From skillset to mindset: the reconceptualisation of entrepreneurial journalism in higher education

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Abstract

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Conducted within the field sites of four institutions, within both the UK and the US, this research focuses on the rapidly changing nature of the journalism industry and the need for higher education to adapt accordingly. The concept of a 'reconceptualised' journalist, and related models of curriculum design and pedagogy, highlight the significance of complementing a strong skillset with the development of an appropriate 'mindset'. The resultant graduate will embody independent, flexible and adaptable practice.

The research reveals a need to 'save good journalism' and realise fully the value that still exists in it, and also reflect the urgent need for consideration of how this can be done sustainably. The long-held perception of journalism as being 'inherently stable' (Deuze and Witschge 2017) needs to be challenged, and the research concludes that there is the need for further self-sufficiency and independence from the newsroom in the role in order to protect the resilience of the profession. The proposed partnership with the community that emerges, draws on the notion of embedding an enterprising approach that highlights the value of sharing creativity more widely in order to add both economic and social value to the journalism industry. This different model of news creation for a new environment, is influenced by co-creation, communities of practice and an iterative newsgathering process that remains alert to taking advantage of opportunities as they arise. It is asserted that pushing journalists 'beyond the newsroom, figuratively and literally' (Lewis and Usher 2013) will make journalism more relevant to a participatory, digital culture.

In acknowledging that it is no longer possible to merely impart a skills 'toolkit' that will prepare students for future careers, the research recognises that it is significant to journalism education that students can instead 'recognise the kind of skills they might want to acquire'. It is therefore concluded as incumbent on educators to ensure that journalism graduates enter the industry with the appropriate mindset to navigate the environment which they will negotiate and lead, and thus contribute to the sustainability of the industry of the future.

The analysis of findings gathered from field sites, semi-structured interviews and a review of literature highlight that the creation of a 'reconceptualised' journalist is realised through specific characteristics of pedagogy and curriculum that contribute to an enterprising mindset.

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Chapter 1: Introduction

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1.0 Introduction

This introductory chapter aims to provide an overview of the context within which the research was conducted, from both personal and professional perspectives, explain the rationale and methodological basis for the work, and give an overview of key conclusions and their contribution to knowledge. The chapter also gives details of the presentation of contents and chapters structure within the thesis.

1.1 Professional and personal context

My doctoral journey commenced in October 2013 when I joined the first cohort of the EdD Creative and Media Education at Bournemouth University. It appealed to me on the basis of the strength of the staff team and the setting of the Centre for Excellence in Media Practice, and its premise in terms of allowing for practice-based research in the context of media education specifically. The structure of a taught phase to the work, for two years, ahead of the individual research time, was attractive in allowing a sharing of practice within a cohort setting which was accompanied by taught residential periods.

In terms of my professional context, I embarked on the doctorate as a Head of Department for Communication and Media at Robert Gordon University in Aberdeen. The Department was one of five within a Faculty of Management, and I was always aware of both the advantages and tensions that arose from delivering creative education in a business management setting. My interest in that dynamic underpinned my initial ideas for the research, and mapping the field in terms of preliminary literature reviewing saw my focus develop very quickly from the interface of creativity and business, to the role of enterprise in the creative industries for future sustainability and prosperity, and then specifically to the role of innovation and entrepreneurship in journalism education.

In 2016 my university restructured, and Faculty of Management was dissolved and instead became three separate Schools. I applied for and was successful in gaining the role of Head of School of one the new entities which comprises media, journalism, public relations, tourism, hospitality, events management, fashion management, marketing, information management and data analytics – with the working title School of Communication, Marketing and Information. In order to hold onto some of the identity of the former Faculty and most importantly to allow my research to influence my professional role, I gained support from the Executive Group of the university to rename the group as School of Creative and Cultural Business. It is the second largest school in the university, and I

attribute the size and success of the School to the ongoing growth, significance and financial contribution of the Creative and Cultural Industries to the economy. Employees of the future need to understand the financial, technological and market-driven imperatives of the industry, and I was determined to capture that in the philosophy of the new School in order to safeguard the employability of its graduates.

On a personal note, the two last years have brought significant trauma. My husband became seriously ill in July 2017. He was subsequently diagnosed with terminal cancer in January 2018 and passed away three months later on 27 April last year. I wouldn't normally include such personal details in reflections on my studies, but these circumstances have impacted profoundly on all aspects of my life. I cared for Mark during his illness, and subsequently devoted my personal time to my two boys and to holding our lives together the best I could, as well as continuing with my professional working life. I thus stopped doctoral activity from July 2017 until January 2019, a period of approximately eighteen months (and within that time suspended formally for one year). My return to studies and writing at the start of the year has been helpful and rewarding.

1.2 Background, rationale and research questions

The premise of the research emerged from a focus on 'Creative Industries', and their definition by the UK government in the late 1990s as 'those industries which have their origin in individual creativity, skills and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property' (DCMS 1998, p3), subsequent to which there has been an upsurge of interest in their role and contribution to the economy. The interface they encompass between creativity, culture, economics and technology has allowed them to be recognised as one of the most dynamic sectors of world trade (UNCTAD 2008). More broadly there have been calls for further research into the interface between Higher Education and the Creative Industries and how best to prepare graduates (Brown 2005) and an expectation that academia will 'build on their success in equipping students with the skills they need to make the most effective contribution they can to the creative economy' (DCMS 2008, p25).

As such, it is essential that Creative Industries students are prepared properly for the economic realities of working in the sector and equipped with the necessary skills to deal with the commercial aspect of the Creative Industries. As is explored in the content of this research, often graduates will find themselves either in new start-up ventures, based in SMEs or working in industries dealing with the significant impact of new technologies on old business models. As such they will be expected to act 'entrepreneurially' to support their creative practices (Kearney and Harris 2013).

Focusing specifically on the media and journalism sector within the creative industries, the research notes that 'traditional media have adapted fitfully to the collisions of technology and media' (Gillmor 2016, p815). The industry is now characterised by the disruptive influence of technology and changing business models (Downie and Shudson 2010, King 2010) and the work of journalism is epitomised by a sense of precariousness (Barnes and Scheepers 2018). As a result, a future where the journalism landscape will be influenced by entrepreneurial activity, led by those who can create 'innovative business models and projects' (Barnes and Scheepers 2018). It is asserted that graduates will need to 'navigate the challenges of a media market characterised by economic restructuring, job losses, constant technological developments, and changing relationships between users and producers of information' (Sparre and Faergemann 2016, p266).

Deuze and Witschge in their work 'Beyond Journalism' (2017) challenge the role of a journalist at an ontological level, asserting that journalism requires a perspective of 'becoming' rather than 'being'. They build on the work of Chia (1995), proposing that in appreciating the rapidly changing nature of the field and the extension of the role of the journalist, it is necessary to revisit the definition and breadth of focus of journalism studies (Deuze and Witschge 2017). It is asserted that it is necessary to approach journalism as a 'dynamic object of study' and understand that 'journalism requires a toolkit that looks at the field as a moving object and as a dynamic set of practices and expectations – a profession in a permanent process of becoming' (Deuze and Witschge 2017, p13).

As is highlighted by the literature in the field, the challenge confronting journalism educators is thus how to prepare future journalism and media professionals and leadership for an industry in radical change. Earlier research by Pavlik (2013) questions 'Is there a pathway that preserves the best values of integrity and quality in content creation, while advancing a more cost-effective, publicly engaged media system in which graduates can find meaningful employment' (p212).

There is thus a need for Higher Education courses that foster creativity, identification of opportunity, business know-how and other start-up skills, which fall within the realms of entrepreneurship education (Ferrier 2013). However, teaching entrepreneurship is a relatively new practice even within its traditional home of the business school. Literature highlights the need for a cross-fertilisation of ideas and approaches between business and creative disciplines to help teach entrepreneurship and prepare students effectively to enter the Creative Industries and there is a call for an exchange of thinking between the disciplines (Kearney and Harris 2013).

Research in the field points to media organisations needing to increase their capacity to innovate with new technology, transform journalistic practices and develop new business

models (Deifell 2009). Ferrier (2013) concludes that for years the journalism profession has shunned the business side of news creation in an effort to create a barrier between editorial and commercial interests. Her research also points to the need for educators to better prepare students to consider independent career paths with the skills, ability and confidence to work as either employed or freelance journalists but also to establish independent enterprises in the wider communication sectors. Hunter and Nel (2011) suggest that many of the skills and attributes that fall under the umbrella 'enterprise' are integral to the modern journalist, including innovative decision-making, capacity to make things happen autonomously, networking, initiative taking, opportunity identification, creative problem solving, strategic thinking and self-efficacy.

Thus this research has been underpinned by the premise of a journalism industry subjected to radical change; the need to act quickly and effectively in order to sustain its future; the incumbent responsibility on journalism educators to respond to the need to look 'beyond journalism' as it is represented by today's industry; and the need to extend the toolkit of the journalist of the future to encompass 'entrepreneurialism'.

The research questions outlined below build on this need for an exchange of ideas and the strong interlinking of entrepreneurship with the creative discipline of journalism:

Research Question 1

How can an 'exchange of thinking' between entrepreneurial and journalism disciplines address the rapidly changing and unpredictable needs of today's journalism industry.

The 'exchange of thinking' called for by Kearney and Harris (2013) identifies the need for interlinking of creative and entrepreneurial disciplines, through the development and delivery of a curriculum that meets the needs of today's industry, which is particularly dynamic and volatile in the journalism field. As highlighted by the literature in the field, the journalism industry is changing fundamentally and now has opportunities to reach people who have never before engaged with the journalism industry, either as contributors or consumers. That can be seen as an exciting opportunity, although, as Sparre and Faergemann (2016) highlight, this much changed relationship between users and producers also has significant impact on related economic models. With a more empowered audience than ever before, the journalism profession needs to establish a new model for revenue generation, as well as how content is generated and gathered. The assertion of Sparre and Faergemann (2016) is that journalism graduates of the future will need to be equipped to embrace the realities of a new media environment that is reflected in 'economic restructuring, constant technological developments and job losses' (p266), and 'educators must plan for this ever-changing profession's future' (Murphy 2019).

There is obviously still a lot of value in journalism, but the literature identifies that an urgent focus of industry has to be around how to do it sustainably. The need for a radical approach is also expressed by Deuze and Witschge (2017) who reflect on a new environment and news models with 'participants from different disciplines, with different working arrangements… different professional identities, along with collaborating publics' (p9). This gradual breakdown of the 'wall between the commercial and editorial parts of news organisations' (Deuze and Witschge 2017, p11), has seen the emergence of the value of enterprise skills. Storey et al. (2005) see the need for journalists to be 'workers as more adaptable, flexible and willing to move between activities and assignments and to take responsibility for their own actions and their successes and failures' (p1036). The move to 'projectized work styles' (Compton and Benedetti 2010) is reflected in a global start-up culture with new independent, usually small and online, journalism companies being formed internationally.

The literature argues that in order for a media system to re-emerge which both makes a significant contribution to the democratic process and is commercially viable, a more flexible and innovative approach in needed within the workforce. Pavlik (2013) asserts that in response to this and to safeguard the industry of the future, a disruptively innovative curriculum is required within higher education in preparing journalism graduates for a future which is increasingly individualised and needs to be more 'participative, open and iterative' (Lewis and Usher 2013).

Thus, this research seeks to address how an 'exchange of thinking' between entrepreneurial and journalism disciplines is required to address the dynamic and changing needs of today's industry.

Research Question 2

How is 'entrepreneurship' defined in the context of journalism education?

The literature in the field conveys a strong message to Higher Education institutions to consider the balance of curricula to produce graduates who can maintain viable careers in a marketplace dominated by change and flux. Sternal (2014) advises on integrating entrepreneurial thinking and behaviour into the creative curriculum more generally. Daniel and Daniel (2015) also emphasise that 'It is not enough to advise students to enrol in marketing or traditional entrepreneurship courses as offered by the business school for example, as these are typically detached from the particular idiosyncrasies of working in the creative industries.' (p423).

Existing definitions of entrepreneurship are numerous and varied, and whilst efforts have been made to define and evaluate the role of entrepreneurial education outside a

traditional business school environment, further work is required to examine its embedding in more creative disciplines and how that can best fit and be portrayed in order to appeal to students in the field. The seminal work of Howkins (2007), 'The Creative Economy', presents a comprehensive account of creativity and innovation, and asserts that creative entrepreneurs must 'realise their success will be measured in financial terms, the rest is in shadows' (p130). Bridgstock (2012) highlights that motivating factors for arts-based practitioners tend towards career and psychological success, and her research points to significant intrinsic influencers, including artistic fulfilment and growth. Fayolle and Gailly (2008) say the word entrepreneurship is 'polysemous' and can describe attitudes such as 'autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572).

The area is clearly complex, with numerous and often concurrent motivations and aims. Deuze and Witschge (2017) also relate new approaches deployed within news organisations to the 'emergence of a global start-up culture in journalism, as venerable news companies create separate divisions or units to act and function as start-ups' (p9). Oakley (2014) notes that there is a shift towards stressing the significance of 'enterprise' from an individualistic perspective rather than as a value for organisations and Von Rimscha (2015) comments that the increasingly commercialised media workplace is characterised by market pressures dominating content decisions.

Trends such as these, where there is the merging of business and editorial priorities, the convergence of print, broadcast and digital, along with the introduction of 'projectized work styles' can be reflected on as not being only specific to freelance journalists (Compton and Benedetti 2010). This move from the concept of entrepreneurialism from company to individual reconstitutes 'workers as more adaptable, flexible and willing to move between activities and assignments and to take responsibility for their own actions and their successes and failures' (Storey et al. 2005, p1036).

Pavlik (2013) asserts that in order to be 'central to the democratic process and commercially viable', journalism must be fully publicly engaged, have new technologies embedded in processes and characterised by an entrepreneurial approach in order to discover a 'new vision'.

In order to achieve, there is a need to firstly define how 'entrepreneurship', which is a terms used in many different ways in different contexts, can best be defined in relation to the journalism profession to capture how Pavlik's vision (2013), and that of Deuze and Witschge (2017), can be realised and made more relevant to a participatory, digital culture of the future.

Research Question 3

How are entrepreneurial skills and appropriate 'mindset' embedded in the journalism curriculum?

In response to the identified need for a 'disruptively innovative' approach (Pavlik 2013), there is a clearly identified need to explore the journalism curriculum and how the changing knowledge base, skills requirements and necessary 'mindset' can be embedded. Daniel and Daniel (2015), who argue that students should develop broader mindsets and 'non-arts' behaviour, reflect that in fact enterprise skills are often 'an add-on' rather than being properly embedded in the curriculum and call for research that focuses on the means of such implementation. Pollard and Wilson (2013) also stress that pedagogy in higher education needs to reinforce the development of entrepreneurial mindset, which they see as being characterised by independence, flexibility and adaptability.

'Design thinking' (Brown 2008) which advocates 'a constant focus on generating new ideas and exploring alternative solutions… combined with analysis and evaluation of solutions' (Neilsen and Stovang 2015, p980) is asserted to require a certain mindset, as well as action and experimentation. It is suggested that a curriculum in which design skills are embedded is essential to achieving success in business and the ability to create new innovative opportunities (Erichsen and Christensen 2012); and that 'design thinking' focuses on a creative approach to 'what might be' and to collaborative and iterative learning (Dunne and Martin 2006; Neilsen and Stovang 2015). This links to the work of Barnes and Scheepers (2018) and their assertion that an 'entrepreneurial problem-solving' approach involves experimentation and a 'non-predictive mindset, as opposed to a predictive, getting it right mindset' (p98) and also a 'discovery mindset'.

In order to navigate their way in an industry which is impacted by significant technological change and also to 'reimagine' its future, journalism graduates need to question and challenge 'traditional normative value judgments' (Mensing and Ryfe 2013).

Literature in the field asserts that creating a 'safe environment' in which students can actually benefit from things going wrong can enable innovation (Shank and Neaman 2001). Sarasvathy (2001) claims that creating a curriculum that allows students to progress projects using the 'means' available, reduces their failure rate, and so it's important that students can make iterative steps forward and reflect as part of the process on how they can adapt and change their work as they progress, rather than work towards an unachievable goal. Barnes and Scheepers (2018) note that this focus on failing as contributing significantly to the learning process is contrary to approaches which could be considered as being traditional in educational pedagogy and, as such, 'provides a unique environment for exploring media work and reimagining journalism' (p99). This approach

and experience can also be seen to build resilience in students and enhance their 'entrepreneurial self-efficacy' (Barnes and Scheepers 2018) as they see that they can progress their ideas and projects, in spite of small setbacks. This iterative process can be linked back to Sarasvathy's use of 'means' (2001) in a pragmatic approach to new development and change.

Pavlik (2013) claims a new vision for the curriculum will revitalise the school of journalism and recreate a 'media system that will once again be relevant and central to the democratic process' (p218), as well as being commercially viable. He asserts that, in order to achieve this, a disruptively innovative approach is needed within higher education and if implemented appropriately and radically, journalism education 'will be publicly engaged, data-driven and characterised by the efficient production and distribution of quality content' (p218).

Creating different types of newsroom for journalism students, allowing for experimentation and integrating with the community, is significant in ensuring related practice becomes 'participative, open and iterative' (Lewis and Usher 2013). Deuze and Witschge (2017) also note that the newsroom should not be viewed as 'a solid or coherent entity in today's post-industrial journalism' (p2). Thus, taking new and different approaches to curriculum design, such as though the concept of an extended, non-linear, inclusive newsroom, can be seen to be at the heart of a democratic media that allows all voices to be heard. In achieving this goal of being unburdened by traditional restrictions, new technologies should be taught in relation to their potential to drive new content and practices in the curriculum (Wardle and Williams 2010), rather than to enhance existing approaches.

In approaching journalism as a profession that is in a permanent process of 'becoming' (Deuze and Witschge 2017), the literature in the field identifies that the journalism curriculum should be characterised by flexibility and afford students both the mindset and skillset that prepares them to view the field as 'a moving object' with 'a dynamic set of practices and expectations' (Deuze and Witschge 2017).

Achieving this flexible, less constrained curriculum that is characterised by innovation, is a significant and urgent challenge for journalism educators, and is reflected in the third research question above.

Research Question 4

How can an entrepreneurial constructivist approach to teaching and learning be embedded in journalism education pedagogy?

Given that it is asserted that entrepreneurial learning is essentially 'experiential' (Rae 2007) and considered to be an individual construction process bound it its particular time and context of learning (Anderson 2000), it is extremely significant to investigate how curriculum delivery can achieve this. The 'discovery mindset' that is advocated by Barnes and Scheepers (2018) for 'reimagining' journalism could be said to be enhanced by an educational pedagogy 'where graduates can explore the future of media without being bound by traditional normative value judgments' (Mensing and Ryfe 2013). Löbler (2006) asserts that '... in the typical university environment the focus in education is on teaching and the curriculum whereas within the constructivist approach the focus lies on the students and the learning process which can be supported by the environment and the teacher' (p27).

Nielsen and Strovang (2015) assert that the design, context and nature of the learning environment itself is very significant in enhancing pedagogy, in addition to how the learning itself is planned. The interface of both these elements is critical in allowing for co-creation between the parties involved and also important in 'creating an atmosphere of collaboration in the learning situation' (Vaughan and Williams 2013).

Barnes and Scheepers (2018) note that 'by encouraging students to view disruption and change as an opportunity and providing them with a process to adapt and change, it empowers them to respond to the volatility in the environment' (p100). This links strongly to a pedagogy that is characterised by experimentation, with a focus on developing the 'discovery mindset' of the students. Nielsen and Strovang also assert the importance of allowing the student to 'take the main control of the problem space' (2015, p985), and Dziuban et al. (2004) emphasise that students learn better if there is a focus on 'student-centred instructions'. Löbler (2006) notes that it is important to help students to 'develop their abilities into competencies' (p32) and her research reflects that if students instead are guided through the assessment process with questions, they will be lead to their own answers and, having gone through the process, will be able to make their case more effectively and critically (Löbler 2006).

The focus on teaching and assessing the process demands the academic role to be one of opening up ways of new thinking, and to encourage the student to address the problem from different perspectives (Löbler 2006). This is contrary to the traditional approach of assessment strategies which 'normally assume that lecturers know what the students need to learn, and how it may be accomplished' (Penaluna and Penaluna 2009, p722).

The literature in the field identifies that this new paradigm must be embraced by journalism educators in order to reshape the profession (Barnes and Scheepers 2018), and to allow graduates to help to lead the industry of the future through moving away from traditional approaches to news gathering and reporting. This can be achieved through understanding journalism 'in terms of formal and informal networks, teams and associations that transcend the boundaries of news organisations' (Deuze and Witschge 2017, p12). It is thus significant to the delivery and pedagogy of a journalism curriculum that academics pay attention to creating a pedagogy that allows graduates the ability to function beyond the newsroom 'figuratively and literally' (Lewis and Usher 2013).

