational characteristics that could impact the successful implementation of UK–Wider Europe higher education partnerships
  - present this regional comparative analysis in the context of the proceeding in-depth review of the UK creative industries, that, despite historic and recent government policy supporting its growth, still suffers from significant challenges that have been linked to the higher education sector pipeline
  - provide a regional snap shot to support British Council's established in-country expertise.
- 3.6** As shown in figure 3.1 below, the size of the six priority countries in the region varies significantly; Kazakhstan the ninth largest country in the world, Armenia the smallest of the former Soviet republics.

<sup>57</sup> <http://ncee.org.uk/ncee-in-china/>

<sup>58</sup> Centre for Fashion Enterprise website: [www.fashion-enterprise.com/programmes/](http://www.fashion-enterprise.com/programmes/)

<sup>59</sup> Santander Universities: <https://www.santander.co.uk/uk/santander-universities/entrepreneurship-business>

<sup>60</sup> Young Enterprise: <https://www.young-enterprise.org.uk/what-we-do/higher-programmes/>

<sup>61</sup> Great British Entrepreneur Awards, Young Entrepreneur of the Year: <https://www.greatbritishentrepreneurawards.com/categories/young-entrepreneur-year/>

<sup>62</sup> Bazalgette, P. (2017) 'An Independent Review of the Creative Industries'

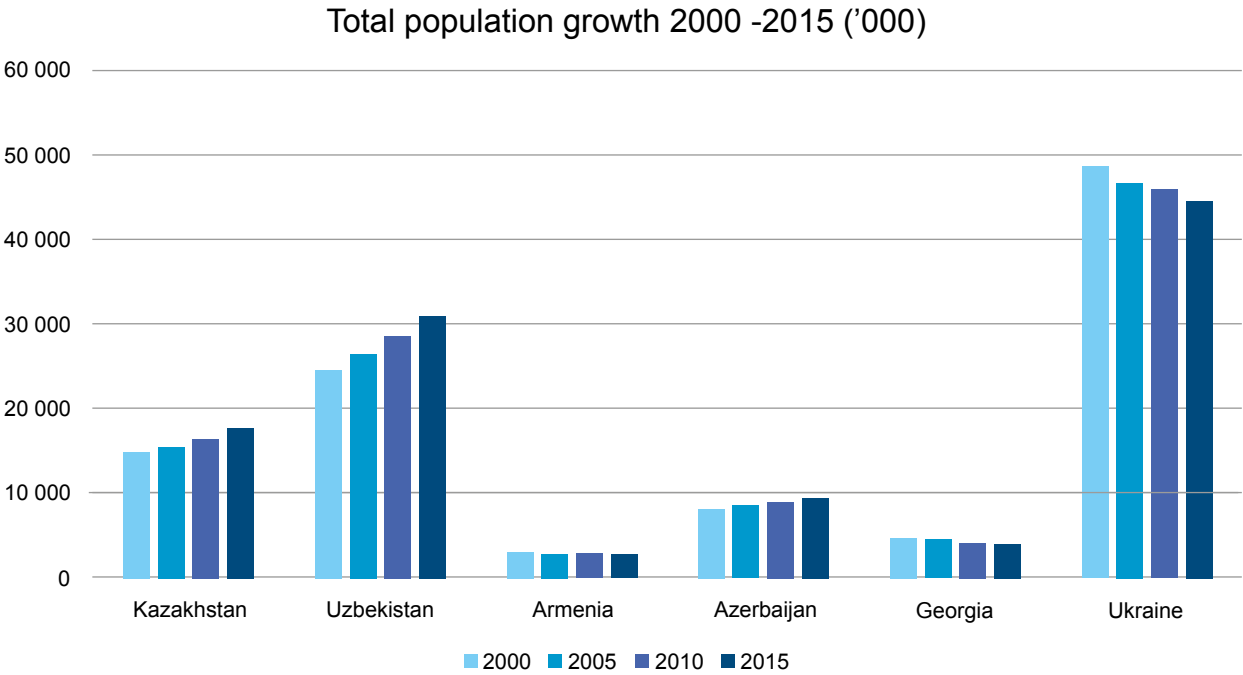
Figure 3.1 Map of the Wider Europe region



DEMOGRAPHIC GROWTH

3.7 The population of each country throughout the Wider Europe region is as diverse as the physical land mass they occupy, as shown in Figure 4.2 below. The total population across the region in 2015, was estimated at just under 110 million people.

Figure 3.2 Total population growth 2000–2015

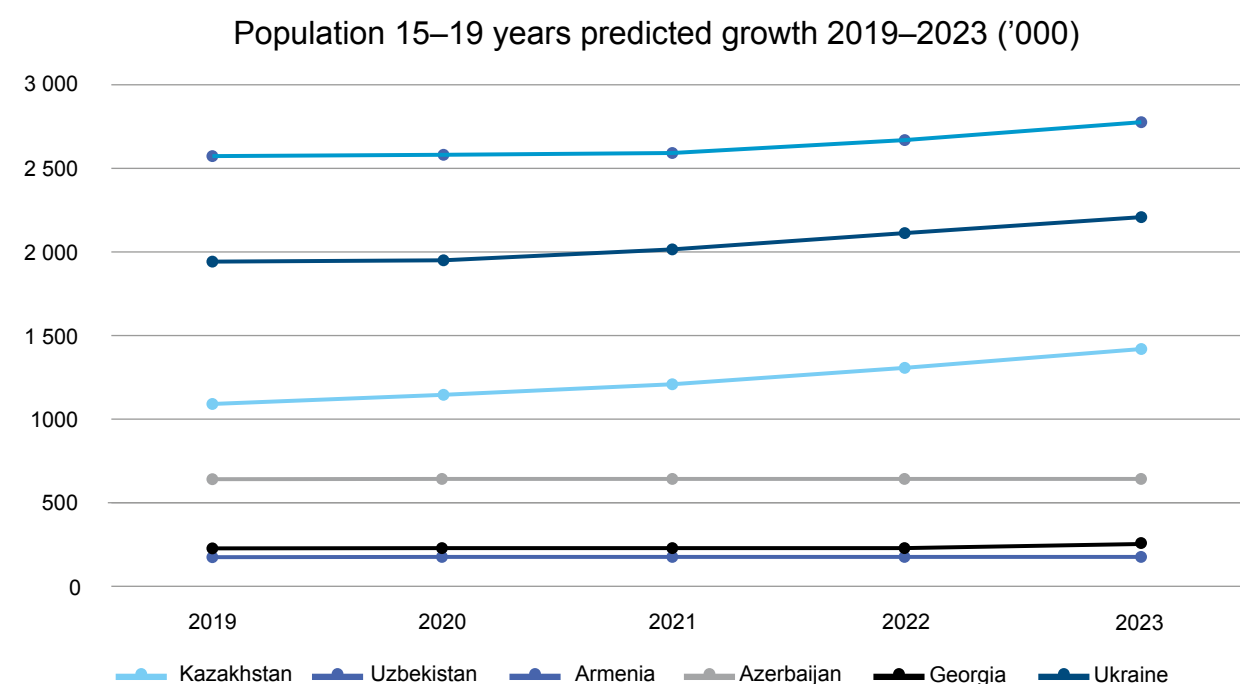


Source: United Nations Population Division 2018

- 3.8 Ukraine remained the most populous country within the region in 2015, with a total population of just over 44.5 million, despite an overall decline of between three per cent to four per cent every five years since the year 2000. Conversely, Uzbekistan, the second most populous country within Wider Europe, with a total population in 2015 of almost 31 million, has seen a year on year growth rate of approximately eight per cent every five years since 2000. Similarly, the population of Kazakhstan has continued to grow since 2000, from just over 15 million to 17.7 million in 2015.
- 3.9 The population of Azerbaijan has experienced modest growth since 2000, from 8.1 million to 9.6 million in 2015. Georgia was the only other country within the region to report an overall population decline, from 4.7 million in 2000 to 3.9 million in 2015. Armenia was the only country within the region to experience very little growth or decline in their total population between 2000 and 2015. The total of just over three million declining by approximately two per cent from 2000 to 2005 and 2010, before increasing by one per cent by 2015 to 2.9 million.
- 3.10 Despite variable growth of the overall population across the region in real terms, population forecasts presented by the United Nations Population Division, suggest the youth population of 15-to-19-year-olds across all countries will continue to grow, albeit at varying rates.



**Figure 3.3 Forecast population growth, 15–19-year-olds, 2019–2023**



Source: United Nations Population Division 2018

- 3.11** Uzbekistan, despite being the second most populous country within the region by a considerable margin of approximately 13 million, has the largest population of 15-to-19-year-olds. Estimated to reach a total of just over 2.5 million in 2019, and grow to 2.7 million by 2023, a rate of approximately two per cent growth year-on-year by 2023. Ukraine, despite an overall decline in total population until 2015, as shown in Figure 3.3, is forecast to experience growth in the population of 15-to-19-year-olds between 2019 and 2023, from 1.9 to 2.1 million over the five-year forecast period.
- 3.12** The most significant growth forecast in the youth population of 15-to-19-year-olds is in Kazakhstan. UN Population Division predictions suggest that in real terms the number of 15-to-19-year-olds will increase from 1.09 million in 2019 to 1.4 million in 2023, reaching an estimated year-on-year growth of almost eight per cent between 2022 and 2023.
- 3.13** In contrast to predicted year-on-year growth of between two per cent and eight per cent in the 15-to-19-year-old population in Uzbekistan, Ukraine and Kazakhstan, youth population forecasts in Azerbaijan, Georgia and Armenia are more modest. Over the five-year forecast period the youth population of Azerbaijan is estimated to grow by 1.6 per cent from 643,000 to 654,000. In Georgia the youth population is predicted to increase from 210,000 to approximately 228,000, and in Armenia from 169,000 to approximately 185,000.

