

# Making theatre work: entrepreneurship and professional practice in theatre higher education

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## Making Theatre Work

Entrepreneurship and Professional Practice  
in Theatre Higher Education

Mark Evans

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# Making Theatre Work

Entrepreneurship and Professional Practice in Theatre Higher Education

Mark Evans  
Coventry University

A PALATINE PUBLICATION

2010

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## Acknowledgements

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## About the author

Dr. Mark Evans is Associate Dean of the Coventry School of Art and Design at Coventry University. He co-led the PALATINE-funded *CoLab* project (2006) and wrote the subsequent *ICEBreaker* report (2006). He is the author of books on Jacques Copeau (2006) and Movement Training for Actors (2009).

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## List of acronyms

A number of acronyms appear in this report. Every effort has been made to ensure that the proper title is provided the first time each acronym appears in the main text.

ADM-HEA	Art Design Media Subject Centre of the Higher Education Academy
AHRC	Arts and Humanities Research Council
CATS	Credit Accumulation and Transfer Scheme
CETL	Centre for Excellence in Teaching and Learning
EEUK	Entrepreneurship Education UK
ENCATC	European Network of Cultural Administration Training Centres
HEIF	Higher Education Innovation Fund
ITC	Independent Theatre Council
KEF	Knowledge Exploitation Fund
LEGI	Local Enterprise Growth Initiative
NCDT	National Council for Drama Training
NCGE	National Council for Graduate Entrepreneurship
NESTA	National Endowment for Science, Technology and the Arts
NICENT	Northern Ireland Centre for Entrepreneurship
SCUDD	The Standing Conference of University Drama Departments
SME	Small and medium enterprises
TaPRA	Theatre and Performance Research Association
TMA	Theatre Management Association

# MAKING THEATRE WORK

## Entrepreneurship and Professional Practice in Theatre Higher Education

### Introduction

Performing arts education and training within the UK higher education sector has always recognised that many of its graduates aspire to self-employment within the performing arts sector. Over the last ten years or so most courses with a substantial focus on practice (as opposed to academic study and research) have begun to examine ways in which they can better prepare students for the world of work and the life-world of the self-employed artist. Over the same period there has been a growing recognition of the value of the creative industries to the UK's economic growth and prosperity. During this period, national initiatives, such as the National Council for Graduate Entrepreneurship (NCGE), Enterprise UK, Business Enterprise, Local Enterprise Growth Initiative (LEGI) and the National Endowment for Science, Technology and the Arts (NESTA) have all sought to promote and support the development of small new businesses and entrepreneurial activity by graduates from across all sectors.

This project aims primarily to address the mapping of entrepreneurial educational practice across UK theatre and drama courses within the HE sector. The last five years have seen a number of projects setting out an overview of practice within the performing arts field. Past projects have examined key themes and issues: *Performing Arts Entrepreneurship* (Brown, 2004), personal development portfolios in relation to student employability (Duncan, 2008), and the mapping of the development of employability in dance courses (Burns, 2007). The main themes examined in this project are the development of entrepreneurial skills, knowledges, attitudes and behaviours, and the support of new business start-up within the theatre and performance field. This project report seeks to identify the different kinds of curriculum and programme design employed to address this area of practice and pedagogy, as well as identifying examples of good practice and innovation. The long-term aim, subsequent to this project, is to develop a network of key educators, supportive agencies and professional practitioners, and graduate entrepreneurs willing to act as advocates and champions. This network will aim to support and disseminate good practice, develop innovative pedagogical approaches, explore collaborative projects, and develop international links. The ambition is to raise the profile of entrepreneurship education in theatre and the performing arts, encourage imaginative new business ideas within the theatre field, and promote innovative pedagogy both in the UK and further afield.

## Methodology

The aims of the research project were initially to examine the range and diversity of relevant pedagogies employed across the field of theatre education, to identify the key themes and issues affecting the development of such educational practice, and to promote the exchange of good practice in the field. The research methodologies adopted to achieve these aims were therefore designed in order to:

- identify the HE institutions currently making provision within their theatre curricula for entrepreneurship and employability education;
- critically evaluate the pedagogical frameworks and methods employed by these institutions against existing conceptual models;
- identify examples of innovative and highly effective practice and to draw out the key features and significant factors in relation to such practice;
- create the database necessary to support the establishment of a network of innovative educators and associated others in the field of theatre entrepreneurship and employability.

The project therefore included: a review of relevant literature and identification of key concepts; a survey of theatre departments identifying relevant courses, use of pedagogies, innovative practice, and impact; and visits to institutions to document specific examples of effective entrepreneurial education. The survey was completed using both paper questionnaires and an online version. Email and letters were used to alert course leaders to the project and the survey. The questionnaire was sent out to all members of the Standing Conference of University Drama Departments (SCUDD) and all members of the Conference of Drama Schools, as well as to all HE institutions listed by UCAS as offering courses in relevant subjects.

The case studies were selected to give a cross-section which was broadly representative geographically, as well as in terms of the nature of the institution (pre- or post-1992, FE/HE college, or conservatoire). The selection aimed to provide greater detail on some of the best and most innovative practice identified by the survey. It does not claim to be definitive – the aim is to provoke debate and to provide information and encouragement for those departments interested in this area of pedagogy and practice.

Each case study highlights some of the key features that readers may find of interest. These features are not exclusive, and are intended to aid the reader in reflecting on developments they might wish to consider for their own practice.



## Conceptual framework

This project builds on the conceptual frameworks set out in the previous PALATINE reports – *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education* (Burns, 2007) and *ICEBreaker: an examination of models and practice for the effective integration of creative practice and entrepreneurial skills and understanding, at both undergraduate and postgraduate level, within Performing Arts* (Evans, 2006). Both of these reports conceptualise creative practice in the relevant performance fields as closely related to entrepreneurship skills and knowledges.

### *Entrepreneurship, Enterprise, Employability and Education*

Government policies have progressively worked to promote agendas around entrepreneurship, enterprise and employability within the United Kingdom's education environment. Since the Dearing Report (1997) the requirement for Higher Education to openly address its relationship to the needs of the national knowledge economy, and its relationship to the individual career aspirations of fee-paying students, has become more and more pressing. The recent global economic recession has arguably intensified this need and yet also operates to emphasise the relevance of a wider view of the value of higher education in an increasingly complex and unpredictable world.

In the context of this study, employability is taken as a generally well-accepted term for a set of skills and attributes which are appropriate for the worlds of work relevant to a student's studies. Defining entrepreneurship is more difficult as there are several definitions of what an entrepreneur is/does. Perhaps the most general definition would be that entrepreneurship is about identifying new opportunities, and converting them into value (whether that value is commercial, financial, cultural or social) either within an existing organisation ('intrapreneurship') or through self-employment. The entrepreneurial mindset would typically include a high motivation towards independence and self-management, and towards the starting of new enterprises.

The last fifteen years have seen many projects and initiatives aimed at promoting and supporting entrepreneurship within Higher Education institutions. These initiatives have included surveys, reviews, projects, funding schemes, training courses and knowledge exchange schemes amongst a range of other activities and opportunities. Often the responsibility for such initiatives has sat either within Business Schools, or within separate Enterprise units that would typically be funded by Higher Education Innovation Fund (HEIF) funds or as part of similar time-limited funding schemes. The result has been that it has taken some time for entrepreneurship to become embedded into institutional cultures over the longer term. Few institutions have entrepreneurship fully embedded into their mission and their culture, though many commit to some aspects of the entrepreneurial agenda.

### *Entrepreneurship and the Performing Arts*

In this context, the performing arts offer an interesting study in relation to the broader institutional challenges. The test for universities in the next decade will be to find ways to integrate several over-arching strategic challenges, such as: dealing with high levels of complexity and uncertainty in all sectors of their operation;

creating public value; internationalisation; developing local partnerships; social enterprise; interdisciplinary teaching and research; developing entrepreneurial pedagogies; empowering and engaging students; managing IP; stakeholder engagement; and new business start-up. The case studies included in this report indicate interesting ways in which performing arts and theatre courses provide innovative and engaging models for addressing these challenges.

Creative and innovative performance practice requires students to develop confidence in risk-taking, the ability to recognise opportunities and act on them, team-building and co-operation, project management skills (seeing an idea through stages from raw idea to launch). The arts have long provided a context in which students grapple constantly with uncertainty and complexity, developing flexibility and bravery. Students have to engage with a wide range of stakeholders including local businesses and civic organisations, they acquire a hands-on knowledge of setting up and running small businesses – often developing and sustaining relationships within and with the local/regional community that create a longer-lasting connection between the institution and local people, places and organisations. Though staff and students often baulk at the language associated with entrepreneurship and its associations with rampant big business, creative industries such as those growing out of the performing arts subject areas often demonstrate good practice in many of the areas associated with small business start-up, as well as blending social, cultural and economic outcomes towards key agendas for social cohesion and vibrant cultural environments.

Many students express an early interest in forming their own companies upon graduation, yet few graduates follow this path. This project sets out to examine what is being done, and what can be done in the future, better to enable students and graduates to take advantage of their own passions, imagination, commitment and energies, and to feel more confident about self-employment as a career option. The Cox Report (2005) has identified that the creative industries have an important and significant role to play in the prosperity and development of the UK economy in the twenty-first century. The UK creative sector is the largest in the European Union and, relative to GDP, one of the largest in the world (Million+, 2008). The performing arts sector has yet to frame a clear and coherent strategic response to the challenges raised by this context.

Performing arts and the creative industries offer interesting conceptual challenges to the traditional models of entrepreneurship education. The dominant conceptual framework has been the Business School model, largely centring around the production of business plans, the examination of case studies, financial modelling, marketing, and customer relations education which draws on large business experience and expertise. Small theatre companies offer a model of flexible and responsive entrepreneurship, able to sustain through changing economic climates and make swift use of innovative thinking and practice. Attitude, motivation, commitment and networking skills – qualities prevalent in the theatre field – are at least as important as conventional business skills to the longer term success of new small and medium enterprises (SME). Performing arts entrepreneurship education can therefore be examined for both its similarities and its differences in respect to pedagogic practice elsewhere in the HE sector and, indeed, may offer valuable lessons to entrepreneurship education in other subject areas.

## *Placing Entrepreneurship and Employability in the Theatre Curriculum*

The ICEBreaker report (Evans, 2006) examined the past and planned delivery of entrepreneurial and employability skills and knowledges within the context of curriculum delivery at Coventry University. The report analysed the curriculum design against themes drawn out from interview material with regional artists. The 'Making Theatre Work' project also draws on the research done on frameworks for entrepreneurship education through the NCGE, and through the work of academics and educators in the field of entrepreneurship such as Professor Alan Gibb.

The report will examine current practice against the key models for curriculum design. A typology similar to that outlined in the *Creating Entrepreneurship* report (Clews, 2007) commissioned by the Art Design Media Subject Centre of the Higher Education Academy (ADM-HEA) is used as the analytical tool – distinguishing between embedded delivery, integrated delivery, aligned delivery, facilitated learning and self-directed learning. It is important to recognise the diversity of practice and the range of educational aims informing HE courses in theatre. Although an increasing number of courses offer vocationally focused education and training, this is not the case throughout the performing arts sector. Some courses deal very specifically with the requirements of a professional training for employment within the performance industry, whereas others are focused on producing innovative and experimental theatre practice, or theatre practice that aims at addressing social agendas. This survey aims to admit the breadth of practice, and encourage exchange of good practice and discussion around general aims and strategies.

Theatre studies, like dance, has traditionally struggled against a popular misconception that such courses are academically trivial. Equally, creative entrepreneurship as a field of study lacks an established academic history, and is sometimes perceived as too vocationally and professionally orientated, or too commercially focused, to contribute meaningfully to the liberal humanist ethos of most arts courses. These perceptions have contributed to a distrust of the entrepreneurial agenda in some sectors. Likewise, although creative risk-taking is frequently encouraged and rewarded at course level, students are not often encouraged to develop the business and professional skills that will enable them to continue with, manage and benefit from such creative risk-taking outside the academy.

## Survey Findings

The questionnaire used to gather the data for this report is contained in Appendix 3. The sample received approximately forty responses from staff at a total of twenty-eight institutions. The total number of institutions invited to participate in the survey was one hundred and fourteen. The level of institutional response (25%) might be taken as some indication of the perception of and formal engagement with entrepreneurship education within the HE theatre sector. Though many courses offer some element of entrepreneurship education, only a limited number positively identify what they offer as entrepreneurial to the extent that they would respond to this kind of survey. The survey sample contains responses from a range of institutions, including: pre- and post-1992 institutions; institutions from England, Wales and Northern Ireland; FE/HE colleges; conservatoire drama schools; and a small number of individual responses. Five out of the twenty-eight institutions indicated that their courses were accredited by industry-related agencies such as Skillset (the Sector Skills Council for Creative Media) and the National Council for Drama Training (NCDT). The departments and programme suites surveyed ranged in size of student cohort from several hundred to twenty or so. The average size of department or programme suite was around one hundred and eighty students. The survey aimed to gather both qualitative and quantitative data. The results and commentary are presented below.