Given the established requirement for journalism education to address the need for graduates to develop and, a related pedagogy must underpin the curriculum characteristics of journalism education.

The literature in the field asserts that a new pedagogical approach and paradigm must be embraced by journalism educators in order to create graduates with an independent, flexible and adaptable mindset (Pollard and Wilson 2103), who can reshape the profession (Barnes and Scheepers 2018) and contribute to a sustainable and democratic industry of the future (Pavlik 2013). This need is reflected in the fourth research question above.

1.3 Research philosophy and design

The research questions which are identified above in Section 1.2, focusing on how entrepreneurial learning, skills and attributes can be embedded in journalism higher education and, in the context of this research, are approached from an interpretivist and constructivist methodological perspective, using a qualitative research design. Consequently the research has focused on university delivery of journalism education and as such is inductive (Holland et al. 1986) in seeking to derive theoretical assumptions on entrepreneurial learning processes in the creative industries from the investigation of social constructs of learning and drawing conclusions on the basis of this data (Feeney and Heit 2007). The research has sought to evaluate the content and delivery of journalism education, and also to study the social context of the learning.

Semi-structured, in-depth interviews selected for providing the opportunity to ask probing, open-ended questions and eliciting the independent thoughts of individuals (Adams 2015), played a key role as a research tool. These interviews were conducted on-site in two UK-based and two US higher education institutions as follows:

Institution 1

This institution was chosen due to its specific course provision in both MA Entrepreneurial Journalism and MA Entrepreneurial Media. This Centre for Entrepreneurship Journalism was launched within a School of Journalism in 2010 in order to 'better prepare students to consider independent career paths with the skills, ability and confidence not only to work as journalists (employed or freelance) but also to establish independent enterprises in the wider communication sectors' (Ferrier 2013, p227). In launching the first Master's programme in Entrepreneurial Journalism, the Director of the Centre for Entrepreneurial Journalism, stated that journalists more than ever need to be adaptive and create changes for the industry and profession.

Institution 2

In contrast, the second university was selected as an institution in which to undertake interviews due to the holistic and strategic approach being taken by the institution as a whole to embed entrepreneurship across a wide range of subject areas, both in terms of curricular and co-curricular activity. Specifically, in terms of delivery of journalism education, at both undergraduate and postgraduate level, students are engaged with innovation and entrepreneurship through a range of activities that were developed and delivered through the academic leadership of the Dean and Associate Dean of Innovation. The university has also created a 'Centre for Entrepreneurship' which has the mission of contributing to and enhancing the University's 'entrepreneurial ecosystem'. The centre hosts a wide variety of programs and events encouraging entrepreneurial development on campus and also through engagement with local organisations.

Institution 3

The third fieldwork institution was chosen due to its broader approach to embedding entrepreneurial education and also the ambitious work done there in incorporating enterprising approaches specifically within the journalism and other creative industries delivery. The university has embedded enterprise in the curricula of many of its degree programmes in both science subjects and the liberal arts, such as music, where graduates enter a field of employment with a tradition of self-employment and casual engagements (Baines and Kennedy 2010). There are facilities and service bodies dedicated to training students and graduates to start their own businesses. The university has also developed entrepreneurship modules which can be adapted and contextualised to specific subject areas and disciplines. In introducing entrepreneurialism to the journalism programme, those involved in delivery encourage students to innovate, and to look beyond current practice in journalism and reflect on their ideas as possible foundations for independent enterprise (Baines and Kennedy 2010).

Institution 4

This university was selected on the basis of their curriculum-focused approach to embedding entrepreneurship in teaching development and delivery, both in terms of it being treated as a significant priority across their courses, and most importantly because of the highly innovative approach being taken in the pedagogy and design of their Masters provision in Online Journalism. Therefore, its main selection, in contrast to other institutions within the primary data gathering, is because of the micro-focus in terms of innovative approaches to curriculum design.

These four field sites provided a rich environment within which to conduct the interviews with related academic staff with various roles and responsibilities. The interview guides were influenced by the research questions, related literature in the field and key teaching models. A thematic analysis of the data allowed for the emergence of descriptive and interpretive codes, as well as over-arching themes, which in turn influenced the conclusions of the research, as presented at Chapter 5.

1.4 Outcomes and contribution to knowledge

The semi-structured interviews outlined above, revealed that there exists a need to save good journalism and realise fully the value that still exists in it, and also reflect the urgent need for consideration of how this can be done sustainably. Related literature in the field identifies that the long-held perception of journalism as being 'inherently stable' (Deuze and Witschge 2017) needs to be challenged, given the 'culture of job insecurity' that has come to characterise the contemporary newsroom (Ekdale et al. 2015) and, the research concludes that there is the need for further self-sufficiency and independence from the newsroom in the role in order to protect the resilience of the profession. The proposed partnership with the community that emerges, draws on the notion of embedding an enterprising approach that highlights the value of sharing creativity more widely in order to add both economic and social value to the journalism industry. It is asserted that current graduates, who are educated in a 'linear approach' to processes in the newsroom actually restrict the potential for all voices to be heard and mitigate against a fully democratic media. The research proposes that in order to be 'central to the democratic process and commercially viable' (Pavlik 2013), journalism must be fully publicly engaged, have new technologies embedded in processes and characterised by an entrepreneurial approach in order to discover a 'new vision'. This different model of news creation created for a new environment, is influenced by co-creation, communities of practice and an iterative newsgathering process that remains alert to taking advantage of opportunities as they arise. It is asserted that pushing journalists 'beyond the newsroom, figuratively and

literally' (Lewis and Usher 2013) will make journalism more relevant to a participatory, digital culture.

In acknowledging that it is no longer possible to merely impart a skills 'toolkit' that will prepare students for future careers as journalists due to fast-changing technologies and new business models, the research recognises that it is significant to journalism education that students can instead 'recognise the kind of skills they might want to acquire'. It is therefore concluded as incumbent on educators to ensure that journalism graduates enter the industry with the appropriate mindset to navigate the environment which they will negotiate and lead, and thus contribute to the sustainability of the industry of the future.

The result is a repositioned role of the journalism educator, as a facilitator of the exchange of ideas and inspiration, allowing students to benefit from external networks and communities, the input of industry 'experts' to the curriculum as mentors and advisers, the insights of fellow team and classmates, as well as the audience and their role in not only responding to but helping to create news. It is asserted that this new paradigm must be embraced by journalism educators in order to reshape the profession of the future, and to allow graduates to help to lead the industry through moving away from traditional approaches to news gathering and reporting.

The analysis of findings gathered from field sites, semi-structured interviews and a review of literature highlight that the creation of a 'reconceptualised' journalist, as someone who can respond to the pressures in the current environment and lead the industry of the future, is realised through specific characteristics of pedagogy and curriculum that contribute to an enterprising mindset.

1.5 Structure of the thesis

The remaining chapters of this thesis, entitled, 'From skillset to mindset: the reconceptualisation of entrepreneurial journalism in higher education', are structured as follows:

Chapter 2: Literature review

This chapters presents a literature-based narrative, drawing on government papers, policy documents, current statistical data and the existing body of specialist academic knowledge and research which constitutes the field of 'media entrepreneurship'. In mapping the field, the chapter reviews the broader context of creative industries and the link to enterprise education; the nature and skills required by the creative industries in the twenty-first century, specifically in relation to media and journalism; the adequacy of the education in

the field in addressing those needs; the nature of entrepreneurship education; and the interlinking of enterprise education specifically within media and journalism curricula.

Chapter 3: Methodology

Establishing the methodology, methods, research design and ethical issues relating to the research questions, as defined and discussed in Chapter 1, this chapter presents an overview of the constructivist methodological approach undertaken. The chapter firstly seeks to scope the research area briefly and then outline the over-arching ontological and epistemological contexts and nature of the research paradigm, thus contextualising the chosen methodological approach. It then presents details of the construction of the interview guide and the resultant analysis of data.

Chapter 4: Thematic discussion of interview data

Based on semi-structured, in-depth interviews conducted in the context of a constructivist research paradigm, this Chapter has sought to undertake a detailed analysis and discussion of the data that emerged. The initial coding lead to over-arching themes, themes and sub-themes emerging, and their consideration in relation to the passionate, informed and sector-leading practices and perspectives of the interviewees has elicited some very significant revelations concerning contemporary journalism education.

Chapter 5: Analysis and discussion

Drawing on both the literature and data from the research, this chapter aims to address the rationale behind the need for an exchange of thinking between entrepreneurial and journalism disciplines; how entrepreneurship skills, knowledge and 'mindset' are embedded in the journalism curriculum; and the extent to which entrepreneurial delivery can be embedded in journalism teaching design and pedagogy. As such it presents the 'reconceptualised journalist' and identifies characteristics of mindset, pedagogy and curriculum that embody this premise. It also identifies future areas for research which were outside the scope of this thesis.

Chapter 2: Literature review

Chapter 2: Literature Review

2.0 Introduction

This literature-based narrative draws on government papers, policy documents, current statistical data and the existing body of specialist academic knowledge and research which constitutes the field of 'journalism entrepreneurship'. In mapping the field, the chapter reviews the broader context of creative industries and the link to enterprise education; traces the historical development of journalism education and presents literature relating to its nature and skills requirements in the twenty-first century; evaluates the adequacy of higher education in the field in addressing those needs; and analyses the nature of entrepreneurship and the interlinking of enterprise education specifically within journalism curricula.

2.1 Broader Context and Debates

Section 2.1 aims to map the broader context of the creative industries and the related policy terrain, identify the related skills required by those employed in the sector and evaluate the related role and interface of higher education.

The Creative Industries, defined as including 'advertising, architecture, arts, crafts, design, fashion, film, interactive leisure software, music, the performing arts, publishing, software, and television and radio' (DCMS 1998, p3) are recognised as a significant sector in the 'knowledge-based' economies (Henry and Johnston 2005). They are driving both local and national economic growth in the UK, with employment having grown 11% in the periods 2011-2014 and 2015-2016, which is twice as fast as other sectors (NESTA 2018). The nature of these employees, often being sole-traders, self-employed or based in SMEs, requires a teaching and learning approach that prepares graduates entering into the field with the ability to function with both creative skill and business acumen. During the last fifteen years, there has been an increasing awareness of the sector's capacity for 'innovation' and 'economic growth' (DCMS 2015). Comunian et al. (2015) highlight the expanding definition of the Creative Industries due to a 'policy push', on an international basis, making explicit the strong links and inter-dependency between 'a range of sectors dealing with the interface between economics, culture and technology and centred on the predominance of services and creative content' (UNCTAD 2008, p4; UNESCO 2013) articulated through the construct of the 'creative economy'.

Thus, there is an important role for Higher Education to play in maintaining the creativity base through encouraging new talent which in turn, if nurtured appropriately with the

correct balance of knowledge and skills, brings new ideas and innovation to industry (Brown 2005). The literature in the field highlights the necessity for specific consideration of the 'commercial' aspect of the Creative Industries and the compelling need for Higher Education to best prepare students studying in the discipline to be able to act entrepreneurially (Kearney and Harris 2013) to support their future creative practices. The interface between creativity, culture and economics highlights the potential for entrepreneurship to offer a different pathway into the economy (Kearney and Harris 2013).

2.1.1 The emergence of Enterprise Education in the Creative Economy

The European Commission and the UN express the need for a focus on entrepreneurship education and the related significant role of Higher Education in contributing to economic growth (EC, 2013; UN, 2010).

United Kingdom government reports (BERR, 2008; BIS, 2011; BIS, 2013) also recognise the extent to which enterprise education drives the creative economy. *Creative Britain* was New Labour's seminal statement of intent in sustaining the global strength of the UK's creative economy, something previously recognised by the *Staying Ahead* report (The Work Foundation, 2007). *Creative Britain* encouraged HEIs 'to ensure that academia [equips] students with the skills they need to make the most effective contribution they can to the creative economy' (BERR 2008). The Conservative government's white paper dedicated to increasing the competitiveness of UK higher education also agrees on the significance of the contribution of Higher Education and challenges all English universities to embed 'enterprise societies', as 'a driver for economic growth' (BIS 2011).

The focus of the report from the Department of Business Innovation and Skills (2011) on a media-subject case study implies that the government's entrepreneurial education initiatives are directed predominantly at *creative* graduates. This contrasts with the aims of the Council for Industry and Higher Education paper, *Developing Entrepreneurial Graduates* (2008), that calls for Higher Education 'to institute a systematic overhaul of academic disciplines so that entrepreneurship education is embedded in every subject', a theory backed by media academic, Ruth Bridgstock (2012), which is explored further in Section 2.4. Research collected by an international panel informing CIHE (2008) indicates a growing global perspective that recognises the applicability of entrepreneurship education in a range of disciplines extending beyond creative subjects. This is mirrored in recent academic literature, which describes how China and Singapore's economic success can be attributed, in part, to the embedding of entrepreneurialism in the creative curriculum (Fan et al. 2013; Peng and Kang 2012; Hampden-Turner 2009). The lack of engagement of BIS (2011) with the CIHE report would appear to neglect the relation

between proposed educational policy and global research perspectives around graduate entrepreneurialism.

Consequently, a priority for research at a grassroots level into what creative entrepreneurship education entails, and how far entrepreneurial embedding serves the needs of creative graduates, is highlighted.

2.1.2 Creative Sector Employment

In terms of defining the nature of creative industries employment, the literature identifies that many creative workers are actually employed in industries which are not core to the definition above of the creative industries, and actually represent a growing component of the workforce. Using Office for National Statistics data, NESTA, the UK's innovation foundation, identify in their *Manifesto for the Creative Economy* (2013), that 'as many as 59 per cent of creatively-occupied workers in the UK work outside of the creative industries' (p31). This supports findings suggesting that the creative industries are becoming increasingly difficult to map (Flew and Cunningham 2010; Skillset 2013). Creative Skillset's observation that the contribution made by the creative industries may be significantly more than estimates made using narrow definitions originally mapped out by the Department for Culture Media and Sport (1998; 2001).

Recent data from NESTA (2018) predicts that if the creative industries continue to expand and grow at the current rate, there could be an additional 900,000 jobs in the related sectors by 2030. This data trend has been consistently the case over the last decade. The figures, for example, uphold the geographical studies of Faggian et al. (2013) that show media graduates enjoy better job prospects than graduates in other creative sub-sectors. The data also validates Creative Skillset's employer census that suggests employment grew in the media industries by 2% between 2009 and 2012 compared to 1% across the rest of the economy (2012). While improved job prospects for media graduates serves as a counterargument to the broad claim that '[creative] graduates are still facing rather uncertain and unfavourable labour market conditions' (Communian, Faggian and Jewell 2011, p294), the low incomes of media graduates and a lack of acknowledgment about this reality in the government papers suggests that a blend of creativity and entrepreneurship skills are exaggerated in public policy but undervalued in reality. Further analysis of these statistics alongside the independent research findings of High Fliers Research, in what they describe as their 'annual review of graduate vacancies and starting salaries at Britain's leading employers', reveals that media graduate vacancies at major UK employers are now half the original number before the economic downturn in 2008 (High Fliers Research 2008; 2013) implying a lack of opportunity in the established labour

market. These statistics could be representative of a shift by media graduates into less predetermined employment roles, however further research that galvanizes Communian and Faggian's (2011) findings in a media-specific context is needed to establish whether a direct correlation can be identified between graduate destinations and the inclusion of entrepreneurial education in Higher Education curriculum design.

2.1.3 Skills Need Gap

Having mapped the scale of the creative industries across the UK, NESTA has identified that there is a significant 'boom in creative entrepreneurship' with a rise in numbers of related businesses in 90% of geographical locations studies (NESTA 2018). This work, undertaken by NESTA in partnership with Creative Industries Council, used GlassAI's dataset to evaluate the evolution of the creative industries and their contribution to economic development. This builds on the earlier work of NESTA with their *Manifesto for the Creative Economy* which argues that although rapidly expanding, the 'creative sector…is at risk due to uncertainty and indecision given the impact of digital technologies' (2013). The need for an improved skill set in relation to both innovation and digital technologies during a time of transformative change has been articulated in industry-led reports over the last five to ten years. UK Commission for Employment and Skills, for example, identifies a challenge for the digital and creative sector in ensuring 'that its skills supply chain […] generates the quantity and skills needed to match these growing demands.' (UKCES 2012, p21) while the Confederation of British Industry, in the British Council commissioned mapping of the creative industries, suggest that 'government policy should reflect the range of skills required by creative businesses and ensure these are delivered through secondary and higher education' (2010, p12). Both organisations observe the uncoupling between what is sought from graduates by UK creative businesses seek and what the education system teaches, thus identifies the need for further research into creative pedagogical approaches. UKCES' particular focus on the impact that digital technology is having on the media industries, and Pavlik's (2011) call for 'transformative leadership' in US journalism education, identifies a need for managerial, professional and technical skills in creative education. UKCES' study holds the most latent potential given its affiliations with industry however, similarly, the needs for high-level IT and digital skills identified by NESTA, and addressed by Bartsova (2011), in her invited essay, in the context of the media industry, identifies a need for development of the skills base beyond entrepreneurship.

2.2 Changing context of media and journalism industries

As noted by Gillmor (2016), 'traditional media have adapted fitfully to the collisions of technology and media' (p815). The industry is now characterised by the disruptive influence of technology and changing business models (Downie and Shudson 2010; King 2010) and the work of journalism is epitomised by a sense of precariousness (Barnes and Scheepers 2018). As a result, a future where the journalism landscape will be influenced by entrepreneurial activity, led by those who can create 'innovative business models and projects' (Barnes and Scheepers 2018). It is asserted that graduates will need to 'navigate the challenges of a media market characterised by economic restructuring, job losses, constant technological developments, and changing relationships between users and producers of information' (Sparre and Faergemann 2016, p266).

In this changed environment, with an 'increasingly fragmented, networked and atypical' workforce, Deuze and Witschge (2017) identify the need 'to revisit the question of what journalism is, for conceptual considerations' (p4). They raise concern of an enduring perception of journalism as being an 'inherently stable institution, distinct from other social systems and beyond its validation as uniquely necessary for democracy' (p4). Deuze and Witschge in their work 'Beyond Journalism' (2017) challenge the role of a journalist at an ontological level, asserting that journalism requires a perspective of 'becoming' rather than 'being'. They build on the work of Chia (1995), proposing that in appreciating the rapidly changing nature of the field and the extension of the role of the journalist, it is necessary to revisit the definition and breadth of focus of journalism studies (Deuze and Witschge 2017). It is asserted that it is necessary to approach journalism as a 'dynamic object of study' and understand that 'journalism requires a toolkit that looks at the field as a moving object and as a dynamic set of practices and expectations – a profession in a permanent process of becoming' (Deuze and Witschge 2017, p13).

Deuze and Witschge (2017) note how the role of newsroom characterises employment and organisation of journalism in the 20th century and, as such, has shaped perspectives on the industry and also how journalism education has responded. Their critique of this focus challenges the acceptance by journalism studies of the dominant nature and 'specific institutional arrangements' of the traditional newsroom. Deuze and Witschge (2017) comment that 'such newsroom-centricity has implications beyond the mere privileging of some actors and exclusion of others' (p5). This restrictive approach has also been criticised as leading 'to an emphasis on routinized and controlled forms and aspects of newswork' (Wahl-Jorgensen 2009, p25). This perspective is reinforced by Cottle (2007), who observes how 'such a focus on organisational functionalism' (p10) prioritises 'routines and patterned ways of doing newswork over differentiation and divergence' (Deuze and Witschge 2017, p5). They also highlight that,

> '…even within newsroom-centred research, scholars have privileged print over other media, further limiting the range of understanding and definition of journalism.' (p5)

Although Anderson (2011) asserts that 'the newsroom is not extinct', the work points to the significance of considering the production of news as 'a network that transcends organisational boundaries' (p21). Matt Carlson (2016) also suggests a less fixed perspective on the role of journalism, pointing out that it has 'always been a varied cultural practice embedded within a complicated social landscape. Journalism is not a solid, stable thing to point to, but a constantly shifting denotation applied differently depending on context' (Carlson 2016, p352). Deuze and Witschge (2016) claim that in an era where news is being generated in a much wider variety of ways from different types of places and organisations, it's important to focus on 'movement rather than stability, to what journalism *becomes* rather than what journalism *is*' (p6).