## Economic performance

**3.15** Regional economic performance was described by World Bank commentators as having experienced a ‘broad based U-turn’ in January 2018. Although supported in large part by the wider region’s most sizable economies, Russia and Turkey, in the western part of the region, the continued expansion of the advanced economies of Europe supported sustained growth. Across the six countries of focus throughout the region, the latest reported GDP annual figures suggest positive growth in five of the six countries. Negative growth in Azerbaijan was explained by a period of economic crisis due to a reduction in oil prices and subsequent currency depreciation.

**Table 3.1 Regional GDP growth, annual per cent change**

Country	2015	2016	2017f	2018f	2019f	2020f
Armenia	3.2	0.2	3.7	3.8	4	4
Azerbaijan	1.1	-3.1	-1.4	0.9	1.5	2.6
Georgia	2.9	2.8	4.3	4.2	4.7	5
Kazakhstan	1.2	1.1	3.7	2.6	2.8	3
Ukraine	-9.8	2.3	2	3.5	4	4
Uzbekistan	8	7.8	6.2	5.6	6.3	6.5

Source: World Bank, 2018 (\*f=forecast)

- 3.16** The ‘Ease of Doing Business Index’, published by the World Bank, is an aggregate figure that define the ease of doing business in a country. It is computed by aggregating the distance-to-frontier scores of different economies. The distance-to-frontier score uses the ‘regulatory best practices’ for doing business as the parameter and benchmarks economies according to that parameter. For each of the indicators that form a part of the statistic ‘Ease of Doing Business,’ a distance-to-frontier score is computed and all the scores are aggregated. The aggregated score becomes the Ease of Doing Business Index.
- 3.17** As shown in Table 3.2 below, there is significant variation in ranking of countries in the Wider Europe region as defined on the Ease of Doing Business Index. Georgia is ranked highest in ninth position, flanked on either side by Norway in eighth position and Sweden in tenth. The UK is ranked in seventh position and the US sixth.

**Table 3.2 Ease of Doing Business Index – Global Country Rankings**

Country	2017
Armenia	47
Azerbaijan	57
Georgia	9
Kazakhstan	36
Ukraine	76
Uzbekistan	74

Source: World Bank Ease of Doing Business Index

- 3.18** At the opposite end of the ranking for the Wider Europe Region Uzbekistan is ranked 74th, and Ukraine 76th, with Bhutan ranked between them in 75th place.
- 3.19** The World Bank also produces data on the ease of starting a business. This topic measures the paid-in minimum capital requirement, number of procedures, time and cost for a small-to-medium-sized limited liability company to start up and formally operate in economy's largest business city. Of note, and concurrent with the findings from the Ease of Doing Business Index, Georgia is ranked fourth overall, preceded by New Zealand in first place, Canada in second and Hong Kong in third.

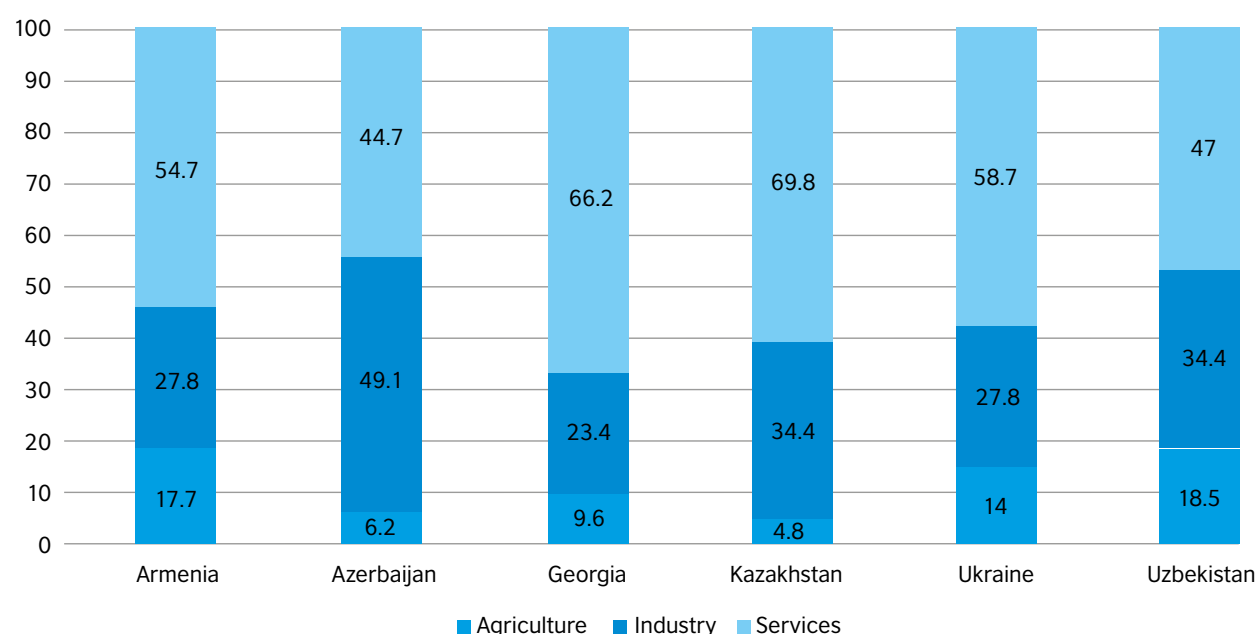
**Table 3.3 East of Starting a Business – Global Country Rankings**

Country	2017
Armenia	15
Azerbaijan	18
Georgia	4
Kazakhstan	41
Ukraine	52
Uzbekistan	11

Source: World Bank Ease of Doing Business Index

- 3.20** Regional GDP composition, as shown in Figure 3.4 below, varies considerably between the sectors where production takes place in the economy across the agriculture, industry and the services sectors. The agriculture sector includes farming, fishing and forestry, while the industry sector includes mining, manufacturing, energy production and construction, and the services sector covers government activities, communications, transportation, finance and all other private economic activities that do not produce material goods.

**Figure 3.4 GDP composition by sector origin (per cent of GDP)**  
GDP composition by sector origin, 2016



- 3.21** By and large, across the Wider Europe region, the largest sector contributing to overall GDP composition is the services sector; 66.2 per cent in Georgia, 60.8 per cent in Kazakhstan, 58.7 per cent in Ukraine, 54.5 per cent in Armenia, 47 per cent in Uzbekistan and 44.7 per cent in Azerbaijan. Industry is the second largest sector, most prominent in Azerbaijan, followed by agriculture continuing to contribute 18.5 per cent of total GDP in Uzbekistan.
- 3.22** A 2014 report published by the Benzoni and Hardouin<sup>63</sup> for the EU commission highlighted the importance of the creative sector for Europe, representing 6.8 per cent of European GDP (approximately €860 billion) and 6.5 per cent of European employment (approximately 14 million). However, these data are constructed via complex and costly processes, explaining their rarity across all countries.
- 3.23** However, a ground-breaking UNESCO project has established a methodology for the measurement of national cultural assets. The UNESCO Culture for Development Indicators (CDIS) is an advocacy and policy tool developed within the framework of the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression. Cultural sector indicators are an internationally applied data baseline on the competence of the creative and culture sector. They equip countries to be more competitive on the international market, increase information sharing among policy makers, civil society and commerce, identify knowledge gaps and needs of cultural operators, and identify networks, good practice and gaps in cultural and creative sectors. Tested and implemented in 11 countries since 2009, the CDIS demonstrates, through quantitative and qualitative data, the enabling and driving role of culture in sustainable development.
- 3.24** CDIS data has been gathered for four of the six countries represented in the Wider Europe region for the purpose of this research. As shown in Table 4.4 below, according to the CDIS data, cultural activities account for one per cent of the Azerbaijani GDP, 2.8 per cent of the Georgian GDP, 3.33 per cent in Armenia and 4.04 per cent in Ukraine.

