

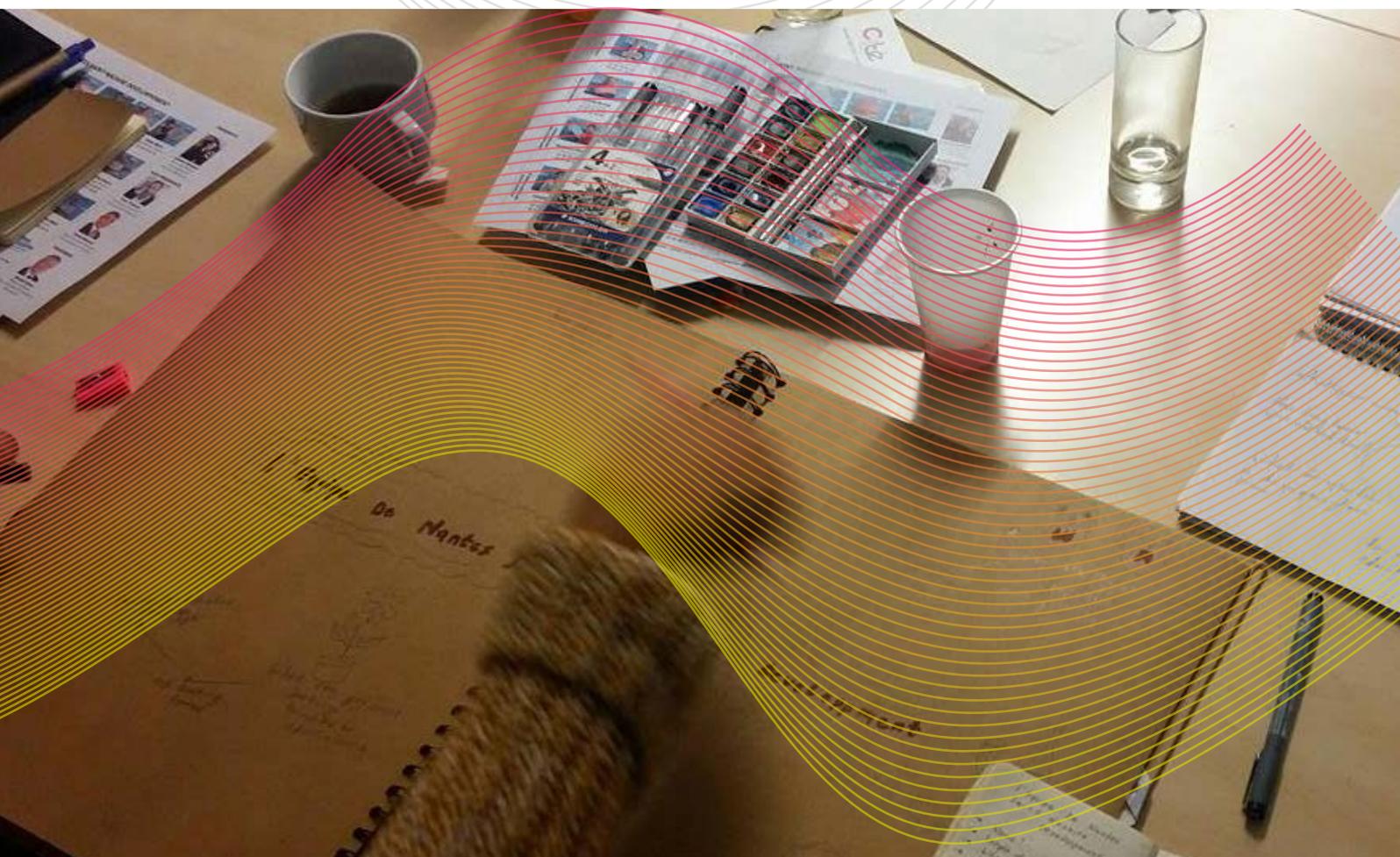


## Arts & Humanities Entrepreneurship Hubs

# Research findings: an investigation into european entrepreneurial support for arts and humanities students and graduates

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Revision 1.0



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# 1. Introduction

The AHEH project is committed to developing a pilot entrepreneurial and enterprise training initiative to support Arts and Humanities students. WP1 collates, summarises and evaluates the contextual research that underpins the project's priorities and development.

The AHEH project addresses the challenges that European arts and humanities (A&H) students currently face accessing graduate level employment and entrepreneurship opportunities. These courses are not traditionally vocational in their structure or focus and as a result do not, typically, have a direct route to the job market. This may be a contributing factor in the higher unemployment figures and lower salaries for A&H graduates (Britton 2017). There can be a lack of knowledge from academics about aligning subject expertise with wider industry need, as well as a lack of recognition by businesses of the wider benefits and skill sets of A&H graduates. (Lyonette et al. 2017)

The AHEH project is based on the underlying assumption that there is a need to extend the entrepreneurial and enterprise training for A&H students in HEIs. Existing dedicated support in HEIs for entrepreneurial activity is mainly focused on business, economics and ICT faculties (UBI). A&H Students come from a very different starting point, with education and skills that do not meet industry need in an obvious way. Therefore, a fresh approach is needed to develop a tailored A&H entrepreneurship model that improves the long-term entrepreneurial prospects for A&H students.

The "EntreComp: Entrepreneurship Competence Framework" (Bacigalupo et al 2016) builds a common understanding of what is understood as entrepreneurship. It defines 15 competences that European citizens should possess and that can be useful not only to successfully create a company, but also to help European citizens, in an employment context, to successfully find employment or become intrapreneurs developing entrepreneurial and enterprise skills as an employee, helping their company to thrive. While all of the 15 EntreComp Competencies are equally important, the AHEH consortium is aware of limitations that both Universities, academics and students face when trying to deliver entrepreneurship education. The aim of the study was therefore not to start from scratch but rather to detect current trends of existing good practices, lessons learnt and country-specific needs, to build upon them and feed into the development of the forthcoming proposed training courses and support structures. The study shall help to identify which skills still need to be included in the courses and which format and approaches these should adopt to fit most with the target groups' needs and potential existing limitations, with the final aim to create sustainable A&H Entrepreneurship Hub structures.

## 2. Methodology and Scope

The findings of this study rely on a mixed-method approach of quantitative online surveys completed by 349 students, 127 graduates, 100 academics and 60 businesses. Qualitative methods included a literature review, 31 case studies of good practice and 46 expert interviews conducted with businesses and entrepreneurial initiatives, academics and entrepreneurship education experts.

The data was gathered from January to July 2018, with a specific focus on Croatia, Finland, Ireland, Italy, Portugal, Spain and the United Kingdom.

## 3. Literature / Contextual Review

In order to inform the research for this first work package of the AHEH programme, a literature review has been carried out which attempts to bring together some of the key concepts and context which the AHEH programme will address. This part of this report will address the context for entrepreneurialism within the arts and humanities across the European Union and establish the need for the AHEH programme itself. It will highlight the current emphasis upon entrepreneurialism in education as well as the perceived need for teaching entrepreneurialism as a skill. It will define the key concepts for this work, as well as the context for the arts and humanities. Other important theories and practices for encouraging entrepreneurialism will also be outlined.

It will end with a brief discussion of the findings which will introduce the substantive work for this work package in the AHEH programme.

### 3.1. Context

C. Kwong, writing on *The State of Graduate Entrepreneurship in the UK*, found an overwhelmingly negative attitude to entrepreneurialism and the social role of entrepreneurs amongst graduates (Kwong et al 2007). However, this is contradicted by an understanding that entrepreneurship is a pre-requisite to successful careers in the Arts and Humanities voiced by some students:

“I felt that I could have been equipped with tools and knowledge to start my own business as soon as I graduated. I don’t have the same amount of time or money following graduation to learn about business. I feel that I have invested 4 years into my education, yet I still need to learn a lot more to secure a career” (UK arts and humanities graduate in Brown 2013).

There is a clear dearth of academic literature regarding entrepreneurial development through learning in the Arts and Humanities, with most contributions emanating from the business education community (Bridgestock 2012). In his Linked-In blog, Michael Luchies an Entrepreneurship lecturer at Illinois State University, commented on the 15<sup>th</sup> Self Employment in the Arts conference, that whilst the arts skills on show were high, few participants demonstrated the competencies necessary to make a living in the arts. His recommendation was that, “Every single art major should be required to complete two entrepreneurship/ small business focused courses” (Luchies 2015).

While business sectors have expertise in developing training for entrepreneurial and enterprise skills, this can result a tendency to provide views ‘about’, from the perspective of a distanced observer. In doing so the rich

insights gained from those with experiential understandings working within these disciplines may be overlooked. Ruth Bridgstock's paper; *Not a dirty word: Arts entrepreneurship and higher education* recognises that the practice of entrepreneurship in the arts is significantly different from the practice of entrepreneurship in business and she vocalises a need to differentiate entrepreneurship curricula, and presumably the wider field of enterprise education for art and Humanities graduates from frameworks and models used by business schools

The sheer number of graduates has been observed as diminishing the value of university degrees (Palfreyman 2012) and many graduates will have a hard time adjusting their expectations accordingly (Johnston and Elton 2005) in a world where employers cannot create enough graduate-level opportunities (Rae 2014, Nabi 2003, Al-Dajani et al 2014). For Humanities graduates entering an overcrowded jobs market with thousands of similarly qualified competitors, there is evidence that beginning a career in a job for which they are overqualified can lead to them never catching up with their appropriately employed peers in terms of progression, job satisfaction and salary (Nabi 2003). In this context entrepreneurship is a strategy that can benefit arts and humanities students who are likely entering a competitive and potentially saturated jobs market (Rae 2014).

### 3.1.1 Sector statistics

In 2015, there were 1.2 million cultural enterprises in the EU, generating €200 billion of value added. The 'architecture, design and photography' sector was the most important in terms of the number of enterprises and in terms of value added. It is important to note that 80% of people employed in the sector worked in a small or medium sized enterprises (European Commission 2018), many of which start precariously and need to be 'business savvy' to survive.

'On average across the EU (single non-weighted average of national data), survival rates for service enterprises as a whole were about 80 % after one year, 60% after three and 45 % after five. Businesses in the cultural sectors did well by comparison, with survival rates of around 85% after one year (except for 'creative, art and entertainment activities', at 80%, and 'libraries and museums', at 75%), over 60% after three years (again, except for 'creative, art and entertainment activities', at 55%, and 'libraries and museums', at 50%). After five years, some cultural activities were far above the 45% average, such as 'motion picture, video and television programme production, sound recording and music publishing activities' (53% on average across EU countries) and 'architectural activities' (55%), the longest-lasting businesses. The group 'photographic activities' is consistent with the total services figure, while 'creative, art and entertainment activities' (43%) and 'libraries and museums' (35%) confirm they are the most fragile.' (European Commission 2018).

Of particular relevance for AHEH, is that in these figures produced by the European commission, the creative arts are recognised to be the most fragile sector in terms of business start-ups, with a cited survival rate of 80% after 1 year, 55% at three years and 43% after 5 years compared to the overall figures of 80 % after one year, 60% after three and 45 % after five years (European Commission 2018).

### 3.1.2 Self-employment – under represented and disadvantaged groups.

'There were 30.6 million self-employed people in the European Union in 2016, of which nearly 10.0 million were women, 763 300 were youth, 11.8 million were seniors, 635 000 were unemployed (in 2015) and 3.4 million were immigrants. While there are overlaps between these groups, it is clear that entrepreneurs from under-represented and disadvantaged groups are significant in number. Yet these groups are under-represented relative to their share in employment. For example, women are only half as likely as men to be self-employed and only 4.1% of working youth were self-employed' (OECD, 2017,1).

These reports highlight that one of the major implications for AHEH is that there is an opportunity to release

entrepreneurial potential amongst underrepresented groups and to respond to the challenges of the gender gap.

More research is needed in this area to establish statistics that confirm which groups are underrepresented and how they can be supported in a way which addresses their particular needs and circumstances. In relation to gender inequality, the European Union has identified factors that discourage women from self-employment to include working practice that facilitates women to work reduced or flexible hours to accommodate family commitments and providing training and support for accessing finance (OECD/European Union 2017).

### 3.1.3 Impetus for entrepreneurship education

Entrepreneurship education across the globe is one of the fastest growing fields of education (Sirelkhatim, et al, 2015).

‘Entrepreneurship is recognized by the European Union as one of the eight key competences for lifelong learning and thus necessary for all members of a knowledge-based society. It is also regarded as an enabler for economic recovery, growth, job creation, employment, inclusion, poverty reduction, and also innovation and productivity. As such, it has become a policy priority and measures have been taken to incorporate entrepreneurship into different policy fields, including education.’ (Komarkova et al. 2015).

Across the globe the links between the cultural and creative industries and entrepreneurship has been gaining momentum, moving from being observed as ‘sketchy’ fifteen years ago by Holzl (2005) to the accumulation of a dedicated body of literature that explores the processes of entry and exit and creative destruction within the creative industries (Henry, 2008; Henry and DeBruin 2011).

The European Commission has published its own framework for entrepreneurship (Bacigalupo et al. 2016). Titled EntreComp, it explores the qualities and relevance of entrepreneurship to addressing EU-wide skills shortages.

‘Entrecomp defines entrepreneurship as a transversal competence, which applies to all spheres of life: from nurturing personal development, to actively participating in society, to (re)entering the job market as an employee or self-employed person, and also to starting up ventures (cultural, social or commercial’. (ibid, p6)

EntreComp also stresses key outcomes for entrepreneurship education, such as budgeting, team work, communication and valuing and generating ideas.

With the majority of creative, performing and literary artists being self-employed it might be anticipated that there is consensus within Higher Education to develop the prerequisite skills within their learners. However, offerings are diverse, ranging from fully embedded programs contextualised for the discipline, to extra curriculum generic business support, to no offering and indeed an opposition from academics to ‘impose’ such an offering.

The A&H sectors are diverse with scholarly research dedicated to specific sectors as opposed to generic arts and humanities studies. To take a subset of arts and humanities as an example, that of Fine Art, evidence within HEI’s in UK and Germany confirmed ‘a poor state of arts entrepreneurship education’ (Thom 2017). The need for start-up management is recognised within Europe (Hausmann 2010) and beyond (Bridgstock 2012, Welsh et al. 2014).

Many studies concentrate on the non-profit areas of the arts, traditionally characterized by high fixed costs observed by Kuan (2001, 510) as ‘monopolies teetering on the edge of bankruptcy’.

Linked In shows that in the face of automation and artificial intelligence, creativity is the skill most valued by companies hiring new employees (Petroni, 2019). The World Economic Forum concurs, in the 'Future of Jobs' (World Economic Forum, 2018) report it notes that creativity is not only trending, but is also one of the key attributes for predicted economic needs in 2022 (ibid). Writing for the World Economic Forum, Weicht (2018) cites recent NASA research, that suggests current educational systems may be stifling student creativity and connects this concern to an increased interest in enterprise education: "in Europe, education, economic and employment policies are shifting in the direction of outspoken support for entrepreneurial learning" (ibid).

### 3.1.3 Current practice

Since the 1980s there has been a discernible shift in the emphasis of universities away from learning and enlightenment towards producing graduates who are 'employable' (Smith et al 2000, Kirby 2006, Boden and Nedeva 2010, Huq and Gilbert 2013 inter alia). There is a proliferation of courses in entrepreneurship, most of which are developed within business schools. This seems to have spread from the USA (Faley and Adriaens 2013, Penaluna et al 2012).

Mainstream traditional approaches of a 'chalk and talk model' cannot be assumed to be effective for arts and humanities entrepreneurs (Leadbeater and Oakley, 1999, Raffo et al, 2000; Rae, 2004, Penaluna and Penaluna, 2008; Mc Glone, 2011), for whom the motivation for entrepreneurial endeavour is more related to self-motivation and identity, delivered in an 'intellectually stimulating arena ... that translates into tangible social and economic benefits for our community' (McGlone, 2011, 2). As expressed by the co-chair of the 2016 Institute of Small Business and Entrepreneurship Creative Industries track Dr. Charlotte Carey, "We've learned that creativity is the driver, and being creative is the motivation, not the money". (Carey 2016).

Within academia, some arts and humanities curriculum developers have been introducing entrepreneurship education with mixed results. One of the most extensive surveys within the UK was that of Blackwall and Harvey in 1999 in their review of the careers of British art, craft and design graduates. Twenty years ago they observed that 'the single biggest area that was regarded as absent from courses was the link to the 'business' or 'real' world', with calls to provide students with business skills'. Where such education was provided, it was not welcomed by students during their studies, but upon graduation they wished they had embraced the offering. (Blackwall and Harvey, 1999, 88).

New models of entrepreneurialism are also emerging, such as that generated by the participatory culture of social media. You Tube is an example of 'co-creative' entrepreneurialism (Burgess, 2009) with real income derived from advertising revenue (Google 2019). There is also evidence that TV programme such as 'Dragons' Den' and 'The Apprentice' have raised the profile of entrepreneurialism to the extent that more people are considering it as a career choice (Rae 2014, Rae and Woodier 2006, Smith and Beasley 2011).

## 3.2 Definitional stances

Hausmann and Heinze (2016, 11) observe that 'there is no consensual understanding of entrepreneurship in the cultural and creative sector' and moreover 'that in many cases no precise distinction is made between cultural/creative/arts entrepreneurs and other players in the cultural and creative sector'. Some authors understand cultural entrepreneurs as freelance artists and creative industry workers, many of whom are by necessity entrepreneurs because of the changing labor [sic] market conditions in the cultural sector (Ellmeier, 2003).

Within this review, our definition of arts and humanities entrepreneurs aligns with Smit's (2011) observations;

"The current discourse about the creative economy draws on different notions of cultural and creative entrepreneurs. The definitions differ (...). However, they all concentrate on economic activities dedicated to producing goods and services with mainly aesthetic and symbolic value" (Smit, 2011, 170).

Thus, our definition also encompasses the definition of ‘Arts Entrepreneurship’ as ‘a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value’ (Chang and Wyszomirski, 2015).

### 3.2.1 Enterprise, Entrepreneurship, Employment and being Entrepreneurial

A variety of concepts of entrepreneurialism can be found across academic, governmental and grey literature.

As Naudin states:

‘For researchers, the variety of definitions can be challenging, however for learners the language used, particular ‘business’ terminology ‘management’ ‘enterprise’ can be a barrier. Students need to envisage their own version of an entrepreneur, appropriate for their personal beliefs, aspirations and values.’ (Naudin in Brown 2013, iv).

When we look at the emerging pattern of definitions, the following map helps us to locate the differing educational offerings and indicates which aspects are those that might most benefit the Arts and Humanities.

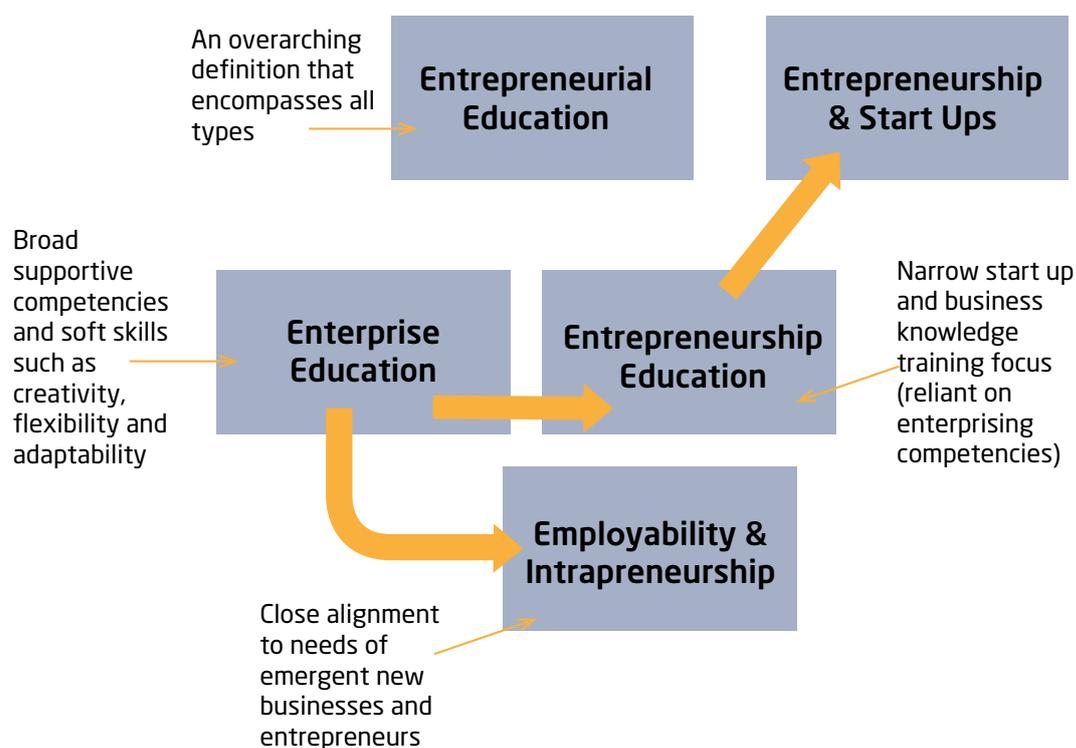


Figure 1 (Map prepared by IICED for the UK Royal Academies / Estonian Dept. of Education)

### 3.2.3 Distinctions

According to NESTA’s Principal Component Analysis (PCA) research (Easton & Djumalieva, 2018), growth orientation maps (Bakhshi et al. 2017), indicate that creativity in work matters: “Of the 39 transferable skills we consider, creativity is consistently the most significant predictor for an occupation’s chance of growing” (Easton & Djumalieva, 2018, 2). The UK’s All Party Parliamentary Group for Micro Business concur and suggest it to be a central construct of all entrepreneurial endeavours, as is illustrated below (Anderson et. al., 2014).

It is also worthwhile remembering that the term ‘creative industries’ has also become distorted in recent years. The word ‘creative’ would perhaps imply some level of art to the layperson, however the definition has been expanded to include non-artistic roles (O’Connor 2007) such as software and web design, architecture and publishing. Others have identified roles which can be classed as non-creative within the creative industries and creative roles within non-creative industries (O’Connor 2009, Higgs et al 2008). When we speak of creative entrepreneurialism, we are again talking about a wide category of employment which includes not only artistic disciplines but other skills learned from degrees in the humanities.

## Enterprising mind

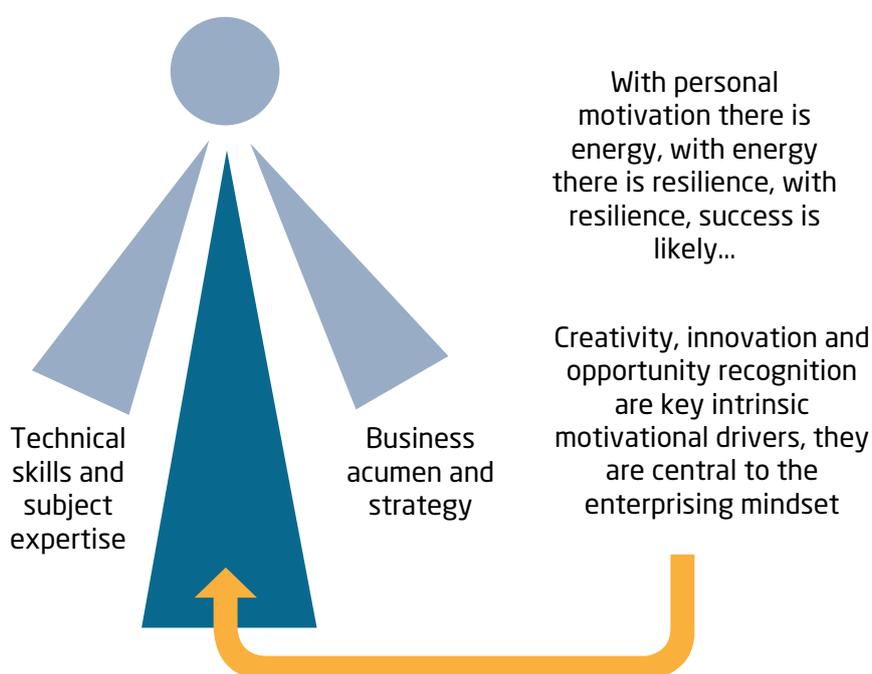


Figure 2 (Anderson et. al., 2014).

### 3.2.4 Arts and Humanities

We define arts and humanities broadly, including but not limited to fine art, modern history, archaeology, geography, modern languages, classics, visual culture, anthropology and criminology (Arts and Humanities Entrepreneurship Hubs 2019). In this sense, we are talking about the wide range of subjects which are distinct from the empirically scientific disciplines such as mathematics, engineering, physics and so on (Wierzbicka 2011). Thus we are referring to academic disciplines for which no career path is obvious post-graduation but also more ostensibly vocational humanity subjects such as law. All of these subjects will foster critical thinking and the formation and presentation of reasoned arguments, as well as skills in writing and presentations. In this way, we believe that all of the humanities foster creativity, not just the explicitly arts-related subjects.

### 3.3. Key findings – emerging themes

#### 3.3.1 Art and science

The educational environment needs to enhance and embrace creativity, identity and motivations (art), whilst also providing business training (science). The training and support for both aspects requiring a range of approaches. Wilson and Stokes (2005) observed a dissonance between managing creativity and managing innovation, viewing creativity as the generation of new ideas as an individual act, albeit one relying on an iteration with others from the same field (Powell and DiMaggio, 1991). Innovation, as the successful exploitation of new ideas is a ‘fundamentally social process built on collective knowledge and cooperative effort’ (Sayer and Walker, 1991, 115).

#### 3.3.2 Motivation

For potential entrepreneurs, motivation comes from finding a way to maintain personal and creative control (Banks et al, 2000), for autonomy (Leadbeater and Oakley, 1999; Banks, 2010) and specifically within the fashion industry to develop a niche in a market characterised by ‘volatility and polyvalence’ (Crewe and Beaverstock, 1998, 295). Motivation is the maintenance of control so as to take forward an idea from concept, creation through to commercialisation.

#### 3.3.3 The Art and design divide

Within the arts and humanities there is a divide, one not based on creativity and the ability to be creative, but more based on the motivational aspects that underpin the differing types of study. The terms enterprise and entrepreneurship are not well received in many quarters, and as was expressed to one lecturer at the University of Wales Trinity Saint David. Students often take the view that ‘I am not here to prostitute my art’.

Many creatives don’t wish to be managed and are at their happiest when working autonomously (see 3.4 below). There is rarely a perceived middle ground in terms of other people’s creative inputs (De Klerk 2015). This can put them at a disadvantage when seeking out commissions or freelance work. Moreover, collectives and arts groups tend to focus their promotions on the artistic aspects as opposed to problem solving and the net result is that they often have to take a ‘real job’ that supplements their income - in order for them to remain a creative (De Peuter 2014).

Criticism can be levelled at the education system as many of these concerns can be seen to be brushed under the carpet, leading to many misconceptions and the notion that, as highlighted in The Guardian Newspaper’s ‘10 Things about being an artist that art teachers don’t tell you’ (Browne 2013), “The quintessential artist-failure is dedicated, talented, yet tragically unappreciated. Regrettably, their work acquires value only after their death”. As expressed by Panos Kompatsiaris (2014) in his paper relating to cultural artists in Greece, “it is rather an ideal they are striving for, often through highly alienating conditions, in a field dominated by competition, voluntarism, low salaries, precarity and absence of collective bargaining.”