The work of US academics Lewis and Usher (2013) also advocates the need for the rethinking of the framework of traditional news. Their focus on the interface between journalism and computer science, and the notion of open-source culture, points towards the need for innovation that goes 'beyond merely swapping tools or tinkering with newsroom culture' (p611), instead suggesting that 'tangible, radical change might be to imagine how to make news structurally different' (p611). Lewis and Usher (2013) suggest a new perspective is necessary to ensure that the production of news becomes more 'participative, open and iterative'. From their perspective, old media has used new technology to enhance 'traditional journalists further their goals of doing journalism the way it has always been done' (p609),

> 'While it is notable that journalists have new ways for achieving the best of traditional journalism, what open source has yet to do is push journalists beyond the newsroom, figuratively and literally.' (Lewis and Usher 2013, p609)

It has been noted (Wardle and Williams 2010) that a consistent trend in the industry has been for newsrooms to adopt new technologies to enhance existing stories, for example embedding blogging and user-generated content where it fits within the needs of 'a pre-determined news story' (Usher 2011). Hermida (2012) notes that 'newsrooms have been quick to impose social media ethical guidelines, instead of experimenting with how audience participation might change the journalism conversation, news institutions have tended to retrofit yet another reporting tool' (p321). Lewis and Usher (2013) conclude that by functioning more innovatively and embracing open source philosophy, a new framework could emerge that would make the role of journalism of greater significance in 'a

participatory, digital culture'. Interestingly they also caution against seeing open source as a 'panacea' in an era in which 'the latest technology invention is too readily seen as the salvation for journalism's troubled model in the 21st century' (Lewis and Usher 2013, p615).

The potential shift in the role of the newsroom is fundamental for an industry in which it 'was the dominant form of employment and organisation of work throughout the 20th century' (Deuze and Witschge 2017, p5). Hesmondhalgh and Baker (2011) highlight the downturn in the number of permanent jobs in journalism and point to the tendency for entry to the profession to be through work placements and unpaid, voluntary work. There is also a range of different contractual arrangements with journalists working on part-time, contract or freelance basis, and the industry be characterised by temporary, casual workers and 'practitioners who come in irregularly to file stories, produce segments, push stories online, or provide other editorial services' (Cohen 2015, p515). This 'culture of job insecurity' (Ekdale et al. 2015) now regarded as being synonymous with the role of journalism in the contemporary newsroom.

As is noted by Anderson et al. (2012), journalism is moving in the direction of 'a post-industrial model of news', where 'in order to adapt to the new media environment (with its attendant social economic and cultural implications), the profession needs new tactics, a new self-conception and new organisational structures' (p8). Castells (2010) argues that the relationships of capital and labour, in a society that is simultaneously global and local, are increasingly individualised. It could be asserted that in a networked, freelance and temporary environment (Jenkins 2006) journalism becomes a 'flow of people, processes and ideas through a networked enterprise' (Heinrich 2011, p121). Deuze and Witschge (2017) highlight that:

> 'Looking at temporary projects and collaborations enables us to focus on organisations as loosely integrated units of individuals working together – possibly including participants from different disciplines, with different working arrangements, and with different professional identities, along with collaborating publics.' (p9)

Deuze and Witschge (2017) also relate the diversified management strategy deployed within news organisations to the 'emergence of a global start-up culture in journalism, as venerable news companies create separate divisions or units to act and function as start-ups' (p9). Oakley (2014) notes that there is a shift towards stressing the significance of 'enterprise' from an individualistic perspective rather than as a value for organisations. The work of Deuze and Witschge (2017) highlights that,

> 'the emergence of the enterprising professional in journalism is a relatively recent phenomenon, coinciding with a gradual breakdown of the wall between the commercial and editorial sides of the news organisation.' (p11)

Von Rimscha (2015) notes that the increasingly commercialised media workplace is characterised by market pressures dominating content decisions.

Indeed, trends such as these, where there is the merging of business and editorial priorities, the convergence of print, broadcast and digital, along with the introduction of 'projectized work styles' can be reflected on as not being only specific to freelance journalists (Compton and Benedetti 2010). This move from the concept of entrepreneurialism from company to individual reconstitutes 'workers as more adaptable, flexible, and willing to move between activities and assignments and to take responsibility for their own actions and their successes and failures' (Storey et al. 2005, p1036).

Deuze and Witschge (2017) advocate that being willing to move outside 'traditional boundaries' is critical in this era of change, and stress that,

> 'It is imperative to understand entrepreneurial journalism in terms of both formal and informal networks, teams, and associations that tend to transcend the boundaries of news organisations large and small.' (p12)

2.2.1 Role of journalism education

As a result of these profound transformations being undergone by the industry, the response of journalism education has become increasingly significant in representing the 'space where the profession first meets the changing environment for news' (Wall 2015). Mensing (2010) notes that some journalism educators are calling for the sector to completely readdress their approach and delivery for journalism students in order to underpin their understanding and responses to the changing nature of the industry. Indeed Mensing (2010) suggests that journalism schools 'take up a rigorous examination of their own practices [and] consider an alternative to the transmission-driven, industry-conceived model of journalism.' (p512)

Mensing further asserts that the model of journalism education has remained unchanged for too long (2010). Emerging from an era which Carey (2000) describes as the 'age of the reporter', journalism education is said to be characterised by this role and the related 'functions of information gathering, evaluation, production and distribution' (Mensing 2010, p511). Stephens (2006) suggests that rather than reinforcing 'older forms of news', journalism educators should become 'incubators of new ideas and spaces for exploring new, unconventional forms' (p124), and this point is also emphasised by Glasser (2006) who urges journalism education to take new approaches to what would be considered to

be accepted norms, practices and values, thereby being empowered to 'reimagine the profession' (Glasser 2006).

Mensing (2010) raises concerns that, running in parallel, journalism education and industry have 'remained unchanged for many decades' (p512). Adding new methods of delivery and new technologies has not changed the existing model of journalism, with students still learning the industry in alignment with traditional models of news distribution (Mensing 2010). Brennan (2000) claims that 'courses are frequently taught by practitioners using textbooks that have changed little in their basic outline' (p108), with the curriculum representing 'correct' ways to 'write, report and produce stories', and work placements also forming part of the traditional curriculum. Mensing (2010) notes that,

> 'This configuration of curriculum, work experience and mentorship reinforce particular conceptions of what journalism is and how to practice it.' (p512)

Whilst convergence and digital means of reporting and journalistic writing have brought about 'epochal transformation' (Project for Excellence in Journalism 2004), research in the field suggests that there has been little change in the response of journalism education (Mensing 2010). Mensing (2010) also advocates that journalism educators undertake a 'rigorous examination' of their own approach to content development and delivery and change from an 'industry-conceived model' (Mensing 2010) to a 'community-oriented model' (Borden 2007) which moves the journalist role to being that of 'reporter, editor and facilitator' within the context of the community. This aligns to the later vision of Deuze and Witschge (2017) and their focus on 'collaborating publics'; with the needs of the community being prioritised and the role of the journalist as being integral to 'a network of relationships' (Mensing 2010).

2.2.2 Evolution of journalism education

Considered as being the 'backbone for the journalism profession' (Deuze 2006), journalism education can be seen as playing a significant role in contributing to a media ecology characterised by change and complexity. As is argued in the seminal work of Gaunt (1992):

> '… whatever the geographic area or socio-political context, journalism educators and media professionals have had to come to terms with the same problems.' (p2)

Yet the literature that exists in reviewing journalism is often criticised as being too 'normative' (Becker 2003) and overly 'descriptive' (Deuze 2006), and some writers in the field (Altmeppen and Hombery 2002; Cottle 2000; Morgan 2003) have called for a further

in-depth review of the interactions and interface of journalism as a profession and related industry-based training, as well as the role of formal educators in journalism. It is believed that research into the literature focusing on journalism education can be either overly 'specific - featuring case studies of what works or does not work in a particular curriculum, course or classroom – or wildly generic – where often scholars offer more or less historicized accounts of their lifelong experiences in "doing" journalism education.' (Deuze 2006, p19).

The work in the field by Gaunt (1992), Bierhoff and Schmidt (1997) and by Frohlich and Holtz-Bacha (2003) all point towards a 'global approach to conceptualizing journalism education' (Deuze 2006) and an increasingly standardised approach to journalism education on an international scale. It should also be noted too however that education in the field has historically met with mixed feedback, for example with Stephenson (1997) commenting 'the relationship between the world of academe and the world of journalism is not a bed of roses' (p23), and Raudsepp (1989) claiming 'journalism education… has ended up as neither fish nor fowl; it feels itself unloved by the industry and tolerated, barely, by the academy' (p3). Thus, journalism educators have long found themselves having to explain and account for their curriculum and pedagogy with continual debates regarding whether the media itself or the context of formal education is better placed to learn the art and practice of journalism (Deuze 2006). There are also claims (Deuze 2006) that reflections on this debate have existed since the early twentieth century but can allegedly be 'resolved by dissolving the perceived dichotomy between theory and practice' (Deuze 2006, p22).

In fact, the proliferation of journalism educators on a global scale, with different styles, approaches and initiatives, demonstrates the growing scale and complexity of the industry and the issues identified above, and the requirement for educators to adapt to address these needs (Deuze 2006).

2.2.3 Historical context of journalism education

In the current complex media environment for the delivery of journalism education, it is helpful to reflect, on an international scale, on its evolution and development historically. Particularly in the context of this doctoral research, a focus on the comparative elements of UK and US-based journalism education adds further contextuality and richness.

The global emergence of journalism schools was led by the United States in 1860s, from which graduate courses became established in the early twentieth century (Barrera 2012) and eventually became prevalent in Europe in the 1960s (Josephi 2009). McNair (2005),

in defining journalism as 'culture's currency', highlights the significance of the profession in providing a platform for political debate and thus the significance of related education for those who perform such an influential role in society.

Defending vigorously the need for higher education to provide schools of journalism to 'better serve the public and the State' (Pulitzer 1904), the first forerunners of today's undergraduate programmes were launched at Illinois University in 1905, Wisconsin in 1906 (Dickson 2000) and at the University of Missouri in 1908 (Barrera 2012). A large endowment from Joseph Pulitzer in 1912 saw the launch of Columbia University's journalism school in New York. Following on from these early developments, there were 190 US institutions teaching journalism students by 1929, and 542 institutions contributing by 1940 (Barrera 2012). This activity lead to the parallel establishment of associations of academic staff, schools and a Council on Education for Journalism in 1923, which was established 'by those associations for the purpose of rating the existing journalism programs in accordance with the fulfilment of certain standards' (Barrera 2012, p535).

Historical echoes of some of the scepticism relating to the comparability of journalism schools and the news industry as providing effective journalism 'training' could be heard in the US in the early twentieth century (Dickson 2000), however these schools grew rapidly and attempted to create an identity that lay between practical skills and what was considered an acceptable level of education by the 'academe' (Barrera 2012). Subsequently journalism was placed 'as a social science in parallel with politics, economics, sociology, psychology' (Bleyer 1931). It was argued that this social sciences context gave a 'depth of understanding' to the study of journalism (Allen 1927). However, in spite of these developments, there was still criticism of journalism studies as 'the shadiest educational ventures' (Hutchins 1938), amidst claims that such allegations were founded on ignorance of the philosophy and underpinning of the field (Olson 1939).

This scepticism was even more pronounced in Western European countries where similar courses did not emerge before the second world war (Barrera 2012), due to European universities regarding their role as 'the perpetuation of academic excellence and the enhancement of academic knowledge' (Stephenson and Mory 1990, p31). Indeed, in the UK only one two-year diploma course ran at King's College from 1919 to 1939 (Barrera 2012). Instead an 'on-the-job' apprenticeship system was favoured,

> 'Working newsmen believe trainees should be chosen by those who are going to employ them and work with them, and that a good editor is the best judge of aptitude.' (Holmgren 1968, p10)

Thus, even those students who did successfully complete the one Diploma in Journalism still had to compete for jobs in the industry with younger, aspiring journalists (Barrera

2012). However, this prevailing attitude underwent a distinct shift as the 'shortage of trained personnel in the postwar world' (Casey 1948) meant a refocusing on the role of journalism education as a serious training ground for industry, and the proliferation of other mass media, such as television and radio, demanded a wider skillset (Barrera 2012). UNESCO is credited as encouraging this development (Maheu 1948) in creating a 'forum' where journalism educators on an international scale could exchange ideas and discuss standards (Barrera 2012) and, in so doing, acknowledge the significance and contribution of higher education in its contribution to the profession of journalism (Casey 1948). Building on this initiative, training centres were established in Strasbourg in the 1950s and 1960s to provide training for journalism educators and annual 'International Conversations of Strasbroug' became a network and point of exchange for European journalism educators (Barrera 2012).

This benchmarking and sharing of practice marked a new era for journalism education in Europe, although it was still felt that there remained 'a wide chasm between research and teaching programs' (Holmgren 1968, p9). Initially this had a positive impact in the US too with their American Association of School and Department of Journalism happy to link to and comply with these initiatives (Luxon 1948). The key changes in the US at this time however aligned to the growth of 'mass communication' education (Chaffee and Rogers 1997), with communication being viewed as a 'distinctive body of subject matter for journalism' (Schramm 1947). Thus journalism schools increased in number and 'new' subject areas such as public relations, television, advertising and radio were also being seen as significant within this new overarching domain of mass communication studies; thus schools of journalism in US evolved into broader-based entities which were home to a wide range of media-based education (Dennis 1988).

The consideration of higher education as a vehicle for the education of journalism practitioners emerged later in the UK in the 1960s, prior to which time journalists learning 'on the job' with probationers in the field undertaking a newspaper office-based test and a three-year period where aspiring reporters worked alongside their experienced counterparts (Barrera 2012) and then undertook a proficiency test hosted by the 'National Council' (Holmgren 1968). This evolved into a standard for the industry that has been long respected, and which was initiated by 'the organisation of 12-hours-a-day "week-long courses" under professional supervision, through the recreation of conditions of actual newspaper work' (Dodge 1965, p469). The American system proved to be of interest in this era of change for journalism education, with the UK and other countries in Europe making steps in this direction; with Schools and courses focusing on journalism being offered in the post-war era in Bordeaux University, launched in 1967, Cologne University in 1968 and Cardiff University in 1970 (Barrera 2012).

Other such courses emerged in Europe, all attempting to 'combine academic education with practical training outside the university' (Barrera 2012, p545) and, as such, created a blueprint which was favoured both by education institutions and the industry. In the UK, such journalism provision existed in parallel with the centralised system of the NCTJ (Barrera 2012), and the one-year degree in Cardiff was followed by similar one-year postgraduate provision at City University in London, with both courses both in time being formally acknowledged by the NCTJ as pre-entry courses to the profession which was a notable step forward (Stephenson and Mory 1990).

These early steps in European and American journalism education which emerged from apprenticeship systems, eventually found a respected route into higher education, albeit that American approaches in their liberal arts settings arrived sooner than their postgraduate equivalents in Europe (Barrera 2012). All struggled to find a suitable balance between a theoretical underpinning that satisfied the academic community and practice-based, skills-focused approaches that were demanded by the news profession.

These tensions that emerged during the evolution and development of journalism education are still prevalent today, in both the UK and US. As Folkerts (2014) notes these debates have always been 'complex and political'. The significant and powerful role of the journalism in society has meant that the profession and its education system is laden with responsibility and this in turn engenders passionate and often opposing views in terms of how it should be conducted. The related discussions have over time,

> '… represented traditional political debates about localism versus nationalism, as well as views of newspapermen and of educators… These views were influenced by the trend toward professionalization of various occupations and the rise of social science as a discipline. The tension between educating reporters and editors to improve the quality of journalism or contribute to a democracy, versus training them to function efficiently in a newspaper office—or any media environment—continues today.' (Folkerts 2014, p228)

2.2.4 Conceptual evolution of journalism education

Deuze (2005) also reflects on these implicit tensions noting that the fact that journalism as a discipline has been 'theorised, researched, studied and criticised worldwide' and having educational departments and schools and journals dedicated to it implies a 'consensual body of knowledge' (Deuze 2005) and a common understanding of its role. However, authors in the field in fact have highlighted a lacking in coherence in related approaches, research and writings (Deuze 2005; Deuze 2004; Breen 1998; McNair 2003; Merrill 2004). This lack of consensus is attributed by Deuze (2005) to the field having to please and balance the vastly differing approaches and demands of the journalism profession and related academic body; the often opposing and conflicting academic

settings of education in higher education from schools and faculties to philosophical approaches such as those identified above, with the US taking a broader social sciences perspective in contrast to the more focused approach of Europe and the UK specifically (Zelizer 2000); and 'the "folkloric" inconsistency of the field, as well as the impossibility to generate a more or less consensual body of knowledge out of the existing literature' (Deuze 2005, p443).

As is noted by Mensing (2010), debates around what constitutes the 'professionalism' of journalism have rumbled on historically throughout the evolution of journalism education. As discussed, this was a particular focus of the 1960s and 1970s, as journalism education as a 'movement' gathered pace. Calls for the further professionalism of the industry 'are often related to periods of concern about the commercial interests and profit motives of media organisations' (MacDonald 2006, p756). Mensing (2010) also points to the focus of key developments in US journalism education, such as the Carnegie-Knight vision of 2005 with an associated $11 million investment, assuming that 'professionalism is the goal of journalism education' (Mensing 2010, p514).

Although, as Borden (2007) notes, focusing on the 'professionalism' of journalism is worthwhile in terms of the ethics of the industry, in reality addressing this as educators is challenging. As is noted be Mensing (2010), 'The gulf between the idealised practice of journalism and the practices of journalism today are rarely addressed in-depth in journalism classrooms' (p514). It is asserted (Zelizer 2004) that where academics highlight the importance of the professionalism of journalism, they tend to focus on a restricted perception of what is important to the industry rather than 'how it is actually practiced and perceived' (Zelizer 2004). Mensing (2010) points to a focus on 'the behaviour of individual journalists', citing course provision such as that sponsored by Knight-Carnegie in the US, in a fairly restricted context can been seen to ignore the wider societal and economic realm in which the professionalism of journalism should be addressed by related education.

Deuze (2005) highlights journalism studies referring to the 'journalists' professionalization process as a distinctly ideological development' (p444) and as the resultant ideology contributing towards a conclusion as to the definition of a 'real' journalist (Deuze 2005). In reviewing writings in relation to the evolution of a journalistic ideology, Deuze (2005) points towards related authors not fully clarifying the ideology of the profession; with Golding and Elliot (1979) discussing in general terms 'journalism's occupational ideology', Soloski (1990) focusing on an 'ideology of professionalism' and Zelizer (2004) writing on 'journalists' occupational ideology'. In 2000, Brennen conducted a review of US journalism textbooks from the later twentieth century and concluded that,

> '… all of them address the practice of journalism from an identical ideological perspective that neglects to consider all changes in journalism that have occurred over time.' (Brennen 2000, p106)

2.2.5 A community-centred approach

Mensing (2012) advocates that in an environment where 'industrial news production' should no longer drive journalism education, and focusing on the goal of journalism as being 'about building functioning communication structures within communities' (Mensing 2012, p516), then there is an imperative for journalism education to focus on supporting and representing their immediate environment. Kramp and Loosen (2018) reflect on the changing dynamic between journalists and their audiences in an era of disrupted business models (Phillips 2015) and 'continuous mediatization' (Kramp and Loosen 2018). The resultant expansion of the ways in which journalist and audience communication can occur has inevitably led to a more diverse and dynamic means of interaction (Loosen et al. 2012) which provides a space where new 'deliberative democratic potential' can occur (Collins and Nerlich 2015).

Rheingold (1993) made the point that new 'virtual' communities are transpiring into being 'real' and tangible with political, economic and cultural power. The accessibility, influence and reach of such communities, 'from local to global, from place based to interest based' (Mensing 2010, p516) in turn suggests that journalism education should reinforce and focus on the critical role of journalism in relation to the more varied and strengthened forces of community (Mensing 2010). Deuze, in 2005, also debated the impact on the over-emphasis of the significance of journalistic autonomy as part of a 'professional identity' that precludes 'news people [being] more interactive and supportive of community engagement' (Deuze 2005, p449) within their roles. More inclusive and embedded community-based journalism could potentially link directly to innovation in the profession (Deuze 2005).

Mensing (2010) also argues that 'journalists would serve communities best by acknowledging their own participation as citizens and responsible partners in and with communities' (p517). Manoff (2002) claims that journalists and educators are responsible for ensuring the community connection is thoroughly understood and championed appropriately.

Mensing's community-focused model (2010) revolves around education focusing on community integration as a means of achieving the goals of 'accountability, responsibility and excellence', developing competencies for 'networked journalism' (Beckett 2008) along with a 'culture of inquiry' (Zelizer 2004, 2009). Interestingly, Mensing (2010) sees this

community approach as providing an alternative to 'professionalism', which is seen as a 'source of ethical motivation and as a source of power' (Borden 2007). Mensing (2010) questions this essential dichotomy, pointing to journalists and educators needing to address the balance between being independent and accountable, and questioning how community-based journalism can in fact afford greater transparency to ethical judgments. This in turn feeds into journalism education which is community-centred in adding to the 'collective understanding of ethical journalism practices' (Mensing 2012).

It is advocated that achieving community-centred journalism education within a network is key, and moves the approach on from industrial production, in order to create a new skillset in students (Beckett 2008), 'reform' journalistic practices and facilitate students creation of a journalism that exists 'beyond "the story"' (Mensing 2012); and thus expanding the role of journalism to a 'process' embedded in a community, rather than being only output orientated. In order to achieve this, existing gaps which are identified above in relation to the evolution of journalism education (Deuze 2006; Zelizer 2004) between taking industry and academic approaches, and between theory and practice, are seen to be unhelpful (Mensing 2010):

> '… and education of inquiry would encourage self-reflective, critical evaluation and productive experimentation… seems particularly important at this stage in the development of journalism.' (p518)

This spirit of 'experimentation' and innovation, and embracing change, is also necessary in journalism educators in order to encourage a spirit of community-centred collaboration (Mensing 2010).