**Table 3.4 Percentage of the contribution of private and formal cultural activities to GDP,**

Country	% contribution to GDP
Armenia	3.33%
Azerbaijan	1%
Georgia	2.8%
Kazakhstan	Data unavailable
Ukraine	4.04%
Uzbekistan	Data unavailable

Source: UNESCO Culture for Development Indicators

<sup>63</sup> <https://ec.europa.eu/futurium/en/content/economic-contribution-creative-industries-eu-terms-gdp-and-jobs>

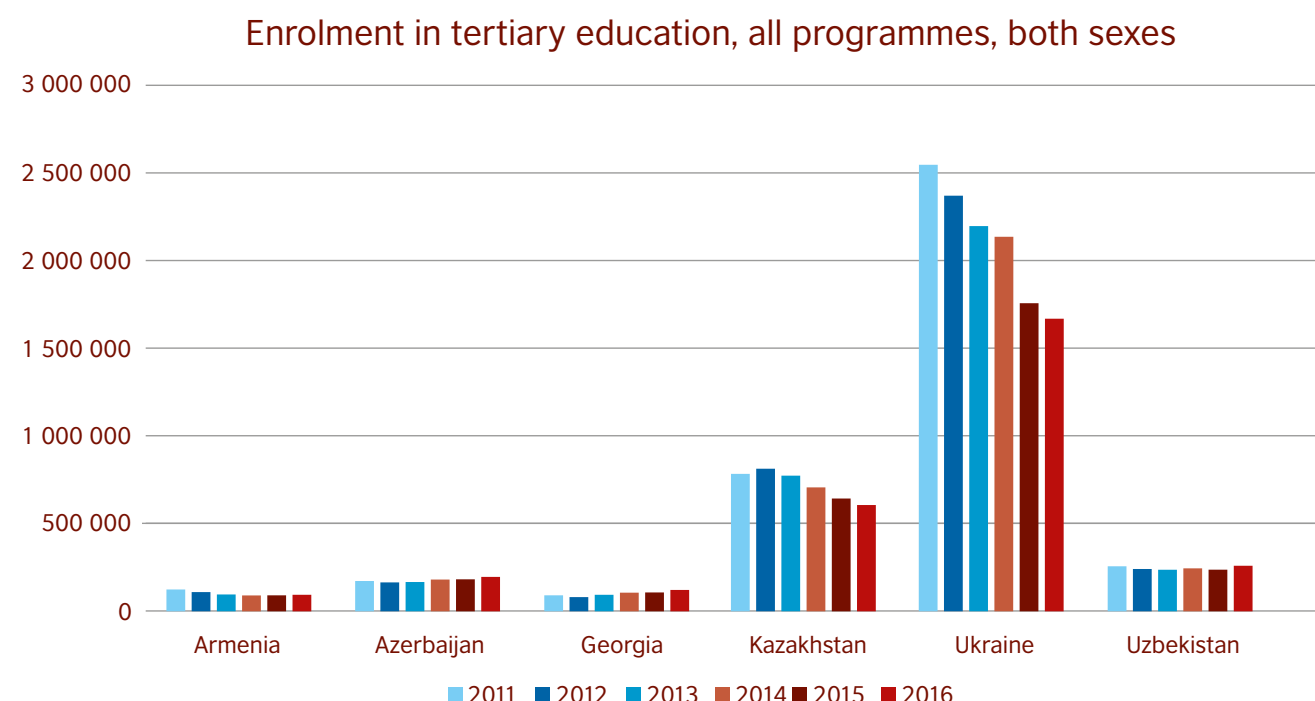




## THE HIGHER EDUCATION LANDSCAPE

- 3.25** Information on each country's higher education sector has been gathered via the EU-funded Sphere programme.<sup>64</sup>
- 3.26** In Armenia, there are 27 public and 31 private higher education institutions, six universities which are under the supervision of different organisations as well as five universities which were created on the basis of intergovernmental agreement between the Republic of Armenia and other countries. As shown in Figure 3.5, in real terms enrolment in tertiary education in Armenia is among the lowest across the six priority countries.
- 3.27** In Azerbaijan there are approximately 20 higher education institutions, where higher education institutions for all levels of education may be state (public) and private. Educational institutions have equal status, regardless of ownership or founder's identity, and the state ensures the development of all educational institutions (including the private educational institutions), through giving them credits, allocating grants, and granting concessions to state educational institutions in accordance with the legislation.

**Figure 3.5 Historic regional enrolment in tertiary education, 2011–2016**



Source: UNESCO Institute for Statistics 2018

- 3.28** In Georgia there are currently 71 state-authorised higher education institutions: 20 public and 51 private, eight of which are Orthodox Divinity Higher Educational Institutions. Georgia joined the Bologna Process in 2005 and largely shaped its higher education system according to the Bologna Process guidelines. Three cycles of education were organised accordingly: undergraduate programmes (Bachelor) have a minimum of 240 ECTS, graduate programmes (Master's) consist of 120 ECTS and the doctoral programmes consist of 180 ECTS.

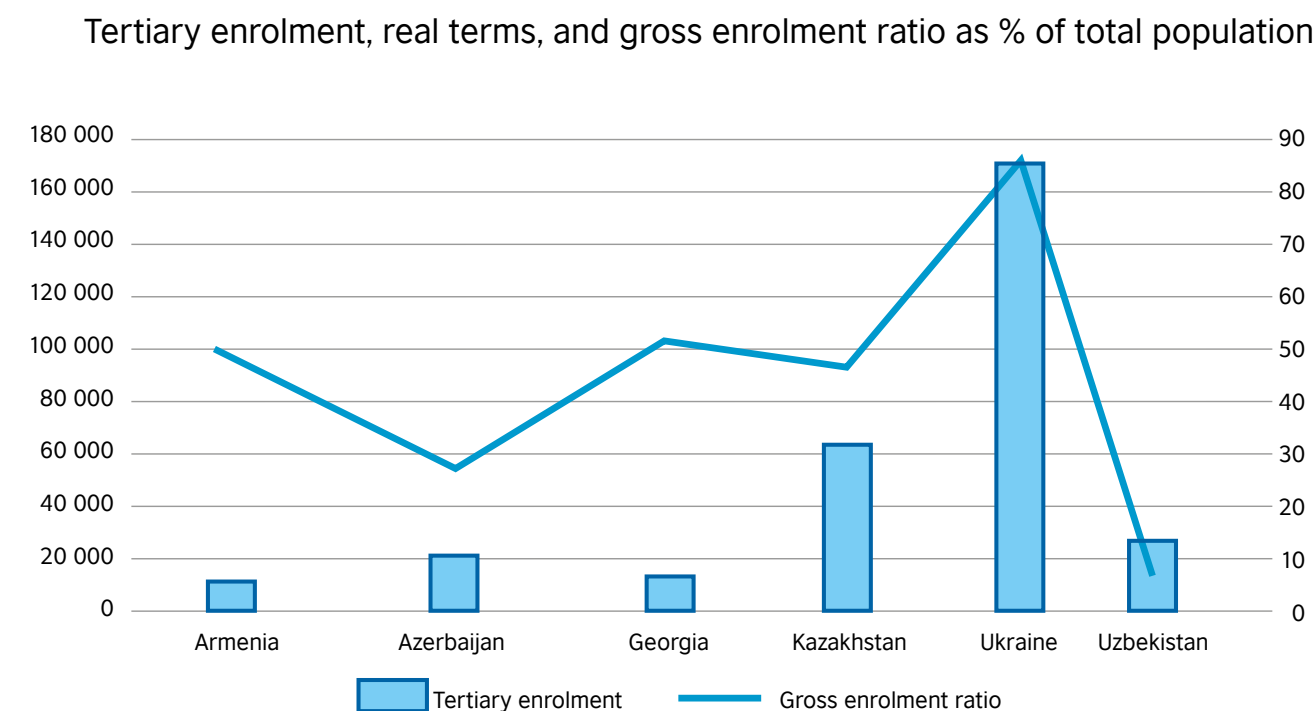
<sup>64</sup> <http://supportthere.org>

**3.29** To date Kazakhstan has 131 higher educational institutions, among them are 10 national, 32 public, 14 non-civil, one international, 18 corporatised, 55 private and one AOE (Nazarbayev University). The basis of the state policy in the field of higher education in Kazakhstan is the Constitution of the Republic of Kazakhstan (1995). In accordance with Paragraph 2, Article 30 of the Constitution, 'All citizens shall have the right to receive free general secondary, technical and vocational education, and on a competitive basis a free post-secondary, higher and post-higher education provided that the education at these levels is received for the first time.'

**3.30** There are approximately 881 higher education institutions in Ukraine, including; 196 universities, 56 academies, 119 institutes, one conservatory, 228 colleges, 152 technical schools, 129 vocational schools. As shown in Figure 3.5 above, in real terms, Ukraine has the largest tertiary level population, that was over 1.6 million in 2016, despite a steady and consistent decline.

**3.31** In Uzbekistan, the Ministry of Higher and Secondary Specialised Education has 31 higher education institutions under its mandate. There are also a number of specialised HEIs coordinated by other sectoral ministries. For example, the Ministry of Public Education is responsible for four pedagogical institutes, the Ministry of Health seven, the Ministry of Culture and Sports affairs four, the Ministry of Agriculture six, the Cabinet of Ministers one, the Ministry of Foreign Affairs one, the Ministry of Justice one, the Ministry for development of information technologies and communications one, the Academy of Arts of Uzbekistan one, and the Navoi State Mining Combinat, also one.