#### 3.3.4 Autonomy and independence

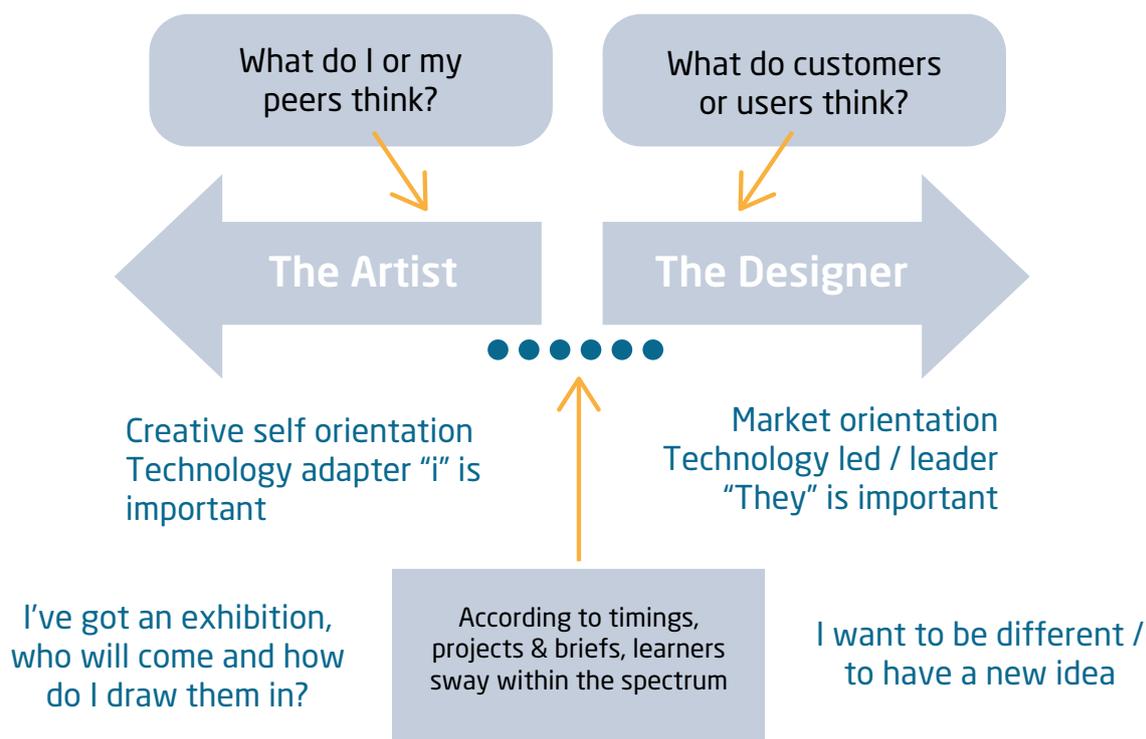
Mark Banks’ (2010) research on cultural work and the art-commerce relationship suggests that the opportunities for autonomy in cultural work have been misrepresented and that the possibilities are seriously diminished or compromised. Observations such as this are relatively common but how does this impact on what we understand and what a better understanding of design could bring to the table for both industry and education?

First of all, we have discussed the fact that creativity is not an issue but that the perception of value and associated motivations may be the root cause. Interestingly some educational courses and career trajectories



suggest a continuum, one in which learners and cultural artists move and sway according to the needs of the day. The ‘artistic’ side requires them to work to intrinsic motivation that is related to philosophical debates that matter to them personally, whereas solving problems that matter to others, motivates the ‘designer side’. As the diagram below indicates, a cultural artist may shift their thinking towards customer orientations when looking to exhibit their work, whereas a designer might want a little more autonomy of thought when attempting to demonstrate their uniqueness and creativity.

### Art and Design - a motivational continuum



Whilst personality and trait theory has highlighted a desire for independence as a key aspect of entrepreneurial orientation (Kets de Vries, 1985; Chell et al, 1991), the “myth of the lonely only entrepreneur” (Schoonhoven and Romaneli, 2001) has been disbanded, as research emphasises the role of team of individuals “who work collectively, whether formally or informally, to found new organizations and to create legitimate new market space” (Schoonhoven and Romaneli, 2001, 385).

Independence is, however, particularly significant for the creative industries whereby individual creativity, skill and talent is valued partly because of the fast-moving nature of such businesses (Jeffcutt and Pratt, 2002) and also through its ‘uniqueness’. Abbing observes in his book *Why Are Artists Poor* that “Artists are the only people who can give verifiable proof of their uniqueness, of their authenticity” (Abbing, 2002, 26). Moreover, he notes that “Art tends to be part of a chain of inventions” (Abbing, 2002, 32). In this regard aligning with Csikszentmihalyi’s (1999) systems view of creativity, viewing creativity as a social process involving relationships between individual domain and field. Relationships are generally with other creative individuals (Wilson and Stokes, 2005) who themselves are frequently freelancers (Florida, 2002; Carey and Naudin, 2006).

### 3.3.5 Networks

In the last 30 years, theories about network models of firms (Porter 1998) and 'open' innovations (Chesburgh 2003) have drawn the attention of policymakers and academics alike. Both concepts see private firms operating more transparently than traditional, 'silo' forms where trade secrets are closely guarded and ideas are not voluntarily shared. In this sense, they are broadly similar to industrial clusters (see below at 3.4), however there is no emphasis on co-location. Firms can network globally.

The literature supports these concepts for entrepreneurs also. Banks et al (2000) note that 'active and passive networking is now seen as an integral part of business' (ibid 464). Social capital (who you know and who knows you) is essential in providing access to resources, with social capital, such as accumulates within social and professional networks gaining recognition and importance (see for example the famous example of Putnam 2000). Entrepreneurs are discerning in developing their social networks, wishing to influence certain groups and networks and ignoring others (Rae, 2004).

### 3.3.6 Clusters – being members of a wider creative community, personal and professional risk and the blurring of work and non-work

The influential work of Michael Porter (1998) has led to a great deal of academic and policy interest in clusters of all industrial sectors. Clusters are an obscure concept (Steiner 1998), however broadly speaking they are identifiable groupings of firms operating within a specific industry, all operating in a relatively small geographical area (Porter 1998). This geographical proximity makes them distinct from networks and undermines the theory that modern technology has made distance irrelevant (Morgan 2004).

Creative communities have emerged, frequently in the fringes of cities with cheaper rentals, which act as a resource and a base from which ideas, projects and markets can be developed. Within these clusters there are complex issues of personal and professional risk, and the relationships of trust that need nurturing to develop wider creative networks and alliances (O'Connor, 1997; Banks et al 2000). Risk is minimised by word-of-mouth contacts, social networks, knowledge specialists and existing reliable customers and clients is an approach to ensuring firstly cultural and then economic value on projects and products. Banks et al 2000). Lash and Urry (1994, 114) assert that owner-managed enterprise in culture, arts and media are 'a transaction rich network of individuals who also happen to be in firms'.

There is motivation to stay small and to live the lifestyle with social resources directly offsetting or managing economic and cultural risk. In this way, work and leisure are often blurred and the social life becomes an approach to understanding the market and identifying work opportunities (Banks et al, 2000).

### 3.3.5 Co-working spaces and business incubators

Clusters of independent firms can often trace their origins back to an 'institutional trigger' (Huggins and Izushi 2009). Specifically, the state (Cooke and Morgan 1994) or an influential local institution can do something intentional or not which brings a cluster to life. Perhaps the most famous example of a cluster in the world, the digital industry epicentre or Silicon Valley, began when the US government established a large military base in the area, leading to firms specialising in defence technology establishing themselves there and exploiting the US government as a customer (Huggins and Izushi 2009).

Cluster theory would appear to partly explain the rise of the co-working space or the business incubator, frequently established by higher education institutions to support their students in developing their own business ideas and establishing their own businesses (Bone et al 2017, Battisti and Macadam 2012, Al-Dajani et al 2014). The definitions and distinctions are vague in the literature, however incubators and co-working spaces allow student and graduate entrepreneurs to operate out of the same location, with flexible working spaces and no barriers between themselves and others (ibid). Capdevila (2013) in fact describes co-working

spaces as micro-clusters; they are co-located firms in very specific locations. In the case of the higher education facility, access to advice and specialist courses as well as mutual support from fellow entrepreneurs are all available for free or at affordable rates. Schoals (2006) cautions that fostering innovation is not as simple as creating a grouping of firms: “the growth of knowledge occurs simultaneously and unpredictably out of... interpersonal and sometimes informal exchanges” (ibid, 163).

The literature identified a significant body of work on co-working spaces, however very little on similar facilities offered by higher education institutions. The main purpose of a higher education facility is more likely to foster new firms that outgrow their facilities and create a turnover of tenants engaged in entrepreneurial activity, as opposed to remaining based within the incubation space.

### 3.4. What works

Amongst the most referenced research into entrepreneurship within the cultural industries is that conducted by Rao et al. (2000) with 50 micro and small business. Their findings suggested that entrepreneurs in this sector learn best by being able to experiment with ideas, by “doing” and networking with others and by working with more experienced mentors in their sector. The article concludes by suggesting a more “naturalistic” approach to teaching and learning entrepreneurship for micro and small businesses in the cultural industries sector. Other academics support the importance of actual experience in the arts and cultural sector for mentorship. AH students and CCI professionals trust much more the knowledge shared by someone that comes from within the sector (Menger 2014 [2009]), Throsby 2001.

A “naturalistic” way of learning is through the development of social and cultural capital and the implementation of andragogical and situated learning models.

In examining the factors that seem to help cultural entrepreneurs learn and then develop their business practice our evidence clearly points to a number of important issues.

- The opportunity to experiment with ideas and then specialise in particular aspects of their craft/art.
- The opportunity of working out how to do business in the context of solving real business problems that face individuals and then reflecting on these solutions – what in shorthand might be referred to as learning by doing and by making mistakes.
- The opportunity to network and to work with others, to copy, adopt/assimilate and develop ideas from within their community of practice.
- The opportunity of working with authentic mentors that had a sympathy for, and an understanding of, the socio-economic and cultural context within which cultural entrepreneurs operate.

What did not appear to assist business learning and understanding among cultural entrepreneurs were the following:

- Formalised training and support that was de-contextualised, abstracted and assumed the learner was operating in an individualised socio-cultural vacuum.
- A lack of understanding or sympathy from trainers/advisors about cultural entrepreneurs’ specialised community of practice and its modus operandi and identity – including, therefore, a lack of understanding of the social and cultural capital required (Bourdieu, 1984).
- The lack of formative opportunities of working with knowledgeable mentors in micro and/or small businesses during an individual’s formal education and training’. (Raffo et al, 2000).

### 3.4.1 Training/education requirements

From the literature reviewed for this work, a number of factors required for successful entrepreneurship were identified. Training needs can be met within the confines of a 'hub' or co-working space, with networking opportunities and collaboration happening naturally.

Networking – Entrepreneurs need to identify who is in their team. “Does collective activity with the bank manager, for example, constitute collaborative working?” (Wilson and Stokes 2005, 370).

Understanding risks and challenges of creative work – This is a crucial area of work for new businesses and it can be addressed through classroom-based practice, live briefs and extra-curricular activities (Banks and Hesmondhalgh, 2009; Oakley, 2009; Hesmondhalgh and Baker, 2010; McGuigan, 2010).

Intellectual Property – This crucial area of the law involves understanding the applicable rights to protect and one's own creativity and innovation, as well as to avoid infringing the rights of others and extend their strategic options (Penaluna et al 2017, Towse 2010. São Simão, Santos and Alvelos 2017).

Identifying and accessing finance – facilitating an understanding of the options and opportunities for finance and support in accessing it are critical for new businesses. This ranges from supporting the authoring of a business plan/grant application to considering collaborative approaches for securing and sharing resources. Of note is the increasing research into capturing the heterogeneity of women entrepreneurs and their ventures to better understand why their starts-ups “tend to be smaller than men's, under capitalised with less likelihood of taking on debt finance, more risk-averse, locally based, young, and operating in sectors growth may be limited” (Leith et al 2018, 103).

Naudin in Brown (2013, v) observes four key elements for creative enterprises with clear implications for education. They need:

- To establish a brand and a personal style or identity.
- Close proximity to the market or niche audiences, often through the use of social media, facilitating a relationship between the producer and the customer.
- Openness to sharing ideas and collaborating with others. Being cognisant of intellectual property, open innovation models can sometimes be more appropriate.
- The need to effectively network to further develop appropriate cultural capital, though many creative entrepreneurs dislike this aspect, they understand its value for securing work, for innovation and for support and professional development.

### 3.4.2 Approaches for delivery

Success factors echoed for best practice within entrepreneurship hubs are those highlighted by the University of Rostock in OECD (2009, 52):

- 'Action learning' based training/coaching;
- One-to-one support;
- Networking.

Added to this can be the identification of sector role models - practitioners from within the individual entrepreneur's sector, who can share their particular exemplars which are seen to be of particular value and motivational for students (Penaluna and Penaluna 2008).

Also, holistic, activity based models of entrepreneurial learning that can be readily adapted for different contexts should be employed, whereby learners 'make sense of their own learning practice and development' (Rae, 2004, 497).

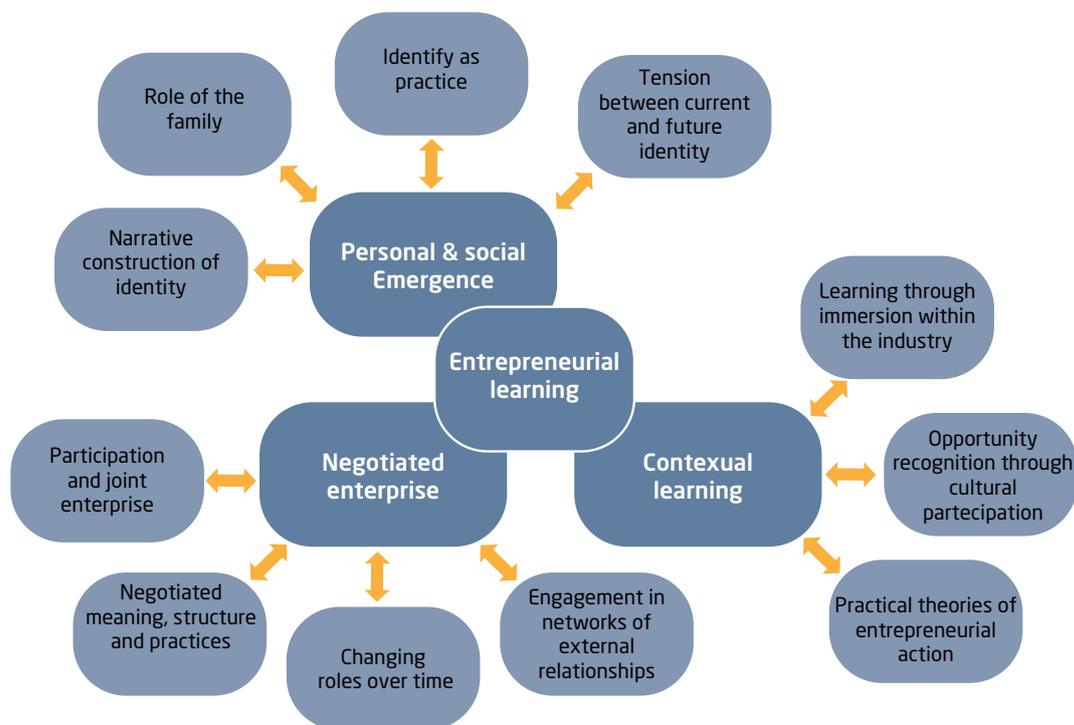


Figure 3: Rae, (2004, 499) Triadic model of entrepreneurial learning

### 3.5. Conclusions and questions

This literature review has shown the growing emphasis on entrepreneurship education and how it could benefit students and graduates of the arts and humanities. It has shown how those students and alumni currently have a low opinion of entrepreneurialism as a career choice. However, educational programmes established for students of arts and humanities disciplines are changing these attitudes. This review has also shown that in a world where graduate level employment opportunities are insufficient in number to meet the numbers of graduates, an entrepreneurial approach could be a way out of underemployment but not necessarily out of precarity. (Raunig, Ray and Wuggenig 2011).

Facilities such as co-working spaces and business incubators have been set up following the growth in interest in theories of network models of firms and industrial clusters. These facilities allow entrepreneurial start-ups to have access to expertise, as well as each other for mutual support and exchanges of ideas. Similar 'hubs' and education programmes are the focus of the AHEH programme. Models of training have also been briefly explored.

It will be clear from this review that there is a need for further research into entrepreneurship training for arts and humanities students and graduates in order to raise their profile both with employers and as self-starting business people. The creative and critical thought fostered by arts and humanities disciplines are apparently highly sought after by employers. However, arts and humanities graduates often find themselves at a disadvantage in the employment market. It will be for the AHEH programme to seek to reverse this disadvantage and foster confidence in graduates so that they feel able to collaborate and find solutions to their own career aims.

Maximising interdisciplinary and multidisciplinary approaches affords not only enhanced understandings for the arts and humanities but in return the arts and humanities have much to offer other disciplines. Calls for enhancing creativity in learners within all disciplines are long standing (World Economic Forum, 2016) and scholars, practitioners and educators have begun to turn their attention to the role of the humanities in developing the empathy and sensibility that lie at the heart of the soft skill set (Badaracco 2006, Desai 2017, Morson and Schapiro, 2017). It is thus crucial to help A&H students enhance their capacity to pitch not only their skills but also their social and cultural capital.

As Backhitari, a third-year student at McMaster University near Toronto observes “Our world is becoming more black and white every day; the humanities add some color [sic] into that”. (Marcus 2017).

## 4. Analysis of Case Studies and Interviews

### 4.1 Context

#### 4.1.1 Context for the Case Studies and Interviews

This review considers the content provided by a body of case studies and interviews related to entrepreneurial training and practice and gathered across a selection of the 14 AHEH European partners. Collectively these case studies and interviews provide an overview of entrepreneurial activities and examples of good practice already in existence across the European sector. This, in combination with a literature review and online surveys completed by current students, HEI graduates and/or alumni and interdisciplinary enterprises, constitute the research base; Work Package 1 (WP1) of the AHEH project. Insights and findings from this summary, understood in relationship to the other components of WP1 will help inform AHEH's design and dissemination of a programme of entrepreneurial training for Arts and Humanities staff and students.

This review provides a statistical overview of common themes in entrepreneurial initiatives and training across the European sector. It will look at differences and similarities in industry or community-led sectors and in University-led or driven provisions. It will consider evidence for any country or sector-specific variations and highlight examples of good practice.

#### 4.1.2 Structural framework of Review

The following paper reviews a body of case studies and interviews supplied by AHEH partners across the European regions in order to understand the scope and range of existing initiatives that demonstrate good practice in supporting entrepreneurial development.

Chapter 4.1 outlines the context of the case studies and interviews, the structural framework of the review and the data under consideration. Chapter 4.2 provides a generalised statistical and qualitative overview of the structure and content of these initiatives. Chapter 4.3 considers the possibility of country or sector-specific variations in the support provided. Chapter 4.4 collates shared experiences of barriers identified by the AHEH regions related to entrepreneurial development. The conclusion summarises the review's findings and highlights suggested areas of potential development.

The report focuses on what provisions for entrepreneurial development and successful enterprise initiatives are already in existence across the AHEH European regions.

This review considers entrepreneurship from a wider perspective. It focuses on what provisions for developing entrepreneurship are provided. How initiatives address, prioritise and support the necessary entrepreneurial competences, as identified and defined in the Entrecomp review (Bacigalupo et al 2016) and NESTA reports (Easton, and Djumalieve 2018) is outside the scope of this review and is an additional consideration for AHEH in the development of its enterprise and employability resource package.

#### 4.1.3 Case Studies and Interviews

The following European partners collected and collated a number of case studies and interviews related to their regions. They will be referred to in the text by abbreviated references, listed in brackets:

UWTSD (P1), Coastal Housing (P2), Materahub (P4), Drugo More (P6), University of Alcalá (P7), Innogate (P8), University of Porto (P9), UPTec (P10), Xamk (P11), Pink (P12), Visual (P14)

Contributions to this qualitative data collection were collected through the completion of a case study form or by interview. Interviews were provided by expert entrepreneurship hub/incubator managers/businesses/

entrepreneurs (per partner country). The interviewees came from multi-disciplinary backgrounds (i.e. not confined to Arts and Humanities subject areas and not confined to incubators linked with HEIs.) The interviews were structured so share a common format and question basis with the case studies. Some participants opted to participate in both a case study and interview providing a deeper insight into these particular enterprise initiatives.

Template documents (listed above) for interviews and case studies are available on request.

#### 4.1.4 Case Study and Interview Participants

Appendix F provides an inventory of examples included in the review, with reference to the contributing partner and format of data submission, case studies (CS) Interviews (I).

The definition of terms will comply to those identified in the literature review with entrepreneurial education/activity being used as an overarching definition to encompass all entrepreneurial, enterprise and employability initiatives. Enterprise education relates to developing soft skills and competencies needed to enhance employability and to support entrepreneurship such as creativity, flexibility and adaptability, while entrepreneurship education related to stratagems more focused on business start up. The umbrella term of 'employability' is also used to encompass enterprise and entrepreneurship.

### 4.2 Statistical and qualitative overview of structure and content of entrepreneurial training and development strategies

The 61 individual initiatives related to entrepreneurial training and practice were submitted as case studies and/or interviews providing a pool of qualitative data that demonstrates the proliferation, scope and depth of successful existing models of enterprise and entrepreneurial practice that are, or can be, related to AHEH's development plan.

While AHEH focuses on highlighting, consolidating and formulating initiatives that are specifically concerned with enterprise in the field of Arts and Humanities, examples from other sectors are also included as they provide transferable or adaptable frameworks of interest and good practice.

The literature review highlights a "clear dearth of academic literature regarding entrepreneurial development through learning in the Arts and Humanities". This lack of academic interest or awareness does not seem to be reflected on the ground - with almost half (29/ 61, 47.5%) of the submitted initiatives specifically related to the Arts and Humanities.

#### 4.2.1 University led provisions

A number of emerging themes related to enterprise education and development identified in the literature review are evident in the case studies submitted by the AHEH partner groups.

Predictably, given the University-driven research impetus and consistent with the literature review insight that "More and more further and higher education institutions are setting up their own business incubators for students." 41.6 % of these examples were University based or led. 21 of the 25 University initiatives developed or provided direct interactions or collaborations between HE and industry.

That students need additional support to prepare them for entrepreneurship is articulated by the Swansea University Entrepreneurial hub's case study "Student entrepreneurs need a wide variety of types of support and to be able to work together with people in a similar stage of development." They reflect that students often need support to recognise and apply the skills they have to the workplace, commenting; "Graduates

also do not realise the skills they have and so lack the ability to make an impact in the workplace.” (Swansea University, P2).

It is also predicted in the literature review that University incubator hubs tend to be designed as springboards for short-term development but a recognition that graduates need as much support as current students widens the scope of University based initiatives with over half providing support for alumni as well as current students. This confirms the understanding highlighted in the literature review and originating from the Blackwall and Harvey 1999 review of the careers of British art, craft and design graduates, that many graduates are not work ready and only recognise the value of enterprise support retrospectively. The report found that where enterprise education was provided, students did not welcome it during their studies, but upon graduation they wished they had embraced the offer. (Blackwall and Harvey, 1999, 88).

“Higher education institutions need to begin to preparing students for the world of work as soon as they enter the system, then continue to support them after they leave. The first 18 months after graduation are the hardest when they are trying to set up or find work and all of the support and resources they had at university are denied them”, Elysium Gallery (P2)

The Hive, a community based start-up hub reflects:

“A lot of universities make it seem like students are guaranteed a job upon graduating, but this is not the reality. Graduates also believe that they are going to enter the workforce at a higher level just because they have a degree but they will never be in a position to just walk into a job. Soon after graduating, they come to realise that there are a thousand people in the same position as them and a thousand people applying for the same jobs.” The Hive (P2)

#### 4.2.2 Physical hub or Incubation space

15/25 (60%) of the University led projects and 19/32 (59%) of the non-University led projects provided a physical hub or incubation space for the development of entrepreneurial activities. This rise of the co-working space or the business incubator is indicated in the literature review and reflected in academic studies (Bone et al 2017, Battisti and Macadam 2012, Al-Dajani et al 2014). The case studies suggest that the concept of an incubator or hub has been embraced as an entrepreneurial strategy by both business and academia equally. However, as the literature review outlines, “The main purpose of a higher education facility is more likely to foster new firms that outgrow their facilities and create a turnover of tenants engaged in entrepreneurial activity, as opposed to remaining based within the incubation space.”

While some university and education based incubator hubs, such as the CGA incubator studio (P1) and Bridgend College Entrepreneurship Hub (P2), are specifically designed to develop entrepreneurship and enterprise in students, others offer support that extends outside of their institutions. The EntraComp review provides a chart that maps levels of entrepreneurial proficiency (Bacigalupo et al 2016: 23). It can be anticipated that Universities would need to provide support for individuals that starts at what Entracomp terms a foundation level of entrepreneurial proficiency. This relates to students for whom workplace or enterprise considerations are relatively new and who require higher levels of guidance and support. University initiatives need to ensure their overall provision considers all levels of participatory experience, including mature students, postgraduate students or recent graduates who hold more advanced levels of competencies and are able to take on substantial responsibility for their own entrepreneurial development.

The CGA Incubator Studio at Farnham University (P1) corresponds to the model of a University incubator hub

as a short-term springboard and provides a wide range of support for pre-revenue game designers, including mentoring, teaching support, advice, guidance and digital resources. Similarly, CreHUB in Italy (P4) led by the University of Macerata, through the provision of a consulted support structure that includes workshops and support for funding and economic analysis fosters the regeneration of existing businesses in their cultural and creative sector alongside supporting entrepreneurial initiatives by graduates and undergraduates.

Many industry-based incubation and start up hubs, such as Indy Cube (P1) offer a provision for those who have already have advanced or expert entrepreneurial skills, and rather than training, have a pragmatic and economic need for an affordable office space to progress their independently developed start-ups, “The Indycube ethos is that people need to do things for themselves – the only way to learn how to run a business is to run a business. Indycube provides the prepared ground into which its members can plant their own seeds.” Although no additional training is offered, the expectation that the client will be self-reliant is combined with the potential for cluster-based networking and momentum. “From the other people using a space like Viiraamo, they build a community together, where people help each other.” Viiraamo Hub Kouvola (P11). Other industry-based incubation hubs offer more consolidated support for those in the wider community who need support to develop entrepreneurial competencies. Innovate Dublin (P14) a non-university based not for profit social enterprise runs a hub where people can rent desks to work and supplements this with the offer of enterprise workshops that act as an employment or enterprise accelerators for those who are unemployed, with additional programmes in design thinking and project management for young vulnerable youths via a collaboration with the Youth Reach organisation. Additional support in incubator hubs is not always restricted to mentoring or training workshops, but can include access to physical or digital resources as demonstrated by Community Enterprise Centre, CESL (P14), Black Stack Studios (P14) and The Kiwi creative space (DM). Universities are well placed to offer access to digital or practical resources. AT 24 % (6/25), this provision is statistically higher in University led initiatives but is also offered by around 15% (9/61) of community or industry-based projects.