### *Preparation for the Theatre Industry*

Most responding institutions saw their courses as aiming to prepare students in a variety of ways for work in the theatre industry. The responses can be generalised and grouped as follows.

- Emphasis on contemporary practice – preparing students for what is happening now, for industry-leading practice, and for the production of work that deals in contemporary ways with contemporary issues. Emphasis on graduates shaping the cultural landscape of the future.
- Emphasis on student work that is ‘productive’ – raising income, meeting audience expectations, having measurable impact.
- Students incrementally considered as emergent professionals as they progress through the course – expectations expanded as appropriate.
- Learning relevant performance skills to an acceptable standard – voice, movement, acting, devising, directing, writing, administration or back-stage/front of house skills.
- Students undertaking projects which model professional practice – short tours; projects for external clients; setting up and managing small theatre companies; making, promoting and delivering their own work.
- Diversity of activity (theatre-in-education, applied drama, community theatre, venue management) in order to better prepare students for a portfolio career.

- Students encouraged to reflect on their career aspirations, their own career management and the relationship between their studies and the industry. Use of portfolios as teaching, learning and assessment tools.
- Appropriate links with careers units and services in order to support the finding of relevant work on graduation.
- Understanding of professional standards of practice through engagement with professional artists and companies – via placements, work experience, internships, professionally directed projects, career sessions, mentoring schemes, case studies. Staffing often includes former/current professionals, as well as visiting lecturers with professional arts careers.
- Curriculum design, which leads students from the classroom towards the workplace.
- Awareness of the wider role and value of the arts in society – making a case for the arts.
- Cross-disciplinary approaches – also encouraging engagement with new technologies and collaborative skills.
- Availability of arts administration skills and training. Possibly taking part in the running of venues and/or tours and performance events.
- Development of relevant key transferable skills – ability to work independently, teamwork, problem solving, networking, health and safety. Also basic knowledge of key backstage and technical practices.
- Modules in subjects such as professional development – sometimes involving employability sessions focusing on key topics.
- Platform events – showcasing student work, networking, dealing with the media.
- Sessions on audition and interview technique (although normally this only prepares students as auditionees, not as auditioners). Other related skills include CV writing, setting up a website, and putting together evidence of work.
- Assessments built around professional needs, and recognising the value of planning, liaison, communication, research and documentation. Use of peer and self-assessment as an important part of professional development, encouraging responsibility and self-determination.

One respondent who worked as a visiting tutor at several institutions felt that more could be done to introduce students to the realities of funding work, and of market research. There was a danger that some courses prepared students to make work that had academic value, but which they were ill prepared to promote commercially. The opportunities for students to engage with professional practice were not perceived by this respondent as adequately integrated into the overall course experience.

## Case Study I

### **Coventry University – Coventry School of Art and Design, Performing Arts Department**

The Performing Arts Department at Coventry University puts positive emphasis on creating a genuine interface with the external context for the performing arts. Involvement from professional practitioners is key to all the courses (dance, music, music composition, music technology as well as theatre). The theatre course seeks to encourage and support students' aspirations to succeed as artists. Self-motivation is perceived as key to success for entrepreneurial and non-entrepreneurial students, so interaction with professional artists who have these qualities is key.

The Department offers an undergraduate degree programme in Theatre and Professional Practice, as well as a masters programme in Performing Arts Innovation and Enterprise. Both courses seek to foster the students' desire to make their own career, and establish themselves as self-sufficient artists. Students are encouraged to be sensitive to artistic production in its wider cultural and industrial context. The courses recognise the difficulty of getting students to the point where they recognise the value of entrepreneurship to their artistic, professional and personal life-journeys, but emphasise entrepreneurship as enabling and as something that releases creativity. The underpinning principle is that a good product is rarely enough on its own and that, in order to succeed, students also need good business skills as well as something to say. In the words of one tutor, 'You make your own luck'.

At postgraduate level all modules support entrepreneurial development. At undergraduate level the key modules include, in the third year, the Professional Development module (in which students work with a professional practitioner to make work within an intensive time schedule) and the Final Project module that enables them to set up, market and present a project of their own choice. These modules are supported by sessions on funding, project management, budgeting and professional practice. Earlier modules allow students to develop skills in making, presenting and marketing performance work that is both scripted and devised. All students at Coventry University also have to take Add+vantage modules, a scheme of half-credit modules (10 CATS points) that are designed to support their employability and entrepreneurial skills development. Add+vantage modules supported within the department include modules in Marketing the Arts, Arts Funding, Know-who: networking the creative industries, and Creative Enterprise.

The postgraduate course is located within the University's Institute for Creative Enterprise (ICE - <http://wwwm.coventry.ac.uk/researchnet/ice/Pages/home.aspx>). This facility also houses appropriate applied research activity from across the School of Art and Design, as well as postgraduate courses in Dance Making and Performance, Contemporary Arts Practice and Media Production. Resident professional companies in ICE include Theatre Absolute, Talking Birds, Imagineer and Arts & Media Training. These companies, as well as others in the West Midlands region, offer placement opportunities to the postgraduate students, set live briefs and applied research tasks for students, and offer feedback on student presentations.

The development of entrepreneurship is supported at University level by the Institute for Applied Entrepreneurship and, at faculty level, by the School's Creative Futures unit which brings together support for placements and work experience, Erasmus and Leonardo exchanges, creative enterprise initiatives, and liaison with local companies, professionals, alumni and advisors. Selected staff within the Performing Arts Department have undertaken training to use the NESTA Creative Industries toolkit.

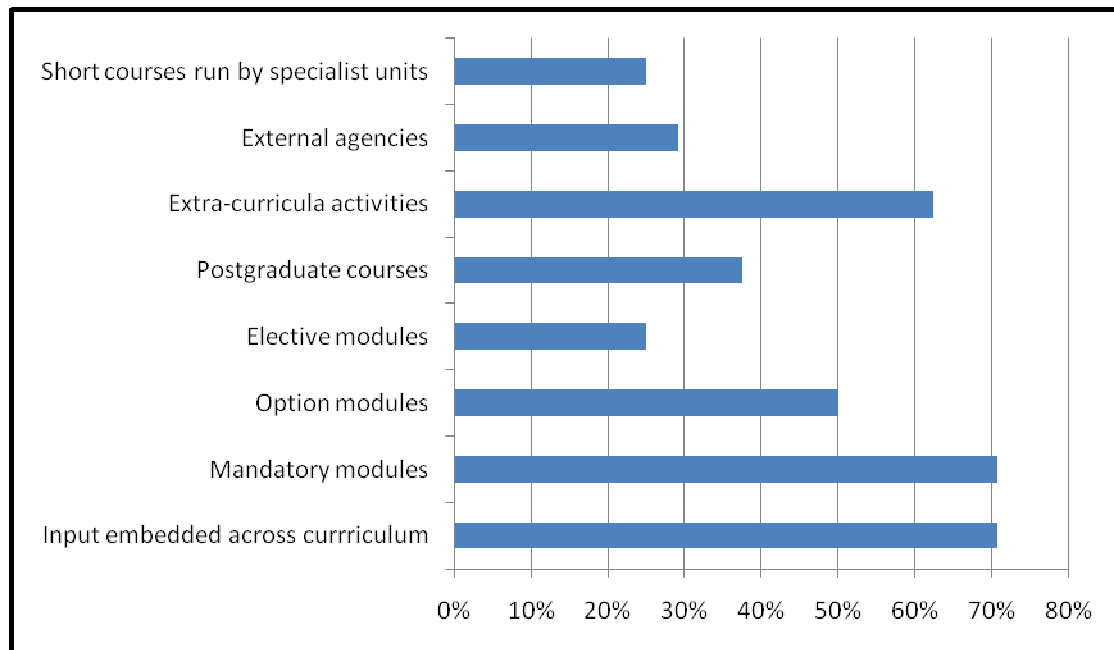
For more information visit: <http://wwwp.coventry.ac.uk/cu/csad/performingarts>

**Key features:**

- **Cross-University option modules that support entrepreneurship skill development.**
- **Embedded emphasis on professional practice.**
- **Strong engagement with professional artists and industry links.**
- **Close relationship with Institute dedicated to promoting creative enterprise.**

### *The integration of entrepreneurship education in curriculum design*

There are several models for the integration of entrepreneurship education into curriculum design. The models used by respondents covered all identified variants. The most popular models were the embedding of entrepreneurial input across the curriculum and the design of mandatory entrepreneurship modules. Extra-curricula activities were also popular (e.g. student societies). A breakdown of preferences is given below.



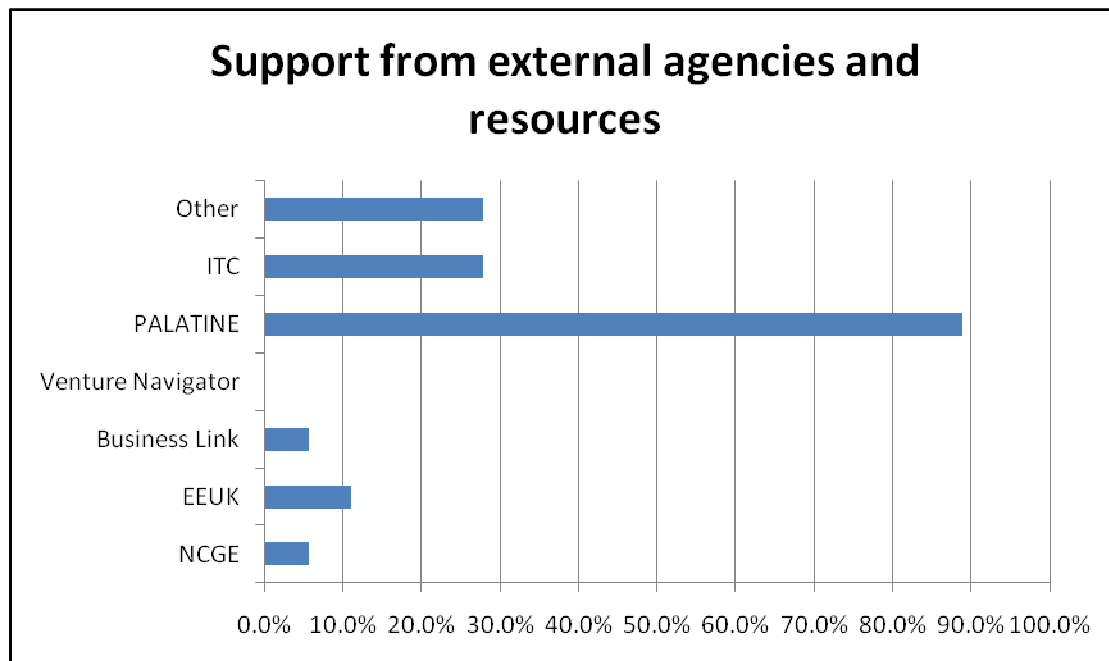
It may be that the low ratio of courses run by specialist units reflects an equally low level of engagement, across creative and arts-related courses, with the entrepreneurship education provision provided at institutional level. Such provision is general perceived as being aimed at business students and at the exploitation of technological and scientific knowledge and expertise. Interestingly, elective modules also elicited a relatively low response. On one level this may indicate that entrepreneurship education is seen as important enough to be more than an elective option, at least by the responding institutions.

Several respondents talked about the value of professional practitioner input to their programmes, and it is very likely that the choice of delivery model also reflects the relative flexibility each model offers for the embedding of professional input. A number of respondents' institutions have centres or units specifically set up to support entrepreneurship, employability and professional practice, such as the Northern Ireland Centre for Entrepreneurship (NICENT: University of Ulster and Queen's University Belfast), the Institute of Applied Entrepreneurship (Coventry University), and the Innovation and Enterprise Unit (Lancaster University). Some such centres or units aim specifically to focus on creative entrepreneurship, such as the Enterprise Centre for the Creative Arts (University of the Arts, London). Levels of engagement with such centres vary, though some have very productive and integrated links with the theatre courses in their institutions.



### *Support from external agencies*

Over the last decade various agencies and organisations have emerged, offering support for business start-up and entrepreneurship education. Some of these operate nationally and some regionally. A number of projects, funding streams, and networks have been also been created, resulting in teaching resources, online support, and specific guidance for graduate entrepreneurs in arts subjects.



Other support sources included: NICENT (Northern Ireland); Go Wales, the Knowledge Exploitation Fund (KEF) and Young Enterprise (Wales); and the Theatrical Management Association.