**Figure 3.6 Regional tertiary enrolment, 2016, and gross enrolment ratio**

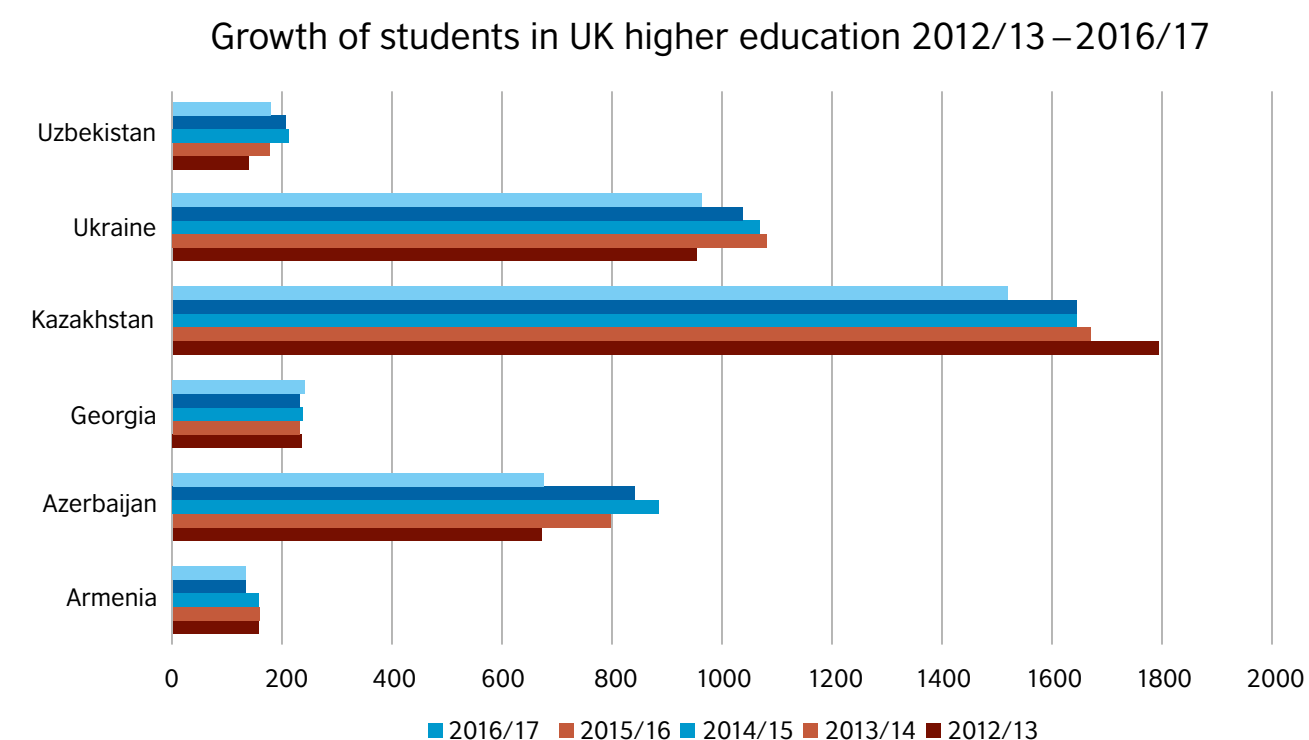


Source: UNESCO Institute for Statistics 2018

**3.32** As shown by Figure 3.6, in 2016 Ukraine had in real terms the largest tertiary education population, at just over 1.6 million, followed by Kazakhstan just over 600,000, Uzbekistan over 260,000, Azerbaijan just over 200,000, Georgia 136,000 and Armenia just over 109,000. However, also shown in Figure 3.6 by the secondary axis, the gross enrolment ratio varied significantly across all countries; 83 per cent in Ukraine, 51 per cent in Georgia and Armenia, 46 per cent in Kazakhstan, 27 per cent in Azerbaijan and just over eight per cent in Uzbekistan.

**3.33** Consistent data on the internationalisation of the higher education sector in each priority country were challenging to find. Therefore, presented below are data showing the number of students from each country studying in UK higher education, and how this population has changed between 2012/13 and 2016/17, when the latest HESA statistics are available.

**Figure 3.7 Regional mobility to the UK 2012/13 - 2016/17**



Source: Higher Education Statistics Agency 2018

**3.34** Of the six priority countries, Kazakhstan sent the largest number of students to the UK, however this number has reduced since 2012/13 from 1790, to 1520 in 2016/17. This trend of a steady decline is consistent across all countries, except Georgia, which has seen a small increase from 240 in 2012/13 to 245 in 2016/17. Across all countries, the largest number of students are studying their first degree or on taught postgraduate courses. Students from Kazakhstan and Ukraine are studying in the largest numbers on postgraduate research courses.





## NATIONAL POLICIES SUPPORTING CREATIVE ENTREPRENEURSHIP

- 3.35** All priority countries within the Wider Europe region operate some form of cultural strategy, although some are still in their infancy. Georgia and Ukraine appear to have the most developed strategies, whose policies and initiatives have begun to facilitate entrepreneurship within the creative industries. However, it is clear that despite existence of national level policies these initiatives are not always embedded as priorities within individual governments' overarching strategies.
- 3.36** A significant contribution has been made towards evidencing the growing national level policy activity supporting creative entrepreneurship, and the creative industries, by the EU-funded Culture and Creativity Programme.<sup>65</sup> The Culture and Creativity Programme began its work in 2015, within the framework of the EU programme to support the contribution of culture to the socio-economic development of the six Eastern Partnership countries: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine. Unfortunately, out of the scope of this study was a review of culture and creativity in Kazakhstan and Uzbekistan. However, this large-scale review of activity, opportunities and challenges throughout the region provides significant insight.
- 3.37** Throughout the Wider Europe region, the creative industries sector is hardly considered as an integral part of the economy partially due to weak existing evidence concerning its contribution to overall economic growth and quality of life. For many, culture and economy represent two distinct fields without any interaction. Culture is still considered a luxury by many, a legacy from former Soviet tradition.<sup>66</sup> Culture and the creative industries are seen as sectors with low productivity and a need for high-resource investment. As highlighted by the Culture and Creativity Programme, there appear to be a handful of common factors that permeate throughout the region and prevent individual countries from realising their goals in relation to the development of the creative industries. These challenges include access to funding, restrictive legal or tax frameworks, and poor or unsuitable technological resources.
- 3.38** Looking to the future, however, there appears to be consensus among respective governments that higher education institutions must do more to encourage entrepreneurialism in the creative sector and better meet the skills needs of the creative industries. However, there appears to be limited consistent evidence of higher education institutions starting to provide opportunities for entrepreneurial students to hone their skills. It is often private sector initiatives where such individuals have the best opportunities to develop their business skills and initiatives.

### ARMENIA

#### National policy

- 3.39** The new, large-scale Government Reform programme 2017–2022<sup>67</sup>, published by the government in late 2017, presents a programme of activities aiming to guarantee the country's sustainable development in the period between 2017 and 2022. The government aims to ensure that the country's security, along with economic progress necessary for a successful solution to this top priority issue is achieved by reflecting it both in the short-term and medium-term perspectives. The programme presents nine specific objectives relating to their cultural policy:

<sup>65</sup> <https://www.culturepartnership.eu/en>

<sup>66</sup> Culture and Creativity, Armenia, p14

<sup>67</sup> [www.gov.am/files/docs/2219.pdf](http://www.gov.am/files/docs/2219.pdf)

- to improve the legislative field in the sphere of culture
- to promote economic growth in the processes of sale of cultural products and provision of services
- to ensure access to information in the field of cultural heritage
- to introduce the modern model of management for development of the film industry in Armenia
- to promote the creative talents of children and teenagers in the field of art education and aesthetic nurturing
- to ensure the proportionality, accessibility and availability of cultural services in the regions
- to promote Armenian culture in foreign countries and present the culture of foreign countries in Armenia
- expanding the cultural component in television, radio, press and social media.

By the end of 2021, the Armenian government plans to complete the inventory of, as well as the acts of locating and registering the Armenian cultural creativity potential, a unified information database.

- 3.40** The Armenian government is starting to pay greater attention to the role and impact of culture in economic development and is trying to encourage the cultural operators to be more entrepreneurial and more sustainable. At the time of writing, the sudden resignation of the Armenian Prime Minister after a sustained period of civil unrest and student-led protests, has left the former Soviet country experiencing a continued period of uncertainty. However, the promotion of creative industries was a goal included in the Culture Programme 2014, considering the development of filmmaking, photography, and publishing. For the purposes of preservation of cultural heritage and reproduction of national traditions, policy also aims at promoting associated creative industries, services and products, notably in the framework of wine and cultural tourism routes such as: making of souvenirs, promotion of national cuisine, application of national clothing, and development of applied arts.
- 3.41** While state goals include the improvement of the cultural education system, creativity and entrepreneurship are not promoted within the overall education curricula and there appears to be little support for entrepreneurs in the industry. The Ministry of Culture assumes cultural production and dissemination as a means to promote national identity, mostly by maintaining annual support to existing state not-for-profit institutions and some NGOs and events. There is also financing at the regional level, yet culture remains fairly centralised, despite the ongoing decentralisation process coming from the 2007 Law on Cultural Development in the regions to promote culture development and create region-led cultural departments.