Although start up incubation hubs might have different agendas related to their context and target participation groups, the case studies and interviews demonstrate that similar strategies, offered in particularised combinations, have the potential to be relevant across different fields.

### 4.2.3 Networking / cross pollination opportunities

Across the examples provided by the AHEH partners networking is the most widely disseminated single strategy for encouraging and facilitating entrepreneurial growth. Over 73% of the initiatives specifically mentioned providing participants with networking opportunities and networking might also be implicit in projects that did not name this as a specific objective. This is slightly higher in the industry led projects with 78% specifying networking as a targeted intention compared with 72% of University led initiatives. The way in which this provision is provided is myriad and includes events to facilitate networking, creative hubs, creative and entrepreneurial communities and festivals that encourage cross fertilisation of ideas and expertise. Mentoring also helps facilitate a close connection to others with more established expertise, experience and/or contacts in their field. 76% (19/25) of University based initiatives and 34% (21/60) of all examples provided by AHEH support their participants through access to mentors.

This relates to the identification of one to one support and networking as success factors for developing entrepreneurship, highlighted by the University of Rostock in OECD (2009, 52): as referenced in the literature review.

Projects such as UPTEC’s collaborative work between the Faculty of Fine Arts and the University’s Science and Technology Park, (UPTEC, P10) and Ireland’s Knowledge Transfer programme (P14) create opportunities for cross-pollination, and entrepreneurship, generating and developing creative ideas and entrepreneurial

strategies with external partners.

#### 4.2.4 Workshops and/or training

50% of the examples offer workshops and/or training and while this is higher in the university led projects at 56%, the margin of difference is small with 46.8% of workplace or community-based initiatives also offering an educational provision. The literature review summarises that formalised training and support that is de-contextualised, abstracted and assumed the learner was operating in an individualised socio-cultural vacuum did not appear to assist business learning and understanding among cultural entrepreneurs. Correspondingly, few, if any of the workshop and training initiatives are isolated or stand-alone. Most link with or enrich the strategic objectives of particular initiatives, for example, contributing to the wider provision offered by incubation or start up hubs

#### 4.2.5 Other identified models of good practice.

Other groupings of entrepreneurial initiatives were identified in the examples provided. These categorisations are not intended to be all encompassing, but to indicate emerging clusters of shared practice across the AHEH regions.

A number of initiatives are Events based, providing annual festivals or gatherings designed to generate interest, provide workshops and training, foster collaboration and showcase good practice. Some examples include Future Places (P9), Red Carpet Festival (P11), Ship Startup Festival (P11).

Internships and work experience, as offered by Cork City Council Arts Student Work Experience (P14) and HundrED (P11) help develop employability and enterprise skills through volunteer work.

Funding and financial prizes to support entrepreneurship are offered by the Ship Startup Festival which offers a 5000€ main prize at its Kotka pitching competition.

A large number of the initiatives provided by the AHEH partners articulate a specific focus on developing Collaboration and team work and this is evident across the European regions. Some such as TRANSA and V.IVE! - Living Innovation and Entrepreneurship, at the University of Porto (P9) foster a multidisciplinary approach within the University, demonstrating how collaboration and teamwork can be beneficial as internal developments in larger institutions, as well as through engagement with wider communities and external partners.

### 4.3 Identifying Statistical Regional Variations

Appendix F maps the data onto charts that focuses on the overall trends in approaches to developing enterprise employability and entrepreneurship, as identified in the statistical data. This provides a basis of comparison for considering how entrepreneurship and employability can be developed or may differ across regions.

The charts offer a visual overview of the general strategies implemented in each region. In this format, the selected strategies are weighted, the higher the number of projects in each cluster groups that offer each provision, the more weight is given to that strategy on the regional pie chart.

#### 4.3.1 Overview

There is no real disparity in the charts in the strategies implemented by the different geographical sectors. Rather they demonstrate how each AHEH region has collated a body of projects and initiatives that combine a number of different and complementary strategies, providing a depth and breadth of support for enterprise

and entrepreneurship in their regions. It is widely acknowledged that there is no “one size fits all” for developing employability and indeed each individual initiative will have its own considerations and agendas to satisfy (Penaluna et al., 2012b, QAA, 2012, Rae, 2007).

That each region uses a wide variation of approaches to developing enterprise and entrepreneurship can only be beneficial in offering a wide and accessible provision for a range of participants with differing levels of experience and interests.

### 4.3.2 Community driven initiatives

There is a slight difference in the regional emphasis placed on setting up community driven initiatives, many of which correspond to the Entracomp category of ‘Social Entrepreneurship and social innovation (Bacigalupo et al 2016:24) to develop entrepreneurial activity. Although the UK AHEH partners (P1 and P2) do provide examples of projects that are grounded in community engagement and similar categories of community engagements, have developed across the AHEH regions to support creative entrepreneurship it does seem to be implemented less frequently in the UK as it is in other European clusters.

The UK based Creative Bubble, is an example of an initiative that provides an exhibition gallery or workshop space that can be used as a public interface for commercial activity and/or as a space to integrate public engagement into student driven initiatives. Cockpit Arts in England, Elysium Gallery in Wales, Leo Enterprises in Ireland, Associação Cultural Saco Azul / Maus Hábito and Galeria Mira in Portugal are examples of gallery and exhibition spaces that create spaces for and communities of artist/public engagement. Galeria Mira and Elysium, along with other examples from the AHEH regions, have a socially driven agenda, establishing themselves in previously neglected premises and improving both their buildings and the economic and social setting of their neighbourhoods by imbedding creative culture into their communities.

These examples of projects that use entrepreneurial principles as a tool to drive social change and improvement demonstrate how social consciousness can add value to enterprise education through developing employability for students, alongside, or integrated into activities that are more exclusively employment or industry centric.

### 4.3.3 Financial Training and Support

Competencies in Finance less traditionally partner with A&H education but are a core competency in developing in entrepreneurship and sustainability. A number of the AHEH case studies specify that they provide financial support or training; this provision is not consistent across all the AHEH clusters. Models of financial support and training offered often form a component of workshops or part of the support network centred on a start-up incubator or hub. However, financial training is rarely, if ever, the particular focus of an initiative. Conversely issues related to finance have a high profile in project feedback and is the most cited difficulty encountered by the projects. A focus on this area may be under resourced in the current AHEH provision if there is, as the data suggests, fewer opportunities currently available for developing financial competencies.

## 4.4 Consideration of identified barriers to entrepreneurial development

### 4.4.1 Funding

It is not unexpected that the difficulty most cited by spokespeople for entrepreneurial initiatives across the European sectors was related to finance and funding. Problems related to the initial outlay in setting up project, was a particular issue when the project is independent of a University partner “The main difficulty was finding funding. There was hardly anything available and what was available either took too long to secure or required going on a course.” The Hive (P2). This is especially problematic for initiatives that involve refurbishing previously neglected premises. “Finance was a major difficulty. Covering building rent and

refurbishment costs are hard until you get a rental income from service users which happens only once all of the preparatory work is done.” Elysium Gallery (P2). Often these issues can be continual “The space has some technical problems. The heating in winter is not working well, during heavy rain, water penetrates the ceiling, but we manage somehow to carry on.” Kiwi Creative Space (P6) and the Irish Community Enterprise Centre (P14) encountered difficulties sourcing match Funding & Initial Investment and this was followed by the problems of financing a costly “Ageing Building (that) Requires Constant repairs and renewals.”

Udruga Kreativni kolektiv Kombinat (P6) note a “lack of funding in the area of cultural artistic programmes” an experience shared by the events Ship Startup Festival at Kotka (P11) and the CRAFTED Programme at Design and Crafts Council of Ireland (P14).

The need for initiatives to develop as financially sustainable is also an on-going challenge for many partners. “Developing self-sustainability and finding sources of money to fund the enterprise... was especially important as buildings needed to be acquired to grow the enterprise.” (Cockpit Arts (P1) and TRANSA - Cooperativa Cultural, CRL (P9) claim their main difficulty was “deciding the model for the co-op to earn money itself.” Even within a University context financial sustainability can be problematic, V.IVE! - Living Innovation and Entrepreneurship based in U. Porto (P9) cite financial dependency as an on-going problem for the project

#### 4.4.2 Logistics, staff and management

A lack of adequate funding can mean that projects are dependent on volunteer staffing. The success of V.IVE! at the University of Porto P9) has led to them having to fill a high number of volunteered work hours. “It can be difficult to manage something on a voluntary basis. Things in the last few years did change with the help of VAI funding, so they could employ a studio administrator. It has helped.” Black Stack studios (P14) In some instances, as articulated by Galerias MIRA (P9), finding appropriate staff can be problematic even when funding is available.

#### 4.4.3 Acceptance and Participation

Many initiatives shared difficulties in generating an awareness of and developing participation in their projects. For some, such as Gaerias MIRA (P9) a lack of public support can be directly related to funding issues. New and innovative projects are often unfamiliar and Viiraamo Hub Kouvola (P11) explain that it was “Hard to get people together to understand the meaning of physical space.” This can be exacerbated by regional contexts “Attracting and engaging students from difficult social and economic backgrounds is a challenge.” Bridgend College (P2).

#### 4.4.4 Institutional Attitudes to enterprise in HE and the arts

There can be a recognisable resistance to entrepreneurial education in higher education as reflected in the literature review that reports “an opposition from academics to ‘impose’ such an offering.”

Swansea University write that in their experience, “The attitudes of some academics also presented barriers due to the belief that students did not want to set up their own businesses. Since then, their acceptance has increased.” (Swansea University, P2).

Ideas that are new and innovative can be as difficult to communicate and embed in a University context where it needs to integrate into existing institutional expectations and frameworks. “Challenges... arise from the tradition and longevity of the University.” (UPTEC - Science and Technology Park of University of Porto, P9). The arts in particular do not have a longstanding relationship with enterprise and entrepreneurial education “Artists tend to resist this innovative model (probably because University does not encourage/teach this).” Maus Hábitos (P7).



## 4.5 Summary of Findings and suggested areas of potential development

In summary, the main provisions of entrepreneurial and enterprise provision, supported by initiatives across Europe and identified in examples provided by the AHEH partners are:

- University initiatives
- Physical incubation spaces or hubs
- Networking/ cross pollination opportunities
- Workshops and/or training
- Community driven initiatives
- Events and Festivals
- Work Experience and Internships

Entracomp the European Commission's framework for entrepreneurship (Bacigalupo et al 2016) lists the following 5 different entrepreneurship categories, most of which are represented the AHEH case studies as the selected examples shown in brackets demonstrate:

- Intrapreneurship (UPTEC, P10)
- Social Entrepreneurship and social innovation (Cockpit Arts, P1. Kiwi Creative Space, P6. Udruga Kreativni, P6. Kolektiv Kombinat, P6)
- Eco-entrepreneurship and eco-innovation (Savez udruga Molekula, P6)
- Digital & ICT entrepreneurship (CGA Incubator Studio, P1. Toimintavoima & Voimateatteri, P11. Oh project, P7.)
- Female entrepreneurship

The last category of Female entrepreneurship is not specifically represented or referred to in any of the AHEH case studies and interviews. Statistics show that, "There were 30.6 million self-employed people in the European Union in 2016, of which nearly 10.0 million were women," (OECD, 2017) This is highlighted by the literature review in its recommendation, "there is an opportunity to release entrepreneurial potential amongst underrepresented groups, and to respond to the challenges of the gender gap. Factors include; working practice that facilitates women to work reduced or flexible hours to accommodate family commitments and providing training and support for accessing finance (OECD/European Union 2017)." If the AHEH case studies and interviews provide a comprehensive representation of initiatives related to female entrepreneurship, then this is an area that would benefit from further consideration and development in the entrepreneurial provision offered across the AHEH clusters.

Advice given in interviews on how to develop entrepreneurial initiatives, are wide reaching and often reflect the individuality and perspective of the particular project. There is apparent contradiction, some partners recommend a specific intent and focus, "Know your audience. Focus on the specifics on the industry you are looking to develop work in." (Guildhall Creative Entrepreneurs, P1) others recommend "The delivery of the support needs to be tailored to the mark, not an off the shelf, 'one size fits all' approach." (Cockpit Arts,

P1). Others outline the benefits of taking a wider view “Hybridise activities - this will attract new audiences to events they would normally not attend”. (Galerias MIRA, P9) “Make a broad offer.” (Bridgend College, P2).

There is also consensus that potential initiatives fully research and understand their relationship with their intended participants, institutions or partners, geographical placement external parties and the specialist field or area in which they intend to operate.

“Align your project to the courses you provide and determine if the venture is to be commercial or not, and how that will affect the relationship with your students. From there you must understand the industry itself a whole locally, nationally and internationally, and the market you will be launching yourself into.” CGA Incubator Studio (P1).

“You need to understand the context and economy of the locality in which you intend setting up, as well as understanding what is already in place to support the people you intend to support.” Elysium Galley (P2)

There also seems to be a shared understanding that in order for an initiative to succeed the organisers need to demonstrate flexibility and resilience.

## 4.6 Conclusion

While there is ‘no one size fits all’ in enterprise and entrepreneurial initiatives and education the case studies and interviews from across the AHEH partners provide a range of successful and proven strategies that can be used in combination to create bespoke initiatives suited to a region’s individual needs or objectives.

The literature review identifies the following strategies as effective in developing enterprise employability and entrepreneurship:

- The opportunity to experiment with ideas and then specialise in particular aspects of their craft/art.
- The opportunity of working out how to do business in the context of solving real business problems that face individuals and then reflecting on these solutions – what in shorthand might be referred to as learning by doing and by making mistakes.
- The opportunity to network and to work with others, to copy, adopt/assimilate and develop ideas from within their community of practice.
- The opportunity of working with authentic mentors that had sympathy for, and an understanding of, the socio-economic and cultural context within which cultural entrepreneurs operate.

Each of these objectives is met across the European regions, which offers creative and bespoke initiatives that develop these skills in their regions. In particular, incubation and start up hubs are widespread frameworks that are enjoying current success in supporting enterprise in Universities and the wider community. In its most basic form the start-up hub offers an affordable and accessible work space. In other instances, this flexible provision is adapted to meet the needs of a wide range of participants and individual initiatives, supplemented with workshops, training, mentor support, networking opportunities and / or access to physical or digital resources. While enterprises are wide-ranging and often geographically, institutionally and culturally specific there is a shared consensus on activities and initiatives that benefit enterprise and entrepreneurship. Opportunities for networking, mentor-based support, interface with industry and with the wider community and facilitating collaboration and partnerships are tried and tested strategic frameworks that can help bridge the gap between education and enterprise, employability and entrepreneurship.

The case studies and interview have identified some marginalised strands that have potential to be developed further or replicated elsewhere. In particular, the development of digital resources to support, introduce or reinforce entrepreneurial training, support for female entrepreneurship and a more widespread integration of strategies that developing financial competencies are all areas that might benefit from closer scrutiny and consideration.

Along with the associated literature review and online surveys completed by current students, HEI graduates and/or alumni and interdisciplinary enterprises, this body of case studies and interviews provide wide and diverse examples of best practice that can inform AHEH training materials and programmes. Collectively they provide a rich resource with lessons that can be adapted by AHEH to develop a tailored A&H entrepreneurship model to improve the long-term entrepreneurial prospects for A&H students.

## 5. Engagement with entrepreneurship support

When talking about previously having benefited from entrepreneurship education, the study found that only 14% of current Arts and Humanities students have taken part in workshops or training courses.

### To date, have you taken part in entrepreneurial training courses or workshop? *Student survey 2018*

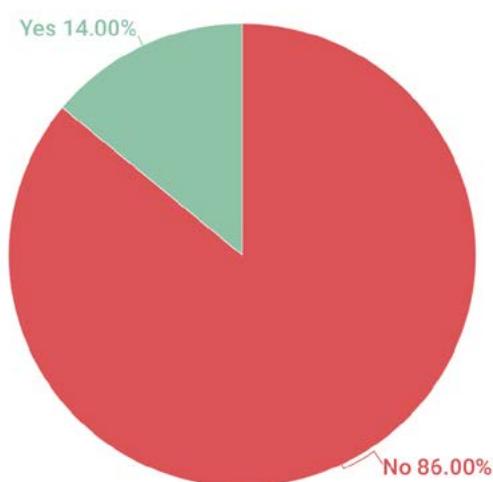


Figure 4: Previous entrepreneurship training of A&H students

When analysing this in national context, it was found that great differences can be seen regarding country context: The highest proportion of students having benefited previously from entrepreneurship education was found in Finland (38%), followed by Italy with 31% while only 8% of the surveyed students claimed to have benefited from this training in Spain and only 1% in Croatia.

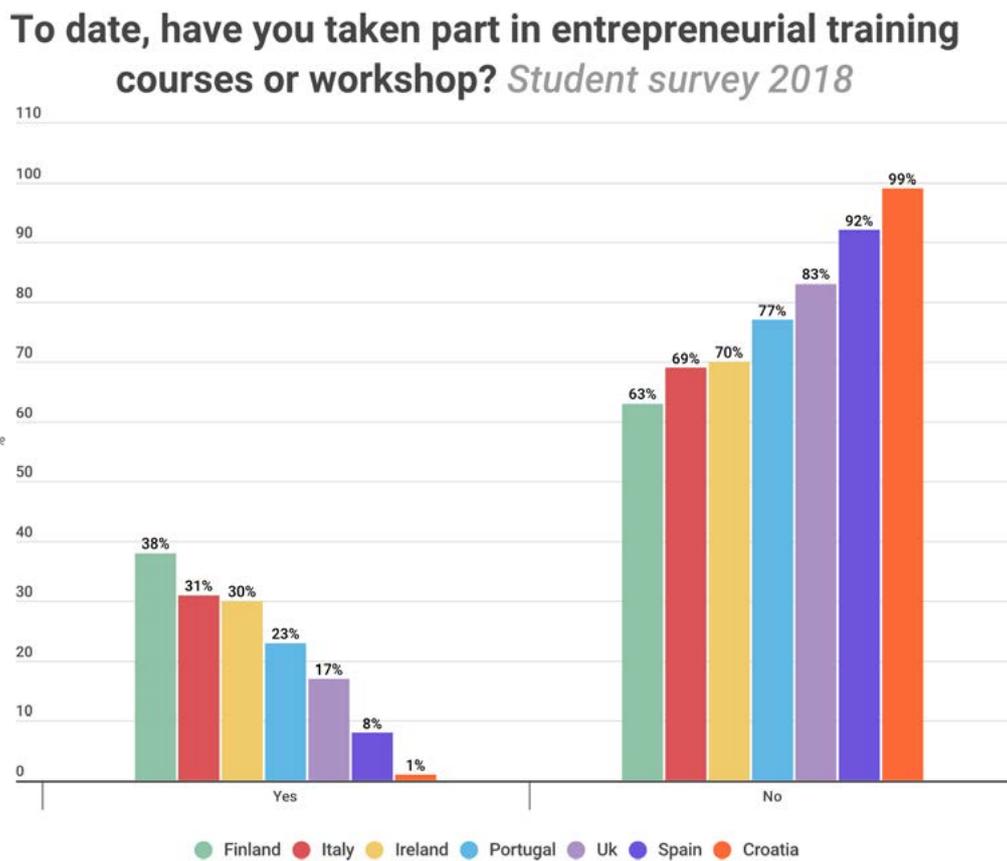


Figure 5: Students’ previous experience in entrepreneurship education in national context

When having a look at A&H graduates’ previous experience in entrepreneurship education, the study has shown similar results. The large majority of A&H graduates had not received entrepreneurship education to this date.

### To date, have you taken part in entrepreneurial training courses or workshops? *Graduate survey 2018*

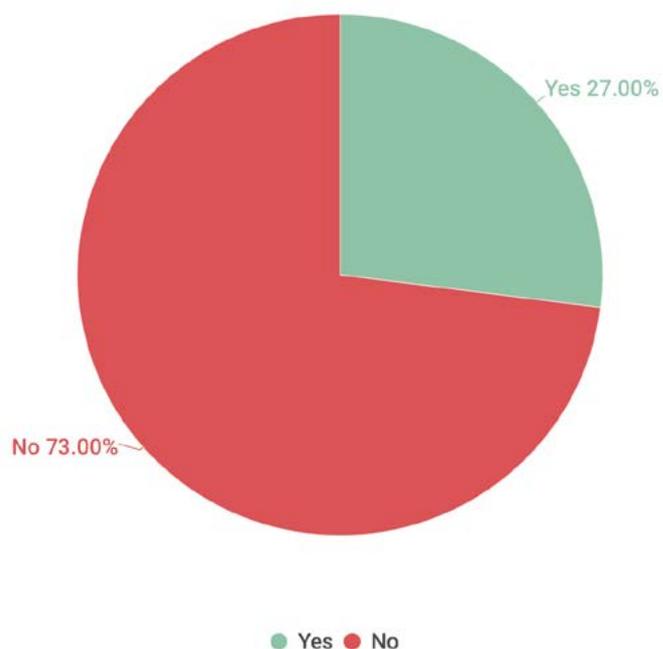


Figure 6: Graduates' previous experience in entrepreneurship education

An interesting finding is that more graduates (27%) claimed to have benefitted from entrepreneurship education than current students (14%). This might be due to the fact that most graduates who provided additional information on which type of entrepreneurship education they received, benefitted from it at a later stage during the academic career by having taken an extra course or having studied a Masters degree. When looking at the national context, the answers are more homogeneous, again hinting towards the fact that most graduate students seem to take additional courses to obtain this entrepreneurship training. 29% of the surveyed graduates from Croatia stated to have obtained this training, 28% from Portugal, 27% from Ireland and Italy, 26% from the UK, 20% from Spain and 0% from Croatia.

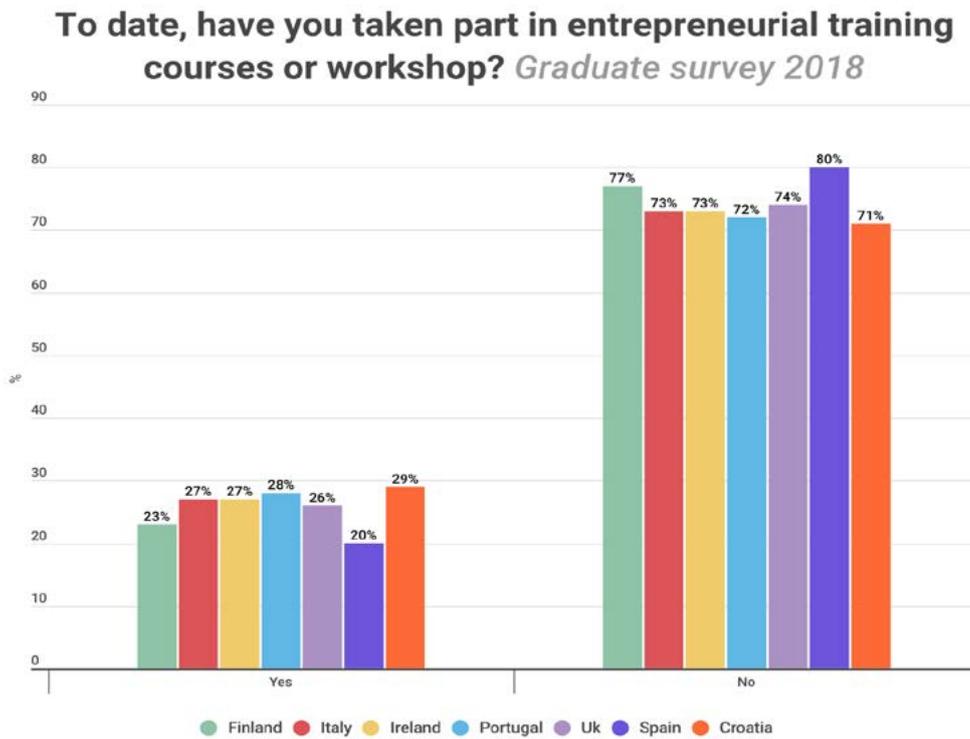


Figure 7: Graduates’ previous experience in entrepreneurship education in national context

The academics stated that the main challenges faced for the delivery of entrepreneurship education were the ones depicted in Figure 5 (multiple answers possible):

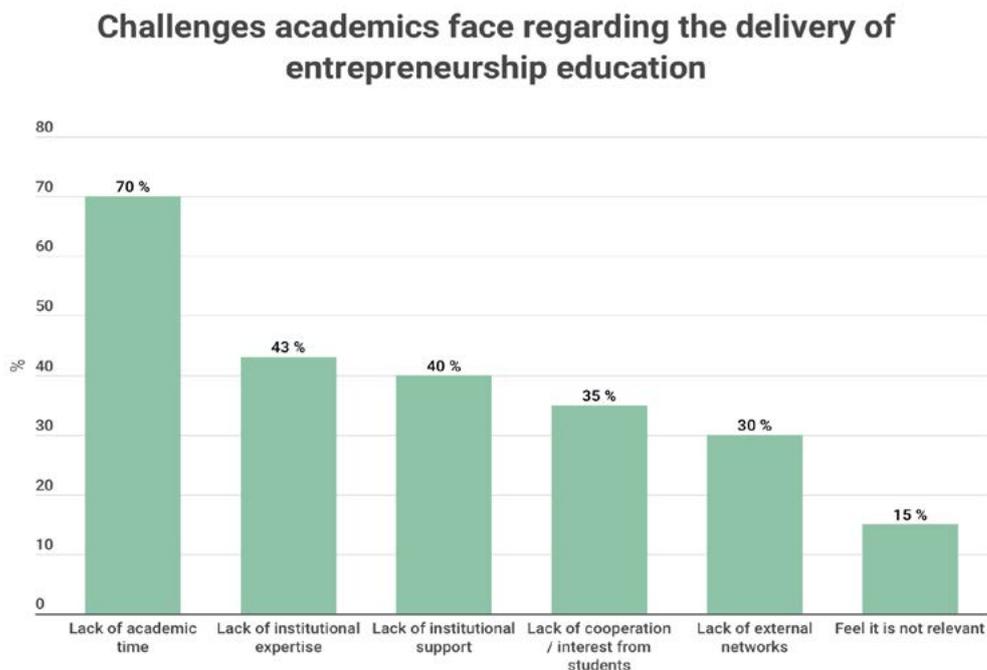


Figure 8: Challenges academics face regarding the delivery of entrepreneurship education

In this sense, 70% of the academics stated that they had no time to focus on additional content, since their time was focused on delivering the academic content that they needed to teach their students. This could hint towards the need to closely align proposed entrepreneurship training activities to the academic curricular content the teachers need to teach anyhow in order to avoid creating additional activities. Almost half of the surveyed academics stated that an additional challenge is the lack of institutional expertise (43%) and the lack of institutional support (40%), while 35% stated the lack of interest from students and the lack of external networks (30%) are obstacles to delivering entrepreneurship education. Only 15% of the surveyed academics indicated to feel it is not relevant.