The results above indicate that most respondents were aware of and made some use of support from sources closely associated with the subject discipline (PALATINE, Independent Theatre Council (ITC)). There is very little take up of support from Business Link and the online enterprise development resource Venture Navigator. Surprisingly few respondents seemed to be aware of the support offered by the two key national organisations operating in the field of entrepreneurship education – the NCGE and Entrepreneurship Education UK (EEUK). Both organisations have offered support specifically targeted at education and training for creative entrepreneurs over the last two years, for example NCGE has run ‘Flying Start’ programmes specifically aimed at performing arts students. No respondents mentioned NESTA although, since the survey was completed, NESTA has published a well-received ‘Enterprise Toolkit’, which provides interesting and well-researched resources for students and educators. Several institutions are already looking to embed the NESTA toolkit into relevant module and/or course delivery.

## Case Study 2

### **Bath Spa University – School of Music and the Performing Arts**

The Performing Arts degree programme at Bath Spa offers a vocational training in theatre performance, which is distinctive from the more traditionally academic drama programme at Bath Spa. The emphasis is on actor training and theatre production.

The course places a strong emphasis on developing a sense of service to craft, encouraging students to move beyond the habitual and casual. This approach demands a rigorous work ethic, supported by and supporting a robust framework for practice that supports students in making mistakes and learning from and through failure as well as success. One member of staff described this as the ‘the practice of safe danger’. Weekly ‘Showtime’ presentations, linked theatrically to the curriculum, enable students to road-test new skills, ideas, processes and practices, and receive general and individual feedback. These sharings build towards summative assessments, preparing students for assessment as well as giving them space to explore, experiment and risk failure. As the course progresses over the three years the students are encouraged to become increasingly self-sufficient, self-critical and independent.

The staff valued group-based assessment, involving peer feedback. This helped to build a strong group ethos. All assessment is underpinned by a focus on theatrical understanding, awareness of the audience and each other, fluidity and play, spontaneity and ‘eventness’ (the sense of theatre as an extra-ordinary activity).

A key feature is ‘Full Tilt’, an in-house touring company, started in 2004, which involves students and professional actors, designers and directors working on shows which tour to professional venues. The company is self-sustaining, making a key proportion of its own income. There is an explicit link to the extended curriculum. Students gain ‘proto-professional’ experience (not paid, but paid for), and the demands made of students include professional behaviour and standards. The company works with students on the Foundation Degree in Theatre Production and achieves high production standards.

The course has a strong emphasis on employability – there is a graduate actors’ showcase event in London and several modules focus on key acting skills. However, the course also generates interesting and innovative opportunities for students to set up companies and start their own career paths through entrepreneurial activity. The final student performances are performed at Bath Spa’s theatre venue, and then ‘hatched out’ at the Bath Theatre Royal venues. Bath Spa Live (a professional promotional arm attached to the School) also provides platforms throughout the year.

The School has recently begun ‘Launchpad’ – its graduate incubation scheme. This scheme enables small companies to apply for ‘residency’ for eighteen months. The package of benefits for them includes workshops, training, business support and mentoring. Application is through a business plan presentation and proposal with outline budget. The School benefits through a commitment from the companies to

support the staff and students. Two companies are awarded status as Launchpad companies each year and get access to space, training, website support and funding.

Staff saw successful student/graduate entrepreneurship as being about creating and sustaining your work, creating the student's own destiny. A key challenge for the future in this respect is to prepare students – not just for a traditional vision of the industry but, more importantly perhaps, preparing them for where it is now, and what it might become in a period of rapid change and complexity. The School also interfaces with HE networks around employability and entrepreneurship through Artswork, Bath Spa University's Centre for Excellence in Teaching and Learning in the Creative Industries. There is also an entrepreneur in residence, based in the Business Support Office, who works with Launchpad. The CETL has been instrumental in supporting cultural shift towards employability and entrepreneurship across the School. Senior teaching fellows, who are employed through the CETL, encourage cross-disciplinary collaboration and bring professional experience and practices to bear in the School.

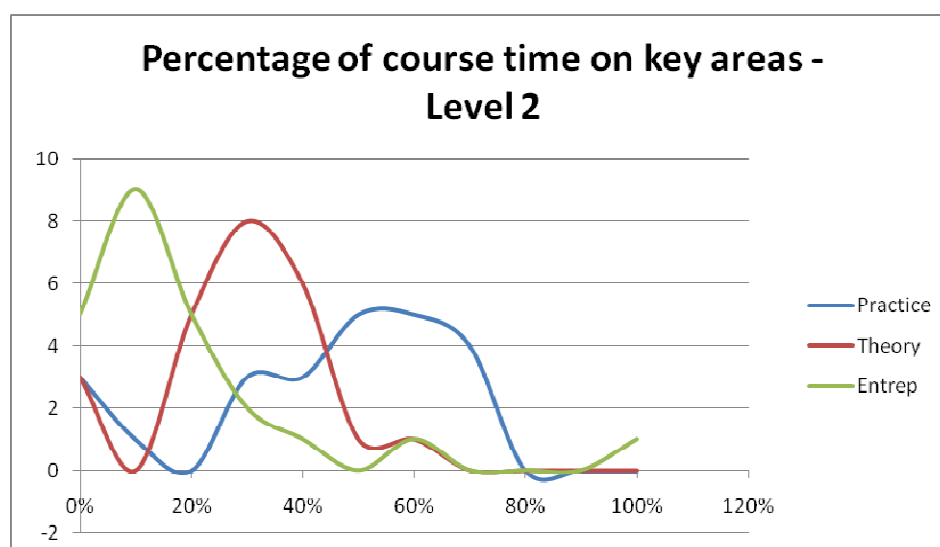
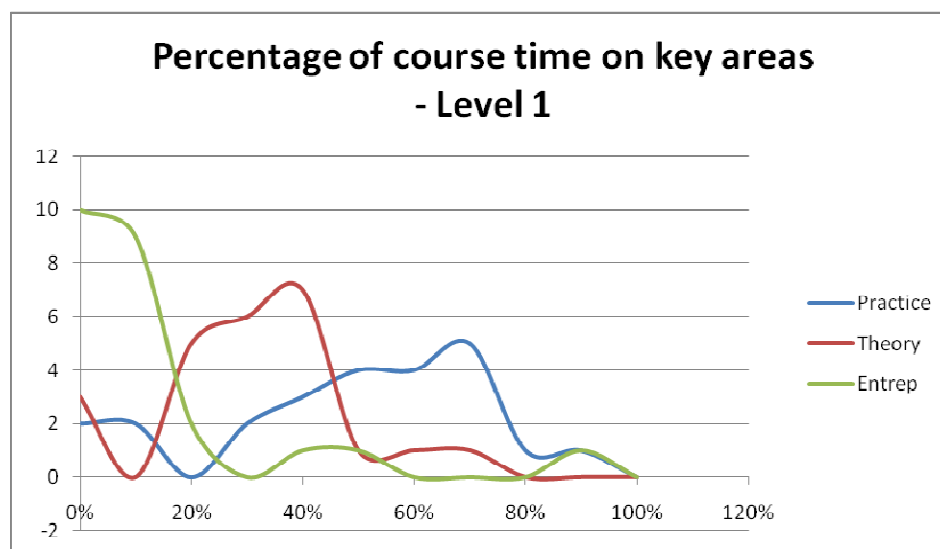
For more information visit: <http://www.bathspampa.com/>

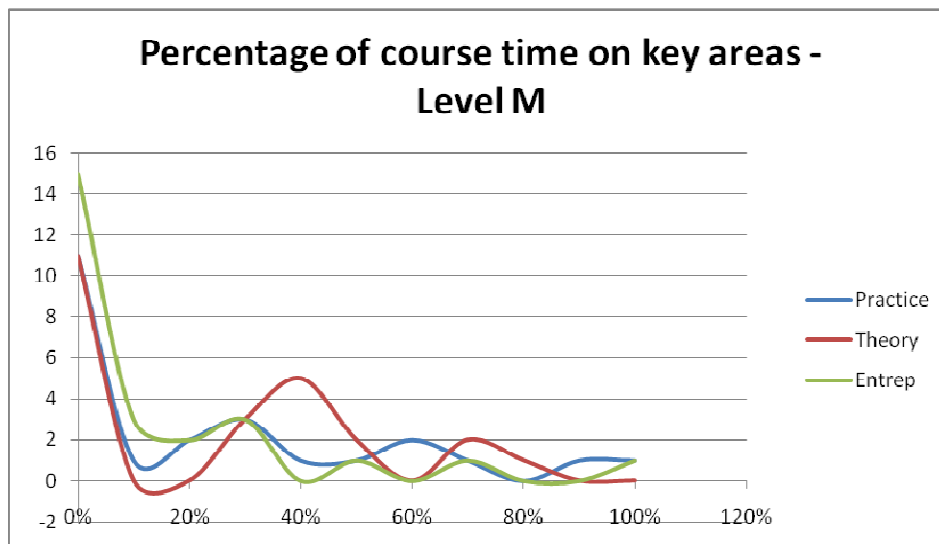
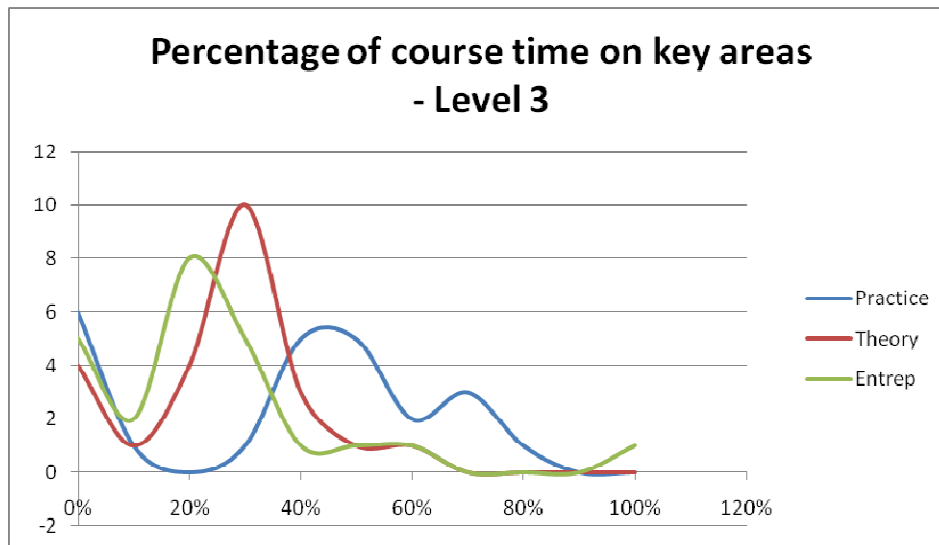
#### **Key features**

- **Strong emphasis on preparing students to take creative risks – the practice of 'safe danger'.**
- **Students gain 'proto-professional' experience through in-house touring company.**
- **Hatching process into local festivals and the Launchpad scheme.**
- **Strong and active interface with the CETL – Artswork.**

### Key study areas

Respondents were also asked to rank the relative loading of teaching time in respect of practical skill development, theoretical understanding and professional practice within each year of their programmes. There are inherent difficulties in gathering definitive responses within a field that often includes a wide range of option modules and electives. Nonetheless, the data here represents a valuable general picture of current practice. The distribution of responses is indicated in the graphs below which indicate a general pattern in which courses move, from an early focus on practical skills, theory and professional practice, in that order, towards a more balanced mix. At Masters level, perhaps inevitably, more emphasis is generally given to theoretical study, although there appears to be much greater variety, with more courses clearly favouring one particular focus above all others. This would be expected at Masters level where a high degree of specialisation is acceptable and often desirable.





83% of respondents thought that the development of entrepreneurial and professional skills, competences and knowledges was important within their programmes. Those responding to the survey clearly may already have had a strong interest in and/or commitment to these areas. It is perhaps more interesting that there were very few moderately committed responses. This might be an indication that there is some degree of polarisation within the field between those institutions and departments that have strongly committed to the entrepreneurship and professional practice agenda and those that have not.

On a more detailed level, respondents were asked to pick out which skills and knowledges (as identified in previous studies) were delivered at what level across their programmes. Responses are tabulated below.

<b>Answer Options</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Masters</b>
Forward planning (business plans, strategic thinking)	6	14	12	5
Arts funding (policy, applications, sources)	3	12	13	5
Budgeting (account-keeping, tax, cash-flow)	7	11	13	3

Planning and funding information, as well as budgeting and finance tend to be delivered in the second and third year. They are moderately important at Masters level.

<b>Answer Options</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Masters</b>
Project management (time management, deadline setting, contracts)	16	20	18	10
Problem-solving	20	21	19	10
Decision-making	18	20	18	9
Opportunity recognition	8	15	14	8
Intellectual Property Rights	6	7	9	7

Project management, problem-solving and decision-making skills are seen as more or less essential components in all levels of study. Most second and third year students, as well as Masters students, get some degree of opportunity recognition development on their course. There is room for more input across undergraduate programmes around intellectual property rights.