#### **Opportunities for the development of creative entrepreneurship**

- 3.42** Emergence of new venues for business development in Yerevan and in the regions. Some new spaces are starting to appear in Yerevan, but also in the regions, to provide up-to-date environments for entrepreneurs to work and receive support for their projects. In Yerevan, a business centre was created promoted by the American University with business development programmes, and the intention to become a smart centre. In Dilijan and Tatev, business centres have been established to prevent exodus and contribute to local development, serving as information and support focal points.
- 3.43** The 2017 Culture and Creativity report suggested that there has been emerging interest from private donors to fund growth of the creative industries, notably from international organisations and companies based in Armenia. The sector is gradually becoming more interesting for private donors: beyond diaspora and international organisations investments (USAID, OCDE, UN), there are some other regularly active donors in the country (AGBU Armenian General Benevolent Union and Cafesjian Centre for the Arts) and foreign corporations (e.g. Viva-cell-mts and Orange) that often contribute as social corporate responsibility. Still, the total number of Armenian companies that are interested in investing in this field is very limited.

- 3.44** A strong ICT community, software and games development are among the fastest-growing sectors. The sector focuses primarily on custom software development and outsourcing, consulting, design and testing, and internet services. A strong ICT sector is an asset, which provides a good basis for development of creative economy.
- 3.45** The vast Armenian diaspora are actively engaged in investing into Armenia's development, including educational, social and cultural projects. The support spans from investments into business development to endowments in various sectors, including education, culture and creativity. In education, particularly, there are number of grants and study programmes on offer to Armenians from undergraduate to post-doctoral degrees worldwide.
- 3.46** International tourism is steadily growing and with it the strategic role of cultural heritage and contemporary culture and creativity has been recognised. Since the adoption of a national tourism strategy in 2008, the number of tourists as well as accommodation capacity has been increasing. With a large diaspora of approximately 8 million internationally-dispersed Armenians worldwide, the potential for tourism is high. There is current awareness that urban contemporary culture should be included besides natural and cultural heritage to build up a diversified and attractive tourism offer.
- 3.47** Under the slogan "one nation, one culture", the state acknowledges the contribution of culture and cultural identity to brand the Armenian nation worldwide through its values, history and heritage. In general, the cultural and creative community is well-connected worldwide via networks and through the wide diaspora. Several Armenian festivals, theatre venues, museums and artistic residencies participate in European networks such as IFACCA, EFA, IETM, NEMO, Europa Nostra and ResArtis.

#### **Challenges towards creative entrepreneurship**

- 3.48** The creative industries are underexposed and not recognised in the government's export-led industrial strategy. Some key economic areas acknowledged include tourism, information and communication technologies and education. However, at the same time, the creative industries are neither identified nor integrated into the state's export-led industrial policy.
- 3.49** State funding in the culture sector remains connected to a narrow perception and understanding of the role of culture and creativity in overall economic, social and intellectual development. There is a lack of monitoring and evaluation of realised financing and expected outputs. The funding system lacks systematisation and a competitive scheme, notably managed by an independent body mandated to issue public calls, select, distribute and monitor (e.g. Cultural Endowment, Arts Council, etc.).
- 3.50** Burdensome entry barriers as well as high costs of income tax, especially in the ramp-up years, hinder creative enterprises, due to their small size. The overall legal framework that assists the sector's economic development requires revisions so that it takes into account the creative industries' specific character.
- 3.51** Whilst the Armenian government did recognise the potential for growth of the cultural industries in its 2014 Culture Programme, the sector suffers from a lack of appropriate management skills. There is concern that students lack the knowledge and skills to convert new ideas and innovations into sustainable businesses.
- 3.52** While the government hopes the higher education sector will be able to adapt to better meet these needs, there is no action plan to support the sector in delivering this and the formal education system does not sufficiently promote entrepreneurial skills. In addition, it is reported that higher education institutions do not have the capacity to provide up-to-date skills relating to technological and digital.
- 3.53** Complex regional and cross-border mobility due to enduring conflicts with neighbours prevents potential synergies in the cultural industries and tourism fields. Enduring conflict over Nagorno-Karabakh with neighbouring Azerbaijan and closed borders with Turkey reduces internal mobility, draws an unstable setting for visiting the region and prevents potential collaborations regarding tourism and cultural heritage routes.



## AZERBAIJAN

### National policy

- 3.54** Issued by the President of the Azerbaijan Republic in 2012, the ‘**Azerbaijan – 2020: Look into the Future**’<sup>68</sup> policy, that is described in official documentation as a ‘Concept of Development’, was implemented following the identification of the need to support the country into a new stage of development.
- 3.55** The report published by the President’s office highlights the need to speed up the diversification of the economy to reduce its reliance on the oil industry. The government report states that: ‘the main issue facing Azerbaijan is that countries of the world do not retreat in the process of development. This, first and foremost, requires constant attention to such an important issue as preventing the danger of the country turning into a raw material appendage for the world economy in the medium- and long-term and becoming a technological “outsider” by eliminating the economy’s current dependence on the export of hydrocarbon reserves. In other words, it is necessary to lay the foundations of transition from a traditional economy to a “knowledge-based economy” now and prioritize the appropriate development of human capital, which is a decisive factor for this’.<sup>69</sup>
- 3.56** A specific focus with the policy is given to the ‘protection and effective management of cultural heritage’. Specifically, they are looking to maintain historical creative achievements, while promoting and expanding innovative cultural activity, in line with modern standards. They seek to transform the country’s infrastructure to improve ICT and communications, launching digital broadcasting across the country. The government has identified that a necessary part of its focus should be the creation of a higher education course focusing on culture.
- 3.57** There are already examples of the higher education sector launching schemes to enhance its focus on creative entrepreneurialism, such as Sabah, a Ministry of Education initiative to work with around 20 students from 13 different institutions to develop their skills and enable them to fill particular niches within the creative industries.
- 3.58** However, there is still much more that higher education institutions can do to facilitate entrepreneurship in the creative industries. There is a perception that higher education in Azerbaijan currently operates in relative isolation from industry, with the curricula not providing adequate skills training in typical entrepreneurial skills such as budgeting and financing, sales, development of sustainable business models, fundraising, marketing, branding and partnership development. In addition, creative thinking and innovation is not particularly valued and therefore not encouraged within academia.
- 3.59** Measures must be taken to encourage intellectual activity, create favourable conditions for investment in innovation and creativity, ensure the sustainable development of a creative economy based on intellectual property, and increase its share in the country’s GDP. This will be achieved through, for example, the creation of industrial parks and innovative zones ‘to develop and apply science intensive products and technologies’. A State Fund for the Development of Information Technologies will be created to encourage entrepreneurship.
- 3.60** While Azerbaijan has introduced funding mechanisms to encourage entrepreneurialism, via the State Fund for the Development of Information Technologies, there does not appear to be any that specifically cater towards entrepreneurialism within the creative industries. Indeed, there is evidence to suggest that SMEs can find it hard to access financial markets, with few secure initiatives geared towards supporting businesses in this way.

<sup>68</sup> [https://www.president.az/files/future\\_en.pdf](https://www.president.az/files/future_en.pdf)

<sup>69</sup> Ibid

### Opportunities for the development of creative entrepreneurship

- 3.61** Azerbaijan is seeking to transform its ICT and communications, eliminating digital differences by region, such that society’s needs for information products and services are ‘fully met’ (President of the Republic of Azerbaijan, 2012). This should serve to benefit entrepreneurial development within the cultural sphere, although the experience of other countries suggests that the needs of this industry are often quite specific.
- 3.62** Universities are part of the policy – with more campuses and parks being created – and they will look to bring teacher training in line with European standards. There will also be a strong focus on maintaining Azerbaijani’s heritage (music, arts, culture), which potentially provides opportunities within the creative industries sector. One aspect of this will be the creation of an educational course on culture in schools and HE.

### Challenges towards creative entrepreneurship

- 3.63** A 2012 law was designed to improve the tax landscape within the cultural sector. This has so far not been fully implemented. This lack of a specific tax environment and more generally-suitable legal environment hampers the cultural industry’s capacity to develop and grow.
- 3.64** The higher education curriculum lacks integration, while technology hinders progress – as does a real shortage of industrial, graphic and fashion design professionals, as well as sound producers and lighting experts. Creativity, initiative-taking and innovation are not sufficiently valued or promoted, and schools and academia are not connected to their surrounding environment, especially internationally.