In national context, the challenges faced when delivering entrepreneurship education are the following (multiple answers were possible), lack of academic time being the most significant obstacle in all countries with particular importance for the UK and Finland (81% and 80% respectively). For Croatia, 90% of the surveyed academics felt that Lack of institutional expertise was the most important obstacle:

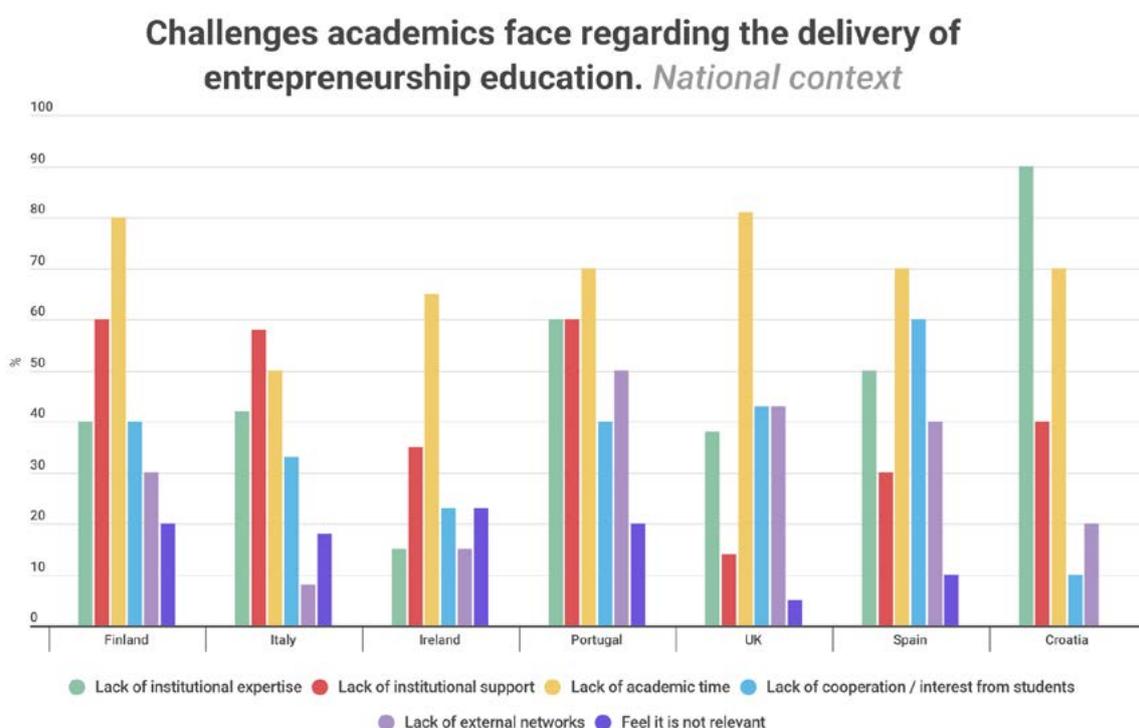


Figure 9: Challenges academics face when delivering entrepreneurship education. National context.

When surveying students’ intentions regarding which career path they intend to pursue after graduation, the study found that more than half of the surveyed students intend to pursue a career path that is closely related to entrepreneurship:

### Career paths students hope to pursue after graduation

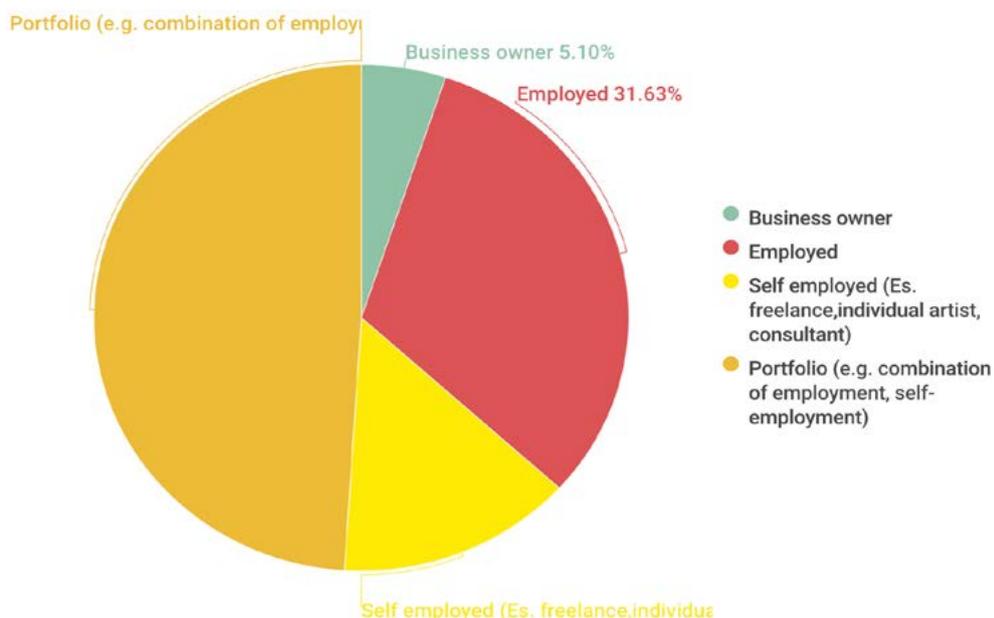


Figure 10: Career paths students intend to pursue after graduation

14% intend to be self-employed, 5% business owners and 48% intend to pursue a combination of employed and self-employment (or other), while only 31% intend to be employees.

The national context is depicted in Figure 8:

### Career paths students hope to pursue after graduation *National context*

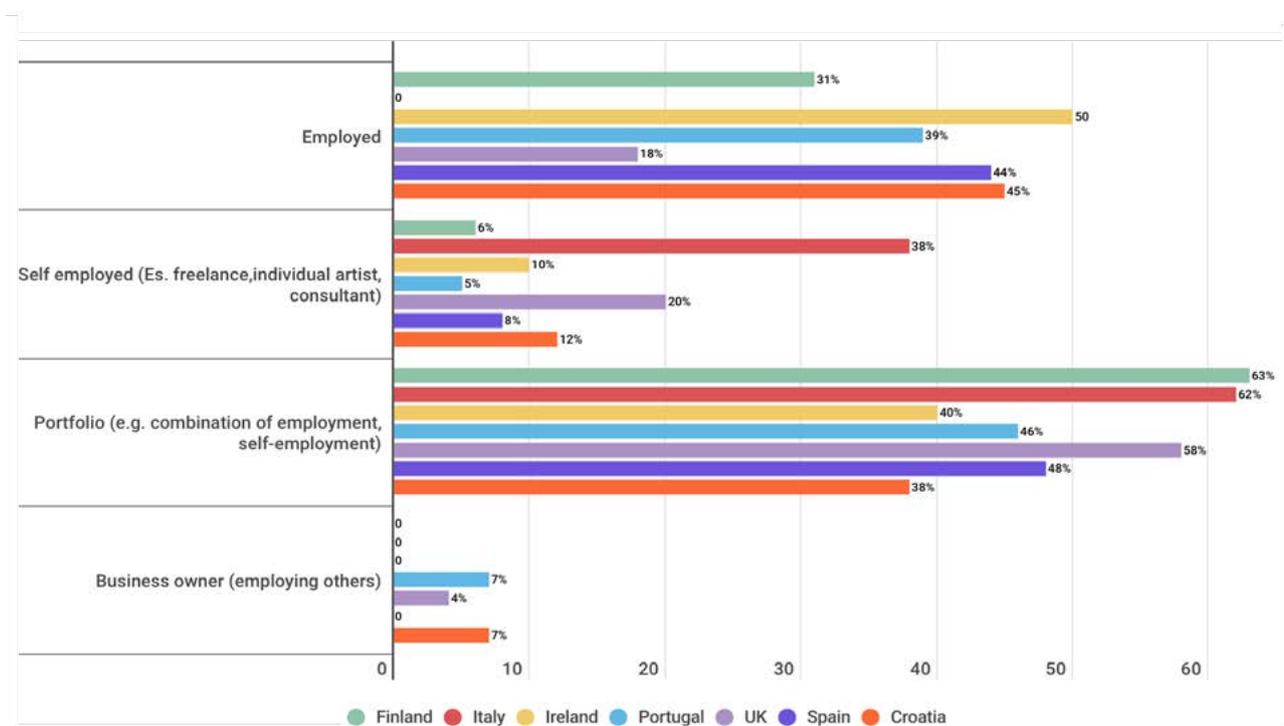


Figure 11: Career paths students intend to pursue after graduation. National context.

The study showed that more than half of the graduates surveyed (62%), are employees, while 29% of the graduates chose a combination of self-employment and employment. 22% of the surveyed graduates are self-employed and 1% are business owners.

### Graduate's career path pursued

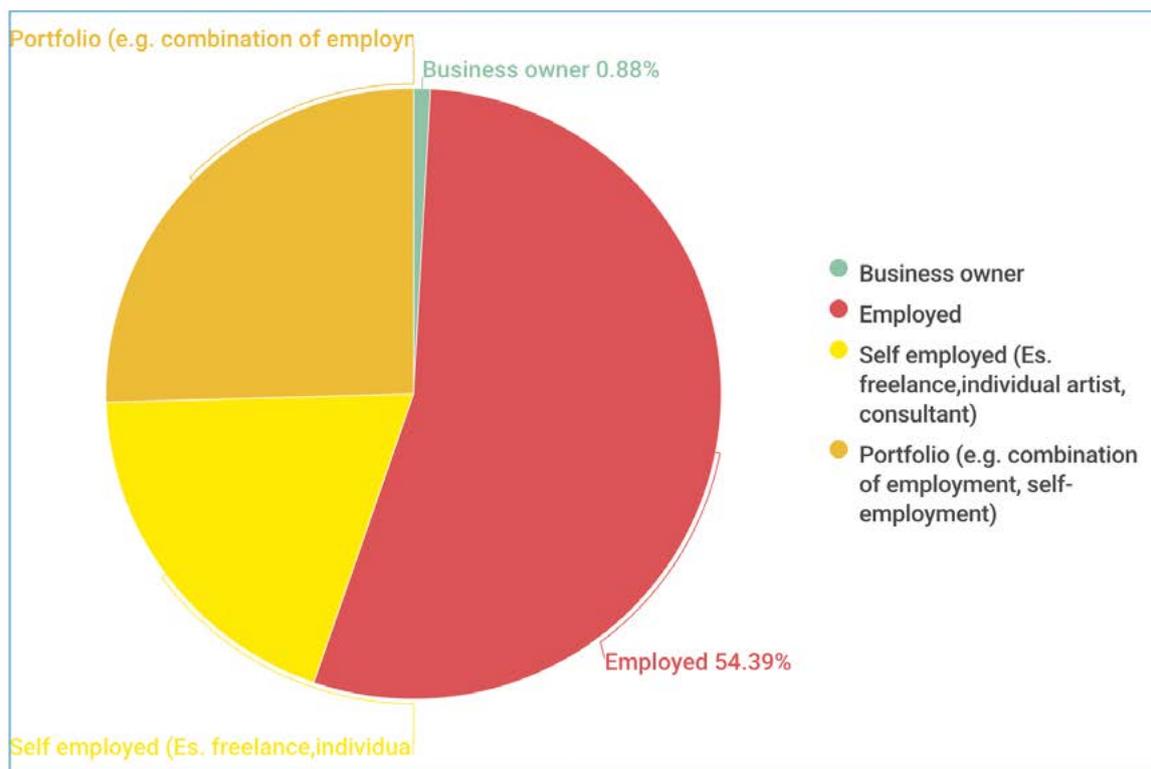


Figure 12: Career paths graduates pursued after graduation

When analysing the national context, the study shows that employment is the career path chosen by the majority of the surveyed graduates in Finland (85%), Portugal (67%), Italy (64%) and Spain (60%). The study interestingly shows that in the UK, the combination of self-employment with employment is often a career path chosen, with 43% in this category.

### Career paths graduates pursued *National context*

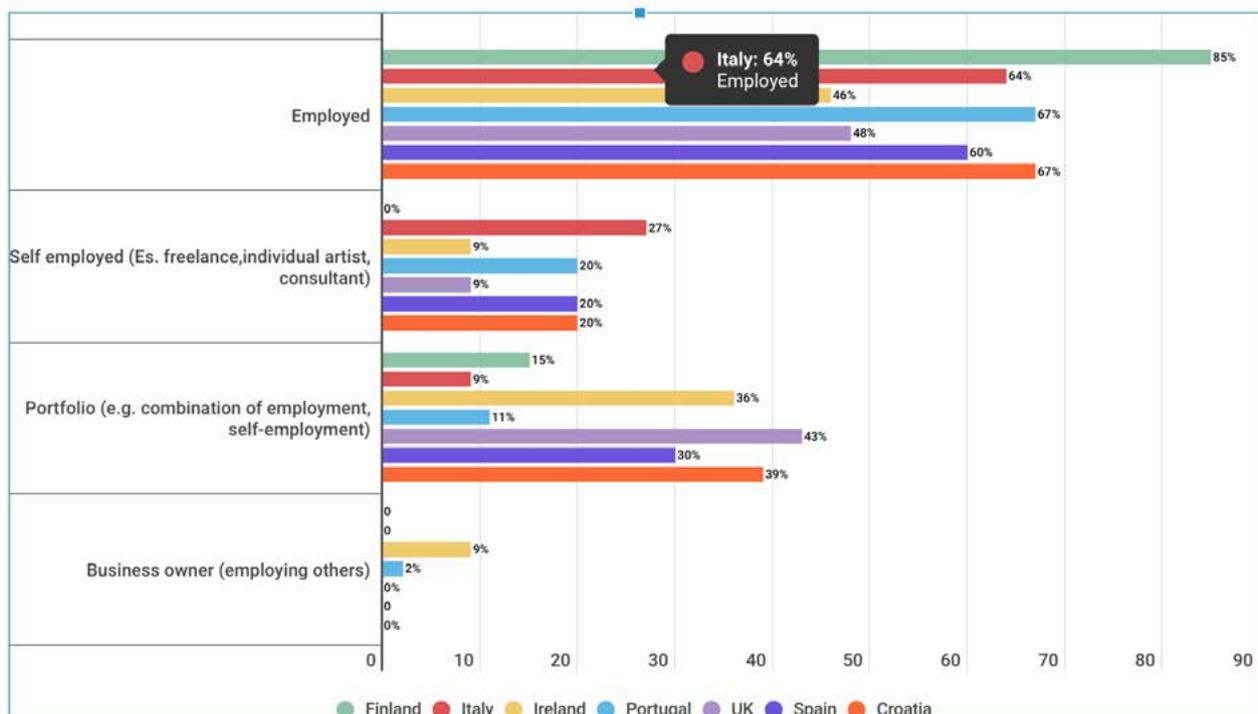


Figure 13: Career paths graduates pursued. National context.

## 6. Training needs analysis

For our purposes, it is important analyse which of the 15 EntreComp competencies the different target groups believe to be the most important for students to have obtained at graduation and detect differences that hint towards training needs. Therefore, respondents were asked to rate the importance of the 15 EntreComp competencies for students to have after graduation (on a scale from one to five). Figure 8 shows the competencies rated with a five. It can be seen that the opinions vary significantly among the target groups, but nevertheless, a trend can be seen. Only 20-25% of the surveyed persons in each target group found that financial and economic literacy would be one of the most important competencies that students should have developed before graduating. However, there is a consensus among the target groups that self-awareness and self-efficacy, motivation and perseverance and learning through experience are among the competencies that students should have acquired before graduation.

It is interesting to see that academics particularly recognise the importance of all EntreComp Competencies by rating them with a five, usually with a clear distinction to the rest of the target groups, especially valuing the importance of working with others: 70% of the surveyed enterprises rated this competence with a five. Learning through experience and motivation and perseverance also belong to the competencies rated as the most important ones.

### Most important competencies that students should possess after their graduation

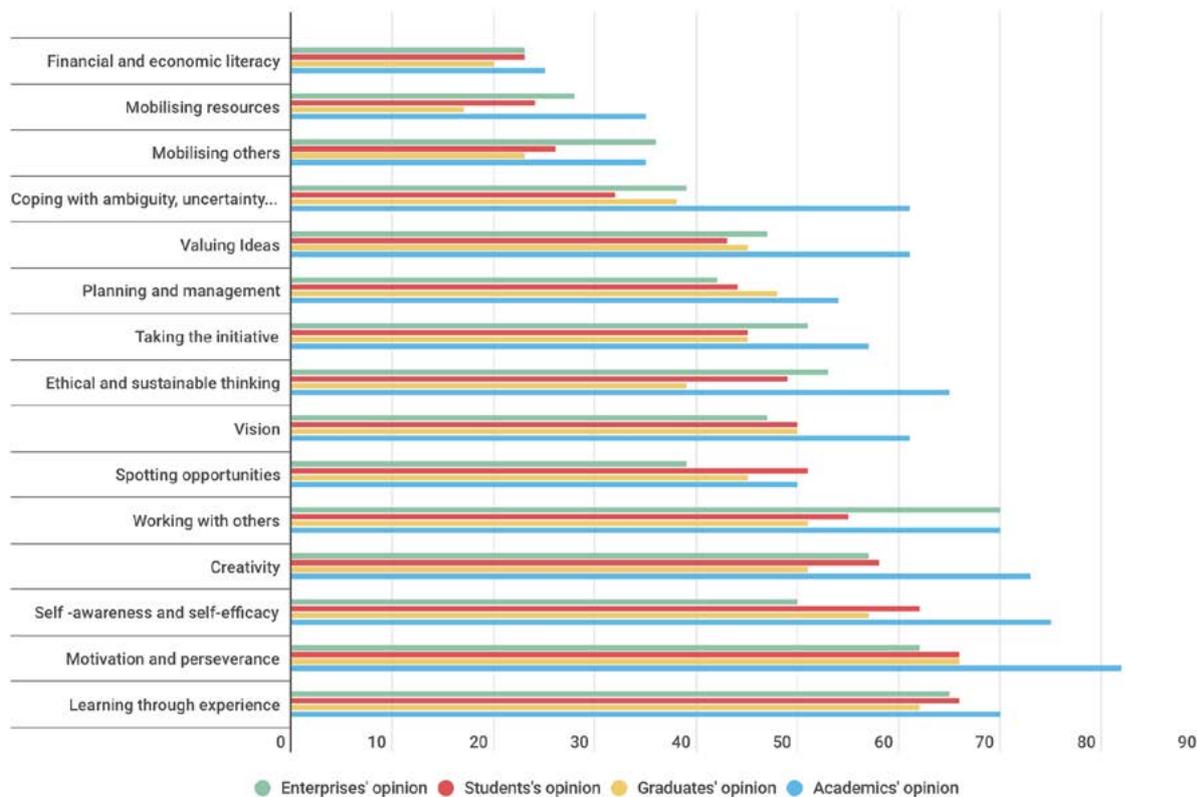


Figure 14: Most important competencies that students should possess after their graduation

Very few respondents classified the competencies as the least important ones (rated with a 1):

### Most important competencies that students should possess after their graduation

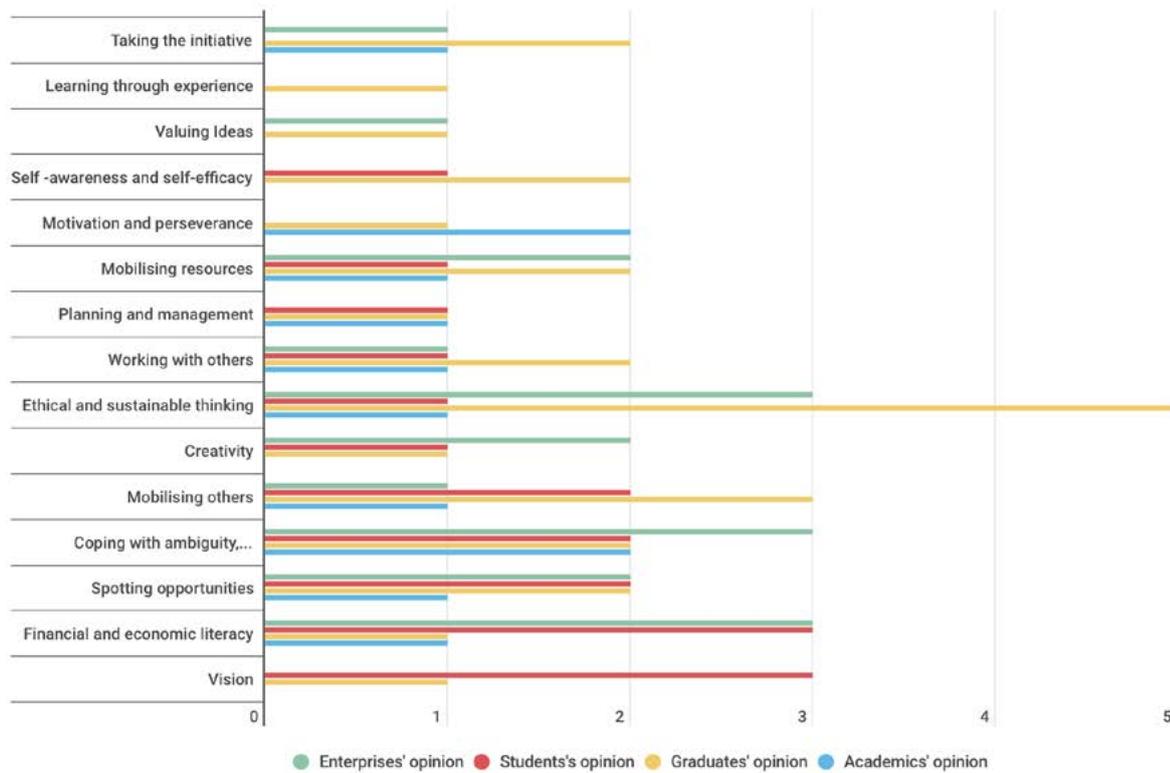


Figure 15: Least important competencies that students should possess after their graduation

The study found that the target groups' opinions regarding which of these competencies are already fully taught (rated with a five) varies quite a lot:

### Competencies that have been fully taught during academic studies

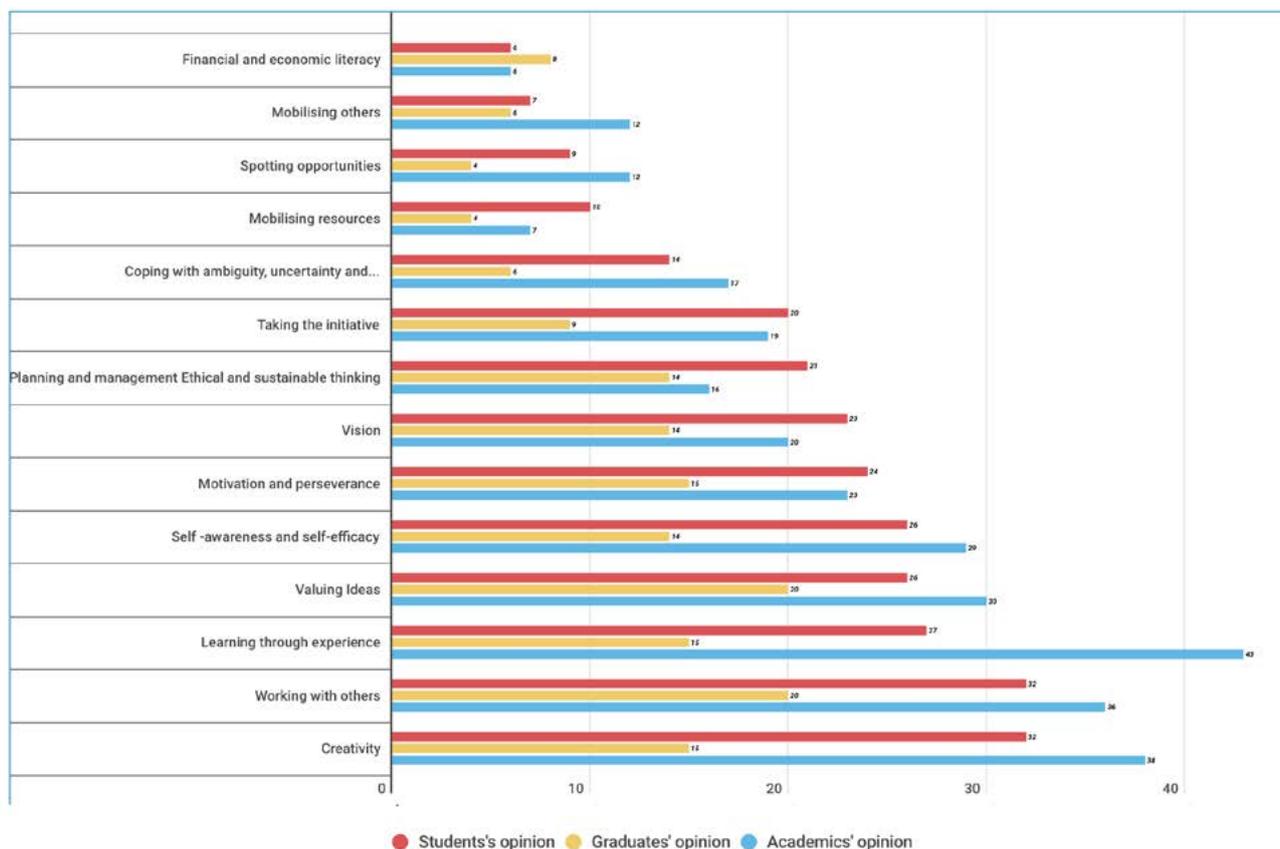


Figure 16: Competencies that have been fully taught during academic studies

Consensually, the percentage of respondents of each of the target groups who believed that some of these 15 competencies had been taught completely during academic studies are less than 50%. Again, a trend can be seen in the overall evaluation, placing “financial and economic literacy” as the competence that is taught the least during Arts and Humanities studies (in coherence with the evaluation rating its importance to the academics, students and graduates). “Working with others” is rated as one of the competencies most taught during academic studies. Interestingly, while motivation and perseverance were rated by the academics as one the most important competencies that students should have acquired before graduation, only 20% of the surveyed academics state that they believe this competence would currently be fully taught during academic studies (comparison Figure 13 and Figure 15). On the other hand, “learning through experience” and “motivation and perseverance” were classified by the academics as one of the most important competencies to be acquired by the students before graduation and almost half of the academics (45%) believe that this is been fully taught.

While the opinions of current students and graduates are quite aligned, there is a difference in the opinions of academic staff and students/graduates.

Enterprises were asked to rate on a scale of one to five how well Arts and Humanities graduates are actually meeting these competencies when they recruit them. Coherent with the previous findings, it was found that Arts and Humanities students lack “financial and economic literacy” and almost half of the surveyed enterprises stated that the students fully meet the competence of “creativity”. Having only 48% of the

enterprises stating that Arts and Humanities students fully meet the competence of creativity might be linked to the understanding of what creativity means, how this competence can be useful in a variety of contexts as well as linking the different competencies and the fact that interdisciplinary enterprises (not only from the Arts and Humanities sector) were surveyed. To be more explicit and to express this through a quote of one of the interviewed enterprises: “The vision and creativity are there but education doesn’t bridge the gap between that and livelihood. The means are there but arts graduates are not taught how to access them. There is no training in administration or business management in regards to building a career from said vision and creativity. “

Interestingly and in a similar way, while the competence of “working with others” has been recognised by 20 to 36% of the students, graduates and academics as having been fully taught, only 16% of the surveyed enterprises state that the students fully meet this competence when recruiting them. Further analysis showed that this might also be linked to the fact that interdisciplinary companies (who also recruit A&H students) have been surveyed and that working with others is sometimes a challenge in interdisciplinary teams.