<b>Answer Options</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Masters</b>
Company roles and responsibilities (who does what)	17	18	13	6
Company structures (self-employment, sole trader, company status)	5	10	11	7
Business start-up (legal status, what kind of business, accessing support)	4	7	12	5
Professional discipline (promptness, attendance, reliability)	20	19	18	9
Safe and good practice (Health and Safety, risk assessment, insurance, CRB checks, Licensing Act, duties of care, access and equality)	19	20	17	8
Responsible practice (sustainability, ethical awareness, cultural awareness)	9	16	13	9

Most courses put some emphasis on professional discipline, understanding roles and responsibilities and safe practice. In the second and third years, courses also focus more on responsible practices, such as sustainability and diversity. In general it is not until the third year that most programmes focus on business start-up skills and knowledges.

<b>Answer Options</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Masters</b>
Working effectively with others	19	19	17	7
Networking and relationship building	13	18	18	11
Working with client groups	5	14	14	10
Project marketing	8	17	14	9
Negotiation skills	14	16	14	7

These kinds of skills are intrinsic to much theatre work, so it is perhaps not surprising to see them broadly covered by the majority of courses. Working with client groups and project marketing, two ‘outward facing’ activities that could be seen as requiring more specific sets of skills, are generally not covered until the second and third year.

<b>Answer Options</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Masters</b>
Understanding own strengths and weaknesses (skills audit, dealing with feedback)	19	21	19	11
Career planning (CVs, job searching, targets/goal setting)	6	10	15	6
Confidence building and risk taking	19	22	19	11
Reflection – learning from success and failure	19	21	19	11
Developing flexibility, adaptability and initiative	18	21	19	10
Priority setting and multi-tasking	15	20	18	10

Again, these skills seem to be identified as core to the learning experience of entrepreneurial theatre students. The slow build of career planning input towards the final year is noteworthy.

<b>Answer Options</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Masters</b>
Understand nature and value of innovation within field of study	11	15	18	11
Potential role of new technologies	8	14	13	8
Costing services or product against industry market (pricing)	4	10	9	7

Understanding the life-world of the professional theatre artist	11	16	17	10
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Most students are encouraged to develop an increasing awareness of the nature of innovation and the life-world of the professional theatre artist as they progress through their course. Awareness of the role of new technologies tends to grow during the course, as does awareness of the commercial value of their work.

The patterns identified above map the transferable skills that support entrepreneurship development within courses. Respondents were also asked ‘What [do] you consider to be the three most important skills, capabilities or knowledges for the development of entrepreneurial and professional graduates?’. Twenty-one respondents replied; there is no particular priority indicated by the order of the replies.

1.	Self-management (working ethos)	Industry awareness (real and contemporary)	Capacity to engage critically with material
2.	Seeing the opportunity	Taking a risk	Actualising the project
3.	To be prepared to take calculated risks	To be able to work with others	Communication skills
4.	Reflection	Working with others	Project management
5.	Risk taking	Determination	Reliability/trustworthiness
6.	Effective team member	Creative use of own initiatives/calculated risk taking	Generosity
7.	Project management	Reflection	Professional discipline
8.	Professional research skills	Network building	Marketing
9.	Desire	Discipline	Dedication
10.	Self value and costing services	Adhering to client briefs	Delivering professional projects
11.	Creative and innovative thinking	The ability to learn from others and recognise what makes a good team	The drive and ambition to make a project happen
12.	Understanding of developments and trends in the Creative and Performance Industries	Development of competencies and skills for professional and academic work and self-marketing	Continuing professional development through master classes, workshops and professional work
13.	Confidence to make decisions under own guidance	Ability to research and find appropriate underpinning knowledge	Ability to apply that which is learned in one situation to a different situation
14.	Understanding own strengths, weaknesses and areas of interest	Developing contacts and opportunities	Financial and organisational management
15.	Ability to work with artists	Thorough knowledge of the performing arts industries, as art and management	Knowledge of the art of the theatre



16.	Flexibility	Understanding the market	Execution of innovative ideas
17.	Professional discipline	Awareness of funding opportunities	Innovation
18.	Contemporary cultural awareness - knowing the 'market'	Networking	Ability to create aesthetically meaningful work
19.	Time management	Pre-planning	Initiative
20.	Teamwork/negotiation	Communication	Responsibility
21.	Industry awareness	Working with others, communicating and collaborating	Funding, planning and finance

Most of the capabilities, skills and knowledges identified in this way map against the sets used in the survey, which were generated through previous research projects including the *ICEBreaker* report (Evans, 2006). There are some interesting additions, which include:

- actualising the project (turning dreams into reality)
- determination and dedication (seeing things through)
- reliability and trustworthiness (trust as a key element in building effective business relationships)
- generosity (entrepreneurship can be about giving as well as taking)
- desire (hunger and motivation for success)
- adhering to client briefs (delivering what you promise)
- continuing professional development (managing your own growth)
- research skills (how to find out what you need to know, knowing the market)

As is evidenced in much of the literature around entrepreneurship education, the development of entrepreneurial attitudes, capabilities, behaviours and mind-sets is clearly viewed as being equally important as industry knowledge and specialist business skills and competences.

## Case Study 3

### **Lancaster University – Faculty of Arts and Social Sciences, Lancaster Institute for the Contemporary Arts**

Lancaster University is a campus university that offers Theatre Studies at undergraduate level, and a Masters programme in Professional Contemporary Arts Practice. It has an international reputation for its work on contemporary performance practice. The out-of-city location means that although there is strong activity on campus, students can require encouragement to develop active engagement with the local arts environment in Lancaster and beyond. The undergraduate course offers a third year module in Theatre Administration which deals with a range of skills and knowledges pertinent to a student wishing to set up or run professional projects, events or business ideas. This module can include a placement experience. Students typically learn how to budget for shows and form small companies within this module. The Theatre Administration module is popular and usually heavily subscribed. Entrepreneurial activity at Lancaster is also supported by the Centre for Employability, Enterprise and Careers who run an Insight into Enterprise and Employability programme. Graduate artists interested in working in the creative sector can also get support through projects such as 'Grow Creative', a creative industries development project run by the Innovation and Enterprise Unit at the University. Opportunities for young companies to take their first steps are available through initiatives such as the Nuffield Theatre's 'Nuff Said' festival for emerging artists.

The MA in Professional Contemporary Arts Practice (ProCAP) was designed in consultation with industry professionals, was only recently validated, and has just completed its first year of operation. The current course leader is Matt Fenton who is also Director of the Nuffield Theatre at Lancaster. The course is designed to acknowledge and develop the contemporary artist (it includes artists from a range of disciplines including theatre, as well as creative producers) as a self-employed entrepreneur. AHRC funding exists for MA Scholarships for this course; students can also access Lancaster bursaries or support themselves through work at the Nuffield Theatre. The module structure of the ProCAP course provides central focus on the student's arts practice, and supports that with modules that examine cultural organisations in practice, the role of the artist's portfolio, and a placement experience. Students benefit from the course's close alignment with the Nuffield Theatre which hosts a range of contemporary performance work. External input from practitioners is viewed as important, but needs to be planned as it can pull time away from the main syllabus.

ProCAP students are encouraged to frame and re-frame their work, and to view marketing, administration and planning as part of their creative practice and not segregated as a non-creative chore. To be effective, their entrepreneurial skills have to be underpinned by a knowledge of the arts environment and an understanding of their practice and how they can place that within the bigger picture.

The main teaching and learning challenges for a course such as this lie in the challenges of teaching interdisciplinary practice (students can tend to stay working within their specialist practice and not realise the value of learning about other art

forms), finding ways to design research methods input in a way that is pertinent and relevant to the student's needs and the field of study, and allowing for a porous relationship between modules that still gives coherence of experience. Access to real industry problems gives a valuable resource for research projects. It can also be difficult to find appropriate ways to teach skills and processes for entrepreneurship in a classroom. To facilitate the delivery of key skills, the Level 3 Theatre Administration sessions will also be open to ProCAP students in the future. Students value the hard skills (finance, budgeting, the practicalities of time and money management) as much as the soft skills.

Assessment for ProCAP includes reflective journals, formal placement reports to placement hosts with recommendations, final project proposals, and the presentation of the final project as part of the student-curated 'mapped' festival of contemporary arts. It is also acknowledged that important 'lessons learnt' cannot always be captured within the course – a recurring problem for students of entrepreneurship. The success of the course will be measured by how valuable students feel it has been five years after graduation. On an immediate level, staff view success by the level of braveness, ambition and professionalism evident in the end-of-course festival. The festival is viewed by students as very valuable and a huge learning experience, enabling them to explore in practice the need to mesh skills in administration, production and practice.

The course aims to recruit students who are not just recently graduated, preferring those who, for instance, may have three years' experience already under their belt and are looking to re-focus their careers. However, contacting and marketing to such a constituency is largely about building relationships with people and this takes time.

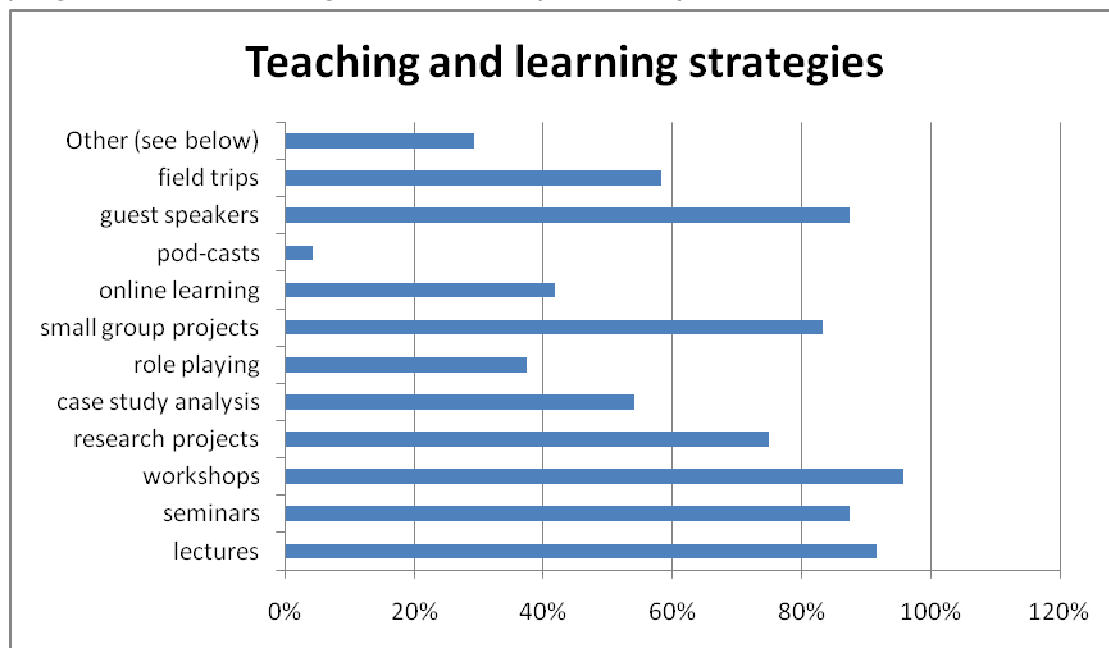
For more information visit: <http://www.lancs.ac.uk/fass/lica/>

### **Key features**

- **Close links with on-campus professional theatre – Nuffield Theatre.**
- **Marketing, planning and entrepreneurship viewed as part of MA students' creative practice, not an addition to it.**
- **Support for students from the Centre for Employability, Enterprise and Careers.**
- **Dedicated module on Theatre Administration that supports the development of skills for setting up business.**

### Teaching and learning strategies

Respondents were asked to identify the teaching and learning strategies used in their programmes to encourage student entrepreneurship.



What is interesting to see from the above chart is that formats such as seminars and lectures score relatively highly. The literature suggests that activity-based, work-related, problem-solving pedagogies work best for the encouragement and delivery of entrepreneurial skills and capabilities, yet formal teaching methods still seem to have a significant role to play, even in institutions and departments with a commitment to entrepreneurship. Workshops and small group projects score highly, as do guest speakers. These kinds of strategies fit more comfortably with the delivery of the skills, knowledges and competences identified above as particularly relevant. Field trips are also valued, though the costs and administration of such trips may account for them scoring relatively lower. Given the nature of the subject discipline, it is surprising that more use is not made of role-play as a strategy for developing skills and confidence. The low take-up for online and digital technologies is also worth noting and, given the relationship between innovation, new technologies and opportunity exploitation, this might well be an important area for future development.