## GEORGIA

### National policy

- 3.65** The Ministry of Culture and Monument Protection has recognised the relationship between culture and the economy and the need to support and develop the creative and cultural industries, by their recognition and inclusion in the policy framework ‘**Culture Strategy 2025**’ which was approved in 2016. One of the most developed countries in the region in terms of national level policy promoting entrepreneurship and supporting the creative industries, Georgia also supports two national level enterprise initiatives: ‘**Enterprise Georgia**’, and ‘**Creative Georgia**’.
- 3.66** Established under the Ministry of Economy and Sustainable Development ‘**Enterprise Georgia**’<sup>70</sup> is directed towards the development of entrepreneurship through establishing new enterprises, expanding existing ones and promoting entrepreneurial culture in the country.
- Having three major pillars (Enterprise Georgia – Business, Enterprise Georgia – Invest, and Enterprise Georgia – Export), the agency focuses on increasing the competitiveness of the private sector, enhancing the country’s export potential and promoting/supporting foreign direct investments in Georgia.
- 3.67** One example of a programme implemented by Enterprise Georgia, under the Ministry of Economy and Sustainable Development in cooperation with the Georgian National Film Centre, part of the Ministry of Culture and Monuments Protection of Georgia, is ‘Film in Georgia’, a film industry incentive programme that aims to promote Georgia as the Eastern European Filming Destination by offering local and international producers up to a 25 per cent rebate on qualified expenses incurred in Georgia.
- 3.68** Created in 2017 by the Ministry of Culture and Monument Protection, ‘**Creative Georgia**’<sup>71</sup> is a Legal Entity of Public Law, established to support the commercialisation of creative industries sector and to support its sustainable development. The objectives of the programme are:

<sup>70</sup> <http://enterprisegeorgia.gov.ge/en/aboutus/Mission--Vission?v=78>

<sup>71</sup> <http://creativegeorgia.ge/cg/About/shemoqmedebiti-saqartvelo.aspx?lang=en-US>

- raising awareness about creative and cultural industries
- capacity building of creative entrepreneurs
- establishing networking platforms
- creating funding opportunities and spreading information about existing funding opportunities
- supporting the export of creative goods and the general internationalization of the sector
- implementing the Creative Europe programme on a national level
- supporting research in the CCI sector.

- 3.69** When planning their activities, they are embedded in the idea that Georgia has a rich and diverse culture and heritage, and great potential within the field. They identify talented artists willing to make business out of their work, to reshape the market and to help the development of creative industries throughout the country.
- 3.70** The Innovation and Technology Agency (GITA) was created in 2014, under the Ministry of Economy and Sustainable Development to develop and co-ordinate the innovation ecosystem with measures that would promote knowledge and research transfer and technological entrepreneurship.
- 3.71** There are also emerging hubs, with for example the creation in 2016 of TechParks Georgia (by Georgia's Innovation and Technology Agency), a national network of innovation centres designed to stimulate innovation and entrepreneurship. But access to these hubs can be complicated and they are proving costly to maintain. They also do not necessarily have expertise in the creative industries.

#### Opportunities for the development of creative entrepreneurship

- 3.72** The government, mostly via Enterprise Georgia (under the Ministry of Economy and Sustainable Development) and National Film Centre (under the Ministry of Culture and Monument Protection) and the Tbilisi City Hall have focused on developing SMEs by providing training and consulting for business development, trying to facilitate access to finance (credit and leasing facilities), and opening up to international markets. Based on studies supported by international organisations such as the German Development Agency GIZ, the priority is given to industries such as food, fashion, textiles and shoes, hospitality, but also to film post-production.
- 3.73** Separately, Enterprise Georgia supports SMEs in business development, facilitating access to finance (credit and leasing facilities) and linking them to international markets. Nevertheless, as we have seen in other countries, most SMEs find it very difficult to obtain the funding they need. As elsewhere, legislation and support services are often not adaptable to the creative industry; tax benefits and legal frameworks would encourage private investments and drive confidence in the industry.
- 3.74** In the field of education policy, there is a strong emphasis on the arts, with 12 per cent of all instructional hours in the first years of secondary school dedicated to arts education.
- 3.75** There are some instances of universities, such as Academy of Arts, Ilia State University and Georgia American University, developing creative hubs to facilitate co-working and innovation, but there is a concern that these hubs do not provide sufficient support to help individuals develop their business.

#### Challenges towards creative entrepreneurship

- 3.76** The government is aware of the need to adapt education to fall in line with their goals for the creative industries, with a roadmap for arts education reform being developed. Despite this, arts universities' curricula do not tend to incorporate training on entrepreneurialism.
- 3.77** Insufficient data collection hinders accurate data sets and the acknowledgement of the impact of cultural industries. The absence of data collection and monitoring practices in cultural institutions and by event organisers, as well as the lack of detail in the list of economic activities, leads to a potential underestimation of cultural impact in the UNESCO Culture for Development Indicators, especially in the case of data analysed from 2014 regarding the contribution of cultural industries to the national GDP.

#### KAZAKHSTAN

##### National policy

- 3.78** In Kazakhstan, 'The Concept of Cultural Policy', (CCP) presented in September 2014 by the then Vice Minister of Culture and Sport, reflected a long-term vision for the development of the sector aimed at the formation of a 'competitive cultural mentality and development of modern cultural clusters'<sup>72</sup>. At the time of the launch of the policy the Vice Minister noted: 'the most important provisions of the concept are the idea of "cultural code of the nation" comprising seven components: heritage, traditions, customs, language, family, economic systems and holidays. A priority area is also the activation of public-private partnerships and business initiatives'.
- 3.79** The document is significant, firstly, because it demonstrates that the government wishes to become more proactive and organised in addressing cultural matters. Secondly, it displays the government's change in attitude towards seeing culture as an additional driver of the economy.
- 3.80** The policy puts forward a set of five mechanisms that are believed to improve competitiveness of the nation's cultural environment:
- improvement of the management and financing system in the sphere of culture
  - a single educational space of the sphere of art
  - development of science, implementation of international research programmes
  - wide application of information and innovative technologies in the sphere of culture
  - development of modern cultural clusters.
- 3.81** There are several degree programmes within Kazakhstan offering training in the arts and related creative areas. While this generally ensures students are equipped with the skills they need to enter the profession, universities could do more to encourage entrepreneurship skills. For example, there are currently few links between the industrial, educational and cultural sectors, while poor facilities and equipment pervade the higher education sphere, potentially limiting the potential for developing innovation. Additionally, art management as a higher education degree can only be acquired at KazNC in Almaty and KazNAA and KazNAC in Astana.

#### Opportunities for the development of creative entrepreneurship

- 3.82** The cultural industries in Almaty are small relative to the city's population. However, in spite of the limited size and scope, there are ample activities and initiatives that have yielded interesting practices. The Almaty Akimat (City Council) provided grants for independent cultural initiatives in 2013–2014, which allowed some independent initiatives to emerge in the shadows of the structurally-supported state institutions across the city.

<sup>72</sup> <https://primeminister.kz/en/news/all/proekt-kontseptsii-kulturnoj-politiki-rk-odobren-na-zasedanii-pravitelstva->



**3.83** In terms of education, both the Conservatoire and the Zhergenev Arts Academy provide training in Arts Management and the School of Creative Entrepreneurs by MOST, in partnership with Chevron, provides training for young creative entrepreneurs. At the same time, KIMEP University is venturing into the realm of cultural policy and administration, as part of its public policy programme.

#### **Challenges towards creative entrepreneurship**

**3.84** In Kazakhstan, ‘Creative Industries’<sup>73</sup> is the most common term to designate a range of activities. Yet the term causes some concern, as it does not adequately capture the specific understanding of the sector in the country. This has three connected reasons: connotation, translation and scope.

**3.85** It has been highlighted that the CCP is filled with currently fashionable, but extremely fuzzy, terms such as ‘creative industries’, ‘creative class’ and ‘creative clusters’. Unfortunately, the usage of these terms is problematic, as the paper often fails to provide definitions or classifications, leading to the confusion in regard to what lies in its essence. Furthermore, this lack of definitional clarity brings complications for researchers, as there is little consensus on what constitutes the cultural sector or cultural/creative industries.

**3.86** However, there is a limit to the extent to which public initiatives are able to influence the private sphere, owing to deeply embedded feelings of distrust held by independent cultural institutions (Ibid.). This is exacerbated by a certain level of censorship and perceived high levels of bureaucracy. A report written by British Council suggested that many independent cultural organisations choose to ignore public funding and support in order to maintain control over their projects and creations.

**3.87** Primary research presented in the British Council report (Ibid.) has also indicated a deterioration in the quality of education delivered over the last ten years. One factor – that HE institutions focus too much on developing theoretical instead of practical skills – has been identified as having a particularly detrimental impact on institutions’ ability to foster entrepreneurial skills among their students. This in turn has meant that professionals working in the industry (like their British counterparts) often lack managerial and entrepreneurial skills such as strategic thinking, planning, project management, producing, fundraising, communications with partners and sponsors, marketing and sales. Other skills gaps identified in this regard include a lack of English skills (85 per cent of all cultural workers cannot speak English), which could serve to hinder their ability to take advantage business and training opportunities.

## **UKRAINE**

### **National policy**

**3.88** In Ukraine, the development of creative industries is among the priority goals of the ‘**Long-term National Culture Strategy 2025**’, established by the Ministry of Culture, who also established the Department of Cultural and Creative Industries in 2016. The participatory process that led to the drafting of the National Culture Strategy 2025 included stakeholders from diverse culture and creative sectors and the whole document puts forward a wider concept of culture that includes the creative industries as a priority goal. However, these developments have led to few further actions, notably due to lack of sufficient legal framework and follow-up initiatives.