### Enterprises' opinion on Arts and Humanities students meeting fully the competences

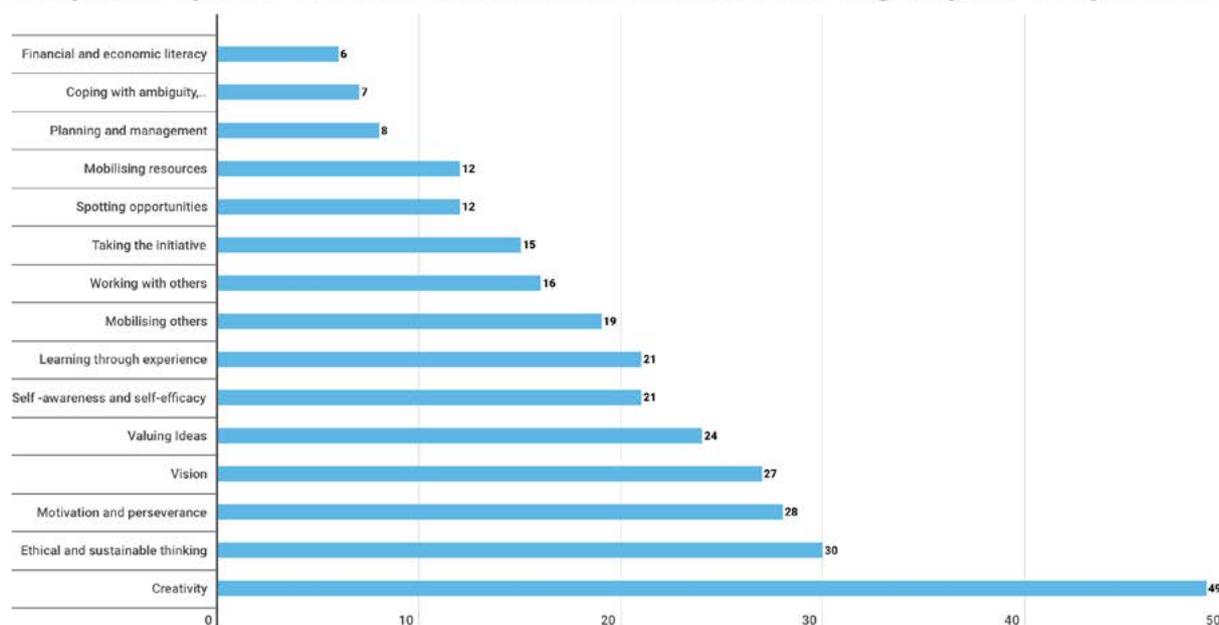


Figure 17: Enterprises' opinion on Arts and Humanities students meeting fully the competences

These findings can be better visualized when contrasting the importance of each of the competencies assigned by the surveyed students and enterprises to the actual preparedness of the students.

Figure 17 clearly shows the difference in the importance that both students and enterprises assigned to the competencies for students to have before graduation and their actual preparedness. This difference seems to be particularly clear for the competencies:

- Working with others
- Learning through experience and
- Motivation and perseverance.

### Enterprises' opinion on Arts and Humanities students meeting fully the compet

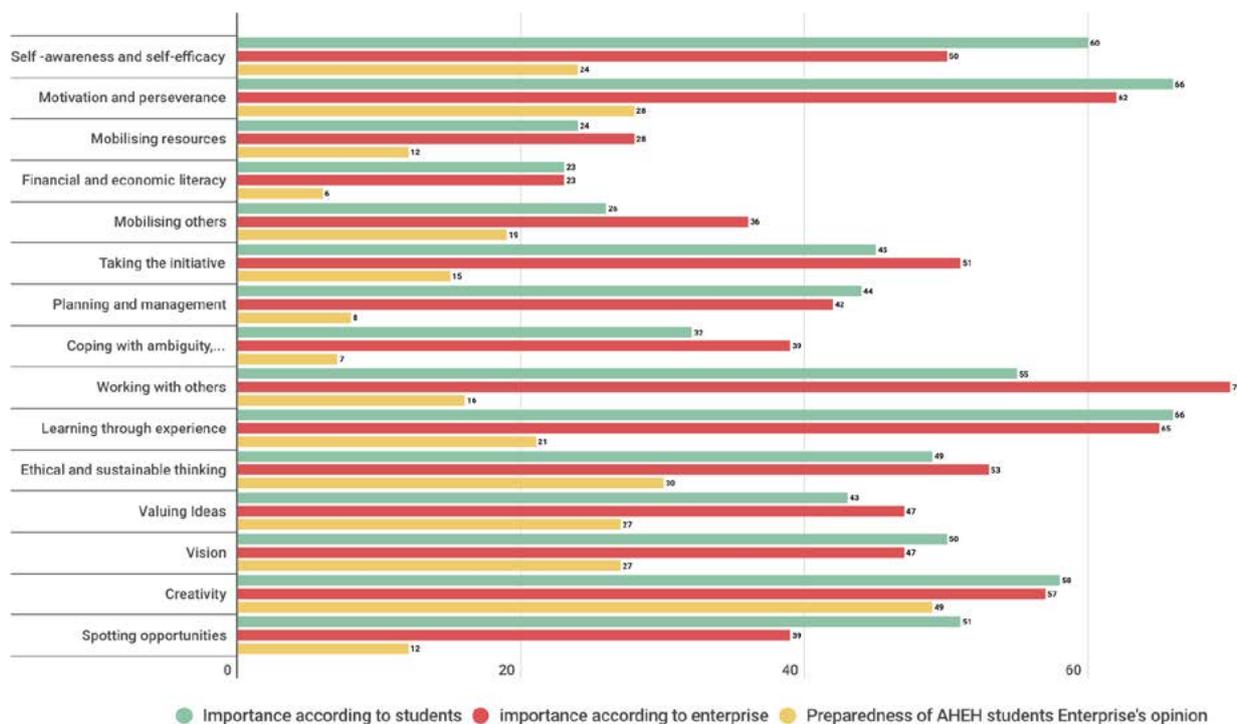


Figure 18: Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies

When analysing the national contexts, national particularities can be seen that can provide additional information about training needs nuances that will be important to be kept in mind for the different national contexts.

### CROATIA

## Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies

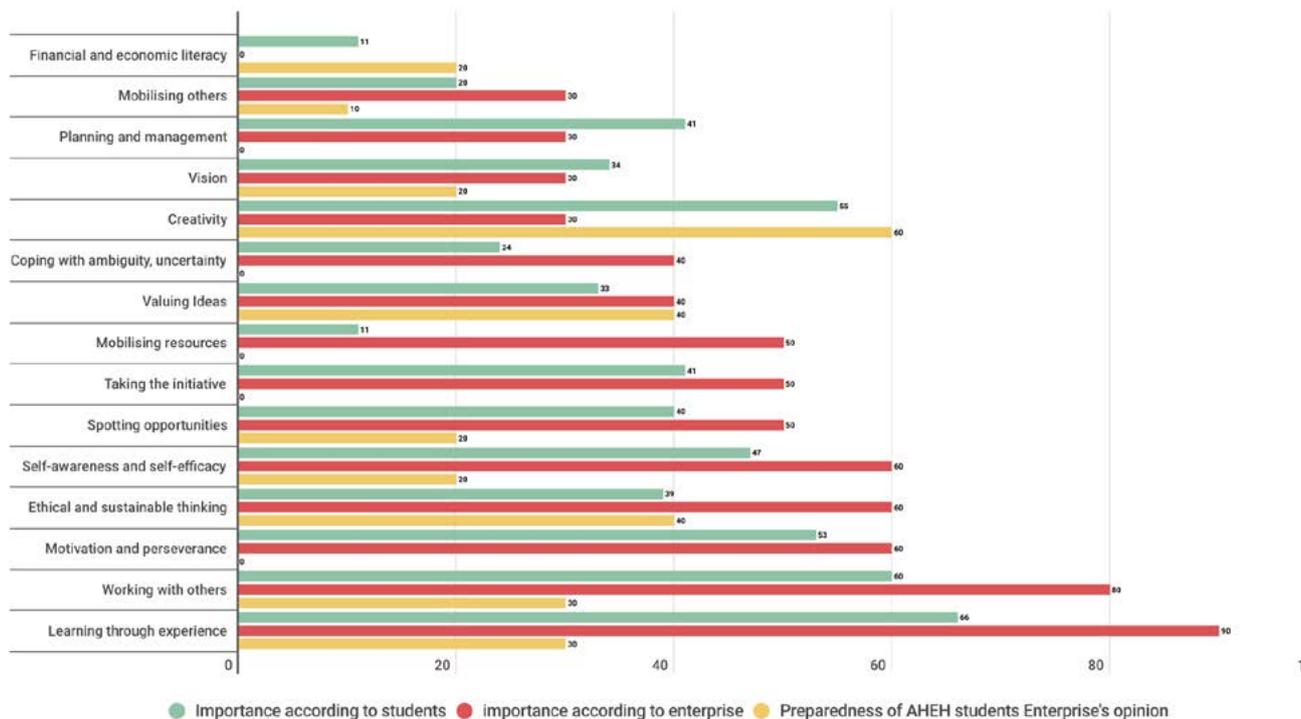


Figure 19: CROATIA. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

### FINLAND

#### Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies

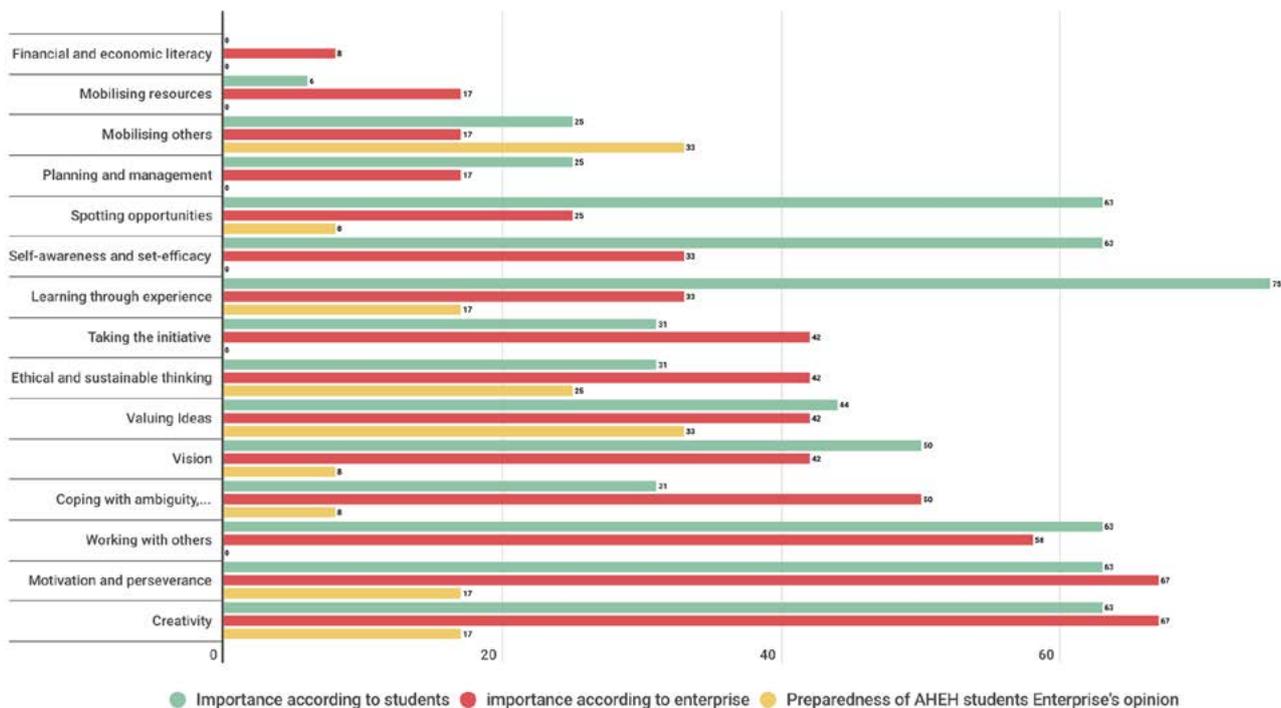


Figure 20: FINLAND. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

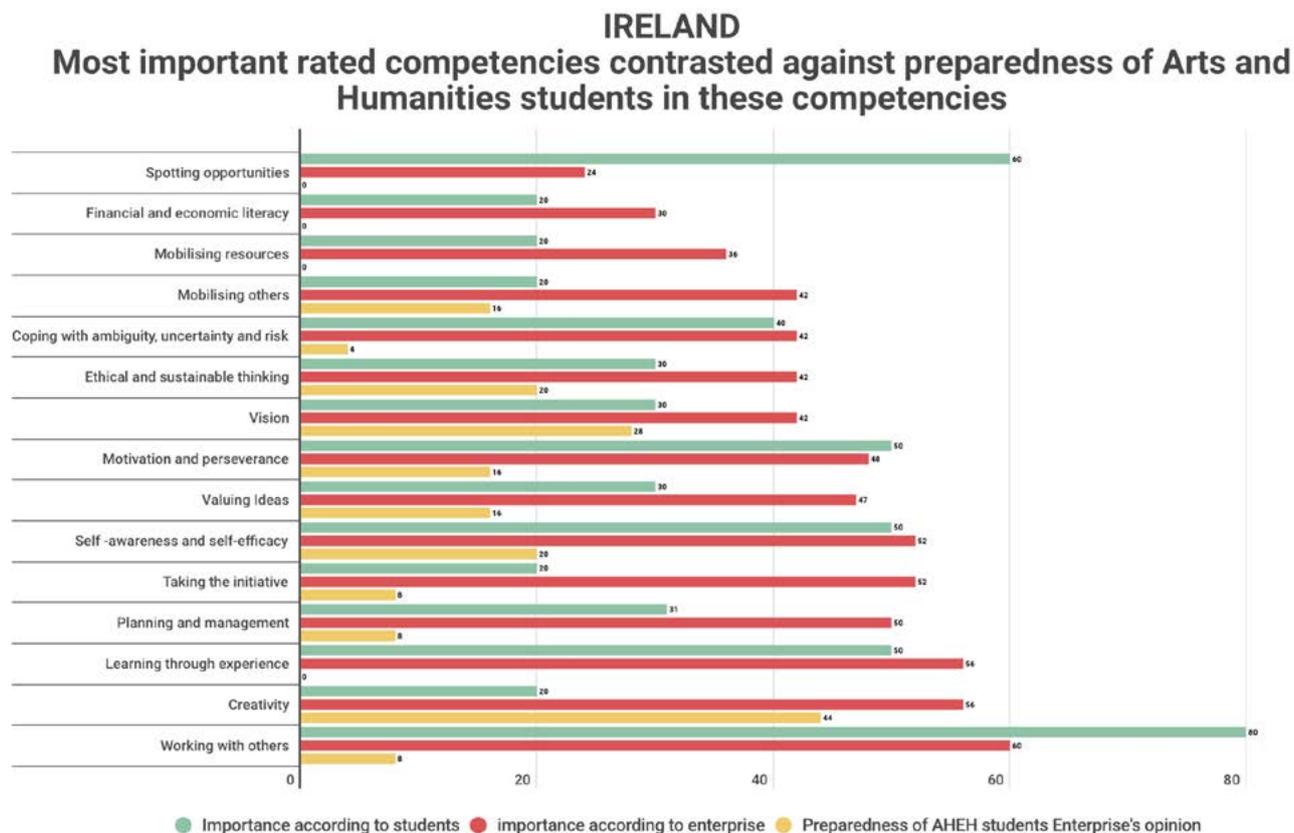


Figure 21: IRELAND. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

### ITALY

#### Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies

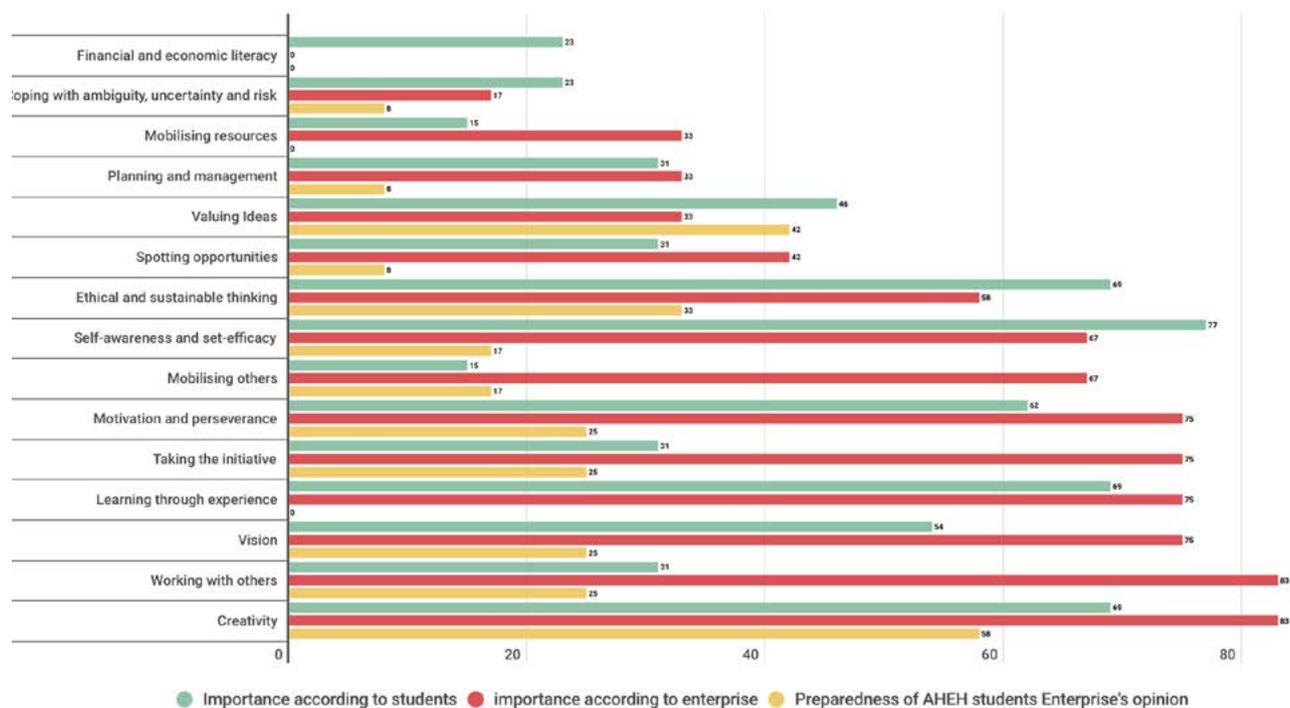


Figure 22: ITALY. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

### PORTUGAL

#### Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies

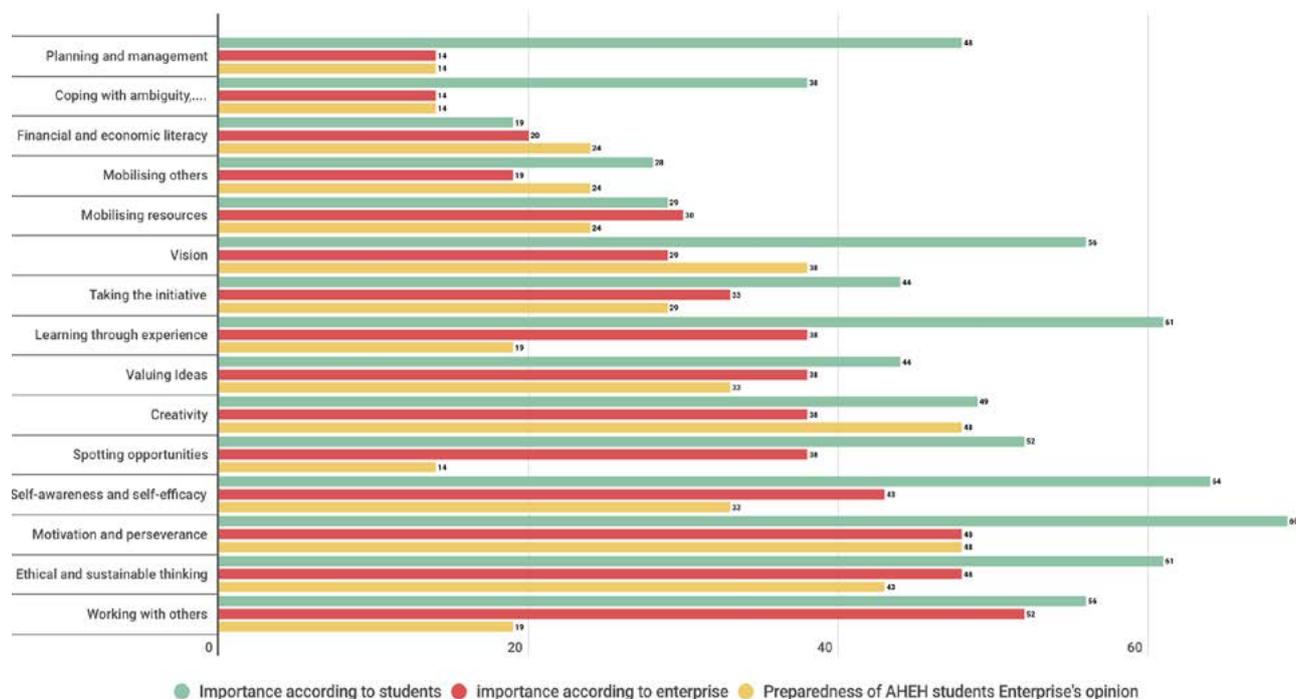


Figure 23: PORTUGAL. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

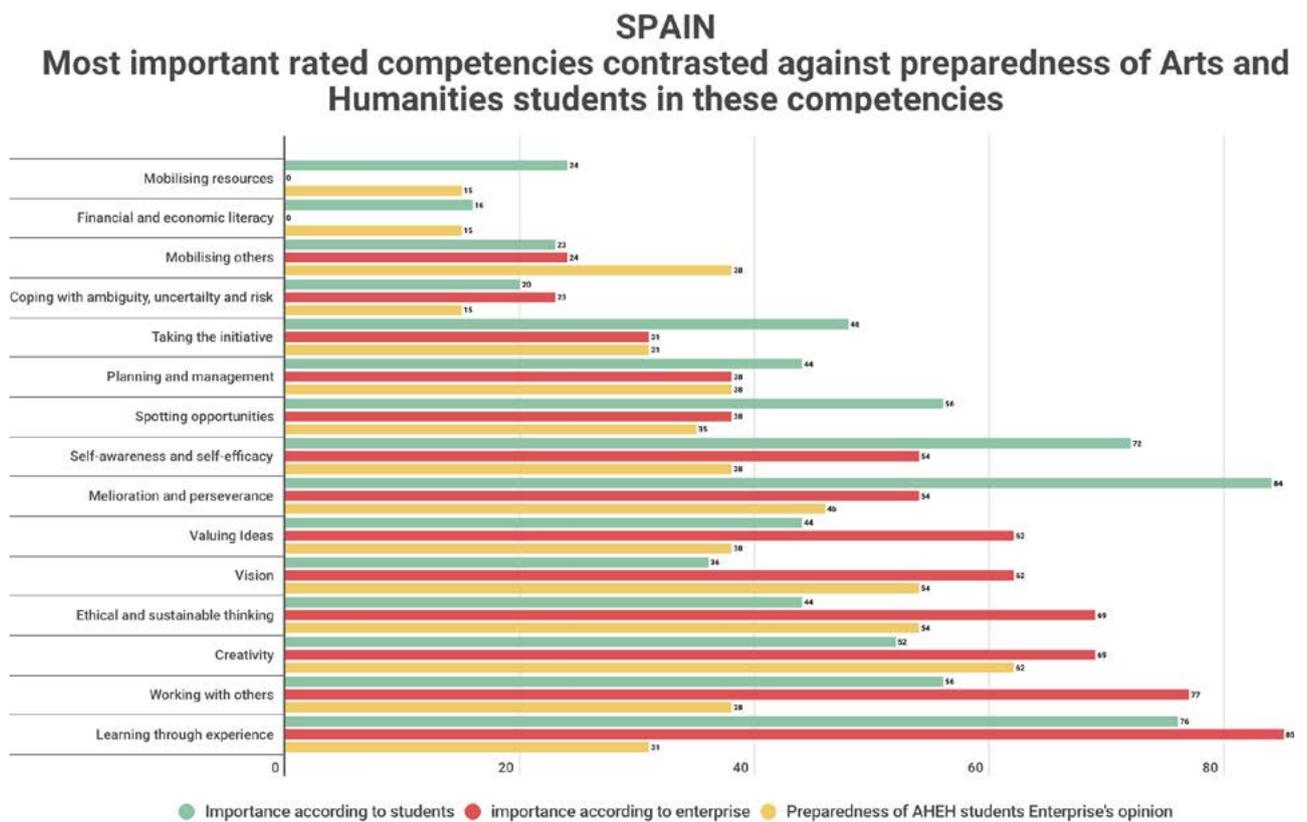


Figure 24: SPAIN. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

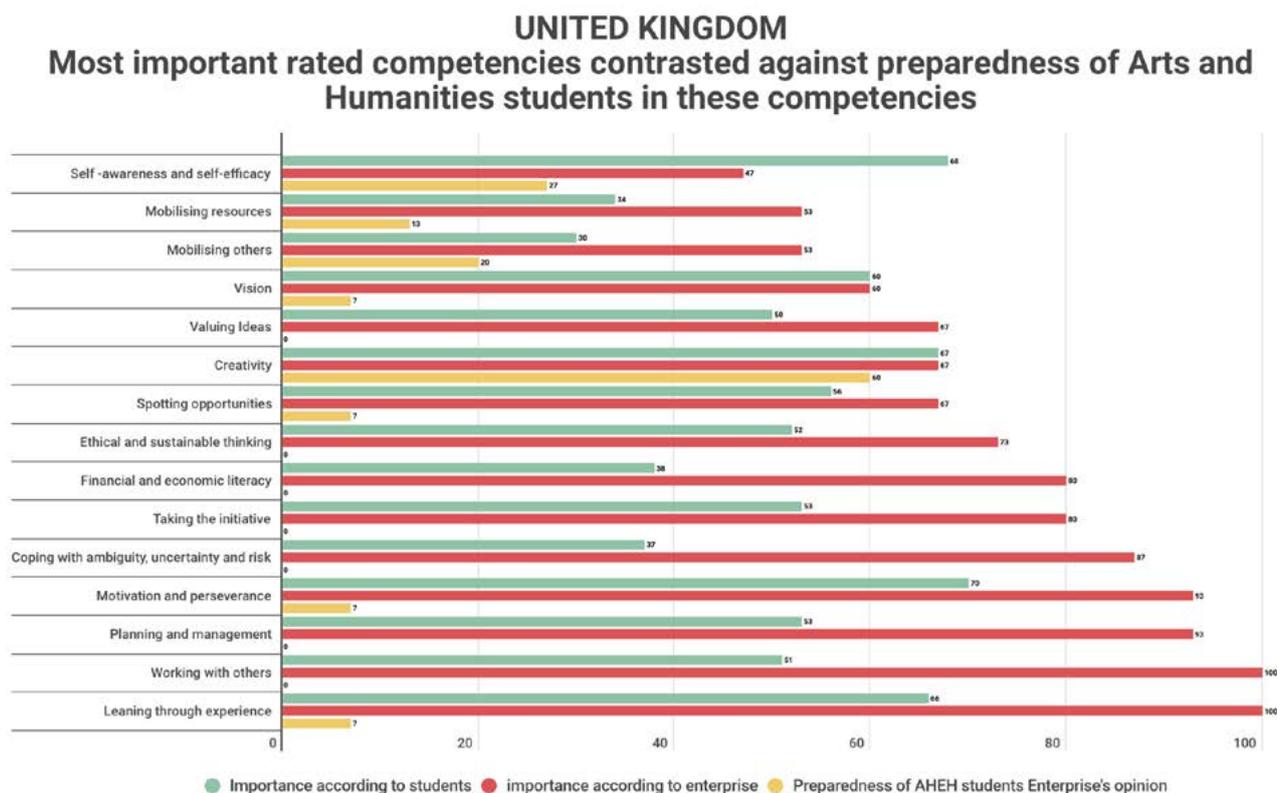


Figure 25: UNITED KINGDOM. Most important rated competencies contrasted against preparedness of Arts and Humanities students in these competencies.