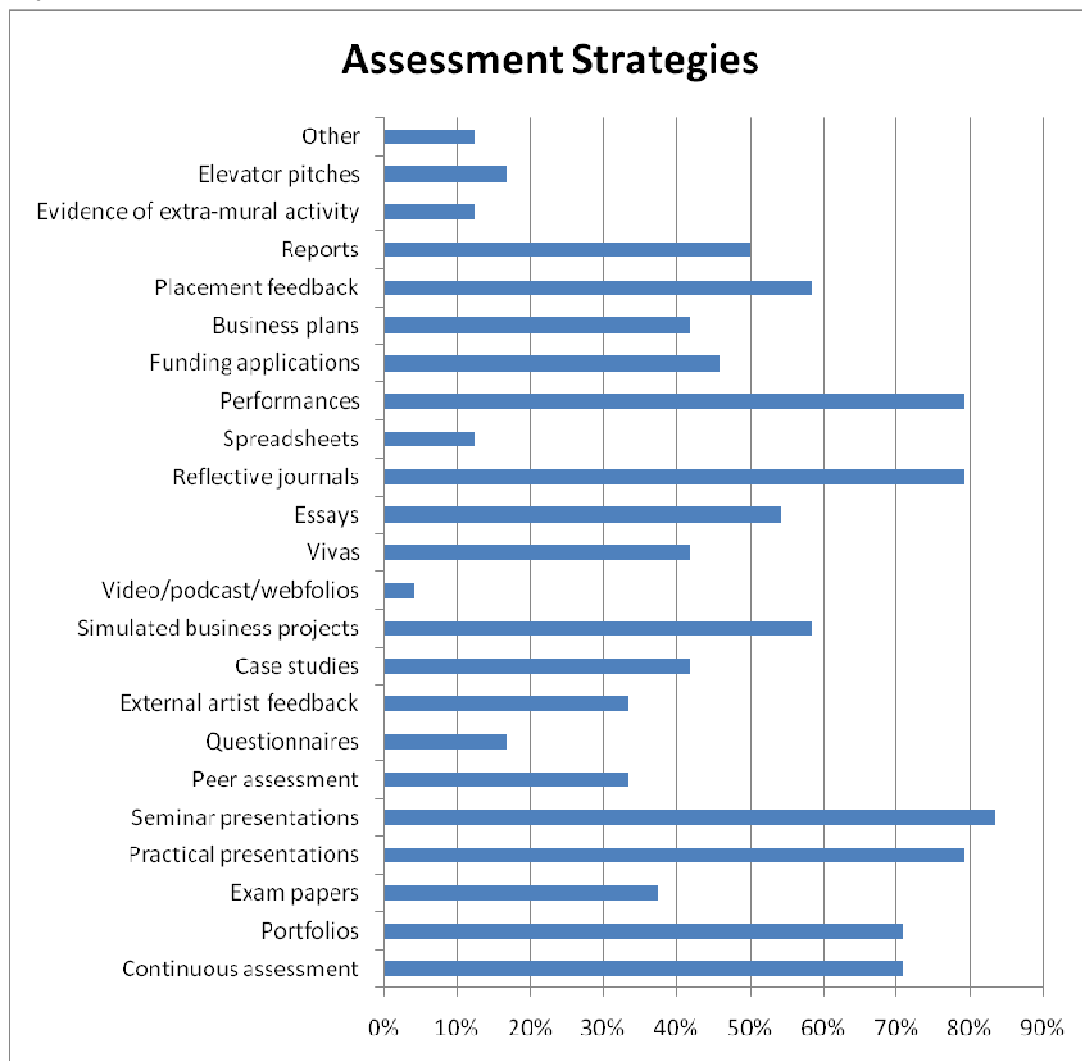
Other strategies identified by respondents included:

- placements (four respondents)
- outreach work in schools
- student led conferences and events
- managing student performances

## Assessment

Respondents were asked to identify the assessment strategies currently used to assess student entrepreneurship and professional practice. The distribution of strategies is represented below.

Seminar presentations, practical presentations, performances, continuous assessment, portfolios and reflective journals appear to be the most frequently used assessment strategies. The next most popular are reports, placement feedback, business plans, funding applications, essays, vivas, simulated business projects, case studies, external artist feedback, peer assessment and exam papers. The least frequently used are elevator pitches, evidence of extra-mural activity, spreadsheets, videos/podcasts/webfolios and questionnaires. Conventional assessment methods for the study of theatre pre-dominate in these responses (presentations, performances and reflection), but methods more usually aligned with entrepreneurship education (business plans, placements, case studies, funding applications) are also well represented. There may be work to be done on developing the use of methods such as elevator pitches and the use of new technologies in assessing entrepreneurial capabilities.



Other assessment strategies include independent student productions factored as a simulated business project, real business opportunities – bidding for funded projects, and real business projects – student-led performances.

## Case Study 4

### **Leeds University – School of Performance and Cultural Industries**

In 2007, the School of Performance and Cultural Industries moved from its base at Bretton Hall into new facilities on the University of Leeds campus. The specialist provision and offices of the School of Performance and Cultural Industries are based in two buildings at the heart of the campus. 'stage@leeds' is a public licensed building and houses two professional standard theatres, a dance studio and associated workshops and dressing rooms, together with academic and administrative offices. In the nearby Clothworkers South building, the School has a further range of specialist spaces including an enterprise room. The School offers undergraduate courses in Theatre and Performance, Dance, Performance Design and in Managing Performance, as well as postgraduate courses in Performance, Culture and Context, Writing for Performance and Publication, Choreography, and Culture, Creativity and Entrepreneurship. The overall undergraduate structure is that students take several collaborative modules across the School, a number of subject specialist modules and an elective.

The School's aim is to provide an holistic approach – students participate in a core of collaborative activities and are encouraged to make connections across subjects. Throughout their course, students look at collaborative process (how groups work) through to collaborative projects (making group work). Distinctive modules in the context of this study include, at undergraduate level, Cultural Entrepreneurship, Professional Development, Collaborative Project and Enterprise Project and, at postgraduate level, Creative Work.

Alongside the formal delivery, the School also hosts events such as the 'New Stages' festival (<http://www.leeds.ac.uk/paci/Newstages10.html>) which supports emergent companies and artists and runs a graduate incubation scheme funded by HEIF. stage@leeds offers students the opportunity to work and volunteer in a professional theatre environment: in addition to working in the box office and front of house, students have the opportunity to work with visiting professional companies through the 'ambassadors' scheme launched in 2009.

Support for theatre student entrepreneurship comes from a number of sources including modules which focus on developing skills and knowledge in collaboration with external partners and stakeholders, modules which enable students to reflect on their own strengths and weaknesses, modules which develop understanding of key management issues (legal frameworks, market analysis, opportunity analysis) and enable students to assess their organisational assets and liabilities, and modules directly addressing issues around creative entrepreneurship and professional development. The fact that theatre and performance students are accommodated alongside performance management students, sharing the common modules as well as some optional modules with them, generates a particular ethos which recognises the value of entrepreneurial skills and knowledges, and which firmly establishes their status within the School from undergraduate through to postgraduate level.

Externality and the involvement of professional agencies and role models come to the fore in the Collaborative Project module. The School has formal agreements with key local organisations (such as the Fire Service, Leeds Art Galleries, the

National Coal Mining Museum of England, and Opera North) which enable student groups to respond through practice to professional situations where they work to an externally driven brief on a real-time project. This module gives students a meaningful and motivational experience of part of the life-world of the creative entrepreneur. Some specific entrepreneurial expertise is brought in through input from the Enterprise CETL, the White Rose Centre for Excellence in the Teaching and Learning of Enterprise. Graduates and alumni also come in to talk about their experiences of setting up business initiatives after graduation.

In discussion with staff at Leeds it became clear that the most important elements for the development of entrepreneurial skills, from their perspective, were: that students take risks, and are supported in learning from their mistakes; experiential learning, enabling students to take ownership of and responsibility for their experiences; making decisions about how much students need to know about cash-flow and budget projections. The emphasis is on helping students to identify entrepreneurial skills and appreciate their worth through practice-based and experiential learning. Teaching and learning strategies develop interpersonal skills, collaborative working skills, independent learning, and learning to deal with risk. As with other courses featured in the case studies, staff at Leeds recognised the challenges of assessing risk-taking in an increasingly risk-averse HE culture. In the light of this, one valuable assessment strategy was the use of reflective log-books and critical statements, which were part of a process that enabled students to take criticism and deal with failure.

There is an awareness of the value of students' 'other' learning, which is referred to as co-curriculum (as opposed to extra-curriculum) learning and forms part of the university wide 'Leeds for Life' scheme based on personal tutoring. Staff understood the key gains of the processes and practices outlined above as the development of students with good discipline knowledge placed within a cultural context. Entrepreneurship education was understood as part of developing the full range of graduate skills and capabilities, of educating for life-long learning, enabling students to take charge of their own destinies.

For the staff at Leeds, the key challenges for the future lie in the complex uncertainties within the social, economic and cultural contexts outside the academy. How can we create relevant and challenging learning experiences to help students learn to deal with these fluid contexts? How can university theatre departments better understand what is happening in the schools, and in the theatre industry? Some of these issues are informed by staff research activity, including the tracking of incubation and company start-up.

For more information visit: <http://www.leeds.ac.uk/paci/>

### **Key features**

- **Emphasis on an holistic and collaborative approach.**
- **Course is closely aligned with Performance Management course.**
- **Collaborative project module emphasises engagement with the demands of external clients.**
- **Emphasis on experiential learning and risk-taking.**

The survey also asked which strategies were felt to be particularly appropriate for the assessment of student entrepreneurship (see below). Responses indicate the perceived importance of assessment strategies that replicate real-world experiences, either directly or through simulation. The ability to present effectively is clearly seen as important, as is the ability to recognise and deal with real-world problems and challenges and to learn from the experience.

*Strategies particularly appropriate for the assessment of student entrepreneurship – sample responses:*

1. Simulated applications/interviews.
2. Independent productions linked to reflective essays and interviews.
3. Seminar and practical presentations are particularly important and useful. We then use portfolio to back up evidence along with placement feedback, although this can be a little unreliable and varied depending on the employer.
4. Hands on (or simulated) experience in the industry.
5. The assessment of production and performance work by monitoring the process of design, publicity, build, etc. to final performances. Students keep a 'model book' of this process and also have to submit a more reflective essay on their research. In addition to performance roles, they elect to specialise in one area of technical theatre practice. For Outreach work, the performances and workshops they design for school children at Key Stages 2 and 3 and for GCSE students are also assessed by a combination of monitoring the process and their effectiveness at liaising with the client, and also by submission of a substantial piece of writing that records and reflects on the project from inception to delivery.
6. 'Real world' assessments - whatever they would have to do out there.
7. Reflective journals and portfolios, if properly kept, in order to gauge progress of learning and understanding.
8. Simulated business projects. External artist feedback.
9. Work-based learning projects.
10. Using such activities as elevator pitches, speed networking, Dragon's Den style company pitches and simulated (or real) company exercises gets the students most involved.
11. Practical and performance presentations, vivas, placement feedbacks, business plans, funding applications, peer assessments, reports, reflective journals.
12. Those that reflect real life testing methods, e.g. elevator pitches are used to pitch content ideas for film and television; a report/analysis on a placement.
13. Case studies and simulated business projects; continuous assessment.
14. The mix of all of these.
15. All of the assessment strategies we use have an important place.
16. Reports and student presentations.
17. External artist feedback - direct to the student. Placement feedback. Simulated business projects.
18. Probably presentations.
19. Simulated business projects.



There are also a range of supplementary modes of delivery and assessment that the respondents identified as available for their students and graduates:

### *Supplementary options for course delivery and assessment*

work placements	87.5%
mentoring schemes	41.7%
business development support	41.7%
meetings with professional arts entrepreneurs	87.5%
live briefs for external clients or stake-holders	41.7%
continuing professional development courses	29.2%

The availability of meaningful work placement opportunities can sometimes be an issue within the performing arts industry, so it is interesting to see that this features quite highly. The opportunity to meet with professional arts entrepreneurs is also valuable for students and graduates giving them access to role models and the opportunity to gain insight into the life-world of the arts entrepreneur. There appears to be an opportunity for the further development of mentoring schemes, business support, continuing professional development and the use of live briefs within entrepreneurship education for theatre students. These are elements that are conventional in commercial business orientated entrepreneurship education.