2.2.6 Accreditation

Whilst the work of Mensing (2010) identifies taking a community-centred approach as modernising the role of the journalist and calls for educators to expand their approaches to teaching how to practice journalism, another overarching approach is also taken by accrediting bodies in the field.

The uniqueness and significance of the role of journalism education could be said to have led to it being 'more or less autonomous' (Deuze 2006) as a field of study. As is discussed above, what constitutes its professionalism has been long debated and the tension between acceptance of the 'academy' and the requirements of industry and practice continues (Barerra 2012). This tension is also manifest in the ongoing debates and discussions around accreditation and the related accrediting bodies. Normally organised and managed in relation to specific countries, including the UK, US and across Europe

(Blom et al. 2019), related accreditation provides journalism schools with the 'endorsement' of an 'independent agency' (Hannis 2012). In the UK, the National Council for the Training of Journalists (NCTJ) was established in 1952 (Hannis 2012) with a responsibility for the training and recruitment of journalists (Barerra 2012). Following a practical three-year probationary period as a reporter, trainees undertook journalism education at local 'technical schools', followed by a proficiency test set by the NCTJ (Barrera 2012), after which they were deemed to be suitably qualified to work as a journalist. In parallel in the US, the Academic Council on Education in Journalism, which now includes 'and Mass Communication' in its title (ACEJMC), was set up in 1945 (Reinardy and Crawford 2012). While the organisation's accreditation standards have been 'streamlined' over the years, the mission of the ACEJMC remains as 'fostering and encouraging excellence and high standards in professional education in journalism and mass communications' (Reinardy and Crawford 2012, p336).

As is discussed above, there has always been much debate on the best way of approaching the training and educating of journalists (Blom et al. 2019), and opinions vary from those of journalism academics (Blom and Davenport 2012) to the viewpoints and perspectives of industry professionals (Carnegie Corporation 2005):

> 'Whereas some programs emphasise hands-on reporting skills, others want students to learn more about theory within a broader liberal arts context.' (Blom et al. 2019, p4.)

This tension has been widely debated, with Becker et al. (2014) claiming that whilst accreditation can confirm the 'legitimacy' of journalism courses, it can also put such courses in conflict with a higher education institution's expectations in terms of its emphasis on skills and practical focus (Becker et al. 2014).

Another cause of challenge for accrediting bodies is reflected in what is perceived as the conflict between the need to adhere to specific set standards and criteria, and the urgent need to innovate in the 'contemporary media landscape' (Fain 2017). Journalism education has had to change rapidly over the past decade in alignment with the transformation of the industry itself 'to keep relevant with the technological, audience and business model changes' (Murphy 2019). It is incumbent on journalism educators that they prepare their graduates to be able to cope with a turbulent and ever-changing future,

> 'Journalism education also needs to take more seriously the need to not just train journalism students but to give them the tools to deal with a fast-moving world where things can change almost month by month.' (Frost 2018).

Murphy (2019) claims that need for ever greater digital competencies has 're-ignited the long-running debate at the centre of global journalism education' (p249), namely the tension between skills-based and intellectually based teaching. Discussion on the impact of too significant a technology focus on the traditional skills of journalism has raised related concerns (Ferruci 2018), with Frost (2018) commenting that future-proofing students is incumbent on journalism educators, and there is clearly a need to 'teach the skill of learning to learn' (Ferrucci 2018) in order to address that need.

A 'Journalists at Work' survey (2018), which was overseen by the NCTJ, and sent to both journalists and industry bodies, highlighted the turbulent time that has been faced by the journalism profession in the UK during the last two decades and its consequential fundamental change, as it has dealt with the impact of mobile devices and the internet on its busines model (Murphy 2019). This transformation has, in turn, had significant implications for the accrediting bodies. From 2008 the NCTJ has transformed itself into being far more multimedia focused, taking on, for example, 'editors from BBC television and Sky multimedia as directors whereas before it was dominated by newspaper editors' (Murphy 2019, p249). More recently an updated NCTJ curriculum now includes elements such as online media law and ethics, data analytics, social media and data journalism. A key aspect to be highlighted by the NCTJ survey, is the need to teach students to 'learn to learn' in order to constantly adapt and update their approaches and skills base, and also to 'adjust the mindset of the journalist from a one-way linear conversation with the audience to a two-way interactive one' (Murphy 2019, p249). Changing business models, and a greater degree of self-employment in the journalism profession, also require a more flexible accreditation framework (Spilsbury 2018), albeit noted that the NCTJ had adapted to take the changing environment into account in its standards (Murphy 2019).

US-based ACEJMC accreditation has also come under close scrutiny in relation to its usefulness and value, with claims of a disconnect between educators being required to adhere to its set standards, and the ethos and culture of innovation that is required by the contemporary media landscape (Fain 2017). Undertaking a review of accreditation, Blom et al. (2019) note that whilst many institutions regard ACEJMC approval for their courses as being reputationally enhancing, others found it to be restrictive and inflexible, with Becker et al. (2014) concluding that ACEJMC-accredited courses were 'less successful in accommodating the demands of external change than others' (p24). Such delivery was therefore found to be 'less innovative and more industry-focused' than courses which were not accredited (Blom et al. 2019). With several well-known and prestigious US journalism courses seeking to move away from ACEJMC accreditation, the outcomes of Blom et al. (2019) point to concerns of a lack of focus on 'innovative technologies to tell multimedia stories… on various media and devices' and the need for journalism students needing to

learn 'creativity, economics, management and entrepreneurship' in order to ensure the viability of the media industry in the future. In a US survey sent to 10,000 journalism graduates, many respondents did not work for traditional media organisations, although did practice what they considered to be journalism-related roles (Rosenstiel 2015), and identified the need for skills and knowledge in areas such as 'the business of media', 'consumer research' and 'leadership and team management' (Blom et al. 2019, p9).

2.3 Creative Entrepreneurship Education

The existing literature suggests that Higher Education more broadly needs to respond urgently to this changed environment and identifies that creative education with an entrepreneurial and innovative focus can be created in two distinct ways: firstly by collaboration between higher education and industry for greater experiential learning (HEA-ADM 2007; Ball et al. 2010; Ashton 2011) or by embedding entrepreneurship as an underpinning theme in the creative curriculum (Bridgstock 2013). Although *The Cox Review* recommends innovative approaches to the design of HE curricula including 'centres of excellence […] that specialise in multi-disciplinary programmes' (2005, p29), the Design Council-led paper is noticeably less well cited than HM Treasury's *Leitch Review* (2006). Both reports concur on the links between Higher Education and industry but whereas Leitch emphasised the need for partnerships, Cox puts forth an agenda for design to influence innovation.

As is noted by the *Creative Graduates, Creative Futures* report, Ball et al. (2010) claim graduates' 'entrepreneurial skills were the least well developed but were also perceived to be the least important for career development' (BIS 2010, p32). Due to its scale (25,000 students from 26 UK HEIs including media) and methodology (longitudinal and student-focused), the study has been hugely influential on subsequent studies (Ashton 2011; Jones and Penaluna 2013; Elmore and Massey 2012). In considering media students' employability for example, Ashton (2011) takes an unorthodox approach in placing emphasis not so much on developing skill sets but on encouraging critical reflection on 'professionalism' as a means of exploring the changing scene of employment in the creative industries. Yet, Jones and Penaluna (2013) strictly qualitative assessment of the literature and the small research samples used by Ashton and Elmore and Massey could be improved by engaging with primary data samples independently for *a priori* interpretation in the first instance, while widening the sample to numerous media institutions would facilitate more holistic understanding and incorporate staff perceptions in the second.

Discussion of creative entrepreneurship is relatively bereft on collaboration between creative and business academic departments although Ferrier (2013) looks at how media entrepreneurship education courses have been devised in the US and Canada (albeit using a small data sample) and Kearney and Harris (2013) raise the issue in a cross-disciplinary arts and business context. Although published at the beginning of the 'creative entrepreneurship' age, Carey and Naudin (2006) claim that 'more research is required in order to identify how faculties can more effectively share their specific knowledge and work together' (p530). Carey and Naudin's paper, based on the input of 'policy makers, academics, researchers and practitioners' harnesses the multifarious perspectives needed for more holistic understanding of how collaboration between academic departments, and both sensible and sensitive embedding, could be achieved.

Sternal (2014) challenges what she describes as the 'prevailing approach' to entrepreneurship education (p159) and advises on integrating entrepreneurial thinking and behaviour to the artistic curriculum. Daniel and Daniel (2015) also emphasise that 'It is not enough to advise students to enrol in marketing or traditional entrepreneurship courses as offered by the business school for example, as these are typically detached from the particular idiosyncrasies of working in the creative industries.' (p423). Thus, a strong message is being conveyed for Higher Education institutions to consider the balance of their curricula in order to produce graduates who can maintain viable careers in a marketplace dominated by change and flux.

2.4 Defining entrepreneurship as a discipline

Before exploring the nature of creative entrepreneurship, it is necessary to define what entrepreneurship education actually means. As noted by Fayolle and Gailly (2008) the term entrepreneurship is 'polysemous' and can describe 'attitudes such as autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572). This definition of entrepreneurship at an ontological level, relates to entrepreneurship education as opening people's minds or extending their knowledge. Entrepreneurship can also be defined in its relation to mindsets or cultures, behaviours and situations (Fayolle and Klandt 2006). Additionally, literature in the field also defines entrepreneurship in relation to needs and objectives, which can be accessed through entrepreneurship education. This can be understood in relation to the broader concept of the development of entrepreneurial attitudes, skills and personal qualities, as well as in relation to the new venture creation (Fayolle and Gailly 2008) and the pursuit of opportunities (Bruyat and Julien 2001).

As highlighted by Gibb (2002), several writers (Chia 1996; Kyro 2000) assert that 'the entrepreneurial paradigm is central to the postmodern world'. The notion of what

entrepreneurship can bring to education as a whole, as well as how entrepreneurial learning should take an approach to a 'holistic human being' (Kyro 2000), with emotions, values and interests being explored. This therefore challenges the distinction between "for" entrepreneurship from "about" entrepreneurship in an academic sense' (Gibb 2002, p239). Chia (1996) argues that the role of imagination is significant and stresses the need for a move from 'analytical problem-solving to intellectual entrepreneurship' and the 'crafting of relationships between sets of ideas' (p416).

2.4.1 Entrepreneurship in the creative industries

Chang and Wyszomirsky (2015) track the development of arts entrepreneurship, which they identify as being a relatively new area of research, with a scarce amount of related scholarly literature. The emphasis on how arts and creative industry practitioners define and attribute value is at the heart of emerging definitions and they define 'arts entrepreneurship' as being 'a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value' (Chang and Wyszomirsky 2015, p25). It would appear that opportunity recognition and innovation which resides with entrepreneurship as a discipline, translates in a creative setting into 'individual self-management and self-actualisation' (Backman and Essig 2012, p1). Taylor et al. (2015) also reflect that in addressing how arts entrepreneurship might be practised or studied, it's significant to focus on the act of entrepreneurship. The inseparable dialogue that exists between the component parts of the person involved and their skills, the process of innovation or venture creation and outcome of creating value and growth can be highlighted as core to defining arts entrepreneurship, and links intrinsically to the notion of appropriateness of 'mindset', as discussed in Section 2.6.

The table below encapsulates the work of Chang and Wyszomirsky (2015), and they pull together their definition of 'arts entrepreneurship' with five categories and lists of specific examples of the categories. They claim that 'each instance of arts entrepreneurship embodies a metaphorical "recipe" that includes at least one element from each category. Thus, arts entrepreneurship is a constant exercise in recombination' (p26).

DEFINITION: arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value.				
Arts Entrepreneur Purpose: the purpose of this management process involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities in order to produce artistic, economic and social value.				
Leadership Vision	Leadership Tools	Personal Capacity	Personal Traits	External Environment
STRATEGIES	**TACTICS**	**COMPETENCIES /SKILLS**	**MINDSET**	**CONTEXT**
- New Ventures - Creative Enterprise - Career Portfolios - Community or Heritage Enterprise - Social Enterprise - Change Management - Intrapreneur	- New Marketing Approach - Audience Development - New funding Source - New Funding Approach - Networking - Partnerships - Recombination - Bricolage - New Technology	- Opportunity Spotting - Business Skill Acquisition - Professional Development: Training and Education	- Perseverance - Risk-taking - Tolerance of Failure - 0pen-minded	- Organization - Individual Artist or Small Business - Artistic Field - Local/Regional Locale

Table 3. Taxonomy of Arts Entrepreneurship Components

Table 2.1: Taxonomy of Arts Entrepreneurship Components (Chang and Wyszomirsky 2015, p26)

Chang and Wyszomirsky (2015) claim that to understand the role of arts entrepreneurs, it is important to 'focus on the innovative combinations of strategy, tactics, individual skills and mindset operating in each case and its context' (p27).

The motivation underpinning the entrepreneurial process when applied to the media environment, as part of the arts, could be described as 'controversial' (Bridgstock 2012). As noted by Bridgstock (2012), 'many arts educators, arts students and practising artists find this prevailing commercial emphasis incongruent with their career values and therefore objectionable' (p128). The work of Howkins (2007), 'The Creative Economy', which presents a comprehensive account of creativity and innovation, asserts that creative entrepreneurs must 'realise their success will be measured in financial terms, the rest is in shadows' (p130). Bridgstock (2012) highlights that motivating factors for arts-based practitioners tend towards career and psychological success, and her research points to significant intrinsic influencers, including artistic fulfilment and growth.

The area is clearly complex, with numerous and often concurrent motivations and aims. As is argued by Beckman (2007), 'even when art is commercial in nature, it does not need to involve compromising artistic objectives... arts entrepreneurship education programs

should ideally be built upon a foundational shift in thinking from 'money ruins art' to 'money enables art'' (p 103). Pollard and Wilson (2013) reflect that the lifestyle to which creative students aspire is 'characterized by creative fulfilment and artistic achievement being held in higher esteem than financial award' (p5). Bridgstock (2012) asserts that arts entrepreneurship skills are those skills 'associated with the application, sharing or distribution, as opposed to the generation or making, of art and creative work' (p125). She argues that 'for the artist, the practice of entrepreneurship is multi-layered, and qualitatively different from the practice of entrepreneurship in the traditional business sense' (p125). However, it can still be asserted that other functions of entrepreneurship such as the creation of new ventures and self-management of individual careers are still very relevant. When applied to the creative industries, the notion and interpretation of 'being enterprising' becomes significant, where the focus is on 'the identification or creation of artistic opportunities and exploitation of those opportunities in terms of applying or sharing artistic activity in order to add value of some kind.' (Bridgstock 2012, p126).

The creative industries can be seen as being unique in many ways. Caves (2000) notes their distinction, for example, in relation to markets, audience and demand for products and services, the production and labour processes, related regulatory issues and the diversity of services and output (Caves 2000). It can also be noted that the notion of being enterprising within the context of the Creative Industries involves both the need to respond to the demands of the market and also the personal desire to produce a product of creative and potentially aesthetic worth, for a sense of personal achievement (Henry 2007). Thus, the motivating factors towards innovation in terms of product are very distinct and in contrast to commercial influences. Indeed Bridgstock (2011) undertook research relating to 'several hundred emerging and established artists and other creative workers who engage in portfolio careers (such as designers and film makers)' (Bridgstock 2012, p127), and found that many did not have a natural propensity or aptitude towards running a business. Instead they managed to forge partnerships with 'business-minded individuals' in order to address these needs. Thus it 'seems likely that business fundamentals, arts sectoral-specific knowledge and social networking capability are probably examples of core arts entrepreneurship curriculum elements, but specialist business topics like taxation law or accrual accounting may not be.' (Bridgstock 2012, p126). Daniel and Daniel (2015) assert that higher education needs to respond to the unique 'idiosyncrasies' of employment within the sectors of the creative industries but counsel that,

> 'It is not simply enough to advise students to enrol in marketing and traditional entrepreneurship courses as offered by the business school for example, as these are typically detached from the particular idiosyncrasies of working in the creative industries.' (p423)

Bridgstock (2012) argues that creative industries-based entrepreneurship education that focuses on 'capabilities such as opportunity recognition, entrepreneurial behaviour, or resilience' (p126) and emphasises the 'being enterprising' sense of arts entrepreneurship. This encompasses identifying or eliciting creative opportunities and then exploiting them in terms of the sharing of activity and adding 'value'. Literature relating to resultant approaches to entrepreneurship education is explored further in Section 2.7.

It is argued by Klerk (2015), that whilst the role and importance of entrepreneurship within the context of the creative industries has been evaluated from a number of viewpoints, 'a potentially relevant element of entrepreneurial analysis, entrepreneurial bricolage, has been neglected' (p830). Defined as 'making do with what is at hand', the term entrepreneurial bricolage refers to the process 'applying the resources at hand to new problems and opportunities' (Baker and Nelson 2005, p333). Klerk (2015) asserts that entrepreneurial bricolage can potentially 'be applied as a conceptual lens' to the creative industries. This is based on literature reviewing undertaken within the impact on other sectors, and the notion that 'the lens of entrepreneurial bricolage' has not yet been applied to the context of the creative industries. Interviews were undertaken with participants all of whom had roles in the creative industries, including that of journalist, playwright, fashion designer, gaming business owner. Analysis of two themes was undertaken, relating firstly to traits and actions deployed by the interviewees their roles and secondly with regards to the work-based interactions, including co-creating and working together, that were are a regular part of the work-based activities. Interesting data emerged, with interviewees commenting, for example on the creativity as a resource:

> 'A lot of artists need to manage themselves; they might have an agent or business manager, but in the end, they need to run their talent as if it is a business.' (p833)

Another respondent highlighted the significance of collaboration as being part of the creative process, 'When concentrating on the process it is actually focusing on bringing everybody else together.' (p835)

Klerk (2015) concludes that the sub-term that she has created, 'collaborative bricolage', enables creative industries practitioners working in a volatile and quickly-changing environment to take full advantage of their 'connections and networks for collaborations, creative work, co-innovation and contribution to mutual skills development' (p836). Klerk asserts this approach would develop a more effective 'compete-collaborate-create' environment.

Related research undertaken by Essig (2015) also acknowledges the significance of entrepreneurial bricolage in 'making do by applying combinations of the resources at hand

to new problems and opportunities' (Baker and Nelson 2005); and defines it as 'the process of converting non-monetary means into something of value' (p234). In relating her work back to that of Sarasvathy (2001), also discussed in Section 2.7.1, whereby the Effectuation Theory assumes that the 'means' are given and the significance is identifying what can be created with that set of means (Sarasvathy 2001, p245), Essig (2015) gives consideration to the 'means' exploited by the arts and culture entrepreneur to create new goods. Essig (2015) draws on the critical theories within the broader field of entrepreneurship, to identity such means as being: 'alertness to opportunity (Kirzner); financial capital (Kirzner, Schumpeter); new combinations, also known as 'creativity' (Schumpeter); specialized knowledge (Sarasvathy, Grant); social capital (Sarasvathy, Preece)' (p240).

As demonstrated in the diagram below, Essig (2015) asserts that 'groups of artists' may form collectives in order to share knowledge and skills in order to realise the 'ends' that she identifies as wealth creation, value creation and sustainable culture, in the forms of cultural capital and aesthetic products (p241). The mediating structure that she identifies 'may be unincorporated affiliations, non-profit organisations, or other suitable corporate forms, but the entrepreneurial action is in the creation of the collectives themselves' (p241). Essig (2105) identifies arts entrepreneurship as the process of 'discovery and creation, rather than management'.