In the same line, when asked which competencies should absolutely be acquired in the framework of academic studies, it is interesting to see that there seems to be rather a consensus among all the target groups regarding the answers to this question, placing “Working with others”, “Planning and management”, “learning through experience” at the top of the list.

### Competencies that should absolutely be acquired during academic studies

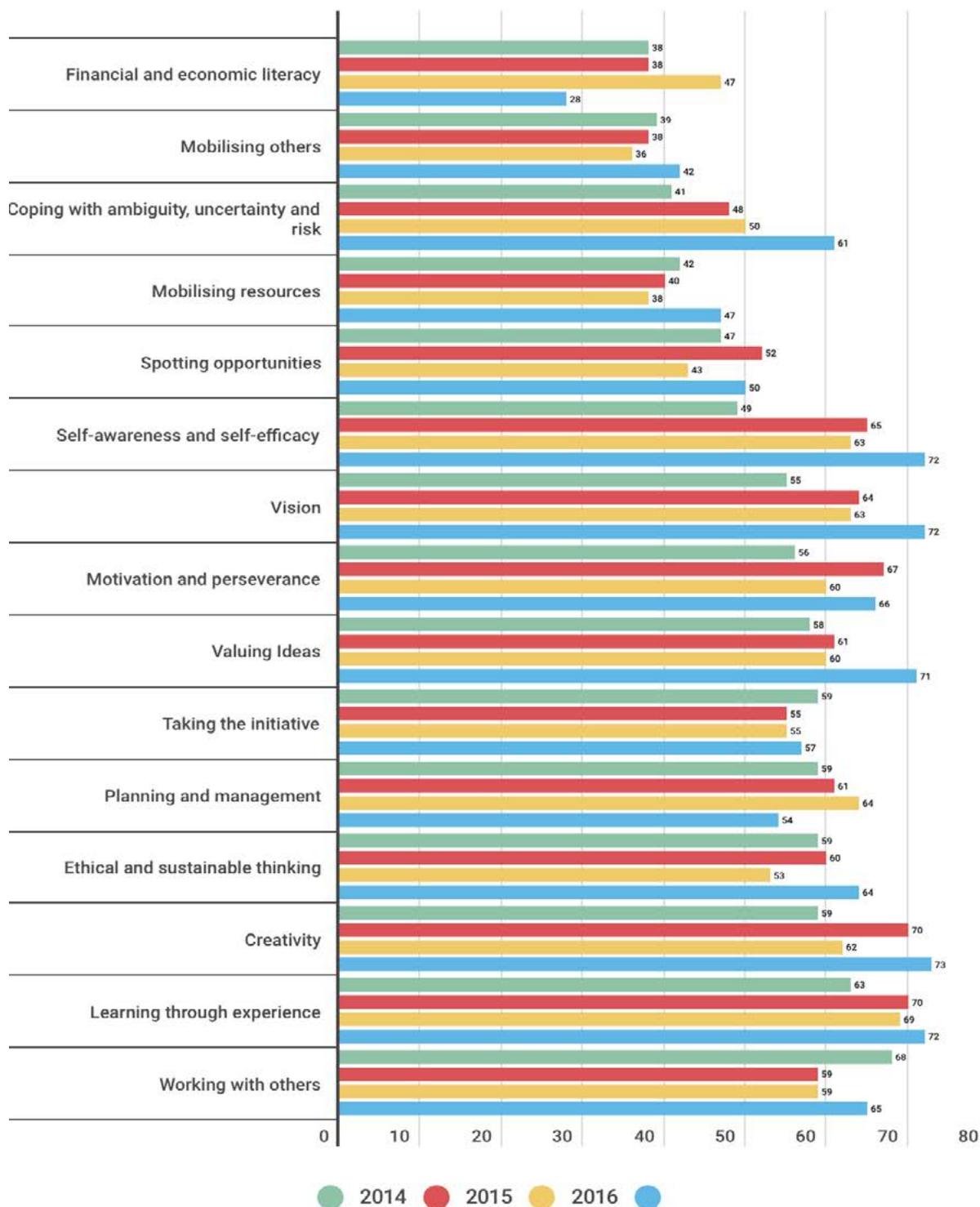


Figure 26: Competencies that should absolutely be acquired during academic studies

## 7. Recommendations

Generally, the study has shown that there is a significant difference in the survey answers between academics on the one hand and students, graduates and enterprises on the other hand. While it would be interesting to deepen the reason for this, unfortunately it is not possible in the framework of this study and could be one of the study fields of a further study.

There is also a difference in the interpretation of the importance of the different types of entrepreneurial value creation among the target groups, as shown in Figure 26.

### Most important considered type of entrepreneurial value creation

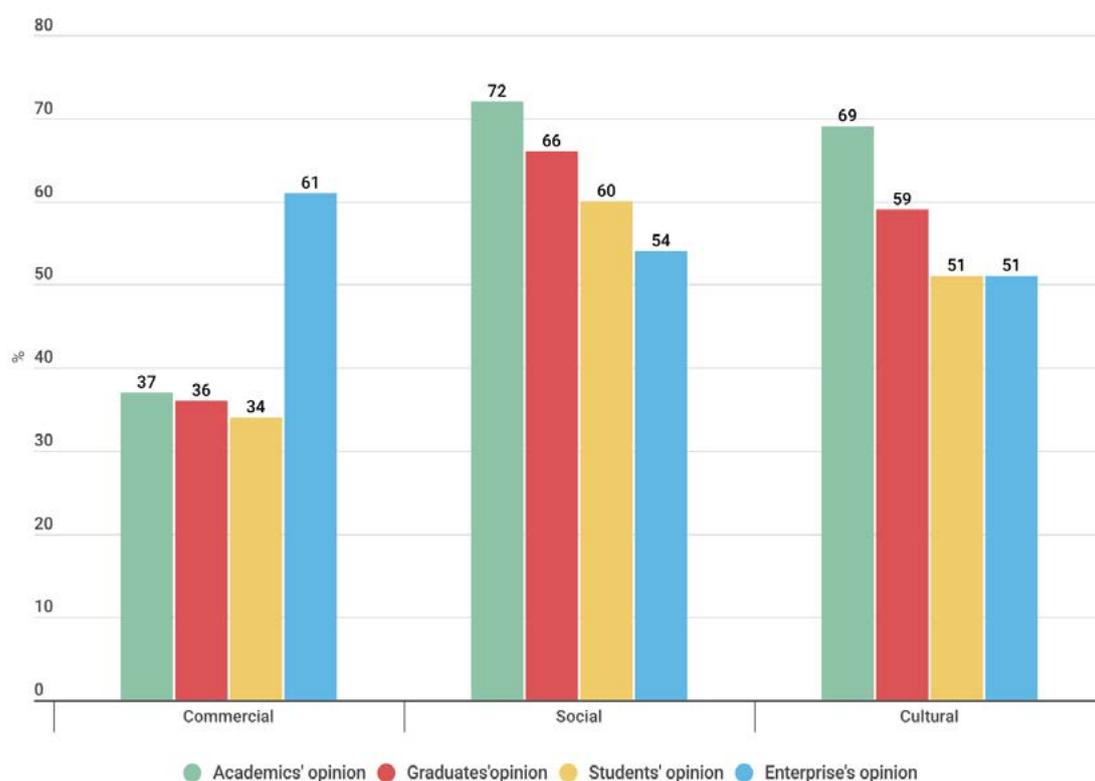


Figure 27: Most important considered type of entrepreneurial value creation

In general terms, the study shows that while training should cover all 15 competencies, the focus preferred, according to survey participants, should be on the following ones (not in order of importance):

- Working with others
- Learning through experience and
- Motivation and perseverance
- Planning and management
- Coping with ambiguity, uncertainty and risk
- Taking the initiative.



It is important to highlight that as shown in Figure 7 to Figure 25, although there is a general training need trend for all the study focus countries, there are national training needs that are important to be taken into account and that could be treated additionally at national level.

There are a variety of different possibilities of how these competencies could be integrated. While survey respondents could provide multiple answers, there seems to be, both on general level and country level, a clear preference for incorporating these competencies into the current academic course. Keeping in mind the previous analysis both on general and country level, it has to be read in mind that the lack of academic time is one of the biggest challenges for academics for which it is highly recommended that any training content and activities to be developed under WP2 should be closely aligned to the national curricular so that they could be integrated into the current academic course and would not be an extra activity. The only exception is Italy in which there seems to be a preference to have these competences trained through further training after graduation.

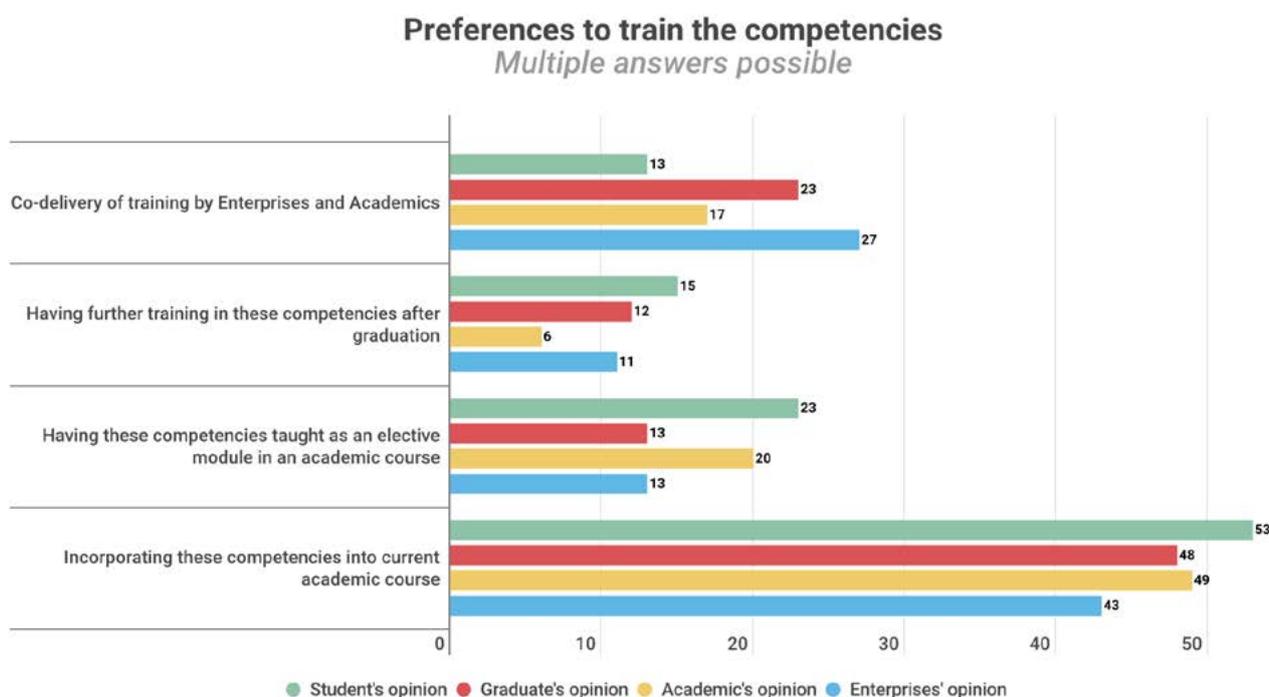


Figure 28: Preferences to train the competencies

### CROATIA - Preferences to train the competencies

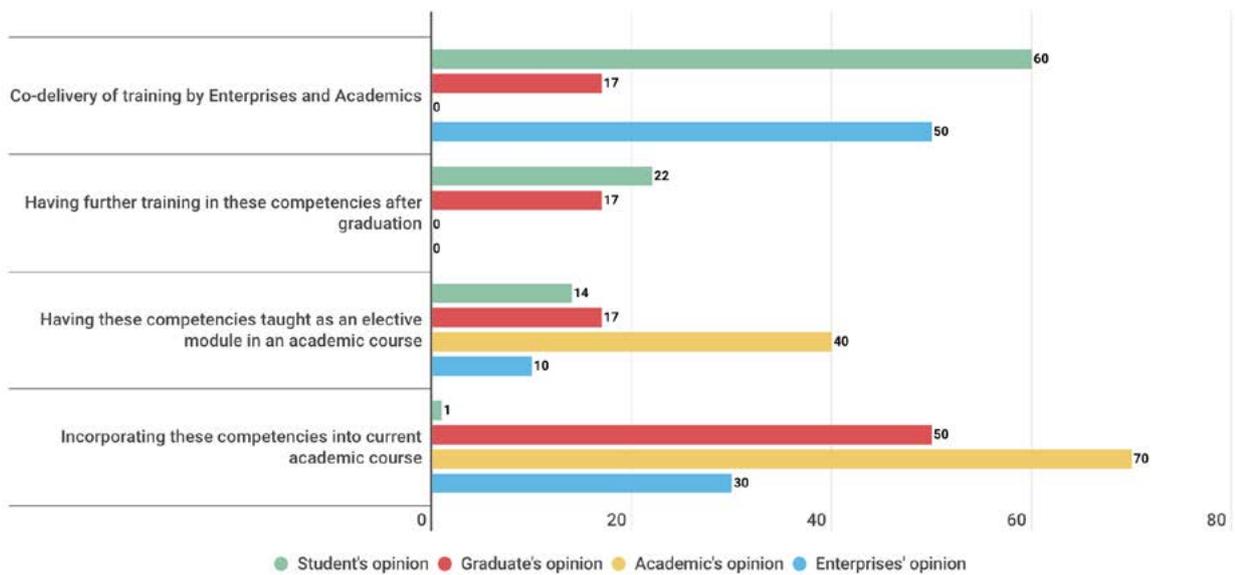


Figure 29: CROATIA. Preferences to train the competencies

### FINLAND - Preferences to train the competencies

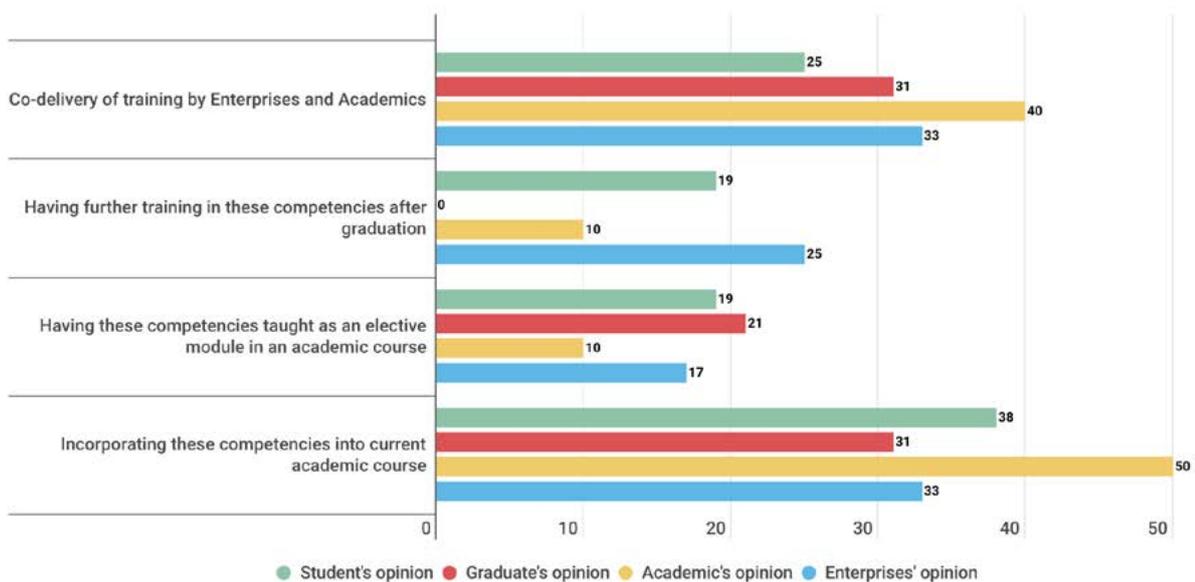


Figure 30: FINLAND. Preferences to train the competencies

### IRELAND - Preferences to train the competencies

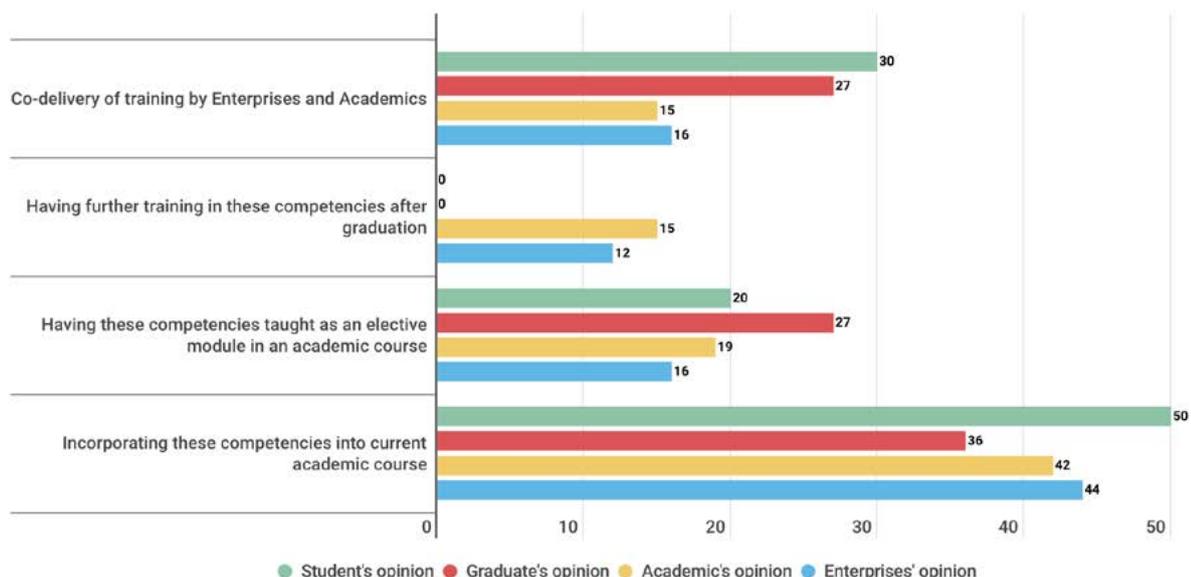


Figure 31: IRELAND. Preferences to train the competencies

### ITALY - Preferences to train the competencies

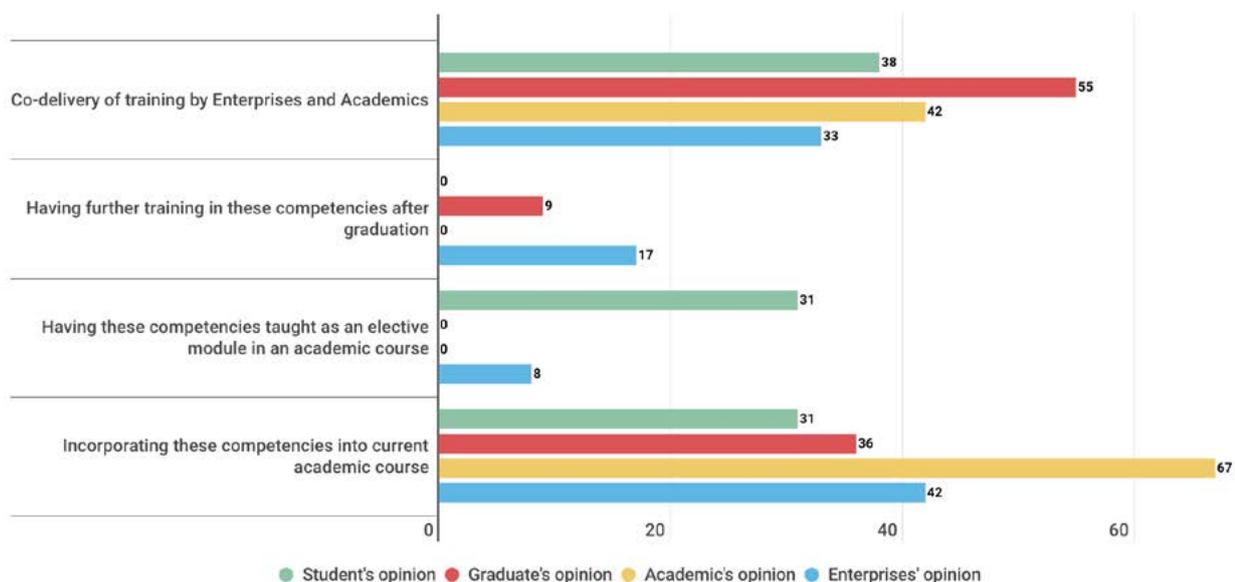


Figure 32: ITALY. Preferences to train the competencies

### PORTUGAL - Preferences to train the competencies

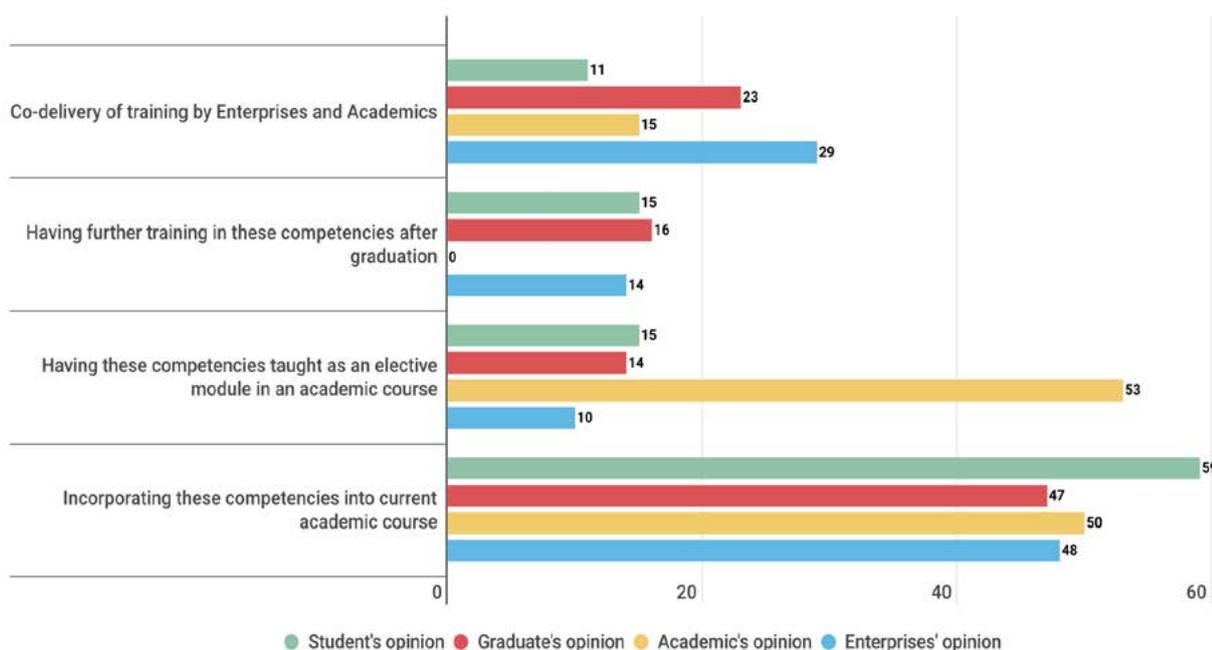


Figure 33: PORTUGAL. Preferences to train the competencies

### SPAIN - Preferences to train the competencies

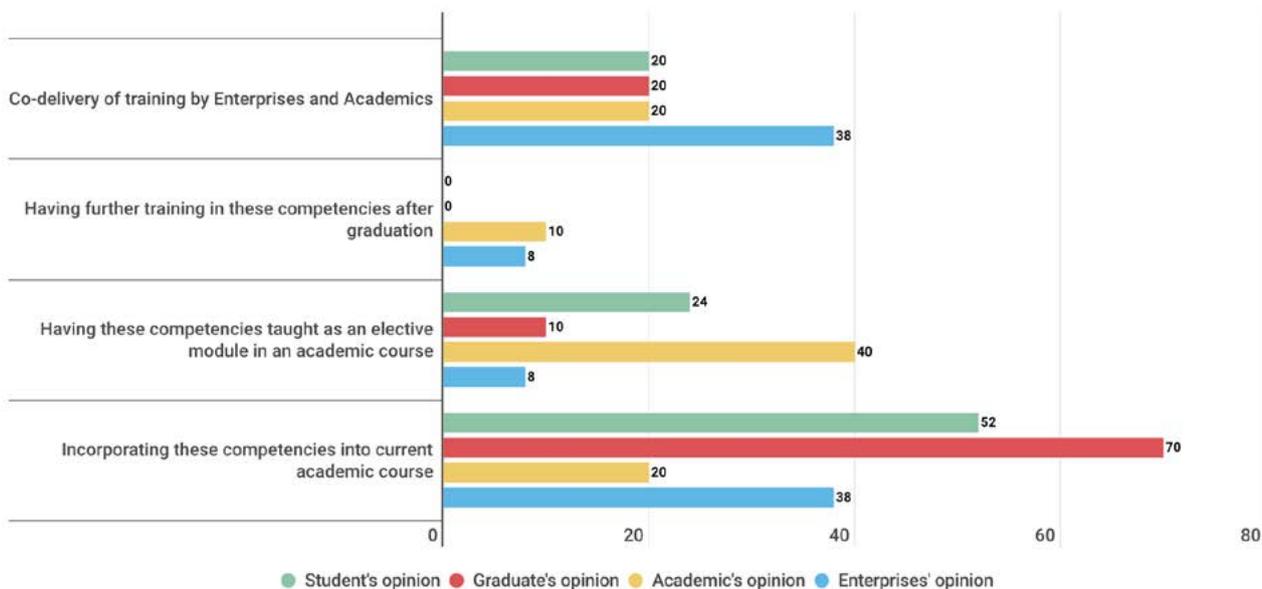


Figure 34: SPAIN. Preferences to train the competencies

### UNITED KINGDOMS - Preferences to train the competencies

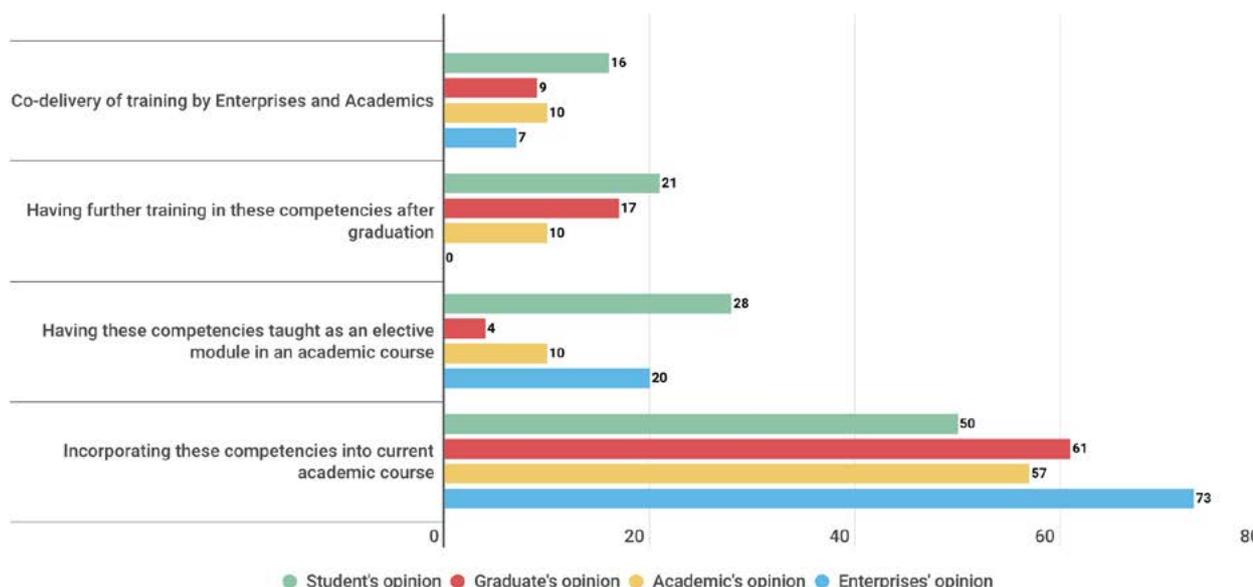


Figure 35: UNITED KINGDOM. Preferences to train the competencies

With regards to the format this training and support structures should take, the target groups have a clear preference for the Arts and Humanities Entrepreneurship Hubs to be physical spaces with resources and support staff:

### Optimum format for the Arts and Humanities Entrepreneurship Hubs

*Multiple answers possible*

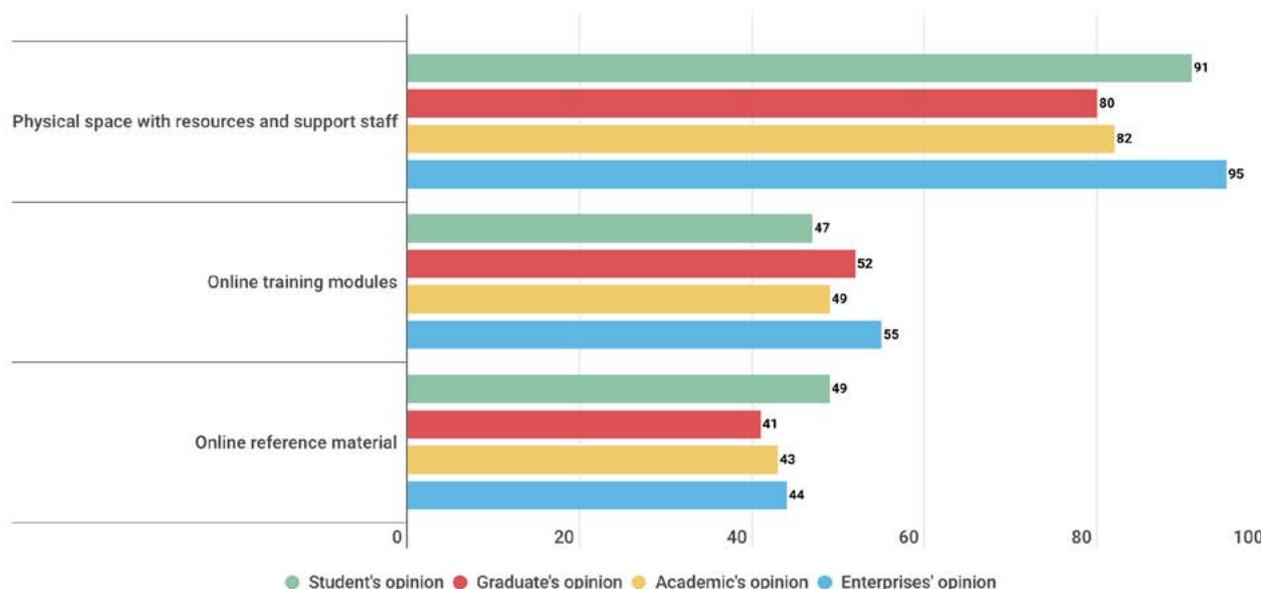


Figure 36: Optimum format for the Arts and Humanities Entrepreneurship Hubs

These preferences are reflected also in the national results for which the recommendation is clearly to try to establish sustainably physical spaces with resources and support staff:

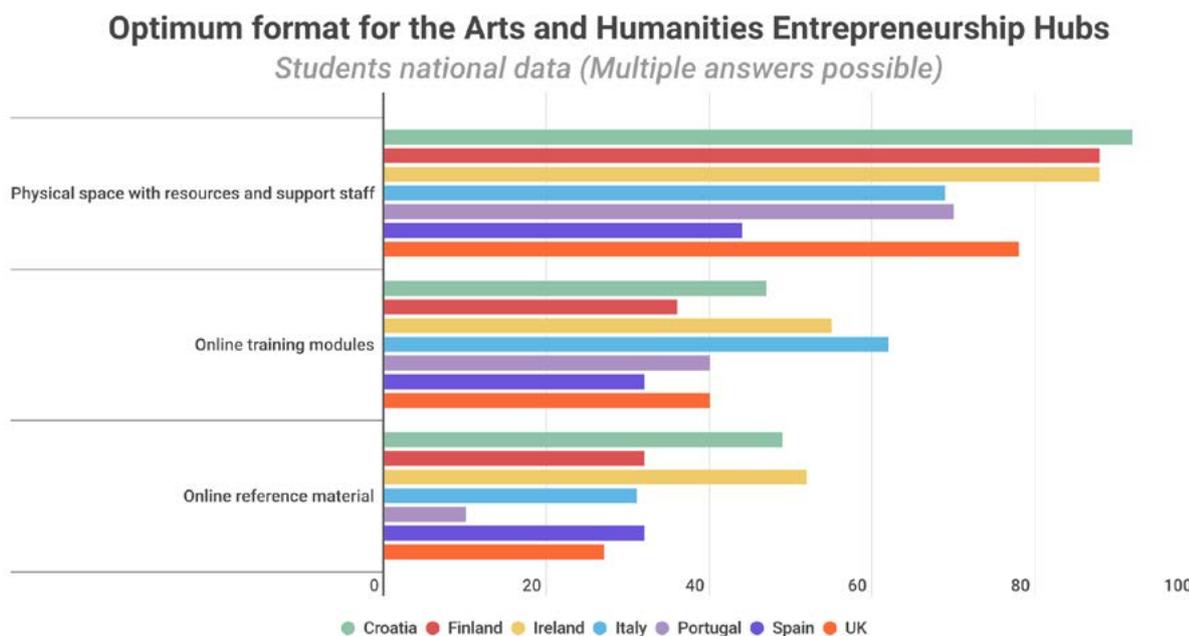


Figure 37: Students national data. Optimum format for the Arts and Humanities Entrepreneurship Hubs

## Conclusions

WP1 collates, summarises and evaluates the contextual research that underpins the project's priorities and development. The three research components that constitute WP1 clarifies the priorities to be addressed in A&H training provisions and suggests appropriate content and approaches relevant to the needs and interests of A&H students.

Many of the underpinning principles that initiated the development of the AHEH project are supported by the findings of WP1 which has confirmed that:

- A&H students face a number of difficulties related to employment that are specific to their sector when they graduate.
- There is not enough not enough entrepreneurship education dedicated to arts and humanities (3.1, 3.1.3, 5.1).
- Many arts practitioners have a negative attitude to business start-up (3.1, 3.3.3, 4.4.4).

It is likely that an increased number students studying A&H in Higher Education has compounded the competition for graduate level jobs in the sector (3.1, 4.2.1, 4.1.3 ). Entrepreneurial and enterprise initiatives can offer alternative career routes but Arts and Humanities students often view entrepreneurship as divergent from or constrictive of their creativity and are subsequently less likely to consider setting up their own business or view employment as a means to support non-commercial art practice via a portfolio career (5.1. fig 11, fig 12).

There is a rise in the number of entrepreneur courses available in Higher Education. These are primarily affiliated with related to business schools, with a more recent increase in in the educational sector (3.1.3).

Entrepreneurial education for Arts and Humanities students is less readily available and is disproportionately represented across the AHEH regions with students in some areas having more access to this type of training than those in other regions (5.1). Students acknowledge the importance of developing enterprise and employability skills but often only recognise their relevance and significance after they have graduated, evidenced by the number of graduates enrolling on additional courses in entrepreneurial training after they have graduated (5.1).

The findings of WP1 supports the AHEH premise that a fresh and sector specific approach is needed to develop a tailored A&H entrepreneurship model that improves the long-term entrepreneurial prospects for A&H students. This project is timely because of the substantial contribution the creative industries currently contribute to national economies and is in alignment with a newly emerging emphasis in Universities from the primacy of philosophical enquiry towards a more holistic education that develops and supports the employability of students (3.1.3).

One of the main barriers to developing an entrepreneurial and enterprise training programme for A&H students is a need to consider and reverse negative attitudes to enterprise training. While this need to be addressed, it is also helpful to understand that perceived negative attitudes to business start-up support identified in the literature review is somewhat contradicted by the number of University projects and initiatives that offer entrepreneurial support provided in the case studies, demonstrating that they acknowledge and have taken a proactive response to developing these skills in their students (4.2.1). WP1 suggests employing an educational strategy that includes an emphasis on the development of social or educational enterprises that use entrepreneurial principles as a tool to drive social change and improvement, alongside more commercially motivated projects, may help foster a more positive and inquisitive attitude towards enterprise education in both students and academic teaching staff, especially in areas more traditionally concerned with developing philosophical enquiry through creative practice (3.1, 3.3.3, 4.3.3, 4.4.4).

Discussions between AHEH partners at the pre-pilot meeting in 2019 recommended that careful consideration is needed in the use of language that may be more traditionally affiliated with business and commerce as this terminology may unintentionally disengage arts-based participants. In addition, referencing the full range and scope of different entrepreneurial activities, entrepreneurial categories, as identified by Entre Comp and creating links to industry via role models, internships, work experience and live briefs can increase the perceived relevance and accessibility of business and industry to the Arts. (4.2.5).

More research is needed on developing enterprise and entrepreneurial skills in minority or underrepresented groups and female entrepreneurship which aren't addressed directly in WP1. This is especially relevant when research evidences that under represented and minority groups are less likely to be self-employed (3.1.2). The case studies, and questionnaires are gender specific and contain data that could be extrapolated to form the basis of further enquiry. It is, however, essential that the AHEH training project actively offers and promotes equal opportunities, minority representation, social diversity and gender equality. This should be integral to the marketing, recruitment and selection process of participants (4.4.3). It is also paramount that a diversity of voices and experience is considered and integrated in the structure and delivery of the training programme and reflected in student and staff participation and feedback (3.2.1).

Creating links between the Arts and Industry has been a key component of the WP1 research and an overview of the conclusions and recommendations of the literature review, case studies and interviews in combination reveals a number of commonalities and trends in how to develop and support entrepreneurship and enterprise. In doing so WP1 identifies a number of tried and tested frameworks that are relevant to those from an A&H background and can meet educational needs or support graduate business start-ups.

There is a reiteration that access to a physical shared space, represented as incubator or start up hubs in the

WP1 case studies, are an invaluable resource to facilitate enterprise and entrepreneurial activities. In the report the target groups have a clear preference for the Arts and Humanities Entrepreneurship Hubs to be physical spaces with resources and support staff (3.3.5, 4.2.2, 5.3 fig 36). For students and recent graduates this is unlikely to be sufficient in itself and needs to be combined with the additional support of access to physical resources (4.2.2) and training provisions, which can be provided on site and supported by the proposed online hub. Examples of best practice in relation to content include networking opportunities (3.3.5, 4.2.3), mentoring and 1:1 support (4.2.3). WP1 highlights the need for training programmes to also include a provision for financial guidance. “Financial and economic literacy” is listed as the competence that is taught the least during Arts and Humanities studies (5.2 fig 16). Training related to this field include raising awareness of how to get funding and how to make projects financially sustainable (4.4.1). Facilitating an understanding of the options and opportunities for finance and support in accessing it are critical for new businesses. The literature review suggests that this may be especially valuable to develop women entrepreneurs and to better understand why their starts-ups “tend to be smaller than men’s, under-capitalised with less likelihood of taking on debt finance, more risk-averse, locally based, young, and operating in sectors growth may be limited” (Leith et al 2018, 103). This type of investigation may be beyond the scope of the AHEH project, but could form the basis for future research.

Discussions at the AHEH pre-pilot meeting agreed the importance of facilitating an understanding and awareness of IP in A&H students, both to safeguard ideas and investments and to extend or develop financial sustainability.

While the importance of all 1515 EntreComp competencies are referenced in WP1 the preferred focus according to survey participants are:

- Working with others
- Learning through experience and
- Motivation and perseverance
- Planning and management
- Coping with ambiguity, uncertainty and risk
- Taking the initiative

(5.3)

This does not contradict any findings in the literature review and case study reports and these priorities can be taken into account in the development of the pilot programme. It is evident across WP1 that the AHEH training model needs to combine a number of different strategies to best support enterprise and entrepreneurial training of A&H students. This is exemplified by the national case studies that collectively provide a depth and breadth of support for enterprise and entrepreneurship in their particular regions. It is widely acknowledged that there is no ‘one size fits all’ for developing employability and while the AHEH pilot project can provide a more generalised template for Arts and Humanities students indeed each European partner will have its own regional considerations and agendas to satisfy and training programmes should be structured to meet the requirements of each particularised context (4.3.1).

How the AHEH pilot scheme is disseminated in the regions will also vary depending on the structures and needs of individual institutions (4.2.5). Assimilating enterprise education into undergraduate could help address barriers identified by teaching staff that there is little time for additional teaching (5.1. fig 8). However this may differ on national levels, as Italy expresses a preference to have these competences trained through further training after graduation, a strategy that could be explored on a regional basis (5.3). The proposed AHEH training model will need to facilitate awareness and understanding of the entrepreneurial potential of the Art and Humanities subjects through a delivery framework that is designed to fully engage students and

that demonstrates the relevance of enterprise and entrepreneurial training to the interests, aspirations and working practices of Arts and Humanities students. There is consensus between students, graduates, and academic staff that developing team work and collaboration skills is of paramount importance to prepare students for the work place and collaboration and cross disciplinary pollination are a reoccurring theme in the case studies and interviews (4.2.5, 5.2) and WP1 has highlighted that participatory and experiential learning offer pedagogical frameworks more suited to the creative and practice orientated Art & Humanities subjects (ref) where creativity rather than money is often the motivator (3.1.3, 3.4, 3.4.2, 5.2 ).

The findings and conclusions of WP1 will be used to inform the pilot AHEH training programme to be delivered in Alcalá in November 2019.

# 8. Appendices

- A. Stocktaking Methodology
- B. Online survey templates
- C. Expert interview template
- D. Case study template
- E. Inventory of AHEH case studies and Interviews
- F. Case Study Regional Charts
- G. References

## Work Package 1: Framework and Methodology

### Objectives:

#### To provide data to inform the creation of AHEH training materials and programmes (WP2)

Identify skills 'miss-match' Academic / Enterprise

Identify expectations 'miss-match' Academic / Enterprise

Identify examples of best practice that could be used to create AHEH training materials/programmes

**Identify stakeholders / expand network**

Methods:	Resources / Templates	Format	Deadline
<b>Surveys:</b>			
Students from A&H faculties in each partner country (min 10)	Student Survey Questions	Survey Monkey (online); Word and pdf	31 May 2018
Academics from A&H faculties in each partner country (min 10)	Academic Survey Questions	Survey Monkey (online); Word and pdf	31 May 2018
Enterprises in each partner country (min 10)	Enterprise Survey Questions	Survey Monkey (online); Word and pdf	31 May 2018
Graduates / Alumni from A&H faculties in each partner country (min 10)	Graduate Survey Questions	Survey Monkey (online); Word and pdf	31 May 2018
<b>Expert Interviews:</b>			
In-depth structured interviews with providers of entrepreneurship support e.g. hub/incubator managers /businesses/ entrepreneurs. Min. 5 per country	Interview Template	Word document	31 May 2018

Methods:	Resources / Templates	Format	Deadline
<b>Case studies:</b>			
Structured case-studies e.g. examples of good practice, key lessons that can be adapted to AHEH	Case Study Template	Word document	Initial: 31 May 2018 Ongoing throughout project
<b>National contextual Review (Academic and Enterprise):</b>			
Structured review / collection of data with references. Summarising key lessons that can be applied and adapted for AHEH. Sources may include academic papers, research into existing entrepreneurship support etc.	Stock-taking Template	Excel document	Initial: 31 May 2018 Ongoing throughout project
<b>Stakeholder Mapping:</b>			

As part of the national contextual review, partners are asked to identify stakeholders to form part of a wider network.	Stakeholder Mapping Template	Excel document	Initial: 31 May 2018 Ongoing throughout project
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## Notes & Guidelines

### Template documents and methodology

Template documents (listed above) for surveys, interview, case studies, stocktaking and stakeholder mapping can be found on the Google Drive, in the folder: [WP1-Frame-work\\_Templates](https://drive.google.com/drive/folders/1DIKSknlK4-g9I2bt-8Zdr9oZu4QcVu3o?usp=sharing) <https://drive.google.com/drive/folders/1DIKSknlK4-g9I2bt-8Zdr9oZu4QcVu3o?usp=sharing>

### Return of data

To speed up the data analysis, please post any data and responses (translated into English-language where necessary) to the Google Drive as soon as they are available.

**The closing date for return of all data is 31 May 2018.** The Google drive folder is "[WP1-Stocktaking\\_Responses\\_Data](https://drive.google.com/drive/folders/12OGdPD_s3ETrpBIhC3UIV9mUY-vGFhMp?usp=sharing)"

[https://drive.google.com/drive/folders/12OGdPD\\_s3ETrpBIhC3UIV9mUY-vGFhMp?usp=sharing](https://drive.google.com/drive/folders/12OGdPD_s3ETrpBIhC3UIV9mUY-vGFhMp?usp=sharing)

## Notes & Guidelines

### Surveys:

The surveys have been created in 3 formats for ease of use:

- Online: Survey Monkey format
- MS Word document (for translation / printing / electronic completion)
- pdf document (for printing)

For partners with access to a 'professional' Survey Monkey account\*, a copy of the template can be sent to you, to send from your own account. Alternatively, partners can provide translated text and UWTSD will issue the survey from its account.

The survey can be distributed via email / partner social media using the links provided below. The surveys will also be made available on AHEH social media platforms and website to maximise participation. Please reassure participants that the survey data will be anonymized.

Please direct any queries regarding the surveys to **shelley.doolan@uwtsd.ac.uk**

### Links to Survey Monkey Surveys to send to participants:

[Current students](https://www.surveymonkey.co.uk/r/VY573RJ) from Arts and Humanities Faculties: <https://www.surveymonkey.co.uk/r/VY573RJ>

[Graduates / alumni](https://www.surveymonkey.co.uk/r/VY3XJ7Y) from Arts and Humanities Faculties: <https://www.surveymonkey.co.uk/r/VY3XJ7Y>

[HEI staff](https://www.surveymonkey.co.uk/r/VD39YRC) from Arts and Humanities Faculties: <https://www.surveymonkey.co.uk/r/VD39YRC>

Interdisciplinary [enterprises](https://www.surveymonkey.co.uk/r/V29L9Z6): <https://www.surveymonkey.co.uk/r/V29L9Z6>

\* the free Survey Monkey account is limited to 100 respondents and 10 questions

## Interviews:

Expert interviews will be used to identify relevant experiences, winning and failing concepts, practices and models.

The target for this phase is a minimum of 5 expert interviews with entrepreneurship hub/incubator managers /businesses/ entrepreneurs (per partner country). The interviewees can be from multi-disciplinary backgrounds (i.e. not confined to Arts and Humanities subject areas and not confined to incubators linked with HEIs. Identifying experts in the management of hubs / incubators would be a good way to approach this.

If we can identify multiple approaches to hubs/entrepreneurial support that work in different settings and can draw lessons from this for application in our HEI hubs, that would be a good outcome.

Interviews should be provided to the lead partner in the English-language and audio-recorded to assist with subsequent data analysis.

Please direct any queries regarding this form to [anabezic@gmail.com](mailto:anabezic@gmail.com)

## Interviews Guidelines

### 1. Framing the interview

**Informants' Comfort:** Formal interviews require the full knowledge and cooperation of the informant. To conform to modern “human subjects research” standards, informants should always be told that there is no obligation to answer any particular question, and that the interview can be stopped at any time.

**Informants' Privacy:** The informant should be told what level of confidentiality to expect.

**Time Commitment:** You should tell your informant in advance roughly how much time you think an interview will require, so the informant knows how to plan and how extensively to answer your questions.

### 2. Conducting an interview:

**Non-Directive Interviewing:** In general, you hope to learn from informants something you don't already know. This means it is important to ask questions in such a way that you don't accidentally “lead” informants into saying what you already think rather than what they mean. Once the informant starts on a discussion, you can then ask for examples or clarifications that gradually elicit what it is that you are trying to learn.

**Directive Interviewing:** Despite its advantages, non-directive interviewing is not usually very efficient at getting around to what you most want to know. You nearly always need some specific questions to set the topic or to follow up or clarify.

**Sustaining Flow:** Most informants prove pretty talkative if they are on a topic they both know and care about, however:

1. a yes/no question is not very useful

2. Pauses. Some people have higher tolerance for pauses in a conversation than other people do. The fact that your informant stops talking for a time doesn't necessarily mean you should move on right away. It may be no more than a normal pause to organize what to say next. Then again, it may be that the informant thinks the subject is finished and needs a little nudge if you want more detail.

Please direct any queries regarding interview guidelines to [anabezic@gmail.com](mailto:anabezic@gmail.com)

## APPENDIX B: Online survey templates

## Arts and Humanities Entrepreneurship Hubs Student Survey

\*1. What country are you studying in?

\*2. What subject are you studying?

\*3. What level are you studying?

- Undergraduate BA
- Masters
- Doctorate

4. Gender

5. Please let us know your age

18-21	22-25	26-30	30+
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

\*6. These 15 competencies have been identified as important in innovation/ entrepreneurship. How important do you think they will be in your career after graduation? Rate them from 0-5 (0 being not at all)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

\*7. In your current course of study, how much do you consider these competencies are being taught or developed? Rate them from 0-5 (0 being not at all, 5 being very much)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

\*8. How important do you think it is that these competencies should be developed as part of your academic studies? Rate them from 0-5 (0 being not at all important, 5 being very important)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

\*9. Entrepreneurial competencies equip people with the skills to act upon opportunities and ideas and to transform them into value. Value can be cultural, social and/or commercial. Please rate these 0-5 (0 being not at all important, 5 being very important).

	1	2	3	4	5
Cultural					
Social					
Commercial					

Your comments are welcome to provide further context...

\*10. To date have you taken part in entrepreneurial training courses or workshops? If yes, please provide details of the course and provider:

	Yes
	No

If yes, please give details of the course and course provider

\*11. If you have taken part in previous entrepreneurship training, what was good about that training? What could be improved?

\*12. In your opinion, the best way to develop these competencies would be:

- Incorporating these competencies into current academic course
- Having these competencies taught as an elective module in an academic course
- Having further training in these competencies after graduation
- Co-delivery of training by Enterprises and Academics
- Other (please specify)

\*13. The AHEH project will set up 7 new 'hubs' to provide entrepreneurial support and training, tailored to the specific skills, talents and needs of arts and humanities students. The hubs can be physical spaces, online platforms, or both. The hubs will be a central point for accessing tools, training and resources. In your opinion, the optimum format of the Hubs should include (select all that apply)

- Physical space with resources and support staff
- Online training modules
- Online reference material
- Other (please specify)

\*14. After graduating, which of the following career paths do you hope to pursue?

- Employed
- Self-employed (e.g. Freelance / individual artist / consultancy)
- Portfolio (e.g. combination of freelance and employment)
- Business owner (employing others)

Other (please specify)

# Arts and Humanities Entrepreneurship Hubs Enterprise Survey

\*1. What sector is your Enterprise in?

\*2. Which country are you based in?

\*3. What is your role in organisation (owner, department director etc) ?

4. Please let us know your gender

\*5. Size of Enterprise: number of employees

Self-employed / Free-lancer	Micro 0-9	Small: 10-49	Medium: 50-249	Large: 250+

\*6. These 15 competencies have been identified as important in innovation/ entrepreneurship. How important do you think it is for your employees to have these competencies? Rate them from 1-5 (1 being not at all important, 5 being very important) w

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome, to provide further context

\*7. When recruiting, how well do you consider Arts and Humanities graduates meet these competencies? Rate them from 1-5 (1 being not at all, 5 being very much).

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome, to provide further context

\*8. How important do you think it is that these competencies should be developed as part of academic studies? Rate them from 1-5 (1 being not at all important, 5 being very important)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self awareness and self-efficacy					

Your comments are welcome, to provide further context

\*9. Entrepreneurial competencies equip people with the skills to act upon opportunities and ideas and to transform them into value. Value can be cultural, social and/or commercial. Please rate these 1-5 (1 being not at all important, 5 being very important).

	1	2	3	4	5
Cultural					
Social					
Commercial					

Your comments are welcome, to provide further context

\*10. In your opinion, the best way to develop these competencies would be: w

- Incorporating these competencies into current academic course
- Having these competencies taught as an elective module in an academic course
- Having further training in these competencies after graduation
- Co-delivery of training by Enterprises and Academics
- Other (please specify)

\*11. The AHEH project will set up 7 new ‘hubs’ to provide entrepreneurial support and training, tailored to the specific skills, talents and needs of arts and humanities students. The hubs can be physical spaces, online platforms, or both. The hubs will be a central point for accessing tools, training and resources and for encouraging greater collaboration between academia and enterprise.

In your opinion, the optimum format of the Hubs should include (select all that apply)

- |                          |   |
|--------------------------|---|
| <input type="checkbox"/> | Physical space with resources and support staff |
| <input type="checkbox"/> | Online training modules                         |
| <input type="checkbox"/> | Online reference material                       |
| <input type="checkbox"/> | Other (please specify)                          |

# Arts and Humanities Entrepreneurship Hubs: Graduate Survey

\*1. What programme did you study?

\*2. What country did you study in?

\*3. When did you graduate?

\*4. What level did you study to?