### *Involvement of professional theatre practitioners, creative entrepreneurs and/or small businesses in course activities*

All respondents valued the involvement of professional theatre practitioners, creative entrepreneurs and/or small businesses in course activities. In fact most of the respondents included some form of such involvement in one or more aspects of their course delivery. It is again worth noting that mentoring schemes for graduate theatre entrepreneurs seem to be relatively under-developed at present. It would also appear that although professional theatre practitioners and entrepreneurs are involved in some teaching delivery and advisory capacity, they currently have less involvement with the design of courses or of specific course projects. This may represent an opportunity for further research and development.

guest lectures	95.8%
teaching	83.3%
advisory roles	79.2%
directing performance projects	75.0%
assessment	70.8%
course development	66.7%
mentoring	37.5%
designing projects	33.3%

## Case Study 5

### **Queen's University Belfast – School of Languages, Literatures and Performing Arts**

Drama Studies at Queen's provides opportunities for students to study drama as a minor, joint, major or single component of their studies. As a Russell Group University, Queen's offers a perspective on how entrepreneurship operates within a course structure more closely aligned to traditional academic values. It also reflects the demands and challenges of a very specific socio-political context, given that across the University approximately 95% of the students are from Northern Ireland. Queen's University also has a Centre for Excellence in Teaching and Learning, the Centre for Excellence in the Creative and Performing Arts (NI), which focuses principally on interdisciplinary arts practice and experimentation.

The single honours students undertake six modules that focus on academic study and the processes involved in the making of theatre. The challenge for teaching staff in this context is how to provide scope for students to create their own work at the same time as providing a thorough critical and analytical education. As with other institutions, the transition from staff- to student-directed practical work is hard to negotiate as smoothly as might be desired.

Several modules enable students to develop entrepreneurial skills and experiences. The core practical module in the second year includes a Personal Development Planning element in which students can try out audition material and plan for their future. Also in the second year, the students work with a professional director, enabling them to better understand and apply professional processes and practices. In the third year, students undertake an Independent Project Module, in which students propose and pitch project ideas, gaining valuable experience in persuasion and the marketing of their ideas. Students have opportunities to meet young actors and successful alumni, as well as directors and designers, and meaningful contact with professionals is seen as important to the course.

The University's NICENT unit provides support for students with entrepreneurial aspirations, including induction sessions on thinking entrepreneurially and seeing their existing skills in entrepreneurial terms. The arts are well represented in NICENT activities; as at other institutions, students from creative and arts disciplines seem to show a greater awareness of the opportunities for business start-up.

Teaching and learning strategies focus on encouraging students to make their own discoveries and encourage individual fieldwork. Staff are aware that models of professional practice can sometimes act to intimidate and limit student imagination and enterprise, and extra-mural activity is valued as an opportunity to step outside the coursework and flex different creative muscles. Drama is understood as a complex and sometimes messy area of practice in which the problems can sometimes provide the most important learning opportunities, particularly in respect of student entrepreneurship.

Value is placed on creating an environment in which a range of roles and practices is recognised and valued, enabling students to discover skills and aptitudes as they

progress through the course. Assessment strategies aim to support this, with mid-project vivas, post-show discussions and presentations on process.

Many students tend to work entrepreneurially within community- and youth-based contexts as they graduate, and a continuing challenge for the few theatre courses in the region is to nurture the development of new theatre companies in Belfast that are able to survive and thrive.

There are several key challenges perceived for the future development of entrepreneurship education for theatre students in Belfast:

- how to develop students' professional judgement, their ability to make decisions on sound professional criteria (e.g. who to work with, what roles and responsibilities to undertake)
- how to encourage students to engage with work opportunities in theatre beyond the job of acting
- how to enable students to understand the often harsh realities of the professional theatre environment through pedagogies that are sound and fair

For more information visit:

<http://www.qub.ac.uk/schools/SchoolofLanguagesLiteraturesandPerformingArts/>

### **Key features**

- **Entrepreneurial development linked to the students' personal development planning.**
- **Use of alumni and graduates to support student aspirations.**
- **Students enabled to identify strengths and capabilities.**
- **Opportunities for graduates to engage with social and community issues (social entrepreneurship).**

### *Kinds of theatre-related work graduates typically go into after graduating*

The range of work opportunities for theatre graduates is extensive and impressive. The institutions which responded listed the following ranges of work graduating students have gone into:

- postgraduate studies – acting, directing, theatre intervention, performance, performance writing, curation, and drama teaching
- setting up small-scale theatre companies
- free-lance community and education drama workers
- conventional theatre work - technical theatre (sound and lighting design), applied theatre, acting, stage management, playwriting, directing, administration, dancing, marketing, production management, front-of-house management, and programming
- events management
- drama therapy
- broadcasting - television production work, script-writing for film and TV, script editing, casting, internships, runners, researchers or assistants
- allied leisure and media industries – party organising, festival administration, agents, games industry and online industries

One respondent noted the particular value of work placements, real-world projects, and close liaison with theatre professionals and companies in helping students to make contacts, find jobs, and create opportunities.

Almost all of these graduate destinations are of the kind that would not typically be picked up six months after graduation, as it takes time for graduates to establish themselves in these kinds of employment. All of these employment sectors are areas that would, typically, highly value graduates with entrepreneurial skills, attitudes and capabilities.

### *Good or innovative practice in developing student entrepreneurship*

Students' final year projects were frequently highlighted by respondents as opportunities for the students to showcase their personal and professional talents and abilities. Often, though not exclusively, these projects allowed students to act entrepreneurially by setting up a small company, raising their own funds, touring the work and experiencing the professional environment and life-world of small-scale theatre entrepreneurs and businesses. Sometimes such projects might include partnership with local or regional partners, agencies, organisations or stakeholders. These kinds of project represent an holistic, integrated and immersive entrepreneurial experience, highly engaging and strongly motivating for the student. Students need to experience the kinds of energy and commitment levels they have to sustain in order to operate entrepreneurially at a professional level. Final projects often also provide opportunities for students to learn about project bidding, project management, funding, and technical support. There is a range of pedagogic practice: some courses allow students free choice over what they work on and with whom, others have tutor-directed shows for large groups of students. It would be

interesting in the future to research whether or not student-led projects will be most likely to generate entrepreneurial practice and intent. Some courses offered students opportunities to take part in festivals (e.g. Leeds New Stages Festival), whereby students could not only experience a professionally orientated working environment, but also place their own work in a wider and more competitive context. At Lancaster, undergraduate students have a project in which they set up a virtual festival (for an interesting model of the virtual festival, see Talking Birds' Virtual Fringe - <http://www.virtualfringe.info/>).

Occasionally, and usually outside their course curriculum, students take part in staff professional practice or practice-based research activities and performances. This offers opportunities for students to recognise the professional authority of their tutors to teach, as well as offering opportunities for a different form of work-related learning to the traditional placement. A number of courses offer third year modules that prepare students for the challenges of auditioning and interviewing for work. Fewer courses, however, offered similar student opportunities to role-play interviews with potential funders, or chances to learn how to run interviews and auditions for their own projects in a professional manner.

Courses are becoming increasingly imaginative about how they involve industry professionals. Whereas in the past they might have given a talk or directed a student production, now they might be asked to evaluate pitches for ideas from students, to mentor students and graduates over longer periods, or to involve students in collaborative projects. Theatre offers particularly interesting opportunities for delivering transferable skills; students are in constant interaction with others through the collaborative processes involved in making and presenting performances. The opportunities to develop pitching, idea generation, presentation and communication skills are numerous and diverse. Some courses enhance the learning of team skills through the use of psychometric testing such as the Myers-Briggs test, which enables students to make more objective choices when it comes to selecting groups for practical work. Some courses also put significant emphasis on the value of collaborating across disciplines in order to create innovative new processes and practices.

Skills and knowledges relevant to arts administration are delivered in a variety of ways. In some courses the delivery of these skills is embedded into the curriculum and takes place as the need emerges through projects and performances. In other courses students learn through specific modules that focus on business planning, marketing strategies, funding applications, business start-up, project proposals, and relevant legal frameworks and regulations. Both offer specific advantages and disadvantages. Embedded delivery offers a more complete learning experience and places knowledge in context, but embedded skills can lack formal recognition and status. Delivery through modules gives status and clarity to the subjects, but separates this knowledge from the performance practice context that gives it meaning. At Masters level, some courses allow students to submit their professional performance work undertaken during the course for assessment, blending the entrepreneurial with the academic in ways which encourage the student to connect their studies and their practice, possibly looking to more closely relate their studies and their professional needs.

Traditionally case studies are under-used in teaching theatre students. They may analyse the work of certain companies, but seldom examine their administrative practices and the structures and processes they use. Courses with close links to

existing companies clearly have some advantage in facilitating this kind of innovation, but courses can also encourage students to view their own experiences as a developing case study, encouraging objective analysis of their own business practices. The Higher Education learning environment frequently does not give students opportunities to revisit and revise work. They may be, and often are, expected to reflect on their processes and work methods, but they are seldom given the time and space to repeat and polish work after it has been assessed. This makes it hard for them to learn crucial skills in both dealing with failure (re-working and revising work, responding positively to the emotional impact of failure), and in polishing, pruning, developing and improving work to nurture their successes. Curriculum design that enabled this kind of development would be both innovative and beneficial.

## Case Study 6

### **Swansea Metropolitan University – School of Performance and Literature**

Performing arts, drama and theatre studies at Swansea Metropolitan have developed from an initially text-based and traditional beginning towards a strongly entrepreneurial and practical focus. The degree course is relatively new (2004) and sits alongside an HND course in Technical Theatre, which also allows entry to the third year of the degree for 'top-up'.

The development of a company ethos is a key feature of the drama work at Swansea Met. This is strongly supported by the presence, as company in residence, of Volcano Theatre Company (<http://www.volcanotheatre.co.uk/>) who were involved in the design of the degree course and whose members teach both performance skills and arts management and marketing to the students. Students are encouraged to understand the career pathways available to them. They learn collaborative process and group-work through pitching and selecting ideas within their groups.

In the third year, students undertake a touring production which can tour as far as Dublin. Students take responsibility for booking the tour as well as organising transport and accommodation. In Year Three, students can specialise in particular routes (e.g. performance, directing, arts management or technical theatre), and are coordinated into teams. A particular innovation is the use of a simplified Myers-Briggs test to identify qualities of individuals and assist in the formation of balanced groups. Student groups are required to do SWOT analyses, business plans, and outline the key concepts underpinning their ideas for their projects.

Students have been engaged in live-brief projects related to a variety of clients including the Swansea Fringe Festival and a project to rejuvenate the campus bar. The Arts in Action scheme (<http://www.smu.ac.uk/artsinaction/>) has enabled students and graduates to spend time in schools as artists in residence. Entrepreneurship input and support is also available through the University's Entrepreneurship Unit, managed by Kathryn Penaluna.

Early in the course the emphasis is on stimulating creativity and allowing the students room to fail. Then as the course progresses they look at what it means to make

their work in a professional context, understanding the work that has to go in to making and presenting a piece that is innovative and creative. Teaching includes few formal lectures and focusing instead on doing. The assessment strategies include: career pathway planning, evidence of company planning and portfolios of evidence and evaluation. Student self-evaluation is core to the pedagogy. As with the teaching strategy so with assessment – the first phase is about the ‘showcase’ where students present work internally for feedback, then they are introduced to professionalisation by the introduction of external experts for feedback and through sending students out on external projects which involve client feedback.

A key principle at the heart of the course at Swansea Met is the importance of allowing the realisation of projects. Students can only learn so much through hypothetical projects, so the emphasis is on ‘real companies, real projects, real outcomes’. Students are encouraged to get involved in external opportunities, such as the ‘Unknown Pleasures’ festival at the Taliesin Arts Centre in Swansea.

There is now a graduate company, ‘Shellshock’ (<http://www.shellshocktheatre.co.uk/>), which comprises former students. They are currently running a collaborative project with the National Theatre of Wales, Volcano and Swansea Metropolitan University to offer final year students the opportunity to develop themselves as practising artists, acting as mentors to the students.

Areas of practice that are particularly interesting to note are: the paying of technical theatre students to do technical work with visiting theatre companies; the input of the resident professional theatre company (Volcano); the opportunity for students to collaborate across disciplines; the link to the ‘Arts in Action’ project; and the use of personality indicators for establishing groups. The University continues to offer a good level of funding for these initiatives.

Key challenges perceived for the future: how to build further student collaboration across courses and faculties; how to create an environment in the University that matches the environment in the creative industries; how to encourage students to look beyond grades towards the overall experience of their studies.