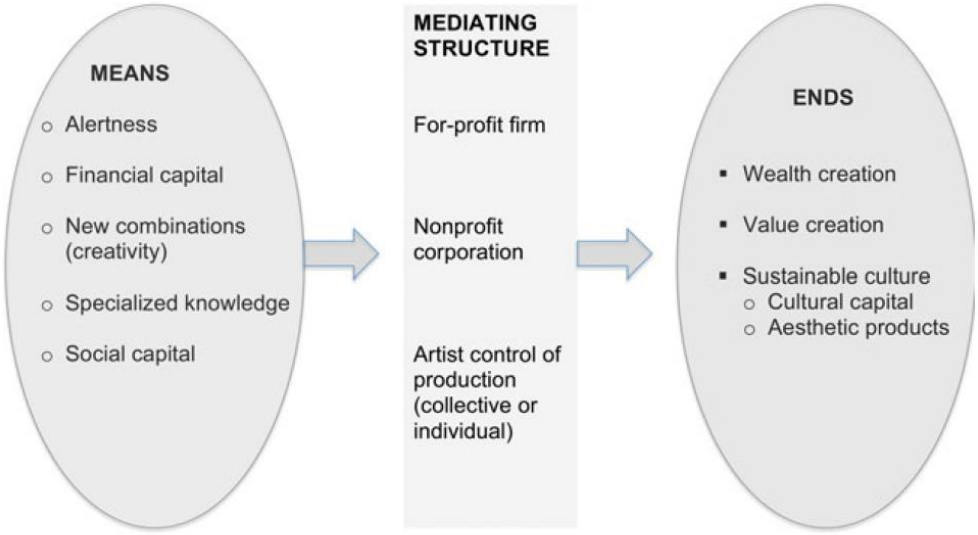

Figure 2.1: Framing an understanding of entrepreneurial action in the US arts and culture sector (Essig 2015, p242)

Essig (2015) concludes that more research into the role of the 'mediating structure' is required in terms of exploring the most effective way of connecting the 'means' to the 'ends' in relation to the creative industries. She asserts that 'as a growing number of scholars interrogate the activities of arts entrepreneurs… the means-end framework can be employed to understand the process of intermediation – the entrepreneurial action – that connects them' (p243).

2.5 Higher education approaches to entrepreneurship teaching

Assuming that Higher Education has to respond rapidly to the changed environment, the literature in the field highlights that there would appear to be no universal pedagogy for teaching entrepreneurship, particularly in relation to the arts and culture (Kearney and Harris 2013; Fayolle and Gailly 2008). Despite the growing number of entrepreneurship-related courses both worldwide and in UK, there exists a number of challenges in its delivery. In fact, 'numerous ontological, theoretical, pedagogical and practical challenges remain in teaching entrepreneurship' (Fayolle and Gailly 2008, p570). Additionally, the practice of entrepreneurship within the Creative Industries is seen as being 'significantly different from the practice of entrepreneurship in business, in terms of the artist's drivers and aims, as well as the nature of entrepreneurial opportunities, contexts and processes' (Bridgstock 2012, p571). The need to identify and create artistic opportunities and then exploit these is core to the role of embracing entrepreneurial skills in the arts.

However, it should also be noted that there can be parallels drawn between the role of the entrepreneur and the Creative Industries employee. Anderson and Jack (2008) emphasise the 'art' of entrepreneurship and provide a typology of the four sets of skills required, noting that entrepreneurs are required at different times in their venture and at different extents to act as the professional, technician, artisan and artist. Obviously parallels with the creative industries can be drawn thus should not fundamentally be an anathema to creative students (Kearney and Harris 2013).

A ten-year study of entrepreneurship education in forty universities in the United Kingdom, undertaken by Matley and Carey (2007), highlighted that entrepreneurial education, largely delivered in business schools, lacked any significant commonality in conceptual approach. In the table below, Gibb compares traditional methods to delivery in entrepreneurship to some elements of enterprising teaching approaches currently undertaken in creative disciplines and art schools, with the ownership of learning moving to the learner themselves. It is also highlighted as a concern that the traditional business plan approach that is frequently adopted to teach entrepreneurship may dissuade graduates from launching a business (Kearney and Harris 2013).

Conventional approach	Enterprising approach
Major focus on content	Major focus on process delivery
Led and dominated by teacher	Ownership of learning by participant
Expert hands-down knowledge	Teacher as fellow learner/facilitator
Emphasis upon 'know what'	Emphasis upon 'know how' and 'know who'
Participants passively receiving knowledge	Participants generating knowledge
Sessions heavily programmed	Sessions flexible and responsive to needs
Learning objectives imposed	Learning objectives negotiated
Mistakes looked down upon	Mistakes to be learned from
Emphasis on theory	Emphasis on practice
Subject/functional focus	Problem/multidisciplinary focus

Table 2.2: Conventional and enterprising teaching approaches (Gibb 1996, p315)

Löbler (2006) asserts that '... in the typical university environment the focus in education is on teaching and the curriculum whereas within the constructivist approach the focus lies on the students and the learning process which can be supported by the environment and the teacher' (p27). The debate around the notion that some content must be transferred by the teacher in the traditional behavioural approach to learning, is discussed as 'disappointing' in achieving any sort of outcome which encourages independent thinking (Löbler 2006). The focus instead should be on the learning process, rather than the teaching process. This links directly to the significance of undertaking experiential and creative project-based work, where students are engaged in 'doing' entrepreneurship (Raffo et al. 2000) as part of a 'community of practice' which engages fellow students, as well as industry mentors and academics, all of whom input to the project (Brown 2007). Thus, the final submission represents a collaboration, drawing on a variety of 'means' at hand.

Approaches to entrepreneurial learning within creative education would appear to be most appropriate to students co-creating and pursuing their own projects in line with their values and various facilitators (including academic staff and industry professionals) providing support and feedback (Bridgstock 2012). Students undertaking learning in this way can benefit from the safe environment of the university, whilst also evaluating and reflecting on their class-based entrepreneurial experience, thus developing both 'self-confidence' and 'opportunity identification' skills, which are essential and core to the ability to be creative and innovative in future careers (Fillis 2006).

2.5.1 Entrepreneurship in journalism education

As discussed in Section 2.4, the literature to date suggests that creative entrepreneurship education can be achieved in two distinct ways: by collaboration between HEIs and industry for greater experiential learning (HEA-ADM 2007; Ball et al. 2010; Ashton 2011) or by embedding entrepreneurship as an underpinning theme in the creative curriculum (Bridgstock 2013).

Indeed Ferrier (2013) raises the issue that in preparing students for the changes occurring in the broader media industries 'educators must determine whether part of their mission is to prepare students to think and act entrepreneurially' (p222). Her qualitative research, examining the curricula of American and Canadian institutions and the perceptions and attitudes of related 'educators', explored the motivations and constraints relating to the delivery of media entrepreneurship. The seismic shift in the industry in terms of technology, finance, globalisation, and demand places many challenges on those designing the curriculum for higher education curriculum for the delivery of media education, as identified by Hunter and Nel (2011). They report on a 2009 project 'Equipping the Entrepreneurial Journalist', funded by the Centre for Employability Through the Humanities, which invited all UK Journalism students to take part in workshops that introduced the concept of innovation and entrepreneurship in relation specifically to the media industries. The intention of the project was to introduce students to approaches to creative and innovative thought processes (Hunter and Nel, 2011). The research gathered questionnaires before and after each workshop, with three events and 114 participants in total, and concluded that young people with high levels of social media engagement and digital proficiency, are actually skilled in many of the networking and marketing aspects of entrepreneurial behaviour, thus receptive to an enterprising approach to the delivery of journalism education. The researchers raise the issue the existing workforce in the industry may indeed have more relative difficulty in dealing with the seismic changes they encounter in their working environment and practices (Hunter and Nel, 2011).

In her literature-based research on 'The Future of the Media Professions' (2011), Bartosova highlights that 'media workers, especially freelancers and managers within a larger organisation, should embrace and strengthen their entrepreneurial skills' (p198). Interestingly, Bartosova (2011) also focuses on the changing profile of the media employee with new technologies impacting on the process of creating and sharing content. Deuze (2007) acknowledges the emergence of the 'collaborative amateur' and their role in contributing to professional media projects, such as through citizen journalism. His research, which focuses on the changing patterns of employment and related practices in professions such as journalism, advertising, media, public relations and marketing, and reviews their roles and contribution in the context of an international environment,

addresses specifically the rise of participatory media culture in relation to his interest in 'convergence culture in the creative industries'. Deuze (2007) points out that the blurring of real or perceived division between creators and users can actually be seen to challenge the widely agreed notion of the reality and approaches to working in the media industries. Bartosova (2011) also highlights the new need to prepare graduates for this 'new media ecosystem' and to ensure that they have the appropriate skills and knowledge for the changed environment.

In their review of media entrepreneurship literature between 1970 to 2004, Hang and Weezel (2007) asserted that industry deregulation, privatization and significant advances in technology has created new business opportunities. Their research highlights that the dynamic nature of media products and their related industries are clearly linked to characteristics of entrepreneurialism, with key significant aspects such as risk-taking, autonomy, innovation, and the need to be proactive and competitive in terms of product development. The resultant processes, practices and decision-making activities can be seen to relate to the decision-making undertaken in entering a new market or launching a new product (Lumpkin and Dess 1996). The review (Hang and Weezel 2007) which identified a total of 120 potentially relevant articles, books, working papers and conference paper relevant to media and entrepreneurship shows most studies have been undertaken in investigating the relationships between entrepreneurship and the media industries (87%). They also highlight that very little research has been published on the relationship between innovation and entrepreneurship, and the curriculum in the delivery of journalism (Hang and Weezel 2007).

Deifell's report (2009) which charts the future for journalism in the context of a rapidly changing media landscape, highlights the 'new sources of value', 'new distinctive competencies', 'new business models' and 'new competitive landscape' that characterise the dramatically changed industry, and in Figure 2.2 below describes 'the turbulence and opportunities in the current fractured media mindscape' (p12), outlining four very significant strategic questions. Deifell (2009) suggests that media organisations need to 'increase the capacity to innovate with new technology, transform journalistic practices and develop new business models' (p12). Ferrier (2013) notes however that, 'journalism school directors differ on the core concepts that media practitioners should know' (p226). In their national study of US programme leaders, Blom and Davenport (2012) found that 'media entrepreneurship', 'economics' and 'management' courses to be virtually non-existent in the curriculum, and only potentially included as elective choices for students.

Figure 2.2: Four strategic questions that frame the new challenges and opportunities for media organisations (Deifell 2009, p225)

Ferrier (2013) highlights that often professional organisations have attempted to fill the gaps that are identified by Deifell (2009) by running short courses around building entrepreneurial skills. In launching the first master's program in Entrepreneurial Journalism in 2010, Professor Jarvis the Director of the Tow-Knight Centre for Entrepreneurial Journalism at the City University of New York, stated that journalists more than ever need to be adaptive and take responsibility for creating changes for the future of the industry, 'Journalists must now take urgent responsibility for building the future of news. That work is more likely to happen in new, entrepreneurial ventures than through continuing to right the unwieldy old ships of media.' (Briggs 2012, p12)

The perspective that media and journalism education need to reflect more accurately the changing workplace of the related industries and also the flexibility and need for innovation required by the workforce is also emphasised in the research undertaken by Pavlik (2013).

He makes the point that 'the pathway to a vibrant media system in the twenty-first century is inclusive, international and interdisciplinary' (Pavlik 2013, p218) and summarised the contrasting visions between the traditional and entrepreneurial approaches in the table below.

Model	Media	Core Values	Content	Public Engagement
Traditional	Legacy media, analogue, siloed, centrally controlled, privately owned, ad supported	Truth and accuracy, ethics, freedom of speech, independence, critical inquiry, excellence, creativity	Well researched, and designed, quality writing and editing, anecdotal	Declining, largely one-way mass communication, domestic, process oriented
Entrepreneurial	Networked, digital mobile, convergent, mix of centralized and decentralized, public–private partnerships, diverse revenues	Truth and accuracy, ethics, freedom of speech, independence, critical inquiry, excellence, creativity, interdisciplinarity, innovation	Collaborative balance of user-generated and professionally produced multimedia, crowdsourced, data- and algorithm-driven, contextualized	Increasing, dialog with public, global, customized, impact oriented, built on engaged scholar

Table 2.3: Contrasting Media Visions for Journalism and Mass Communication Education (Pavlik 2013, p218)

Pavlik (2013) claims this literature-based vision will revitalise the school of journalism and recreate a 'media system that will once again be relevant and central to the democratic process' (p218), as well as being commercially viable. He asserts that, in order to achieve this, a disruptively innovative approach is needed within higher education and if implemented appropriately and radically, journalism education 'will be publicly engaged, data-driven and characterised by the efficient production and distribution of quality content' (p218).

The literature in the field also identifies significant challenges encountered in responding to this identification of the need to embed entrepreneurship in media and journalism

education. Indeed, Wilson (2009) highlights a number of cultural and structural issues. In his research, based on primary evidence relating to a postgraduate programme in the Creative Industries and Creative Economy, Wilson (2009) focuses on the need for a 'fit-for-purpose education system' which will ensure future economic prosperity and social welfare, and is 'a must-have for policy-makers and practitioners alike'. Challenges to achieving this can be seen to be `related to the structuring of the education system, which Wilson (2009) asserts in fact reinforces 'traditional cultural values, unhelpful stereotypes and a massive division between creativity and commerce' (p2), leading to the situation that 'universities remain largely unprepared to adapt to the changing work environment of the creative economy' (Wilson 2009, p2). As John Howkins (2007) points out in his work *The Creative Economy*, 'creativity is not new and neither is economics, but what is new is the nature and extent of the relationship between them, and how they combine to create extraordinary value and wealth' (p8). Wilson also asserts 'the rhetoric' that is used in relation to 'the creative industries and the creative economics' is impacting significantly on the development and delivery of the related curricula of higher education.

The policy documents reviewed in Section 2 above focus on the significance of business and creative disciplines working closer together in education, yet Wilson's work highlights the various constraints of 'pre-existing structures and agential powers' (2007, p7). His research contrasts the intrinsic motivation of 'artists', driven by the need to create, with others' extrinsic motivation, and the link to 'pecuniary rewards' (Frey and Pommerehne 1989). Wilson (2009) concludes the need to ensure that learning takes place within 'a range of meaningful contexts', find means of overcoming structural boundaries and constraints of school and faculties and focus on creative project-based approaches. This can be seen to be of benefit in ensuring more 'experimental' approaches to learning, and also in instilling a 'risk-taking' attitude in students, as is encouraged as being significant in the delivery of entrepreneurial education (Gibb 2005).

2.5.2 Pedagogy in entrepreneurial journalism education

Included below are international examples of institutions where innovative approaches to journalism education have been embedded in various aspects of curriculum design and pedagogy, and their evaluation highlights the impact of such experimental approaches. The information included below relating to these institutions is entirely literature-based and unrelated to the data gathered through the semi-structured interviews.

Example 1: Major Southern University, United States

Linking to Gibb's assertion above in relation to the broader and true value of active learning (2002), Parks (2015) reflects on calls for curricula reform in journalism education that would both changing the learning experience for journalism students and also grow the

market for journalistic content. The need for a strong emphasis on experiential teaching delivery is highlighted by the research which focuses on a case study of collaborative experiential learning project for specific newswriting and editing classes.

Teaching staff in Major Southern University (Parks 2015) converted 'a weekly two-hour newswriting lab into a live reporting exercise based on activities at the nearby student center, then delivered the raw content to the editing class for publishing' (p127). The intention of the project was partly an attempt at an 'entrepreneurial effort', and involved staff, feeling frustrated by a 'dated curriculum', attempted to create a very different learning experience. The subsequent activity involved the student in groups and in pairs working on live reporting, editing and production. Where stories 'fell through', the students and teaching staff collaborated in brainstorming alternatives. The editing class, working in pairs, was assigned specific roles:

> 'micro-editing (language mechanics and style in words and sentences), macro-editing (structure, clarity and completeness in paragraphs and stories), fact-checking, curating (incorporating hyperlinks and tweeting stories), graphics and visual editing.' (p132)

The students' output was posted on a live class news site, and the project received positive feedback. Major themes emerging from the research undertaken around the project, and as a result of coding and analysis, highlighted that students responded well to what they perceived as a real-world, professional experience. In particular they took particular pride in being able to adapt creatively to challenges in 'real time'. One student commented:

> 'We had to find, create, develop, revise and publish a story in under two hours which is no easy feat, but it was a fantastic experience.' (p131)

Teaching staff also reflected on the benefits of active learning with real deadlines, noting that 'students communicated heightened senses of energy, encouragement and accomplishment' (p131).

Parks (2015) notes that experiential learning approaches embedded in project work address both the applied professional requirements and the academic expectations of 'scholars'.

Example 2: Newcastle University, UK

Baines and Kennedy (2010) argue that it's important that 'we should better prepare students to consider independent career paths with the skills, ability and confidence, not only to work as journalists (employed or freelance) but to establish independent enterprises in the wider communications sectors' (p2). They assert that related education

should still deliver fundamental journalism skills but should also develop creative and non-traditional approaches to 'doing journalism'. Baines and Kennedy (2010) note that journalism education places too much emphasis on meeting the requirements of the traditional print and broadcast industries; and argue that instead that it is the responsibility of education to 'develop strategies to help students to turn their ideas into viable, independent enterprises which might rival rather than serve the needs of media organisations' (p2). They cite examples of such organisations as including independent and financially viable hyper-local news and information services which are developing across Europe, the UK and the USA. Baines and Kennedy (2010) claim that:

> 'this strategy would help to build a more pluralistic, culturally diverse and divergent community of journalistic enterprises serving the wider needs of society and foster greater creativity and innovation in journalism.' (p2)

The institution in which they are based (Newcastle University), has embedded enterprise across the university's curricula, in a wide variety of subject areas, including journalism, media, fine art and music, some of which represent degrees with their graduates being employed in areas which are characterised by more temporary contractual arrangements (Baines and Kennedy 2010). The university has created dedicated facilities and services that train students in starting their own business and has also developed entrepreneurship modules which can be adapted and contextualised to specific subject fields (Baines and Kennedy 2010).

In introducing entrepreneurialism to the journalism programme, those involved in delivery require students to think differently and to innovate, and also to consider ideas outside their core subject field as a possible area for a new enterprise (Baines and Kennedy 2010). In undertaking a review of employer requirements, they note that 'three general trajectories are evident from news industry employers towards qualities sought in recruits' (p4). Baines and Kennedy (2010) detail those three sets of requirements as employers look for a traditional skillset; those looking for candidates with a wider skills base; and those who seeking employees who are 'innovative and creative', rather than those with an extensive skills portfolio. Research undertaken by Baines and Kennedy (2010) reviewed job advertisements for roles in the news industry, with requirements ranging from 'I'm not bothered about a degree, I'm bothered about NCTJ qualifications'(p4), from the deputy editor of Britain's 'Eastern Daily Press', to Baylis Media Ltd stating that they were after am 'all-rounder equally comfortable picking up a notepad or videocamera' (p5). Other employers were seeking 'online research techniques', 'multimedia experience', 'computer-assisted reporting'. The requirements, as noted by Baines and Kennedy (2010), of Mark Harrison are particularly significant, and link directly to the shape and nature of delivery in Journalism at Newcastle University:

> '…multi-skilled, but not predicable patterns of multi-skilling… Production teams will gather in creative clusters round projects rather than programmes… I am looking for creative people… the most valuable quality will be the ability to walk into a room, adapt to the needs of the project and acquire the skills needed… When I was Head of Arts and the BBC, I had young producers whose big ambition was to produce a perfect Arena programme. I told them that I was doing that 30 years ago – you need to bring the creativity you use in your home life to a production for the BBC… I am looking for mindset, rather than skill-set…'

Baines and Kennedy (2010) note that Harrison's focus is 'not on a raft of skills, but on the creative process: innovation and a willingness and ability to gain skills strategically' (p5); and reflect that in order to meet such demands journalism education needs to move from a focus on an ever-increasing range of skills requirements to a more holistic approach to developing creativity and innovation. 'Students need to gain skills, knowledge and understanding that allow them to predict and respond to economic and technological as well as social and cultural changes in media use and production' (Baines and Kennedy 2010, p6).

In the context of Newcastle University, journalism education (which is expanded on within the Methodology chapter) is embedded in the curriculum. For example, 'creative cluster' projects are part of the MA Journalism curriculum, with students undertaking a project which spans the whole year and involving a focus on innovation, as well as skills delivery. In addition, 'real world' media entrepreneurs and professionals contribute to delivery and give extracurricular master classes in the evenings (Baines and Kennedy 2010). The 'Solvers' programme has also been developed as a set of pedagogical tools and enhances the students' ability to launch their own start-up company on graduation, with them developing new 'ideas for an independent enterprise' and 'working through the processes of turning an idea into reality' (Baines and Kennedy 2010, p6).

Newcastle University thus embraces innovation and entrepreneurship at both an institutional and course level, and the initiative is driven by committed and enthusiastic staff within the university.

Example 3: University of the Sunshine Coast, Australia

The work of Barnes and Scheepers (2018), 'Tackling Uncertainty for Journalism Graduates' defines entrepreneurial principles and links them to the delivery of journalism education, as a means of tackling the difficulties and challenges faced by the industry. They argue that 'teaching entrepreneurship as a problem-solving method that draws on multi-disciplinary teams, rather than just a set of tools, enables participation of a 'way of thinking' to different industries and contexts' (p2). Their research, at the University of the Sunshine Coast, involved the trialling of the 'Multi-disciplinary Experiential

Entrepreneurship Model' (MEEM), which is 'a credit-bearing course in an Australian setting'. Although not existing visually, the 'model' is based on the key principles of entrepreneurship as they define them (Barnes and Scheepers 2018).