<input type="checkbox"/>	Undergraduate BA
<input type="checkbox"/>	Masters
<input type="checkbox"/>	Doctorate

5. Please let us know your gender

6. Please let us know your age

<input type="checkbox"/>	18-21
<input type="checkbox"/>	22-25
<input type="checkbox"/>	26-30
<input type="checkbox"/>	30+

\*7. These 15 competencies have been identified as important in innovation / entrepreneurship. How important do you think they are for your career after graduation? Rate them from 1-5 (1 being not at all)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

\*8. How much do you consider these competencies were being taught or developed during your academic study? Rate them from 1-5 (1 being not at all, 5 being very much)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					



Your comments are welcome to provide further context...

**\*9.** How important do you think it is that these competencies should be developed as part of academic studies? Rate them from 1-5 (1 being not at all important, 5 being very important)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

**\*10.** Entrepreneurial competencies equip people with the skills to act upon opportunities and ideas and to transform them into value for others. Value can be cultural, social and/or commercial. Please rate these 1-5 (1 being not at all important, 5 being very important).

	1	2	3	4	5
Cultural					
Social					
Commercial					

Your comments are welcome to provide further context...

**\*11.** To date have you taken part in courses or workshops training these competencies? If yes, please provide details of the course and provider:

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

If yes, please give details of the course and course provider

**\*12. If you have taken part in previous entrepreneurship training, what was good about that training? What could be improved?**

**\*13. In your opinion, the best way to develop these competencies would be:**

<input type="checkbox"/>	Incorporating these competencies into current academic course
<input type="checkbox"/>	Having these competencies taught as an elective module in an academic course
<input type="checkbox"/>	Having further training in these competencies after graduation
<input type="checkbox"/>	Co-delivery of training by Enterprises and Academics
<input type="checkbox"/>	Other (please specify)

**\*14. The AHEH project will set up 7 new ‘hubs’ to provide entrepreneurial support and training, tailored to the specific skills, talents and needs of arts and humanities students. The hubs can be physical spaces, online platforms, or both. The hubs will be a central point for accessing tools, training and resources.**

**In your opinion, the optimum format of the Hubs should include (select all that apply).**

<input type="checkbox"/>	Physical space with resources and support staff
<input type="checkbox"/>	Online training modules
<input type="checkbox"/>	Online reference material
<input type="checkbox"/>	Other (please specify)

**\*15. Which of the following career paths have you pursued?**

- Employed
- Self-employed (e.g. Freelance / individual artist / consultancy)
- Portfolio (e.g. a combination of freelance and employment)
- Business owner (employing others)
- Other (please specify)

## Arts and Humanities Entrepreneurship Hubs: HEI Staff Survey

\*1. What programme do you teach?

\*2. Which country are you teaching in?

\*3. To what level of study do you teach?

<input type="checkbox"/>	Undergraduate BA
<input type="checkbox"/>	Masters
<input type="checkbox"/>	Doctorate

4. Please let us know your gender

5. Please let us know your age

<input type="checkbox"/>	18-21
<input type="checkbox"/>	22-25
<input type="checkbox"/>	26-30
<input type="checkbox"/>	30-40
<input type="checkbox"/>	41-50
<input type="checkbox"/>	51-65
<input type="checkbox"/>	65+

\*6. These 15 competencies have been identified as important in innovation / entrepreneurship. How important do you think it will be for your students to have these competencies after graduation? Rate them from 1-5 (1 being not at all important, 5 being very important)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

**\*7. In your current curricula, how much do you consider these competencies are being taught or developed? Rate them from 1-5 (1 being not at all, 5 being very much)**

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

If you have answered 5 to any of the above, please describe your experiences below

\*8. How important do you think it is that these competencies should be developed as part of your academic programme? Rate them from 1-5 (1 being not at all important, 5 being very important)

	1	2	3	4	5
Spotting opportunities					
Creativity					
Vision					
Valuing Ideas					
Ethical and sustainable thinking					
Learning through experience					
Working with others					
Coping with ambiguity, uncertainty and risk					
Planning and management					
Taking the initiative					
Mobilising others					
Financial and economic literacy					
Mobilising resources					
Motivation and perseverance					
Self-awareness and self-efficacy					

Your comments are welcome to provide further context...

**\*9. Entrepreneurial competencies equip people with the skills to act upon opportunities and ideas and to transform them into value. Value can be cultural, social and/or commercial. Please rate these 1-5 (1 being not at all important, 5 being very important).**

	1	2	3	4	5
Cultural					
Social					
Commercial					

Your comments are welcome to provide further context...

**\*10. What challenges do you face in delivering entrepreneurship education within your academic programme? (Please select all that apply)**

- Lack of institutional expertise
- Lack of institutional support
- Lack of academic time
- Lack of cooperation / interest from students
- Lack of external networks
- Feel it is not relevant
- Other (please describe)

**\*11. In your opinion, the best way to develop these competencies would be:**

- |                          |  |
|--------------------------|--|
| <input type="checkbox"/> | Incorporating these competencies into current academic course                |
| <input type="checkbox"/> | Having these competencies taught as an elective module in an academic course |
| <input type="checkbox"/> | Having further training in these competencies after graduation               |
| <input type="checkbox"/> | Co-delivery of training by Enterprises and Academics                         |
| <input type="checkbox"/> | Other (please specify)   |

**\*12. The AHEH project will set up 7 new ‘hubs’ to provide entrepreneurial support and training, tailored to the specific skills, talents and needs of arts and humanities students. The hubs can be physical spaces, online platforms, or both. The hubs will be a central point for accessing tools, training and resources.**

**In your opinion, the optimum format of the Hubs should include (select all that apply).**

- |                          |   |
|--------------------------|---|
| <input type="checkbox"/> | Physical space with resources and support staff |
| <input type="checkbox"/> | Online training modules                         |
| <input type="checkbox"/> | Online reference material                       |
| <input type="checkbox"/> | Other (please specify)                          |

APPENDIX C: Expert interview template

Name	
Organisation	
Contact details	
Sector	
Who are the stakeholders / beneficiaries involved in the initiative?	
Who set it up?	
What difficulties were encountered?	
What types/models/initiatives of support do you provide or envision providing?	
Is there any advice you would give to a peer who would want to set up something similar in their region?	
What do you think HEIs could do to better to prepare graduates?	
Linked to case study?	
Other links	

Please save completed interviews to the Google drive folder “WP1-Stocktaking\_Responses\_Data”  
[https://drive.google.com/drive/folders/12OGdPD\\_s3ETrpBlhC3UIV9mUY-vGFhMp?usp=sharing](https://drive.google.com/drive/folders/12OGdPD_s3ETrpBlhC3UIV9mUY-vGFhMp?usp=sharing)  
 Please direct any queries regarding this form to **anabezic@gmail.com**  
 The closing date for return on translated interviews is 31 May 2018

APPENDIX D Case Study Template

Name	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Organisation	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Contact details	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Context of organisation	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Sector	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Nature of entrepreneurial support offered	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Who are the stakeholders involved in the initiative?	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Who set it up?	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
What difficulties were encountered?	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Any advice to a peer who would want to set up something similar in their region?	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
<b>Key Lessons for the AHEH project</b>	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Images if possible	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Linked to interview?	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>
Other links	<div style="background-color: #FFD700; height: 20px; width: 100%;"></div>

Please save completed case studies to the Google drive folder “WP1-Stocktaking\_Responses\_Data”  
[https://drive.google.com/drive/folders/12OGdPD\\_s3ETrpBIhC3UIV9mUY-vGFhMp?usp=sharing](https://drive.google.com/drive/folders/12OGdPD_s3ETrpBIhC3UIV9mUY-vGFhMp?usp=sharing)

Please direct any queries regarding this form to **anabezic@gmail.com**

The closing date for return on translated interviews is 31 May 2018

## Appendix E: Inventory of AHEH case studies and Interviews

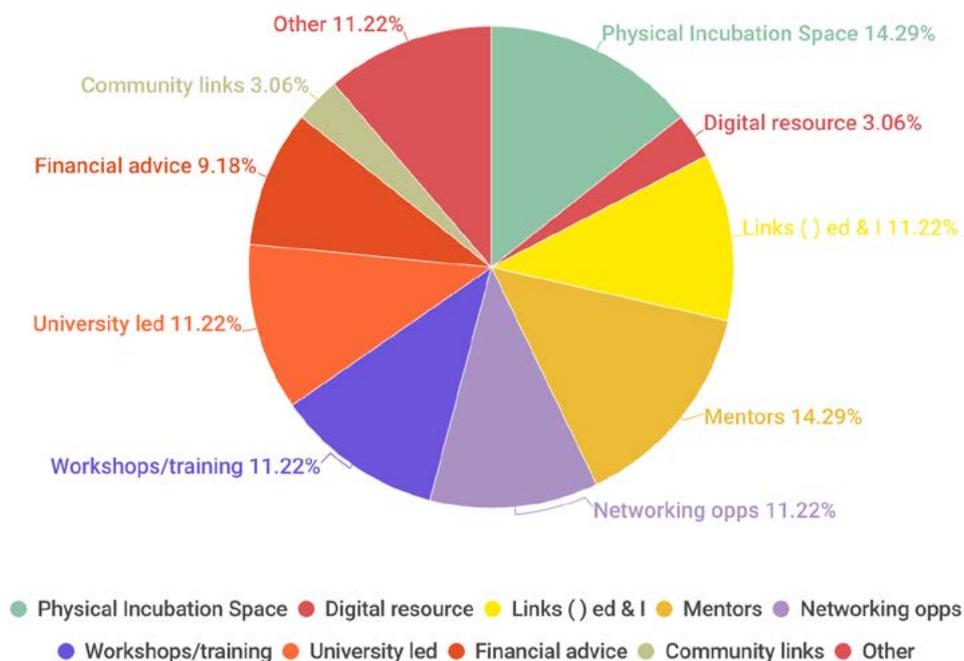
- 1) CGA Incubator Studio (P1, CS, I)
- 2) Cockpit Arts (P1, CS, I)
- 3) Creative Bubble (P1, CS, I)
- 4) Creative Exchange (P1, CS, I)
- 5) Guildhall Creative (P1, CS, I)
- 6) Creative Enterprise & Development (P1, CS, I)
- 7) Innovation RCA (Royal College of Arts, London) (P1, CS, IO)
- 8) Research and Innovation team (Cardiff Metropolitan University) (P2, CS, I)
- 9) HIVE (P2, CS, I)
- 10) Indycube (Swansea) (P2, CS, I)
- 11) Swansea University (P2, CS, I)
- 12) Bridgend College Entrepreneurship Hub (P2, CS, I)
- 13) Elysium (P2, CS, I)
- 14) Techhub (P2, CS, I)
- 15) Volcano Theatre (P2, CS, I)
- 16) Future Places (P9, CS)
- 17) Maus Hábitos (P9, CS)
- 18) Galerías MIRA (P9, CS)
- 19) TRANSA - Cooperativa Cultural (P9, CS)
- 20) V.IVE! (P9, CS)
- 21) UPTEC (P10, CS, I)
- 22) Red Carpet (P11, CS)
- 23) Ship (P11, CS)
- 24) StartUp Festival (P11, CS)
- 25) Viiraamo Hub (P11, CS)
- 26) Hundred (P11, CS)
- 27) Community Enterprise Centre, CESL. (P14, CS)
- 28) Irish Photonic Integration Centre (P14, CS)
- 29) Black Stack Studios (P14, CS)
- 30) Cork City Council arts (P14, CS)
- 31) CRAFTED (P14, CS)
- 32) AMI (P4, I)
- 33) UniMC (P4, I)
- 34) The Hyve (P4, I)
- 35) The Artist and Others (P4, I)
- 36) CulturePolis (P4, I)
- 37) Uzupis Art Incubator (P4, I)
- 38) Imandra (P7, I)
- 39) Oh project (P7, I)
- 40) Compluemprende (P8, I)
- 41) Factoria Culteral (P8, I)

- 42) Acceleradora de Artistas (P8, I)
- 43) Ex- Dama Afita (P9, I)
- 44) IJUP Empresas (P9, I)
- 45) Formal Press (P9, I)
- 46) JAAP (P9, I)
- 47) Susana Casal (P9, I)
- 48) Transa (P9, I)
- 49) Wolftrack game Project (P11, I)
- 50) Milestone (P11, I)
- 51) Toimintavoima & Voimateatteri (P11, I)
- 52) Aalto University (P11, I)
- 53) Knowledge transfer Ireland (P14, I)
- 54) DesignCORE (P14, I)
- 55) EDEN Centre (P14, I)
- 56) Innovate Dublin (P14, I)
- 57) The Hive leitrim (P14, I)
- 58) Kiwi Creative space (P6, I)
- 59) Udruga Kreativni kolektiv Kombinat (P6, I)
- 60) Savez udruga Molekula (P6, I)

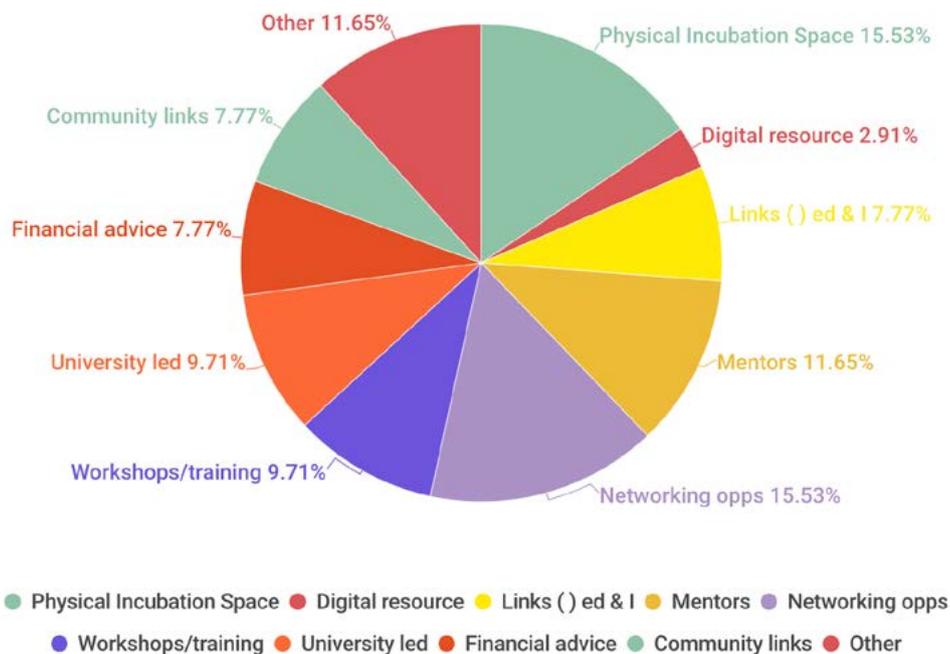


Appendix F: Case Study Regional Charts

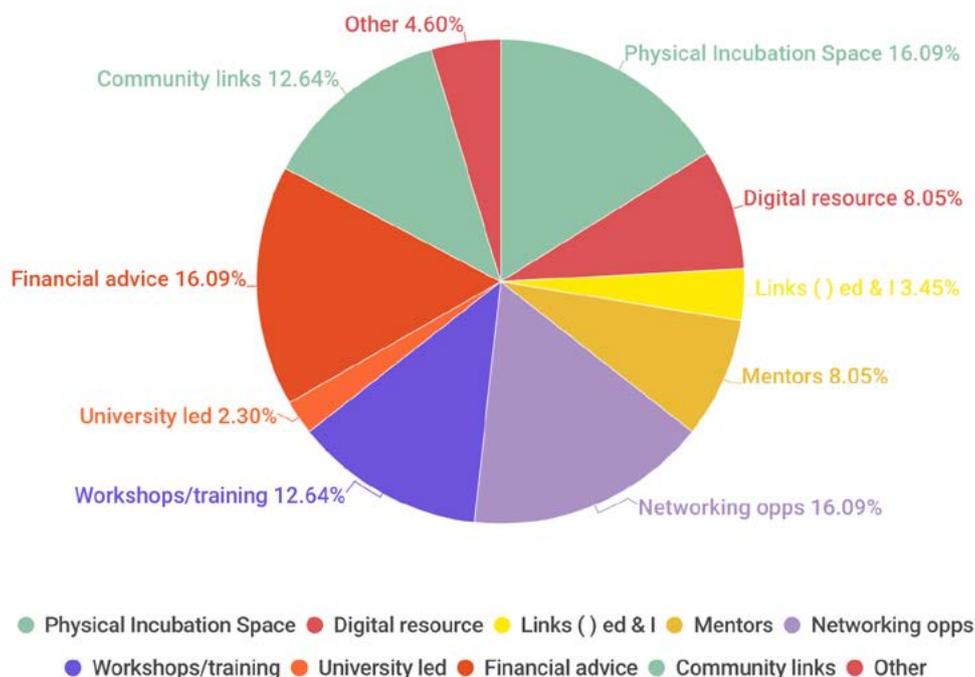
**P1 UWTSD (UK)**



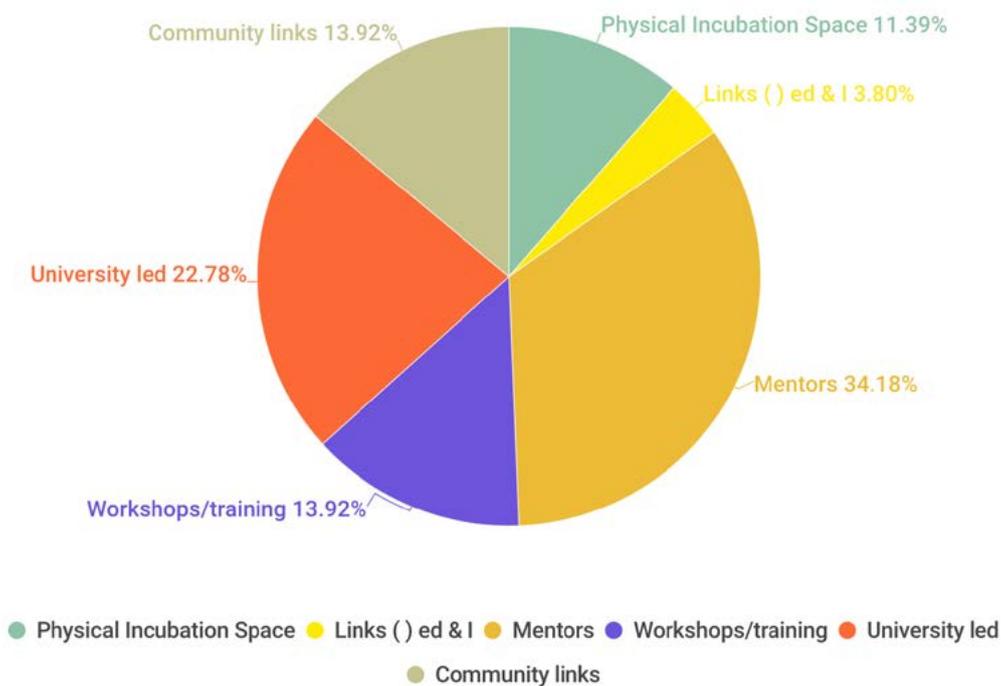
**P2 COASTAL HOUSING (UK)**



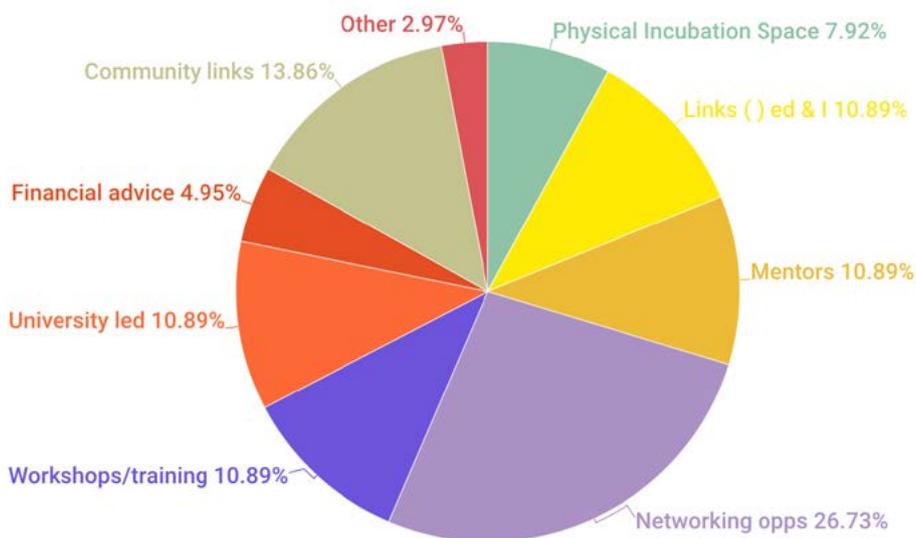
### P4 METAHUB (Italy)



### P7 University of Alcalá (Spain)

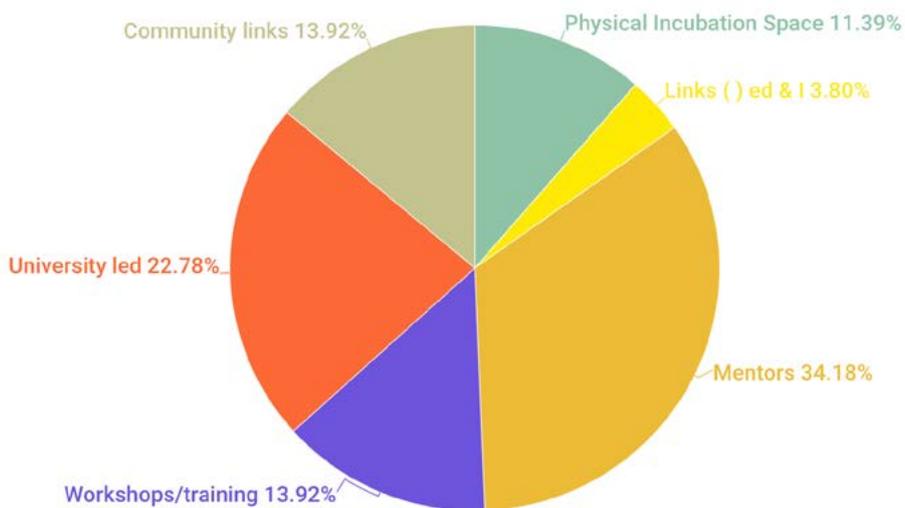


### P9 PORTO (Portugal)



● Physical Incubation Space ● Links ( ) ed & I ● Mentors ● Networking opps ● Workshops/training  
 ● University led ● Financial advice ● Community links ● Other

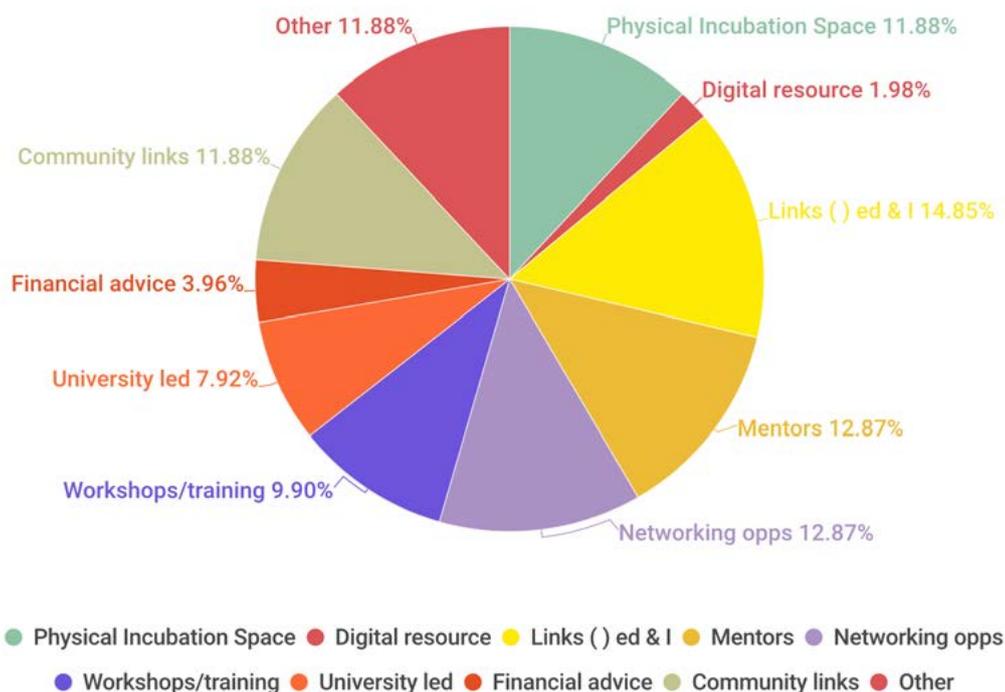
### P7 University of Alcalá (Spain)



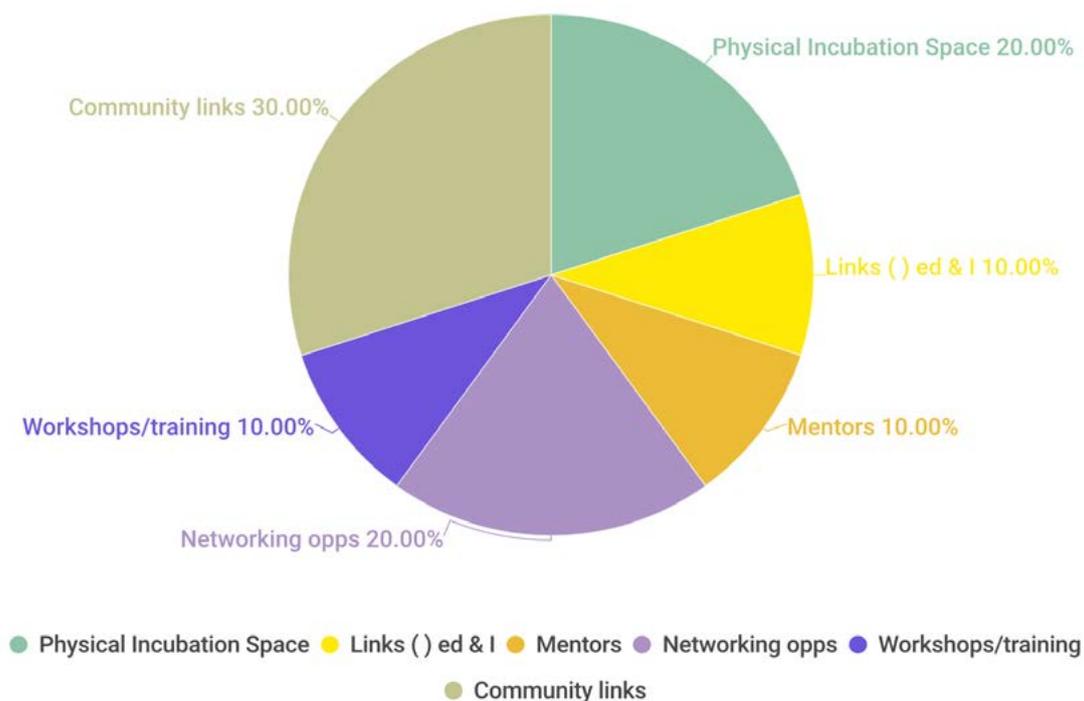
● Physical Incubation Space ● Links ( ) ed & I ● Mentors ● Workshops/training ● University led  
 ● Community links



### P14 VISUAL (Ireland)



### DM DrugoMore (Croatia)



## APPENDIX G: REFERENCES

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