For more information visit: <http://www3.smu.ac.uk/index.php/potential-students/faculty-of-humanities/spl>

### **Key features**

- **Resident theatre company – Volcano – offering role-models and professional input.**
- **Use of psychometric tests to professionalise decisions for group forming.**
- **Live brief projects giving students taste of real-world experience.**
- **‘Arts in Action’ scheme allowing students and graduands experience of life-world of the professional artist.**



## Key challenges

Looking ahead, respondents identified some of the key challenges they saw for the development of entrepreneurship for theatre students in the twenty-first century. They perceived a perennial problem in encouraging students to prepare for life beyond the course they are studying on. The language of entrepreneurship as currently configured is also seen as problematic. Theatre graduates are more likely to want to view themselves as artistic creators and collaborators than as creative entrepreneurs; this is a culturally produced position. For some socially conservative cultures the kinds of uncertain contexts, flexible work environments, portfolio careers, life-style models and emergent economies that entrepreneurial theatre graduates are seen as having to work within are potentially quite challenging. This problem of language has equally to be balanced against the expectations of students. The table below illustrates tutors' perceptions of students' views of entrepreneurship. Anecdotal evidence suggests students arrive into higher education with relatively narrow career aspirations (becoming a performer), and case study interviews suggest that tutors see part of the learning process that facilitates student entrepreneurship as encouraging students to widen their perception of the potential opportunities available for them. One respondent wrote, for instance, of the need to enable students to 'recognise how they can apply their love of the performing arts – and the skills they have developed in studying it – to a huge range of employment opportunities, some of which might actually be more fulfilling than acting on the West End stage!'

In several discussions with respondents and in other contexts outside this project, it has become clear that the current higher education system struggles to educate students in how to recognise and cope with failure. The ability to deal with and respond to failure is a key element of the entrepreneurial mindset. Graduate entrepreneurs need to be able to deal with their own failures, as well as those caused by factors beyond their control. Success is not always down to their talent, nor is it assured by a successful grant application. Most assessment tends to finish when a project finishes and projects are seldom revisited. Equally, though module failure may be redeemed (or not) through re-sits, this process is viewed as vaguely punitive and not as a potential, and valuable, learning experience. The industry is not as supportive as the academy and failure is dealt with differently. If we are preparing students for the industry, should they not also learn about the harder side of its processes? The perceived stigma of commercial failure inhibits many from starting a new business – there is a widespread perception that failure will be catastrophic and irredeemable. In fact the vast majority of unsuccessful businesses simply close down, and most business people have experience of several unsuccessful enterprises that they view as part of the life-experience of the modern entrepreneur.

The challenge for the academy is to respond to the difference between what works as coursework and what works in a professional context in a way that enables students to become critically aware of the implications of that difference for their future career. There is also a challenge to recognise that students need encouragement in order to build the confidence required to set up a business initiative of their own. Qualifications for teaching in higher education are typically academic (doctorate, research record) rather than professional or entrepreneurial. Students in higher education may need tutors who can act more effectively as role models, able to communicate relevant life experience that matches their career



aspirations. University theatre departments are generally not afraid of collaborating with the cultural industries, but more could be done to help students understand the wider context for their work and careers.

The global recession offers a particular challenge for graduating students; nonetheless entrepreneurship could be a key skill at a time when conventional employment is in decline. The 'can do' culture of the entrepreneur offers a positive option for graduates and could have wider social value in building confidence and avoiding socio-economic exclusion. It is likely, given the increasing globalisation of culture and cultural production, that students will need to become more internationally aware and sensitive to cultural difference if they are successfully to target new and emerging market opportunities. Unfortunately the recession may reduce the number of opportunities for placements and work experience for students. Meaningful placement opportunities for theatre students are already hard to find; it will be very challenging to provide conventional placements for the majority of students, and flexible and imaginative solutions will be needed in order to meet student enthusiasm for work experience. As students in the UK face the prospect of rising tuition fees and increased personal debt, raising funds for entrepreneurial activities will become more and more challenging and more and more important. In a recession period, resourcing university theatre courses in terms of staff, time, space and equipment is likely to become increasingly challenging. One respondent commented that although 'the theoretical frameworks for most courses are as they should be, the resources on the ground are often limited and do not come close to mirroring the resources, the potentials and challenges in the creative and performance industries'. As changes in industry-level technology continue, there is a concern that universities may struggle to keep up.

Getting the balance of 'learning' and 'doing' right, so that students feel both enabled and empowered to act entrepreneurially, is perceived as a key challenge for educators. One respondent eloquently expressed the curriculum changes needed to address this issue as follows:

My recipe would entail:

Less spoon-feeding outmoded information, more opportunities to build networks of knowledge; less studying information, more development of action research skills; less theory, more practice; more connection with the industry, more connections with genuine audiences, more imaginative and creative active-learning processes to build imaginative, creative skills.

Equally there is a need to educate theatre managers, programmers, business people and funders of the value of artistic innovation and critical engagement with the industry. Students should also be prepared for advocacy and for campaigning for change. As graduating students move into a world of constant change and uncertainty (has it ever been anything but?), educators need to respond to the challenge of teaching students to understand, critique and engage with that world and understand how they might work to take better control of their own destinies.

### *Students' changing perceptions of entrepreneurship and professional practice*

It can be difficult to generalise around student perception of these complex subjects, but the opinions of tutors gives an interesting picture of what changes take place and how over the period of study.

At the start of the course	At the end of the course	After the course
They are perhaps daunted by such phrases	They feel well-prepared, and eager to work, but recognise that opportunities to practise professionally are scarce and challenging	Under-nourished by the professional context
Unaware	Vaguely interested	Essential
They are enthusiastic but unprepared	They recognise it as integral to their own development	They recognise how it has helped them achieve
Underdeveloped	Emergent	Necessary
Varying degrees of ability and experience but a willingness to learn	An understanding of working to deadline and subsuming personal difficulties for the good of the project	
Unrealistic	Realistic	Engaged
They wanted it and expected it	They were disappointed that there wasn't more of it	They are trying to make up for the gap
"Wow Drama, this is fun"	"Hmm, Equity, BECTU, Spotlight, Contacts, ITC, TMA, ACE there's a lot to do"	"Not waving but..."
Not interested other than in its application to being an actor	Recognise its value for employability beyond the acting profession	Realising that it is a skill which will help them in many walks of life
Excited and enthusiastic	Positive and very enthusiastic	Balanced appreciation of their skills and the challenges inherent in entrepreneurship
Keen and willing with some experience	Prepared and confident	Ready to teach others
A little confused	Good	Recognition of the usefulness of tasks they have done
Curious (all)	Engaged (most)	Ambitious (most)
Unaware	Aware of its importance and potential strategies	
Naive	A little less so	Students seem to awaken to the need to take their future into their own hands
Wary and uncertain of its relevance, they don't fully understand its importance	Cognizant of its importance to their work	Once they leave I think the knowledge they have gain here only truly begins to make sense
They are unaware that students can work independently	They consider it the most useful part of the course	
Irrelevant	Frighteningly necessary	A slow dawning realisation
Open but suspicious of 'business models'	The MA is new for 09/09. UG students have a mixed attitude and are dependent upon how well they do academically	As for end of course

## Summary and conclusions

There is much good practice in the sector, and considerable enthusiasm to share that practice and develop it further. Many of the courses that have responded to this survey have developed or are in the process of developing strategies that embed entrepreneurship into their course design and delivery. There is extensive evidence of innovation in curriculum design within the theatre sector. Now that surveys have been completed for both dance and theatre courses, there is clear evidence that it would be timely to promote cross-institutional collaboration between relevant departments to develop and enhance the progress evidenced in this report. Entrepreneurship and educating for entrepreneurship are newly emergent areas of study, practice and research. Theatre and the performing arts potentially have much to offer, and effective education can contribute to the continued success of the UK creative industries. As one respondent commented:

Performing arts could and should be at the forefront of entrepreneurship – as the skills of imaginative and creative thinking, teamwork, innovation, role play and presentation are central to this area – so we should promulgate these skills to others working in entrepreneurship.

Entrepreneurship allows for knowledge to be developed through practice and encourages students to apply their skills and understanding to real-world problems and challenges. It offers an opportunity to bring different kinds of meaning into their learning, connecting students' values and aspirations with the societies, cultures and economies within which they have to operate. In this sense, entrepreneurship education does indeed seem to offer innovative ways in which we can make theatre work.



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## **Appendix I: List of institutions whose responses are included in the survey analysis**

Arden School of Theatre, Manchester College  
Bath Spa University – School of Music and Performing Arts  
Buckinghamshire New University – Faculty of Creativity and Culture  
Central School of Speech and Drama  
Coventry University – Performing Arts Department  
Lancaster University – Lancaster Institute for the Contemporary Arts  
Leeds University – School of Performance and Cultural Industries  
Liverpool Institute for the Performing Arts – Music Theatre and Entertainment Management  
Liverpool John Moores University – Drama Department  
North Devon College – Music Technology and Performing Arts Department  
Queen’s University Belfast – Drama Studies  
Swansea Metropolitan University – Centre for Performance and Literature  
University of Cumbria – Media and Performing Arts Department  
University of East Anglia – Drama Department  
University of Northampton – School of the Arts  
University of Portsmouth – SCAFM  
University of Ulster – Drama Department  
University of Wales, Newport – International Film School  
University of Wolverhampton – Drama Department  
University of Worcester – C&T Theatre Company  
York St John University – Community Arts and Theatre Department

Some institutions only partially replied and their responses could not be held to be complete enough to merit inclusion. In addition, a small number of respondents replied on an individual basis, such as freelance lecturers and researchers.

## Appendix 2: Relevant Courses

Survey respondents identified these courses as relevant to the survey aims:

<b>Institution</b>	<b>Courses</b>
Arden School of Theatre, Manchester	HNC Theatre Studies FdA Contemporary Theatre Studies BA Acting BA Music Theatre PgDip Writing for Performance
Bath Spa University	BA Performing Arts
University of Bristol	BA Drama MA Drama Performance Research
Buckinghamshire New University	BA Performing Arts BA Drama: performance and text BA Drama (joint honours)
Central School of Speech and Drama	BA Theatre Practice BA Acting for Stage and Screen BA Drama and Theatre in Education MA Advanced Theatre Practice MA Movement Studies MA Performance Practices MA Applied Theatre
Coventry University	BA Theatre and Professional Practice BA Dance, Theatre and Professional Practice MA Performing Arts Innovation and Enterprise
LIPA	BA Music, Theatre and Entertainment Management
Liverpool John Moores University	BA Drama BA Drama (with English, or Creative Writing, or Film Studies)
The University of Manchester	BA Drama MA Applied Theatre

Manchester Metropolitan University	BA Contemporary Theatre and Performance BA Community Arts and Drama BA Drama in Combined Honours BA Acting
North Devon College	FdA Theatre Company
Queen's University Belfast	BA Drama (single, major, joint and minor)
University of Salford	BA Performing Arts BA Media and Performance BA Contemporary Theatre Practice BA Dance HND Media Performance
Society for Theatre Research	Poel Event
Swansea Metropolitan University	BA Performing Arts HND Technical Theatre
University of Cumbria	BA Performing Arts BA (Joint) Drama, Dance, Musical Theatre and Technical Theatre FdA (Drama; Physical Theatre; Performance, Festivals and Events; Stage Management; Theatre Costume) MA Performing Arts
University of East Anglia	BA Drama BA Drama and Literature BA Scriptwriting and Performance MA Scriptwriting MA Theatre: text and performance
University of Leeds	BA Theatre and Performance BA Performance Design BA Managing Performance MA Culture, Creativity and Entrepreneurship MA Performance, Culture and Context
University of Northampton	BA Drama BA Drama (joint) MA Performance Arts BA Acting

University of Portsmouth	BA Drama BA Creative and Performing Arts NA Writing and Directing for Performance
University of Ulster	BA Drama
University of Wales, Newport	BA Performing Arts BA Applied Drama BA Applied Drama (joint with Creative Writing or English)
University of Wolverhampton	BA Drama and Performance BA Drama and Performance (joint) MA Drama and Performance
University of Ulster	BA Drama (single, major and minor) PhD/MPhil MRes (Arts)
York St John University	BA Performance: Theatre BA Performance: Theatre (with English, or with Film and Television Production) MA Performance MA Applied Theatre



## **Appendix 3: The survey questions**

# Making Theatre Work - Enterprise and Employability in Theatre

## 1. General information

'Making Theatre Work' is a PALATINE-funded project which sets out to map enterprise and entrepreneurship education within HE Theatre programmes across the UK. The project seeks to investigate the range of approaches used to prepare students for the world of work, and specifically to prepare them for entrepreneurial activity within that context (e.g. the forming of theatre companies, initiating performance projects, recognising opportunities for the exploitation of new knowledges/technologies/methodologies).

Entrepreneurial activity, for the purposes of this questionnaire can be taken to include social entrepreneurship, though the questionnaire will look not at the social outcomes but at the entrepreneurial processes, practices and pedagogies.

The project aims to identify models of good practice in entrepreneurship education within the Theatre sector. It will establish a network of entrepreneurship and employability educators within the performing arts sector. If you are interested in joining this network please give your details at the end of the questionnaire.

This questionnaire should take approximately 20 minutes to complete. Please try to complete the questionnaire in as much detail as possible. I would like to thank you in advance for taking the time to complete and return this questionnaire and providing details of your programmes. The outcomes of the research will be published on the PALATINE website in Autumn 2009.