Drawing on the definition of entrepreneurship of Stevenson and Jarillo (1990) as the 'pursuit of opportunities beyond the resources controlled', Barnes and Scheepers (2018) apply this to the journalism industry and the impact of new technologies. They provide the example of the start-up Buzzfeed, which emerged due to technology enabling journalists to use online metrics to customise news delivery. They also work on the basis of the Sarasvathy's perspective of 'effectuation' (2001):

> 'under conditions of uncertainty, an entrepreneur draws from resources at their disposal, to solve problems or seize opportunities, allowing goals to emerge contingently over time from the varied imagination and diverse aspirations of the founders and the people with whom they interact.' (p3)

Therefore, their approach is based on the effectual entrepreneurship school of thought, with 'entrepreneurial problem-solving' (Sarasvathy and Venkataram 2011) being seen as a teachable behaviour. This links to the work of Gibb (2002), which asserts the significance of a social constructivist approach and the role of experiential education (Read et al. 2016). Barnes and Scheepers (2018) argue that:

> 'entrepreneurship as a problem-solving method, when applied to journalism, involves viewing problems as opportunities in need of a solution such as changing news consumption, digital content creation and engaging audiences.' (p3)

Barnes and Scheepers (2018) identify five key principles on which they build their enterprising problem-solving approach. These principles include firstly gaining an understating of resources available, through the questions of 'Who am I', 'What do I know' and 'Whom do I know' (p5). These questions link to an individual's identity and preferences, their personal knowledge, and skills, and their 'social and professional relationships and networks'. This principle emphasises the idiosyncratic set of resources that each person can contribute to a multi-disciplinary team, and also links to the work of Baines and Kennedy (2010), above, in the assertion that students cannot have mastered the wide variety and range of specific skills for the modern journalism environment, but instead should 'focus on the value if their own skills and appreciate the skills of others from different disciplines' (p5).

The enterprising problem-solving approach of Barnes and Scheepers (2018), also highlights the significance of a 'non-predictive learning mindset', instead of a 'predictive, getting it right mindset'. This is based on the notion that entrepreneurship is about not

relying on assumptions because knowledge required to succeed or to move things on cannot be predicted in advance (Kerr, Nanda and Rhodes-Kropf 2014); thus related learning must occur through an action-focused approach and necessitates a discovery mindset for graduates (Barnes and Scheepers 2018).

Barnes and Scheepers (2018) also advocate the significance of following the principle of affordable loss and using limited resources. Reducing costs can also reduce the failure rate of new businesses or ventures (Blank 2013). This translates into educational experience through the creation of a 'safe environment where students can fail', and then learn from their mistakes (Shank and Neaman 2001). Barnes and Scheepers (2018) advocate that this approach:

> 'builds on the entrepreneurial self-efficacy of students as they learn that they can overcome small failure and keep moving forward to turn their ideas and concept into reality.' (p6)

The importance of identifying and creating partnerships is also emphasised by the research (Barnes and Scheepers 2018). Contrary to a more traditional predictive, causal approach which focuses on a competitor analysis, the research asserts that journalism entrepreneurs should be prepared and able 'to adapt, co-create and change direction' if necessary. In terms of journalism education, this also highlights the significance of forming partnerships with 'potential mentors, team members and even the audience' (Barnes and Scheepers 2018).

The enterprising problem-solving approach (Barnes and Scheepers 2018), highlights the necessity for entrepreneurs to be adaptable and flexible. Barnes and Scheepers 2018 conclude that:

> 'By encouraging students to view disruption and change as an opportunity and providing them with a process to adapt and change, it empowers them with a process to adapt and change.' (p7)

Bringing together the 'five principles of effectual entrepreneurship as a problem-solving method', as detailed above, the Multidisciplinary Experiential Entrepreneurship Model (MEEM) was developed and trialled by University of the Sunshine Coast, during a weekend which involved teams comprised of students from different disciplines, members of the community and also industry practitioners in the creation of a start-up venture. The project consisted of participants being immersed in entrepreneurship theory prior to the event and creating a new venture by participating in the 'Start-up Weekend' and then reflecting on their experience, conceptualising a business model, and setting related goals through a business plan.

Through analysis of the data collect on the weekend Barnes and Scheepers (2018),

> 'broaden the definition of entrepreneurship from self-employment and business start-up, to that of entrepreneurship as a mindset and problem-solving approach in various contexts.' (p16)

Six themes were identified in relation to the development of an appropriate 'mindset' which emerged during post-event interviews:

> 'Leveraging of skills; action orientation; audaciousness; importance of relationships; willingness to change; customer focus.' (p12).

Participants realised the full value of their own skills as well as the significance of a multidisciplinary group, with complementary skillsets. Feedback also included a focus on 'confidence and empowerment', with one student commenting:

> 'Want to go down the path of new media journalism, but [the course] has given me a broader aspect of other opportunities that I can take and other roads I can go down. It's given me the confidence that I can maybe start my own journalism venture if I wanted to.' (p11)

The lack of certainty in acting entrepreneurially was highlighted, with no guarantees of success, and the participants learned the significance of constant reflecting and learning (Sarasvathy 2001). Barnes and Scheepers 2018 conclude that further work is needed in the field, but that the enterprising problem-solving approach that they have developed is significant in it 'ensures transferability and enables application of a "way of thinking" to different industries and contexts' (p16). As such they assert that entrepreneurship should be delivered as a 'problem-solving method' that can help with new innovative approaches, either inside or outside the traditional news media (Barnes and Scheepers 2018).

Example 4: Ohio University, United States

Research undertaken by Ferrier and Batts (2016) at Ohio University, also focuses on the skills needed by journalism graduates 'to help them understand and navigate the innovation and entrepreneurial landscape both in and outside of legacy media organisations' (p325). The project sought to elicit the skills needs as required by industry, but also the 'most important course objectives for a new course in media entrepreneurship'. A faculty member who was interviewed commented:

> 'Journalists must be ready to strike out on their own – without fear. They must also innovate from within an organisation. So, to me, entrepreneurship should be an essential element of journalism education from this point forward.' (p325)

The third research question of the work of Ferrier and Batts (2016) was 'What would be the most important course objectives for a new course in media entrepreneurship?', with the purpose of the overall project was to produce findings that could be used to create a

course curriculum that would be appropriate for graduates either starting their own media-related business or needing to utilise innovative and entrepreneurial skills within a traditional media organisation.

Using surveys distributed to attendees at a professional journalism conference and via 'Facebook to groups of journalists, social media editors, online news educators and media entrepreneurship educators' (p326), Ferrier and Batts (2016) gathered data relating to the skills and knowledge needed for media entrepreneurs and their relative priorities within the journalism curriculum; and compared this to a similar piece of research undertaken in 2012. The findings are outlined Table 2.6 below.

In the creation of the table below Ferrier and Batts (2016) found that the priorities of media entrepreneurs, higher education educators and media professionals were identified as the ability to build a team, understand revenue streams and have an insight into content development as being of particular significance. In terms of course objectives 'monetizing the business, conceiving an idea and conducting market research' were also seen as being particularly significant (Ferrier and Batts 2016, p334).

Course Objectives as Ranked by Journalists, Media Entrepreneurs and Communication Educators

	Course Objectives	*2015 Ranking*	*2012 Ranking*	*Faculty Perceptions (2013)*
1	Develop strategies to monetize the business	1	2	N/A
2	Conceive and develop an idea	2	4	11
3	Conduct market research	3	3	2
4	Construct and deliver a pitch	4	1	1
5	Learn project management skills	5	6	N/A
6	Conduct a competitive analysis	6	5	5
7	Understand the entrepreneurial landscape	7	8	4
8	Working as a team	8	7	N/A
9	Understand the legal and regulatory frameworks for their business	9	9	9
10	Understand the basic pros/cons of types of startup capital	10	10	8
	Conduct audience analysis	N/A	N/A	3
	Create a minimum viable product (a wireframe, prototype)	N/A	N/A	6
	Read, understand and create financial statements	N/A	N/A	7
	Differentiate between an idea and an opportunity; clearly state a value proposition	N/A	N/A	10
	Develop a business plan	N/A	N/A	12

Table 2.4: Course Objectives as Ranked by Journalists, Media Entrepreneurs and Communication Educators (Ferrier and Batts 2016, p335)

Example 5: research undertaken by researchers in Universidad de Navarra, Spain and University of Southern California, US: focusing on journalism schools in US, UK, Canada, France, Colombia, Mexico

The research undertaken by Schaich and Klein (2013) evaluated the emergence and growth of entrepreneurial journalism courses and programmes from the perspective of academics involved in their delivery and focusing specifically on 'lessons learned; courses' characteristics; relevance of the courses; main obstacles and challenges faced; how these courses fit into schools' curriculums; and lecturers' backgrounds' (p187).

Surveys collected from the US (21), the UK (8), France (1), Canada (1), Colombia (1) and Mexico (1) were analysed in detail. More than half of the respondents had been delivering entrepreneurially focused journalism courses for three to four years, with the majority being at postgraduate level, and with the entrepreneurial content largely being offered as an elective stream. The most significant motivating factors in the creation of these courses

were identified as relating to the focus on entrepreneurship as a 'process', with the need for graduates to 'create their own jobs and start-ups' and to be able 'identify and exploit journalistic and business opportunities' being seen as most significant. Concern is also demonstrated with regards to the perspective that 'entrepreneurship is needed to shape the future of the industry', thus relating to the economic function of the entrepreneur. Respondents highlighted the need for an entrepreneurial attitude to 'shape the future of an industry in transformation' (Schaich and Klein 2013, p190) and also to be able to 'exploit the opportunities arising from the digital landscape and the low barriers to entry' (p190).

Interestingly results also highlighted that, in 22 of the 33 responses, entrepreneurship was taught to multidisciplinary groups, with journalism students sitting in mixed classes on the belief that this 'adds to the vibrancy of the teams, the ideas and business' (p191). When asked what is significant about entrepreneurship in journalism, respondents pointed to the uniqueness of products, companies and markets of the media industries, claiming that they should no longer be used 'as a justification to build a wall between the business and editorial sides' of the news environment, which was ultimately detrimental to the industry and disengaged journalists from audiences (Schaich and Klein 2013). The anti-business culture in the news industry was also highlighted as needing to be addressed with one respondent commenting:

> 'Journalists in the past didn't worry their pretty little heads about how the business they worked for prospered or didn't. In fact, they purposely avoided the business side, afraid it would taint their reporting. This just didn't happen in other businesses or institutions.' (p193)

In relation to the creation of a syllabus and identifying key influences and models of best practice key institutions, there seemed to be lack of a specific approach that was followed, and although the CUNY School of Journalism within New York City University was most mentioned (Schaich and Klein 2013) the research concluded that there was need for a model to be developed. In their analysis of class activities Schaich and Klein (2013) found that inviting entrepreneurial speakers was the most commonly used approach, followed by project-based learning and simulation games, allowing the students to engage in active learning.

In relation to barriers encountered, interestingly the students' background and expectations scored highest, with characteristics such as the 'anti-business culture of journalists and students' being raised (Schaich and Klein 2013). The fit of entrepreneurship in the curriculum was also raised, as was the background of staff, some of whom felt uncomfortable delivering entrepreneurship. They also found it challenging to fit such wide-

ranging curriculum demands and the nature of activity, revolving around active learning, into the timetabled allocation; thus, suggesting the need for a more flexible curriculum (Schaich and Klein 2013).

The research identified some significant 'lessons' to be learned (Schaich and Klein 2013). The first is around students' attitudes. One respondent pointed out that:

> 'students easily become fixated on learning certain technologies instead of embracing a technology-curious/flexible mindset that will serve them in a shifting media landscape. That many students still expect that they will land a traditional media job (eg a job as a newspaper reporter) are aren't thinking about the diverse media jobs/opportunities that include/embrace journalism and journalism skills.' (p203)

This is interesting given the engagement of the student body with new technologies. The research asserts that active learning is required to address these attitudes (Schaich and Klein 2013).

There were also concerns raised with students' profiles and attitudes:

> 'journalism students are out of touch with business and economic realities… Scary!' (p204).

In terms of lessons learned regarding course structures, Schaich and Klein (2013) note that students need curricula that revolve around entrepreneurial projects that require them to think through business issues and problems, and look to the approach of Jeff Jarvis and the CUNY School of Journalism where media entrepreneurs themselves are involved in such project work. A focus on 'storytelling' is emphasised as being particularly significant, with a focus on live examples throughout.

Schaich and Klein (2013) concluded that the courses that they researched had primarily been established in order:

> 'to promote the entrepreneurial mindset needed to shape the future of the industry, to help students create their own jobs, and to provide them with the skills to exploit the new business and journalistic opportunities of the digital landscape.' (p207)

The research asserts that it is incumbent on higher education to address this within journalism delivery in order to both ensure the employability of graduates and to safeguard the longevity, profitability and democratic nature of the news industry of the future (Schaich and Klein 2013).

2.6 The significance of 'mindset'

It's also useful to look the embedding of entrepreneurship more broadly within the higher education curriculum, and what can be gained from this for the field of journalism. As discussed above, research in the field identifies the urgent need for the embedding of enterprise skills widely in the curricula of creative industries-based education, yet as highlighted by Wilson (2009) and reflected on by Daniel and Daniel (2015) 'these skills are often an add-on rather than an embedded part of the curricula' (p415), and there is a call for research to be undertaken that includes a focus on the means of implementing these skills into the curriculum and an the 'evaluation of entrepreneurship' as it currently exists in pockets of creative industries education. They argue further that students should 'develop capacities to apply non-arts behaviour and mindsets to career goals and employment pathways' (Daniel and Daniel 2015, p424). Indeed, there appear to be many barriers and challenges in fulfilling this goal. It is clear that the identity of academics in the delivery of creative entrepreneurship and journalism and media education, as well as students and those practising in the related fields, is critical in terms of the development of particular dispositions, and how that influences academic delivery and professional practice.

Rae (2004) highlights that the importance of acquiring both entrepreneurial and business skills is not fully appreciated by business leaders within the cultural and media industry, in spite of its very significant social and economic contribution. Although there is acknowledgement of the significance of ensuring a balance of creative and business skills, describing the identity of such people as 'entrepreneurs' is challenging (Bridgstock 2012). Rae (2004) questions the extent to which even successful practitioners in the field, who are motivated foremost by 'creative freedom and self-expression', would consider themselves as 'entrepreneurs', in terms of a separate identity from their creative professional role.

The belief that entrepreneurs intuitively had the appropriate 'mindset' characterises early theories of the field (Duening 2010; Ronstadt 1987). A recent focus on the change 'from instilling personality traits to teaching the habits of specific cognitive and metacognitive skills' (Pollard and Wilson 2013, p7) reflects a significant shift in the landscape, with a focus on cultivating an appropriate way of thinking and related 'mindset' for entrepreneurship. The notion that focusing on embedding and encouraging 'the right human traits and characteristics' (Solomon 2000, p172) in students is ethically questionable (Pollard and Wilson 2013, p7) has also arisen. The outcome has seen a shift from the need to embed traits of personality to teaching 'the habits of cognitive and metacognitive skills' (Pollard and Wilson 2013). McGrath and MacMillan (2000) further focus on an 'entrepreneurial mindset' in terms of 'the ability to rapidly sense, act and

mobilize, even under uncertain conditions' (p14). Haynie et al. (2010) took this further, asserting that an effective model of the entrepreneurial mindset was, 'based upon situating metacognitive processes in the entrepreneurial context' (p217), and they thus moved from focusing on cognitive skills being required to identify 'entrepreneurial opportunities', to 'the process through which entrepreneurs develop and inform "high order" cognitive strategies' (p217), which can also be termed as 'metacognition' (Pollard and Wilson 2013).

In relation to the significance of entrepreneurial mindset in relation to the arts and creative industries, Carey and Naudin (2006) identify that:

> 'the role of higher education could and should be playing is that of instilling the "entrepreneurial spirit" amongst creative students. This could be achieved by embedding attitudes and including entrepreneurial activities in project-based work.' (p528)

This can be seen as reinforcing 'a cognitive skills understanding of the entrepreneurial mindset' (Pollard and Wilson 2013). As such, Carey and Naudin (2006) identify the characteristics and habits of entrepreneurial behaviour such as bringing people together and having confidence to develop new ideas as being central to their defining of an entrepreneurial outlook. Hong et al. (2011) also stress the importance that pedagogy in creative industries higher education needs to support and enable the student journey in developing an entrepreneurial mindset, which is 'characterised by independence, flexibility and adaptability' (Pollard and Wilson 2013).

In their study, Pollard and Wilson (2013), conclude that an arts entrepreneurial mindset can be captured in five integral constituent elements:

> '1) capacity to think creatively, strategically, analytically and reflectively; 2) confidence in one's abilities; 3) collaborative abilities; 4) communication skills and 5) an understanding of the current artistic context.' (p14)

The participants in the study believed that creative thinking was critical to understanding creative practice through reflective learning. It was noted that this allows 'the ability to make judgments, to find opportunities and take advantage of the opportunities' (Pollard and Wilson 2013, p15). It is more significant than ever that students graduate with the ability to be creative, reflective, strategic, and analytical, in addition to developing the sector-specific skills that they will require for careers in the creative industries.

2.6.1 Design thinking

The significance of the concept of mindset is also explored in the creation of the 'DesUni model' by Neilsen and Stovang (2015) of University of Sourthern Denmark. Inspired by Seelig (2012), the model harnesses the rationale of 'design thinking' and embraces the significance of creativity in entrepreneurship, which is identified as a significant component of opportunity development (Corbett 2005). Literature identifies a lack of attention being afforded to creative aspects of entrepreneurship (Gielnik et al. 2012) and also specifically within research on entrepreneurship education. According to Carey and Naudin (2006), people working in the creative industries, with good communication, networking and team co-ordination skills, are most prepared to work as a 'catalyst', co-ordinating and synchronising projects successfully in order to generate an 'entrepreneurial outcome'.

Additionally, design skills in particular are seen as being essential to achieving success in business and the ability to create new innovative opportunities (Erichsen and Christensen 2012). The concept of 'design thinking' (Brown 2008) challenges the rational, analytical and positivist assumptions taken in business school approaches to entrepreneurship education (Neilsen and Stovang 2015) and focuses on a creative approach to 'what might be', with an emphasis on collaborating and focusing on 'iterative learning', addressing 'wicked problems' and the development of 'deep emphatic skills' (Dunne and Martin 2006, Neilsen and Stovang 2015).

Being 'grounded on possibility' (Niederhelman 2001, p84), design education can be seen as developing a 'creative and innovative mindset' and a different approach to thinking for students (Orlandi 2010). 'A constant focus on generating new ideas and exploring alternative solutions is combined with analysis and evaluation of solutions' (Neilsen and Stovang 2015, p980). This contrasts with a traditional approach to entrepreneurship education which is artificially decoupled from practice and tends to place much less emphasis on the role of creative thinking (Neilsen and Stovang 2015).

Neilsen and Stovang (2015) assert that design thinking requires a specific mindset, as well as 'design action and experimentation to develop something new' (p983). Seelig (2010) stresses the importance of focusing on 'internal and external interconnected processes' in creating significant change in student perspectives. The DesUni model, below, 'comprises certain factors related to the inner processes of students, which place awareness of putting students in a designerly frame of mind in their actions, imaginations, and mindsets' (Neilsen and Stovang 2015, p982).

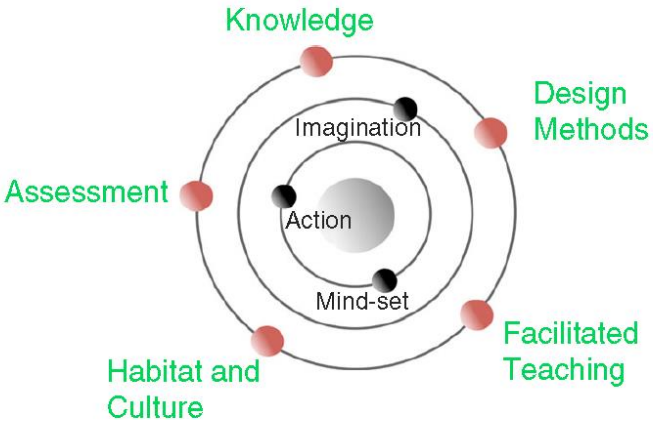

Figure 2.3: DesUni model (Neilson and Stovang 2015, p982)

The outer framework sets the pedagogical context in which the mindset can be nurtured (Neilsen and Stovang 2015) and is explored further in Section 2.7.5. Interestingly the work on the DesUni model also highlights that there is not much knowledge or research into how design didactic can contribute to non-design education (Neilsen and Stovang 2015).