**3.89** Ukraine’s approach is perhaps more developed than those of other countries in Wider Europe. Their numerous hubs encouraging entrepreneurship in the cultural industries offer opportunities for collaboration between academia and business. For example, the UNIT. City in Kyiv is a 4,000m<sup>2</sup> area supporting start-ups in the creative economy and is expected to expand and create 15,000 jobs by 2025, allowing space for over 300 companies, and strengthening ties between universities and businesses. The space also hosts various events as well as offering prizes to students. However, a number of hubs appear to operate independently of HE institutions.

**3.90** The government has recently introduced the ‘**Ukrainian Cultural Fund**’, providing support to organisations within the cultural industries sphere, and there are signs that creating new businesses is becoming faster and less bureaucratic. Nevertheless, there are few specific funding tools for creative businesses (such as grants, credits or loan guarantees, seed-funding and tax incentives), while private investors are not encouraged to engage with the creative industries. As we have seen elsewhere, entry barriers and complex tax and regulation systems discourage new entrepreneurs in the creative industries too.

### **Opportunities for the development of creative entrepreneurship**

**3.91** Ukraine benefits from a highly skilled IT workforce, a strong ICT sector and infrastructure that help facilitate the creation of new enterprise. However, the creative industries can struggle to capitalise on this: the state investment in IT has not been mirrored across other industries, including the creative industry, and little is done to encourage collaboration and interaction across the two areas.

**3.92** Recently there has been a drive to introduce postgraduate courses focusing on management in the arts or culture, particularly within business schools, but there is a limit to the extent to which students are able to learn and develop their craft because many HE institutions do not allow tutors or students to have direct contact with industry specialists.

<sup>73</sup> [https://www.britishcouncil.kz/sites/default/files/123\\_report\\_design\\_a4\\_v10\\_web.pdf](https://www.britishcouncil.kz/sites/default/files/123_report_design_a4_v10_web.pdf)

### Challenges towards creative entrepreneurship

- 3.93** The prevailing political situation also diverts attention from the creative industries, with the conflict in Eastern Ukraine absorbing government time and resource away from a focus on encouraging new enterprise. Meanwhile, while it does not appear as pronounced as elsewhere, there is a lingering distrust between the state and society, meaning cultural institutions often look elsewhere for support.
- 3.94** Ukraine is more developed than most in terms of the availability of hubs for innovative thinking. However, these are mostly bottom-up developments, with little support from the state.
- 3.95** The formal education system does not sufficiently value and promote entrepreneurship within their creative degrees. Indeed, a number of initiatives that develop the entrepreneurial skills of students typically operate outside of the public sphere (e.g. Creative Management Camp, School of Urban Studies – CANactions).

## UZBEKISTAN

### National policy

- 3.96** In October 2017, the President of Uzbekistan Shavkat Mirziyoyev signed a resolution entitled ‘On establishment of the Foundation for Development of Culture and Arts under the Ministry of Culture of the Republic of Uzbekistan’<sup>74</sup>. The Foundation was formed on the basis of the non-budgetary Fund for Development of Culture and Arts under the Ministry of Culture. The new fund will contribute to development of the sphere of culture and art, as well as to support cultural figures and their projects. The Foundation will also expand international and interstate cultural ties and attract foreign investment and grants.
- 3.97** The President commented that culture and art are a source of pride for every nation, including Uzbekistan. He reinforced that all efforts towards the development of Uzbek culture and art were aimed at strengthening the sense of pride of national people, he stressed the future of people of Uzbekistan should be grounded in well-established, strong cultural and spiritual foundations.
- 3.98** Activity to promote this area throughout 2017 had intensified, consistent with the work prioritised by the Ministry of Culture. Throughout 2017, eight decrees and resolutions on improving activities of the Ministry of Culture and institutions of its system were adopted, while more than three million spectators watched the performances staged in 37 theatres across the country.<sup>75</sup>
- 3.99** Proposals were also made on the re-establishment of activities of the higher literary courses at the National University of Uzbekistan. The Ministry of Culture also proposed extending the term of additional privileges and preferences established for the creative sectors for another five years and in particular: for the mass media, increasing the fee paid to creators and mass media employees; bringing to the required level of the work on protection of copyrights; a solution of the housing issue for creative intelligentsia, propagandists of spirituality, workers of the mass media; revision of the current order of payment of a fee to creative workers at the retirement age; and establishment of a modern paper industry in the country.
- 3.100** In February 2017, the government identified five national priority areas to tackle and the President signed a preceding decree on **The State Action Strategies (for 2017–2021)**, on the further development of Uzbekistan. The decree highlights the following priority areas:

- improving the system of state and public construction
- ensuring the rule of law and further reform of the judicial system
- economic development and liberalisation
- development of the social sphere
- security, inter-ethnic harmony and religious tolerance, and implementation of a balanced, mutually beneficial and constructive foreign policy.

### Opportunities for the development of creative entrepreneurship

- 3.101** 2017 saw the introduction of a new National Art and Culture Development Fund, focusing on capacity-building in the arts.
- 3.102** Several major new projects are being implemented in order to revive and study the rich cultural heritage of Uzbekistan. In particular, the Centre of Islamic Culture in Uzbekistan, and the international scientific research centre named after Imam Bukhari in Samarkand are being created.
- 3.103** The activities of the Centre for the Study of the Cultural Wealth of Uzbekistan Abroad and the Centre of the New History of Uzbekistan are being organised. A lot of work is being done on improving the culture of reading, improving the spheres of culture and art, organising creative schools and centres in the regions, which will be named after our great people in literature and art.
- 3.104** Additionally, the Uzbekistan Centre for Economic Research highlights that the government has taken steps to support small businesses by decreasing transaction costs, providing better access to resources and improving access to finance.

### Challenges towards creative entrepreneurship

- 3.105** Previous research carried out by British Council has shown that the sector still wants more help from the government to support start-ups. This appears much needed; a survey of the cultural sector identified considerable skills gaps, most notably IT skills and leadership, management and marketing, all central skills required to become an entrepreneur. Experts, students and indeed teachers in the sector also felt that teaching methods were too antiquated, relying too much on delivering lectures in teacher-centric fashion. Such methods are unlikely to support those seeking to develop their entrepreneurial and innovation skills.
- 3.106** Evidence from the World Bank Group’s Enterprise Surveys suggests there is a long way to go to help start-ups in the creative industry. These surveys established that there are many impediments to business development: corruption is high, with the majority of businesses reporting that informal payments are expected to be paid to officials.
- 3.107** ICT infrastructure is limited and external funding scarce, although there are signs of the tax landscape being less burdensome for businesses.
- 3.108** The country also lacks long-term development of the economy and regions, real opportunities to attract investment, especially foreign ones. As a result, cases of initiating economically unpromising projects, ineffective spending of funds, are not uncommon, which ultimately leads to a decrease in the country’s investment attractiveness.<sup>76</sup>

<sup>74</sup> <https://www.uzdaily.com/articles-id-41249.htm>

<sup>75</sup> <http://uza.uz/en/politics/the-role-of-the-national-culture-is-important-in-creating-a--25-12-2017>

<sup>76</sup> <http://www.uzbekistanitalia.org/home/bollettino/informationdigestofpressofuzbekistan255december262017>



## Analysis of regional potential

### Distinctive priority countries

- 3.109** As shown via this succinct analysis of the six priority countries within the Wider Europe region, selected for participation in the British Council creative enterprise education bilateral funding programme, they represent a distinctive group of nations, with equally distinct national challenges.
- 3.110** The conditions needed to facilitate bilateral higher education partnerships in each country are variable. In some cases, national-level activity to ensure ongoing security and economic stability could take precedent. However, policy highlighting the importance of the growth of the national cultural sectors is present in every country, albeit to varying degrees.

### ICT infrastructure

- 3.111** As described in section two of this report, the growth of the UK creative industries is by and large concurrent with the growth and use of digital technology. A consideration for British Council when finalising the design of the EEE funding programme should be access within the region to adequate ICT infrastructure – certainly to a level which matches the capacity and capability of UK HEIs.

### The need for regional EEE communication strategy

- 3.112** Also highlighted in the section two of this report, despite the relative maturity of the UK creative industries, no clear or consistent definition is in used throughout the sector. Found throughout the Culture and Creativity project was the challenge of communicating both the sector composition and economic value and future potential throughout the Wider Europe region.

## 4. RECOMMENDATIONS FOR BUILDING CREATIVE ENTERPRISE PARTNERSHIPS BETWEEN THE UK AND WIDER EUROPE

- 4.1** The final section of this report will integrate our research findings to make clear recommendations for building creative enterprise partnerships between the UK and Wider Europe.