The information you provide for this survey will be treated anonymously. No personal information about you will be made available in any future publication of the outcomes of this project without your permission.

Dr Mark Evans  
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Coventry University  
Priory Street  
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CV1 5FB

Paper versions of the survey should be returned to the address above.

Questions marked with an asterix require an answer.

### 1. Please give your name and job title

### \* 2. Please give the name of your institution and the name of the relevant faculty and/or department.

Institution

Faculty/Department:

## 2. Course Details

Please give basic details of your theatre course(s) most relevant to this survey.

## Making Theatre Work - Enterprise and Employability in Theatre

**\* 2. There are several models for the integration of entrepreneurship education into curriculum design. Please indicate which model(s) you use to structure modules and delivery which aim to encourage and support students in initiating their own projects and companies (you may tick more than one).**

☐ input embedded across the curriculum

☐ postgraduate courses

☐ mandatory modules

☐ extra-curricula activities (e.g. student societies)

☐ option modules

☐ external agencies (e.g. NCGE Flying Start, CPD)

☐ elective modules

☐ short courses run by specialist units within the institution

Other (please specify)

**3. Are you aware of, and do you make use of, the support offered by external agencies and resources in the development of student entrepreneurship?**

☐ National Council for Graduate Entrepreneurship (NCGE)

☐ Entrepreneurship Educators UK (EEUK)

☐ Business Link

☐ Venture Navigator

☐ PALATINE

☐ Independent Theatre Council

☐ Other (please specify)

## Making Theatre Work - Enterprise and Employability in Theatre

- \* 1. Name(s) of most relevant theatre course(s) offered by your institution (please include single and joint, and also postgraduate)**

1	<input type="text"/>
2	<input type="text"/>
3	<input type="text"/>
4	<input type="text"/>
5	<input type="text"/>

- \* 2. Please estimate the total number of students undertaking theatre courses within your course portfolio (please enter a number).**

- \* 3. Are any of your courses accredited by industry agencies (e.g. NCDT)?**

☐ Yes

☐ No

If 'Yes' please specify

### 3. Aims and structure of your course(s)

This page asks you to reflect on the overall aims of your course(s) in relation to the performing arts world of work, to identify the overall structure for the delivery of entrepreneurship and professional practice, and to identify the broad balance of skills and knowledges within your programmes.

- 1. Please briefly summarise the key ways in which you see your course(s) preparing students to find and/or make work within the theatre industry?**

# Making Theatre Work - Enterprise and Employability in Theatre

**\* 4. Please estimate the percentage of course time (to the nearest 10%) spent in the following key areas at each level. Click on the boxes to select the drop down options.**

	Level 1	Level 2	Level 3	Masters Level
Practical skill development (acting techniques, devising, rehearsal process, voice and movement, technical theatre skills such as lighting, sound, design, production management)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Theoretical, contextual and critical studies (theatre history, theories of performance, theatre aesthetics, etc.)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Professional practice (career management, arts administration, fund-raising, job-finding, starting a company, marketing, etc.)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**\* 5. Please rate the importance within your programme of the development of entrepreneurial and professional skills, competencies and knowledges.**

	Very important	Important	Moderate relevance	Marginal relevance	Not relevant
Value to course(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 4. Entrepreneurship Education - content

Previous reports (e.g. 'ICEBreaker', PALATINE: 2006) have identified key entrepreneurial aptitudes, capabilities, skills and knowledges for performing arts students. Are any of the following taught and/or assessed on your course(s), and if so at what level (tick all that apply).

### 1. Funding, planning and finance

	Level 1	Level 2	Level 3	Masters
Forward planning (business plans, strategic thinking)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arts funding (policy, applications, sources)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Budgeting (account-keeping, tax, cash-flow)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# Making Theatre Work - Enterprise and Employability in Theatre

## 2. Project management

	Level 1	Level 2	Level 3	Masters
Project management (time management, deadline setting, contracts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Problem-solving	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Decision-making	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunity recognition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Intellectual Property Rights	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 3. Roles, structures and responsibilities

	Level 1	Level 2	Level 3	Masters
Company roles and responsibilities (who does what)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Company structures (self-employment, sole trader, company status)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Business start-up (legal status, what kind of business, accessing support)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional discipline (promptness, attendance, reliability)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Safe and good practice (Health and Safety, risk assessment, insurance, CRB checks, Licensing Act, duties of care, access and equality)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Responsible practice (sustainability, ethical awareness, cultural awareness)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 4. Working with others, communicating and collaborating

	Level 1	Level 2	Level 3	Masters
Working effectively with others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Networking and relationship building	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Working with client groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project marketing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Negotiation skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# Making Theatre Work - Enterprise and Employability in Theatre

## 5. Managing self

	Level 1	Level 2	Level 3	Masters
Understanding own strengths and weaknesses (skills audit, dealing with feedback)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Career planning (CVs, job searching, targets/goal setting)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Confidence building and risk-taking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reflection - learning from success and failure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing flexibility, adaptability and initiative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Priority-setting and multi-tasking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 6. Industry awareness

	Level 1	Level 2	Level 3	Masters
Understand nature and value of innovation within field of study	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Potential role of new technologies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Costing services or product against industry market (pricing)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Understanding the life-world of the professional theatre artist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**7. Please list what you consider to be the three most important skills, capabilities or knowledges for the development of entrepreneurial and professional graduates.**

1	<input type="text"/>
2	<input type="text"/>
3	<input type="text"/>

## 5. Entrepreneurship Education - teaching, learning and assessment

These questions ask you about the teaching, learning and assessment strategies used on your programmes.

# Making Theatre Work - Enterprise and Employability in Theatre

**\* 1. Please identify teaching and learning strategies that you employ in educating and encouraging the entrepreneurial student (tick all that apply).**

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> lectures               | <input type="checkbox"/> case study analysis  | <input type="checkbox"/> pod-casts      |
| <input type="checkbox"/> seminars               | <input type="checkbox"/> role playing         | <input type="checkbox"/> guest speakers |
| <input type="checkbox"/> workshops              | <input type="checkbox"/> small group projects | <input type="checkbox"/> field trips    |
| <input type="checkbox"/> research projects      | <input type="checkbox"/> online learning      | <input type="checkbox"/> not relevant   |
| <input type="checkbox"/> Other (please specify) |   |   |

**\* 2. Please identify which of the following assessment strategies you currently use to assess student entrepreneurship and professional practice (tick all that apply).**

- |  |   |
|--|---|
| <input type="checkbox"/> Continuous assessment       | <input type="checkbox"/> Vivas                              |
| <input type="checkbox"/> Portfolios                  | <input type="checkbox"/> Essays                             |
| <input type="checkbox"/> Exam papers                 | <input type="checkbox"/> Reflective Journals                |
| <input type="checkbox"/> Practical presentations     | <input type="checkbox"/> Spreadsheets                       |
| <input type="checkbox"/> Seminar presentations       | <input type="checkbox"/> Performance presentations          |
| <input type="checkbox"/> Peer assessment             | <input type="checkbox"/> Funding applications               |
| <input type="checkbox"/> Questionnaires and quizzes  | <input type="checkbox"/> Business plans                     |
| <input type="checkbox"/> External artist feedback    | <input type="checkbox"/> Placement feedback                 |
| <input type="checkbox"/> Case studies                | <input type="checkbox"/> Reports                            |
| <input type="checkbox"/> Simulated business projects | <input type="checkbox"/> Evidence of extra-mural activities |
| <input type="checkbox"/> Video/podcasts/web-folios   | <input type="checkbox"/> 'Elevator' pitches                 |
| <input type="checkbox"/> Other (please specify)      |   |

**3. Which assessment methods do you feel are particularly effective or appropriate for the assessment of student entrepreneurship?**

## 6. Entrepreneurship Education - engagement with the industry

These questions ask you about some of the links between your course(s) and the theatre industry.



## Making Theatre Work - Enterprise and Employability in Theatre

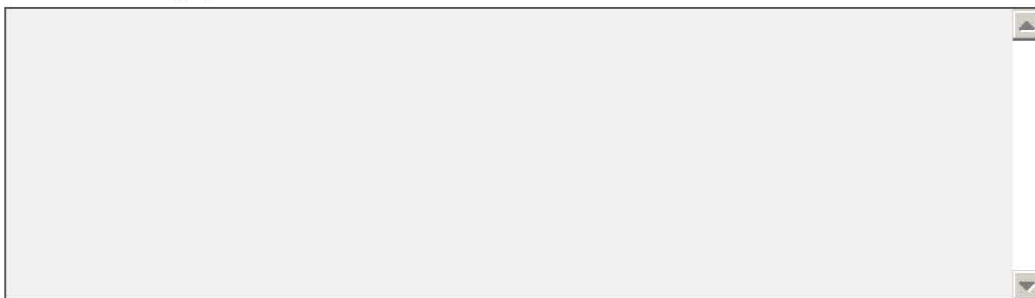
**\* 1. Do your students have opportunities to undertake any of the following during or immediately after their course (please tick all that apply)?**

- |  |  |
|--|--|
| <input type="checkbox"/> work placements                               | <input type="checkbox"/> live briefs for external clients or stake-holders |
| <input type="checkbox"/> mentoring schemes                             | <input type="checkbox"/> continuing professional development courses       |
| <input type="checkbox"/> business development support                  | <input type="checkbox"/> none of the above                                 |
| <input type="checkbox"/> meetings with professional arts entrepreneurs |  |

**\* 2. Are professional theatre practitioners, creative entrepreneurs and/or small businesses involved in any of the following activities within your course (please tick all that apply)?**

- |   |   |
|---|---|
| <input type="checkbox"/> guest lectures     | <input type="checkbox"/> directing performance projects |
| <input type="checkbox"/> assessment         | <input type="checkbox"/> teaching                       |
| <input type="checkbox"/> advisory roles     | <input type="checkbox"/> designing projects             |
| <input type="checkbox"/> mentoring          | <input type="checkbox"/> none of the above              |
| <input type="checkbox"/> course development |   |

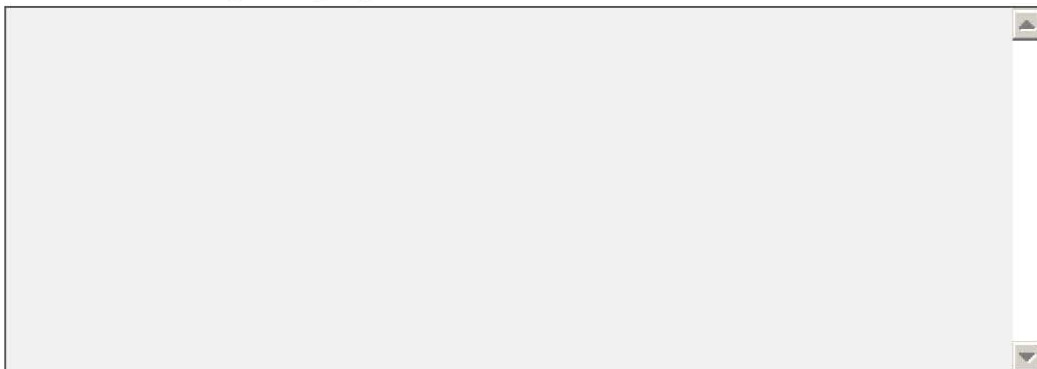
**3. What kinds of theatre-related work do your graduates typically go into after graduating? (List any, including: work with existing company; set up small company; set up as freelance; set up as sole trader; further study or training.)**



## 7. Examples of good practice

## Making Theatre Work - Enterprise and Employability in Theatre

**1. Please indicate below aspects of good or innovative practice you have developed in your courses to promote student entrepreneurship. Such practice might include: projects, modules, curriculum developments, modes of delivery, teaching techniques, assessment methods, teaching materials or pedagogical innovations.**



**2. Please also indicate if you would be willing for these examples to be featured as a case study of good practice within the finished report.**

- ☐ Yes
- ☐ No
- ☐ Not applicable

## 8. Looking forward

**1. What do you consider to be the most important challenges in educating students for the world of work in the twenty-first century?**



**2. How would you characterise in a few words your students' attitudes towards entrepreneurship and professional practice?**

At the start of the course

At the end of the course

After the course

**3. Any other comments?**



**\* 4. Please confirm here whether you are interested or not in being part of a network of entrepreneurship and employability educators within the performing arts.**

☐ Yes. I am interested in joining the network, and I am willing for my contact details to be placed on a network database and to be sent relevant information.

☐ No. I am not interested in joining the network.

**5. If you have answered 'Yes' to the question above, please give your contact details below.**

**Name:**

**Faculty/Department:**

**Institution:**

**Address:**

**City/Town:**

**County:**

**Postal Code:**

**Country:**

**Email Address:**

**Phone Number:**

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