A key challenge is the notion of traditional entrepreneurship education being overly detached from practice (Nielson and Stovang 2015). In the development of a teaching model for design students, Nielson and Stovang (2015) reflected on the need for 'a forward-looking and pragmatic approach to entrepreneurship education that offers students tools and methods to make new opportunities emerge in the face of a constantly merging unknown future' (p981). The aim of the 'DesUni' model is not to enable the delivery of skills, but 'to support students in thinking and acting like designers' (Nielson and Stovang 2015, p982). The model is influenced by the work of Seelig (2012) and calls for problem-based learning and supports approaches that not only develop appropriate 'mindsets' in creative students but also tackle the 'for which result' question, along with facilitating student experimentation towards the creation of something completely new. Seelig (2012) highlights the interconnectedness of internal external focuses in creating transformative changes in students, and the model captures this to create 'a learning process model for entrepreneurship education' (p983), and in so-doing can be seen to address some of the shortfalls traditional approaches to entrepreneurship teaching which is seen as too didactic and disruptive to creative learning. The more flexible, open, and collaborative learning approaches detailed in the work of Nielson and Stovang (2015) would appear to be ground-breaking and with significantly transferable principles for the delivery of creative, media and journalism education.

2.6.2 'Minds for the future'

Essig (2013) builds on the work of Gardner (2008), and his 'Five Minds for the Future', advising that to achieve this cognitive entrepreneurial mindset, creative education should embody experiential learning, mentorship and collaborative projects Essig (2013), explored further in Section 2.7.6.

Essig (2013), in working towards the development of a pedagogy that will underpin the achievement of a cognitive entrepreneurial mindset, brings together the work of Gardner (2008), Duening (2010) and Costa and Kallick (2008). Gardner's model of 'Five Minds for the Future' embraces the need to 'prepare youngsters so that they can survive and thrive in a world different from one ever known or even imagined before' (p17).

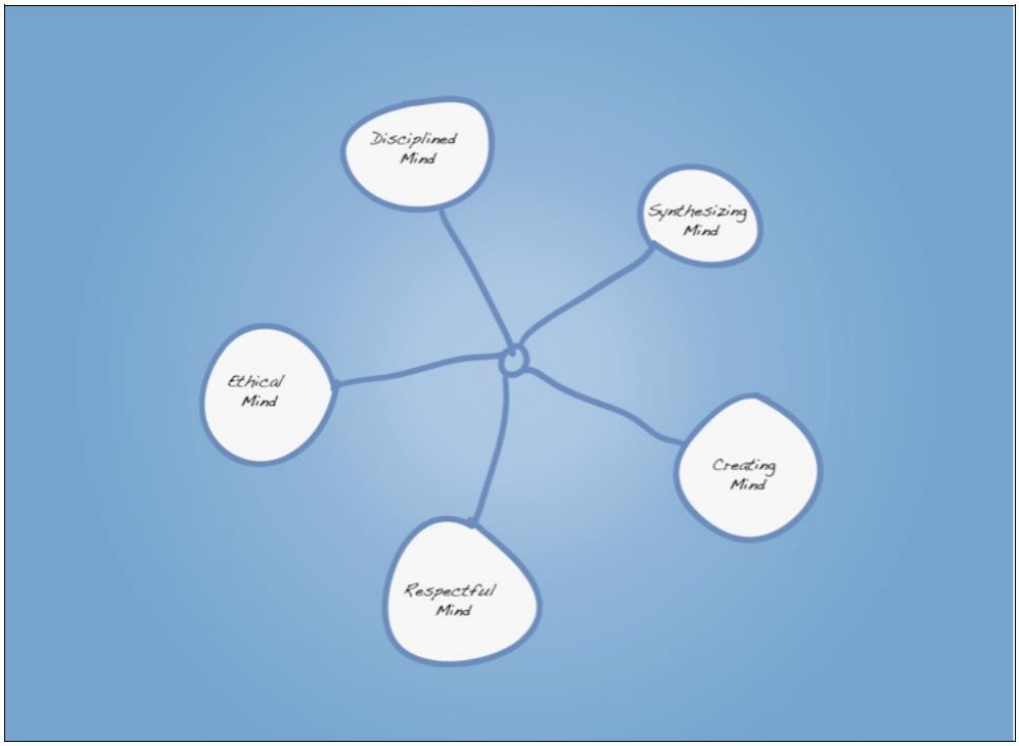

Figure 2.4: Gardner's Five Minds for the Future (Essig 2013, p67)

The work revolves around harnessing five 'synthesised meta-categories' (Duening 2010, p3) which aim to provide a framework to enhance opportunity recognition, and Deuning (2010) build on this, linking Gardner's five minds to entrepreneurship education. As noted by Essig (2013), Duening's approach (2010) is significantly different in that although his five minds are related to developing an entrepreneurial perspective, in fact,

'only three are cognitive: the opportunity recognising mind, the designing mind, and the risk-managing mind; one is characteristic (the resilient mind); and the last is action-oriented: the effectuating mind.' (p68)

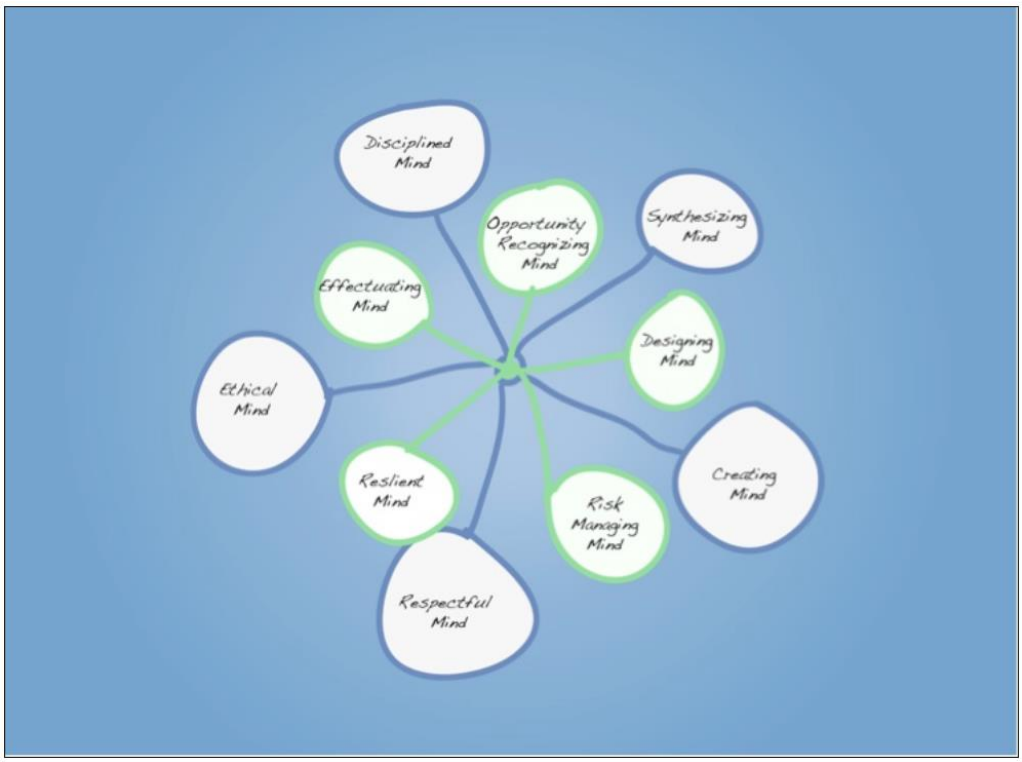

Figure 2.5: Gardner's Five Minds with Duening's Five Minds for an Entrepreneurial Future (Essig 2013, p69)

Essig (2013) combines Garner's five minds (2008) with Duening's five minds for an entrepreneurial future (2010), and then further adds to the combined work to that of Costa and Kallick (2008) who identify sixteen action-oriented habits of mind taxonomy. The outcome is the creation of a 'framework for the development of action-oriented entrepreneurship pedagogy' (p69). These interlinked taxonomies are then linked by Essig (2013) within the context of the 'entrepreneurial framework of opportunity recognition, creation, innovation and equilibration or market entry' (Essig 2013).

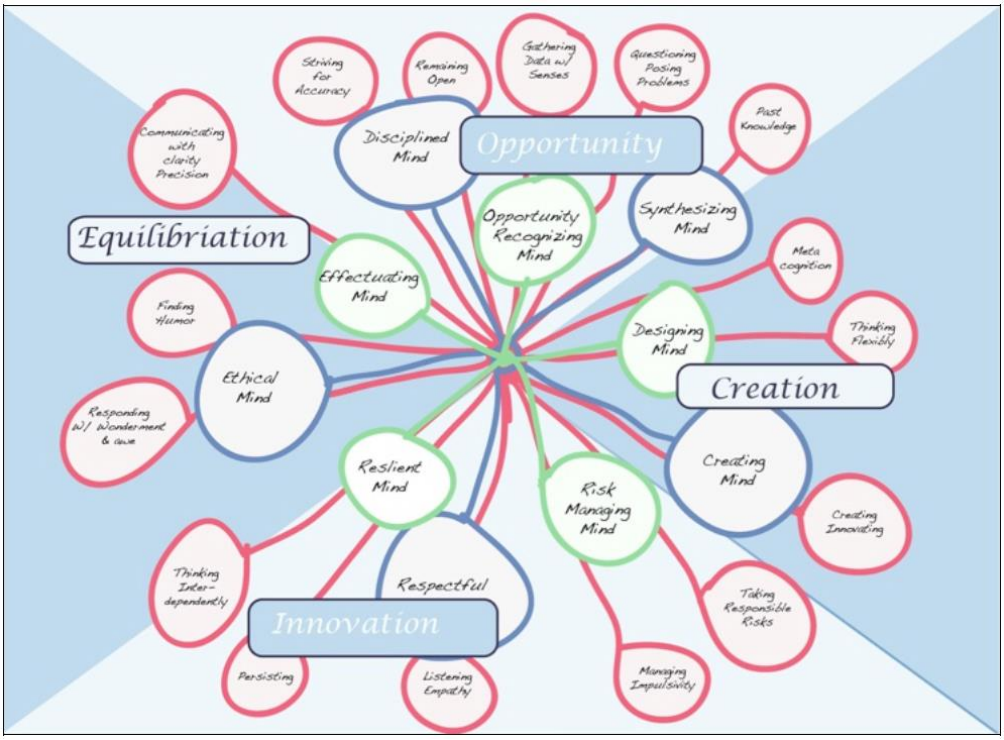

Figure 2.6: The Habits of Mind Taxonomy as related to Four Phases of the Entrepreneurial Process (Essig 2013, p71)

Essig (2013) concludes that the combined work which links cognitive to behavioural approaches, can be interpreted as a 'multi-dimensional scaffold for the development of arts entrepreneurship pedagogy' (p76).

2.7 Pedagogies and curriculum design in the embedding of entrepreneurship in Higher Education: Frameworks and models

In terms of seeking a context for the research, relevant teaching models are explored and discussed in this section. As identified by Fayolle and Gailly (2008), the 'concept of a teaching model' incorporates a range of factors, relating to both 'ontological and educational levels' (p571), and is well used in education science (Joyce and Weil 1996) but not often incorporated within the context of entrepreneurship, where there appears to be no real consensus on what constitutes good practice (Brockhaus et al. 2001). Fayolle and Gailly discuss the significance of teaching models in linking the conceptual level of educators to their behaviours and integrating a theoretical framework that justifies pedagogical approaches to curriculum design and delivery in order to give it an 'exemplary character'.

2.7.1 Framework 1: Sarasvathy - Theory of Effectuation

Kearney and Harris (2013) suggest that S.D. Sarasvathy's (2001) Theory of Effectuation introduces and significant and practical approach to entrepreneurship that 'offers a set of parameters through which to understand entrepreneurship and may make it easier to understand and teach, helping to embed it in the curriculum' (p320). The theory presents 'meta-level thinking' in order to help exchange ideas and break down barriers, which is particularly relevant to the embedding of entrepreneurial thinking and practice into creative industries education. Sarasvathy (2001) considers entrepreneurship as a process so that practice is possible to understand and the sharing of ideas is enhanced. The theory argues that entrepreneurs start their ventures and continue to innovate through the use of three very straightforward 'means'; which includes that is they know who they are, what they are and whom they know (Kearney and Harris 2013). Sarasvathy (2001) suggests that the entrepreneur uses these 'means' at their disposal in order to influence and lead developments, rather than to try to strategize and predict the future, and plan according to productions. Through the use of four effectuation processes, the theory proposes a fluid flexible approach to allow the entrepreneur to continue to build on their work as they go along and thus minimise the cost of failure. Kearney and Harris (2013) reflect that the theory offers creative educators with a framework through which to understand the iterative and flexible process of entrepreneurship, as well as a means to understand it as an 'untidy' process. They point out that 'acting as an "effectuator" and attempting to shape and mould the world, may also have particular resonance with students embarking on creative endeavours producing new and innovative offerings' (Sarasvathy 2001, p320). This is clearly of particular relevance to the curriculum and delivery of media and journalism students.

2.7.2 Framework 2: Löbler - Learning Entrepreneurship from a Constructivist Perspective

This notion of flexibility in entrepreneurship education is also reinforced in the work of Löbler (2006) who discusses the need for the creation of 'roadmaps for such unknown territories' (p20) and for educators to take 'an open learning approach' (p20). At its basis, this would mean that learners should question common knowledge, as a basis for a 'starting point' in relation to the creation of new knowledge (Löbler 2006). Löbler builds on the work of Alberti et al. (2005) with their focus on the six dimensions of the pedagogic space: educational goal, educational content, educators, learners, assessment, pedagogy (see Figure 1).

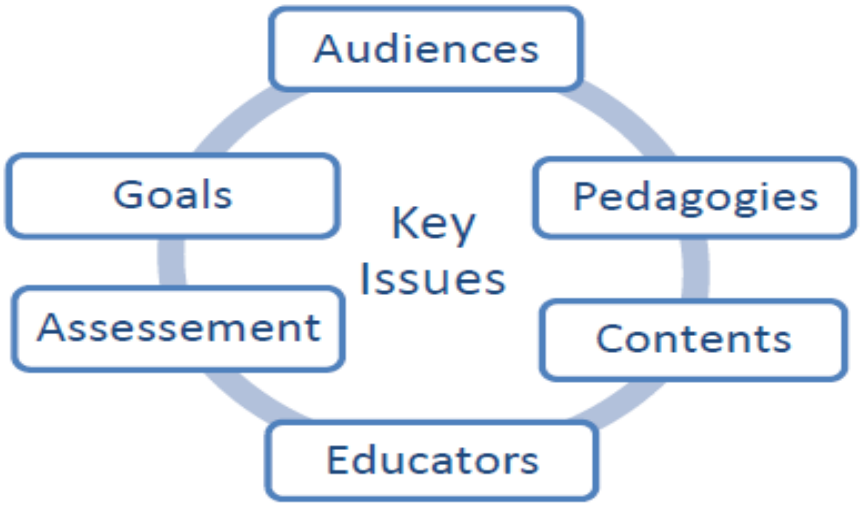

Figure 2.7: Key issue of entrepreneurship education (Alberti et al. 2004, p2)

A constructivist approach to these areas allows them to be developed to address and underpin the supported development of entrepreneurial characteristics and competencies. The work of Alberti (2005) and Löbler (2006) is developed by Mueller (2012) and constructivist solutions are presented in Table 2.4 below.

Whilst creative education does not adhere to the 'transmission' approach of much of traditional business education, a fundamental constructivist approach would potentially enhance the development of what is termed by Bridgstock (2012) as the 'entrepreneurial artist identity' of media and journalism students to augment their ability to operate in the volatile conditions of their future workplace.

Key issues of entrepreneurship education	*Answers provided by constructivism*
Role of the learner (audiences)	Active constructors and co-constructors of knowledge and meaning, **based on experiences in the world**
Objectives (goals)	To be defined by the learner To evaluate(conclude/criticise); to create (reorganise knowledge to act) Critical thinking
Assessment	In social interaction/communication with teacher Performance in authentic situation
Role of the lecturer (educators)	Coach/Developer: facilitating learning experiences; providing learning environment and possibilities for education
How can learning be initiated (pedagogies)	Through open learning processes and process driven pedagogies/to allow for creation of new roadmaps

Table 2.5: Constructivist solutions to key issues of entrepreneurship education (Mueller 2012, p75)

2.7.3 Framework 3: Fayolle and Gailly - teaching model framework for entrepreneurship education

The conceptual model developed by Fayolle and Gailly (2008, p572) and illustrated below (in Figure 2) outlines a framework for the discussion of entrepreneurial education at ontological and educational levels. It is 'intended to provide a bridge between education sciences and the field of entrepreneurship' (Fayolle and Gailly 2008, p585). It considers entrepreneurship in its diversity and the authors stress the importance of considering the specific educational context in its application. The model highlights the need in its use to 'clarify the ontological dimension by defining the teaching domain itself' (p572) and then considering the various questions outlined below and expanded upon in the article.

Fayolle and Gailly (2008) stress the importance of the specific context in terms of 'practices, teaching configurations, pedagogical situations' (p586) that relate to their own 'spheres' of stakeholders in order to ground the practice in experience and share that language. This is particularly relevant to the marketplace of media and journalism with its fast-changing business models and methods of practice.

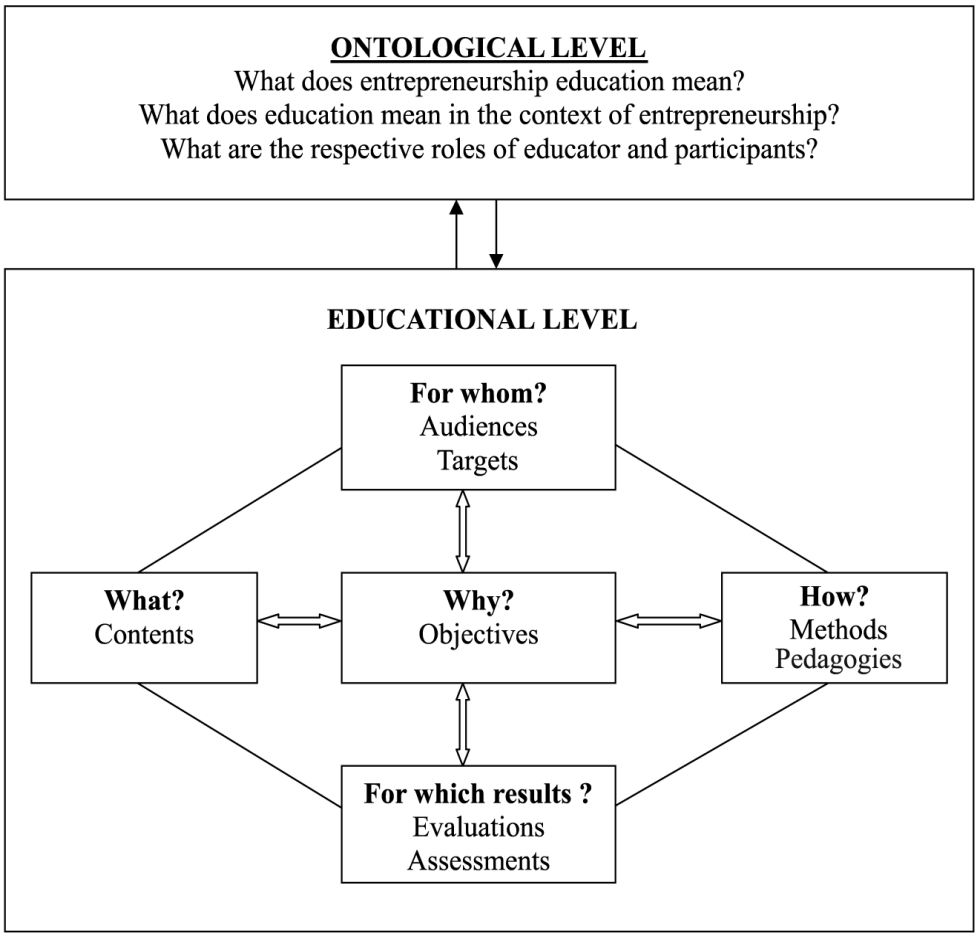

Figure 2.8: Teaching model framework for entrepreneurship education (Fayolle and Gailly 2008, p572)

2.7.4 Framework 4: David Rae – Entrepreneurial learning in the creative and media industry (a triadic model of entrepreneurial learning)

Rae's (2005) model build's on Wenger's (1998) 'social theory of learning' in terms of its adaptation to entrepreneurial learning through its application to creative media-based case studies. Rae (2005) claims that it is the first model based on social constructivist thinking (see Figure 3). It represents a 'holistic model of entrepreneurial learning', with the intention that students can then make use of it in relation to their own journey through 'learning, practice and development'. Rae notes that the model 'encourages a conceptual yet practical approach to learning... based on personal development, on social and group behaviour and on opportunity recognition' (2005, p332).