### Learning from the UK experience

- 4.2** Creative industries in the UK face a number of unique challenges due to the nature of their business models and skills sets; these include the talent pipeline, skills gaps – both general and specifically for business management and leaderships, challenges around business scaling, access to finance and barriers to creative IP protection, among others.
- 4.3** The nature of these issues means that while government investments and policy changes via the Sector Deal should have a positive impact on the productivity and growth of the creative sector in the UK, they will not address all the issues.
- 4.4** Skills gaps in the areas of business leadership, management and administration will only be resolved through a reconsideration of creative education – both for existing business and for the talent pipeline moving through higher education. Addressing the importance of these skills and ensuring students acquire them during their degree are the most direct and sustainable solution to closing these skills gaps in the wider industry in the coming years.
- 4.5** Regardless of whether students work as freelancers, start their own businesses or work for a microenterprise or SME (as the vast majority will do), having business management skills will be necessary to ensure their future success, either running their own business (even as a freelancer, this will be needed) or by contributing skills that may be lacking within a SME.
- 4.6** While the increasing numbers of degrees at the undergraduate and graduate levels are a positive step in addressing this, they will only reach students aware of and seeking out entrepreneurial skills. These programmes will not reach the majority of students, leaving them without an understanding of why they need these skills and with limited opportunities to acquire them.
- 4.7** At present, only half of the UK's publicly-funded universities have provision of EEE, even those dedicated to creative industries. However, the HE landscape is rich with examples of EEE models that could be adapted to the creative and other sectors to expand the types and access to this education. When paired with government and industry investment in areas like increasing knowledge exchange between academic and business, modifying access to finance for the creative sectors and adjusting the apprenticeship scheme to better suit this sector, parallel programmes within HEIs that could tap into these trends and provider richer opportunities for experience, networking and innovation will likely have a meaningful impact on the strength and grow of the industry in the coming years.

## The best models to support creative enterprise

### Practitioner Tip

‘The key is to get a champion, get a person who is a good adviser because if you have nothing else – if you have no resource in terms of no budget, no space, no workshop – even if you have a good adviser that is a good start point and that good adviser should then be able to pull in favours, pull in money, pull in space. But if you don’t have one person who knows about start-ups and is totally dedicated to what they’re doing, it’s challenging.’

**Alison Gee**, Student Enterprise Development Manager, Edinburgh Innovations

- 4.8** All 14 models highlighted in this report have strong potential for developing creative enterprise skills in the UK and internationally. Which ones are the ‘best’ to implement for the purpose of creative education depends entirely on the objectives and needs of each university (desired outcomes), local creative industry and the wider creative economy in that country.
- 4.9** Based on this research of the UK and Wider Europe landscapes, we can summarise these needs in three outcome categories, with specific models that are well-suited to addressing each:
- address market skills gaps via improved business management and leadership skills
  - support new businesses and innovations via start-up support and idea incubation
  - develop knowledge exchange and knowledge sharing opportunities to build local clusters and/or facilitate global creative networks.
- 4.10** Each need area is explored below in terms of its objectives, models and potential outputs, and including reference to relevant wider industry models and tips from practitioners on key considerations if developing such programmes.
- 4.11** References to example programmes have been included, specifically relating to those programmes already engaged with this research. Further programme examples can be found in the relevant sections above.

### Practitioner Tip:

‘Getting involvement from people actually doing it for real, involving real business people as much as possible, whether that’s people who really currently run social enterprises coming in to engage in some way in what they do, getting them to be the judges and the mentors, involving them in the decision-making as much as possible. Do not set yourself – or any of your fellow academics – up as an expert and try to make sure you have as many people as possible who are real practitioners of it, including all those stories of where things go wrong.’

**Siobain Hone**, EEE Manager, University of Bath

### Outcome 1: Addressing Skills Gaps

- 4.12** For instances when skill-building is the primary objective, EEE provision needs to focus on providing students with training and experience programme, including skills development competitions.
- 4.13** All models chosen need to be focused not just on education, but on the specific skills the student group in question needs, e.g. research on creative EEE shows a higher importance in teaching skills related to freelancing, costing and manufacturing, IP protection and business management and administration (including finance/invoicing).

- 4.14** The models that would best support this outcome are:

- training sessions like workshops and boot camps, to provide students with the theoretical skills (and some form of practice or examples) needed for enterprise and entrepreneurship activity
- live briefs to give students experience of real-world challenges and solution, thus applying the theoretical knowledge to create real solutions
- work experience opportunities, including placement or enterprise years, then giving students a chance to gain real experience working in their chosen sector or specialism
- skills-building competitions or micro-competitions to enable skills development across a business or product development life cycle, ideally with ‘experiential’ awards (rather than monetary) to encourage and support further enterprise or entrepreneurial activity.

- 4.15** Recommended reference programmes include: University of Edinburgh’s LAUNCH.ed, University of the Arts London workshops and boot camps provision, Aston University’s placement year provision, and the University of Bath’s Business Plan Competition. See the relevant chapter sections for additional programmes relevant to each model.

### Outcome 2: Supporting Business Activation

- 4.16** For instances where the desired outcome is a need to increase the number of new start-ups being launched successfully, programmes will need to focus on those models which provided support and develop skills across the incubation process.
- 4.17** The models that would best support this outcome are:
- funding competitions to provide business development funding for students with viable and innovative business ideas
  - skills development competitions or micro-competitions specifically designed to develop and launch successful businesses (rather than being purely theoretical, these should culminate in students’ ability to actively launch and seek investment for a viable business, like an incubation programme, but through the lens of a competition)
  - in the case of Wider Europe, it should be considered if these should be offered by university, by country or with a view to offering one competition that serves all countries, to pool resources and support further integration and knowledge exchanged. Consider too how the ‘experiential award’ concept could be integrated, perhaps using UK partners to make this feasible in London via their connections
  - incubation services centres that are free of charge to students and provided a dedicated space for students to visit with provision of training, workspace, resources, etc., to support cross-phase business development and can act as a student/enterprise community networking hub
  - incubation programmes that provide pre-accelerator training and funding for high-potential student business ideas, enabling a small cohort of students to develop, launch and grow their business via support from the university and university partners (as mentors and investors)
  - as above, there could be potential in exploring how this model could be offered across one country (multiple universities) or across all six countries.
- 4.18** Recommended reference programmes include: University of the Arts London, University of Bath, and Newcastle University. See the relevant chapter sections for additional programmes relevant to each model.



### Outcome 3: Knowledge Exchange Opportunities

- 4.19** Finally, any EEE practitioners looking to foster partnerships and networks with other practitioners, locally or globally, will need to institute models that seek to support partnership, collaborative efforts and knowledge exchange activities, in whichever form is needed.
- 4.20** The models that would best support this outcome are:
- joint programmes (consortia) that will enable universities within a country or across a region to collaborate on EEE and offer joint student programmes that can also facilitate student exchange. Some models (such as SETsquared) include a commercial business consultancy element, which could also boost income for relevant universities to support student programmes
  - international partnerships would also support this objective well, facilitating global knowledge exchange for EEE and/or creative industry development between the six Wider Europe countries, between them and the UK, or globally. Joint programmes would be one aspect of this, but this could also include sector models like knowledge sharing hubs and conferences to co-deliver these programmes.
- 4.21** It should be noted that the activities that would make up the above models are incredibly diverse – they could be related to students programmes per the Outcome 1 and Outcome 2 categories or based on the practitioner suggestions for collaborative work outlined below.
- 4.22** Recommended reference programmes include: SETsquared and BSeen, however previous work by AHRC to develop Knowledge Exchange Hubs could form the basis of developing similar programmes with a global bent.
- 4.23** It is vital to note that a combination of multiple outcome models may be needed to ensure success, either simultaneously or launched in phases. For example, students may first need programmes to encourage business skills and build confidence in their potential as entrepreneurs, before a business activation model can be added (such as incubation programmes). Establishing EEE, therefore, could be a multi-phased and multi-pronged process that layers' outcomes and individual models to address unique local needs.

### Openness of UK HEIs to collaboration with Wider Europe

#### Practitioner Tip:

'It's very important they are delivered by local universities. You don't want to fly over academics from the UK to deliver modules in, for example, marketing or innovation. In terms of trying to set up a self-sustaining programme, it's vital that a local group of people deliver this.'

**Matt Gorton**, Professor in Marketing, University of Newcastle

- 4.24** While international collaboration between universities for EEE appears limited – both within and outside of the creative industries – there is strong desire for future collaboration.
- 4.25** Every interviewee taking part in this research expressed a strong desire to increase collaboration with other programmes, both for the sake of knowledge sharing as well as to advise and support EEE newcomers in programme development, within the UK and internationally.

- 4.26** Those interested in this type of collaboration spoke about a range of ways this could be done or areas they would personally have interest in, including:
- advising local or international universities on developing EEE programmes (such as the Work Edinburgh Innovators in Cape Town, South Africa)
  - site visits to see what other programmes are doing for the sake of knowledge sharing and continuous learning (British Council and Enterprise Educator site visits were a common example of this)
  - conferences that bring together EEE practitioners internationally for the sake of knowledge sharing, programme development, creation of best practice, etc.
  - running workshops, boot camps or similar that allow for 'partner university' attendance, to support more student engagement opportunities and practitioner collaboration
  - developing joint programmes with other universities, e.g. international consortia.
- 4.27** The only concern raised by EEE protection on this regard was around resource: many operate with limited resources and budgets, so commitments which are time intensive or require travel to local or foreign partners, etc. without financial support, could make this a challenge. This should be taken into account when developing any collaborative initiatives.
- 4.28** In short, there is a real and significant opportunity to develop EEE programmes based on local models and, through this, to foster international collaboration for the purpose of global EEE – both within the creatives industries and across all areas of education. Enthusiasm for this objective is high, with numerous examples of each model that could be used as a springboard and a group of EEE practitioners willing to make this happen.

## NOTES

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