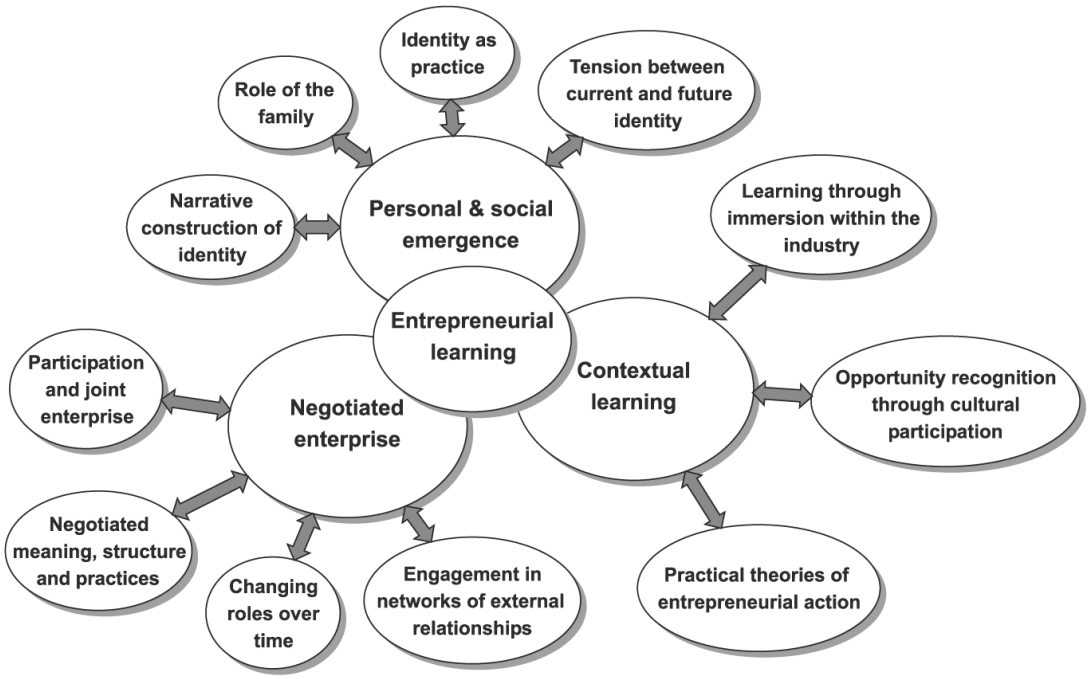

Figure 2.9: Triadic model of entrepreneurial learning (Rae 2005, p326)

Constructed around entrepreneurial behaviours within the creative media industries, the model represents a helpful platform for the exploration and research of the design of higher education within the field.

2.7.5 The DesUni model

The research of Nielson and Stovang (2015), discussed above in Section 2.6.1, builds on that of Sarasvathy (2010) and of Fayolle and Gailly (2008). Linking the work of entrepreneurs and designers, they advocate that both are 'creative problem-solvers' (Nielson and Stovang 2015, Nielson and Christian 2014). They work from the basis advocated by Sarasvathy (2001) that entrepreneurship is led by 'effectuation logics' rather than 'causation logics' (Sarasvathy 2001), noting that 'effectuation rests on the logic of design, causation processes rest on logics of prediction, rational analysis, planning ahead and control to reach previously defined effects' (Nielson and Stovang 2015). Nielson and Stovang (2015) note that many scholars suggest alternatives to the traditional business school approach in delivering entrepreneurship education, advocating that alternatives, including methods centred on 'action-based learning' (Johannisson at al 1998); the significance of 'reflective practitioners' (Jack and Anderson 1999); 'contingency-based planning' (Honig 2017); 'opportunity identification' (Detienne and Chandler 2004).

The DesUni model (Nielson and Stovang 2015) explored in section 2.6.1, has been developed from synthesising 'over fifty different methods, tools and processes known from

design such as idea generating tools, context analysis, prototyping and visualisation techniques' (p983) with approaches which would more commonly be associated with business schools such as traditional business models. Additionally, the research of Nielson and Stovang (2015) also encompasses the development of 'some prototypes of traditional board games concerning storytelling, sense making and academic assignment writing' (p983).

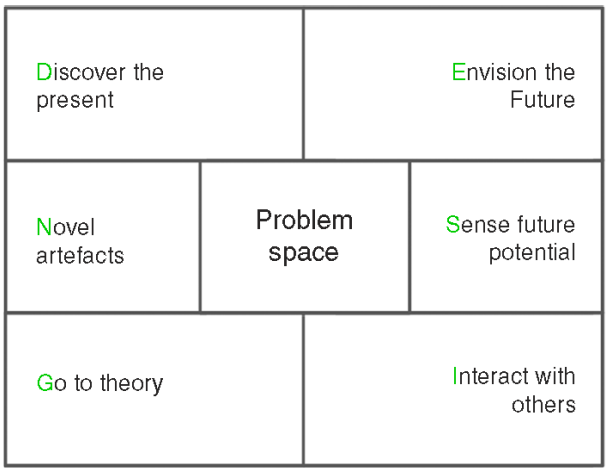

Figure 2.10: The DesUni learning process (Neilson and Stovang 2015, p983)

From their work, Neilson and Stovang (2015) create their 'DesUni learning process' model, which advocates the significance of 'problem-based learning'. The figure above outlines 'six essential learning areas in which students need competences in order to learn and solve problems in a "DesUni way"' (p983). Neilson and Stovang (2015) suggest that the model is either followed progressively in either a linier way proceeding from 'D, to E, S, I, N and finally to G as a circle' (p984) or in an iterative manner with movement back and forth between the different elements. It is also suggested that the model is used as a basis of overall course structure.

Underlying principles of the DesUni approach (Neilson and Stovang 2015) include the use of knowledge in a creative manner. It is advocated that existing knowledge should be used to fuel imagination in order to create new knowledge (Seelig 2012), thus engagement with knowledge should be both active and interactive. Neilson and Stovang (2015) view the teaching process within the model as being 'an unambiguous facilitating role' and involving 'the constant putting of new inspirational and inter-disciplinary theories, ideas, artefacts, learning spaces, internal and external stakeholders into play in the learning process' (p985).

In terms of approach to assessment, the DesUni model draws on the model of assessment that is inspired by design education, incorporating tools such as visual logbooks, peer

assessment and portfolios (Neilson and Stovang 2015) and moving away from a traditional approach which relies on 'alignment and prediction of learning outcomes' (p986). As noted by Penaluna and Penaluna (2009), 'assessment strategies normally assume that lecturers know what the student needs to learn, and how it might be accomplished' (p722).

Habitat and culture are also explored by the DesUni model (Neilson and Stovang 2015), with habitat relating to the physicality of the learning environment and the culture encompassing 'people, interdisciplinarity, the norms and values of the student group, teaching culture and institutional university culture' (p986). Vaughan and Williams (2013) highlight that a collaborative learning environment establishes a more equal relationship and dialogue between teacher and learner, and their work is built on in the DesUni model, which approaches the 'learning environment' as a 'playground' where experimentation and prototyping can occur (Neilson and Stovang 2015).

In advocating 'radical change in curriculum, teaching methods, teacher style, teacher-student relations, teaching space and assessment' (Neilson and Stovang 2015, p985), the DesUni model represents a 'paradigm shift'. Very significantly the work highlights that often traditional entrepreneurship education overlooks that early process of developing opportunities (Detienne and Chandler 2004) and instead concentrates only on the challenges relating to managing and organising new products and opportunities (Neilson and Stovang 2015). Neilson and Christian (2014) point out that 'the front-end of entrepreneurship is in many ways the back-end of design'. Therefore, the DesUni model, with its focus on creating an educational environment that nurtures idea and opportunity creation, makes a significant contribution towards a viable framework for the future of creative industries education.

2.7.6 Mind taxonomy model

Building on the work of Gardner (2008), Duening (2010) and Costa and Kallick (2008) on 'minds for the future', as discussed in detail at Section 2.6.2, Essig (2013) identifies pedagogies in delivering entrepreneurship education to 'artists'. She identifies 'mentorship, collaborative teams projects and experiential learning through incubated venture creation' (Essig 2013, p66) as significant'. Mentorship links strongly to the 'disciplined mind' that is advocated by Gardner (2008), with the emphasis of this 'mind 'as being significant in creating a 'distinctive way of thinking about the world'.

Mentorship in this context is seen as being significant in developing the 'effectuating mind, the mind that looks at (or finds) the available means and develops ends there from can be developed by the mentor' (Essig 2013, p72) through very close goal setting. It is

advocated that an experienced mentor can draw on their past to advise on opportunity identification, and also in supporting the significance of precise, accurate and probing communication; and thus mentorship is identified by Essig (2013) as an appropriate pedagogy in addressing the top third of the four phases of the entrepreneurial process in the figure below.

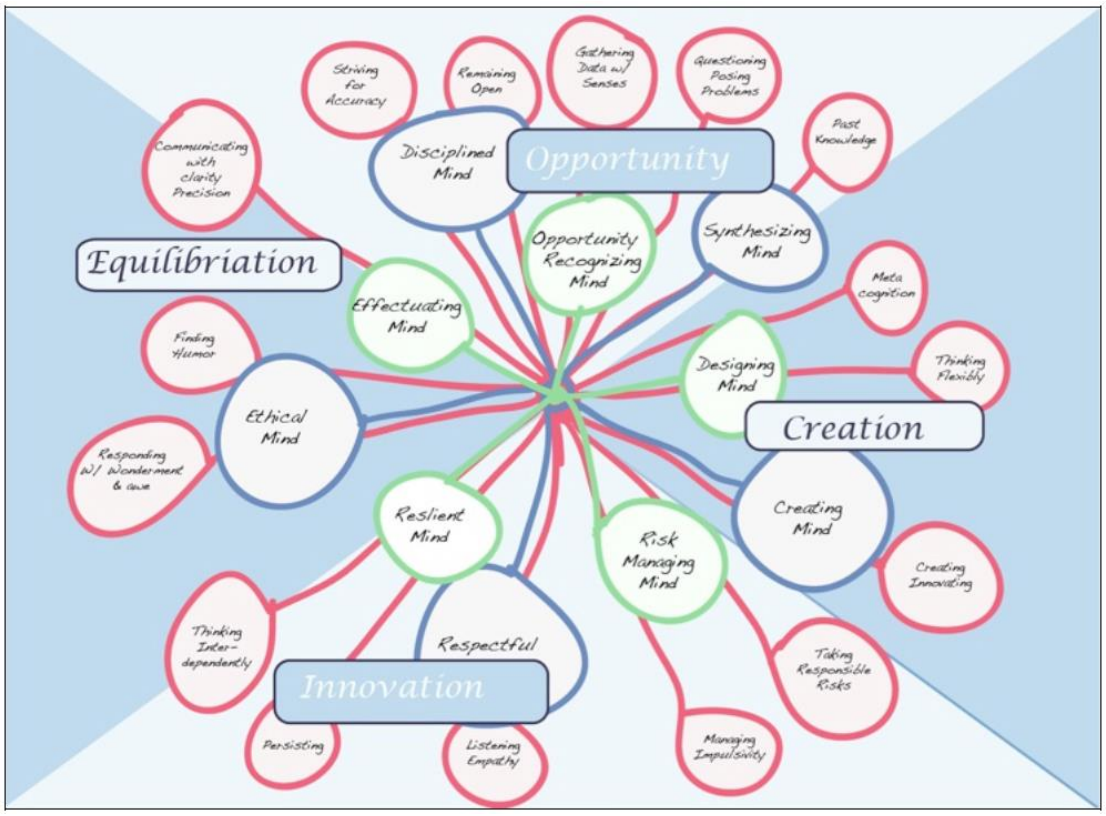

Figure 2.11: The Habits of Mind Taxonomy as related to Four Phases of the Entrepreneurial Process (Essig 2013, p71)

Essig (2013) asserts that 'learning to work collaboratively is not only practical, but is also supportive of entrepreneurial behaviour, especially in the areas of creativity and innovation' (p73). Meisek and Haefliger (2011) also highlight that groups are significant in the creation of innovative ideas, and that it's important that they are 'heterogenous rather than homogenous'. Brainstorming exercises are seen as a critical pedagogy in 'conceptual combination, developing analogies and problem formulation' (p74). This approach in an arts entrepreneurship class can draw on a number of exercises:

> 'Groups may be asked to combine lists of pre-existing concepts or products in new ways or think of new ones, find analogies between new or existing concepts, or define problems that require creative solutions.' (Essig 2013, p74)

This process can be taken further, with students 'also beginning to design the organisational structure around the cognitive concepts and then assess the feasibility of the concept itself' (Essig 2013, p74). Therefore, the brainstorming process addresses Gardner's 'Creating Mind', 'Synthesising Mind' and 'Respectful Mind', as well as Duening's 'Designing Mind' and 'Risk Managing Mind'.

Essig (2013) defines experiential learning as 'providing opportunities for students to learn through the experience of launching and/or managing an arts-based venture'. This involves students either pitching an idea to an audience or actually launching it, and in so-doing addressing Garnder's 'Ethical Mind' (Essig 2013). Duening's 'Resilient Mind' is also significant here, with students potentially learning through failure. This approach can be linked on a larger scale to arts venture incubator models, where the experience is linked to educational benefit, rather than commercial gain (Essig 2013).

2.7.7 Model from art and design education

Kearney and Harris (2013) note that an art school approach to delivery places the student in very much a leading role in the education process. The self-directed learning in that environment places the responsibility on the student, in response to design briefs, to develop ideas for the teaching process to begin. Winters (2011) also reflects on the arts and design environment, where students themselves are significant in shaping the direction of their own learning. It can be noted that the studio-based approach to teaching is incredibly flexible, both in terms of the environment itself and the nature of the project-driven delivery, where students take responsibility for generating creative project output and identifying their own areas of research (Winters 2011). The research also suggests that a broader model of teaching could help to develop students' learning and that 'meta-level' thinking could be particularly helpful. Kearney and Harris (2013) note that,

> 'the emphasis is on the student producing ideas and the celebration of ideas in the Art and Design teaching model, has resonance with the process of entrepreneurship.' (p315)

The work of Carey and Matlay (2010) focuses on the significance of art school expertise in assessing work in a non-exam format, with assessment often being discussion based and students presenting or exhibiting their work for feedback and critique, which links strongly with building students' Duening's 'Resilient Mind', as advocated by Essig (2013). Gibb (2002) notes the struggle within the traditional business school, often the home of entrepreneurship education, between new forms of assessment and the traditional examination approach.

Gibb (2002) also reflects that the project-based approach that has to be central to entrepreneurial learning, can also be subject to criticism. Gibb (2002) asserts however that 'there is no evidence that traditional case study teaching is any more 'conceptual' than project work or other aspects of action learning' (p239).

Gibb (2002) identifies the significance of learning as a 'social and development process', asserting that learning should be viewed as a social construct. His work builds on that of Love and Wenger (1998) who make the case that engagement in 'communities of practice' allows student learning to emerge iteratively. They reject the concept of it being essential for learning to be 'decontextualised from practice' to become 'academic'. This links strongly to Gibb's assertion that 'entrepreneurial learning involves emphasis upon "how to" and "who with" and that some knowledge should be offered on a "need to know" basis' (p253). Gibb (2002) notes that although project-based approaches, along with active learning in other forms, will link to enterprising behaviour more generally, there had been little work undertaken in relation to identifying the related behaviour and related pedagogy. The table below highlights Gibb's work in relating enhancing entrepreneurial behaviours to teaching methods.

Gibb (2002) notes in relation to this matrix that a framework capturing related pedagogy is necessary to demonstrate the extent to which curricula can be truly said to address the appropriate teaching techniques. He gives the following examples of opportunity-seeking behaviours:

> 'creative problem-solving; harvesting ideas from peers and competitors; undertaking detailed customer reviews; internal brainstorming; attendance at exhibitions.' (p255)

Gibb (2002) therefore claims that in operationalising this matrix, a meaning needs to be attributed to each component so that it can be traced in the curriculum. He also asserts that it is important to recognise the significance of 'emotions, feels and motivation' within the context of the learning process. Kyro (2000) also stresses the related importance of the development of emotional intelligence and asserts that these varied factors can only be addressed fully by the learning process if teaching is as 'holistic' as possible. Affective and conative development address the likes, dislikes, feelings and emotions and, as such, link to interpretation of situations; all critical to the entrepreneurial paradigm (Gibb 2002).

	Seeking oppor-tunities	Taking initiatives acting independ-ently	Solving problems creatively	Persuading /influen-cing others	Making things happen	Dealing with un-certainty	Flexibly respond-ing success-fully	Negoti-ating a deal	Taking decisions	Presenting confidently	Managing interdependence successfully
Lectures											
Seminars			*					*		*	*
Workshops on problems/ opportunities	**		***	*				*	**		
Critiques			*	*			*				
Cases									*	*	
Searches	*	*			*	*					*
Critical incidents			*			*	*		*		
Discussion groups			*	*				*			*
Projects	*	*	*		*	*		*	*	*	*
Presentations				**						**	
Debates				**						**	
Interviews			*	*		*	*	*			
Goldfish bowl				*			*	*			*
Simulations			*	*			*	*	*	*	*
Evaluations	**										
Mentoring each other			*	*		*	*	*			*
Interactive video							*		*		
Internet											
Games	*	*	*	*	*	*	*	*	*	*	*
Organizing events		**		**	**	**		**	**		*
Competitions											
Audit (self) instruments											
Audit (Business) instruments											
Drawings			*	*							
Drama				*		*				*	
Investigations			*		*				*		
Role models											*
Panel observation				*				*	*		*
Topic Discussion		*		*			*			*	*
Debate					*			*			
Adventure training	*		*	*		*	*		*		*
Teaching others			*	*		*	*	*		*	*
Counselling			*	*			*	*			

Table 2.6: Linking Entrepreneurial Behaviours and Skills to 'Teaching' Methods (Gibb 2002, p269)

2.8 Conclusion

This literature chapter draws on government papers, policy documents, current statistical data and the existing body of specialist academic knowledge and research which constitutes the field of journalism education and 'journalism entrepreneurship'. This is analysed and evaluated further in relation to the findings from the interview data in Chapter 5, where conclusions are drawn and the original contribution to knowledge is identified and discussed.

Chapter 3: Methodology

Chapter 3: Methodology

3.0 Introduction to methodological approach

This chapter aims to establish the methodology, methods, research design and ethical issues relating to the research questions, as defined and discussed in Chapter 1. The chapter firstly seeks to scope the research area briefly and then outline the over-arching ontological and epistemological contexts and nature of the research paradigm, thus contextualising the chosen methodological approach.

As is outlined within the context of the Literature Review in Chapter 2, the volatile and fast-changing environment of today's media industries calls for graduates who can think and act entrepreneurially (Ferrier 2013). In order to equip students appropriately, higher education institutions need to 'introduce their students to the business side of media start-ups and to teach students to identify opportunities for innovation, whether inside legacy media organisations or as part of a media start-up' (Ferrier 2013, p222). The related literature identifies that graduates will need to display 'innovativeness, proactiveness and risk-taking' behaviour (Barnes and Scheepers 2018) and identifies the urgent need for a radical overall of media and journalism educational provision (Bridgstock 2012; Ferrier 2013; Kearney and Harris 2013) in order to ensure that graduates can prosper in the workplace and that the industry can address the uncertain business models with which it is grappling today. Furthermore, again as is discussed in detail in Chapter 2, Deuze and Witschge (2017) stress that in an era when newsrooms are 'dynamic and changing' (p6), it is important to focus on what journalism 'becomes', rather than what journalism 'is' (Deuze and Witschge 2016).

The term entrepreneurial learning has been defined as learning to recognise and act on opportunities, and interacting socially to initiate, organise and manage ventures (Rae 2002). Entrepreneurial learning can be identified as being 'exploratory, embedded in social contexts, creative and most of all experiential' (Muller 2012, p68). As such, this positions the research as epistemologically constructivist, which links strongly to social processes of reality construction (Fletcher 2006).

Positivist philosophy engages the question of 'what is' and implies empiric research methods to discover reality. In contrast, entrepreneurship, described as polysemous (Fayolle and Gailly 2008), chaotic (Neck and Greene 2011) and protean (Anderson 2000) in nature, cannot be understood as a 'stable' phenomenon to be researched on a positivist basis. Additionally, undertaking the study of entrepreneurship learning for graduates in the creative media industry, with its conditions of rapid change, risk and volatility, along with significant opportunity for new venture creation and growth (Rae 2005), also links

clearly with a constructivist perspective. Entrepreneurship is thus defined as fundamentally experiential (Rae 2007) and constructivist at its basis, and as such the research requires a qualitative research design.

3.1 Ontological and epistemological context

In terms of establishing the ontological level and approach to entrepreneurial journalism education, it is necessary to build on the defining of entrepreneurship education within Chapter 2 in terms of what it actually means and also to focus on the role of academics and students within the discipline. As noted above by Fayolle and Gailly (2008) the word entrepreneurship is 'polysemous' and can describe 'attitudes such as autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572). This definition of entrepreneurship at an ontological level, relates to entrepreneurship education as opening people's minds or extending their knowledge. Entrepreneurship can also be defined in its relation to mindsets or cultures, behaviours and situations (Fayolle and Klandt 2006). Additionally, there is also a body of literature that defines entrepreneurship in relation to needs and objectives, which can be accessed through entrepreneurship education. This can be described both in terms of the broader concept of the development of entrepreneurial attitudes, skills and personal qualities; as well as in relation to the 'creation of new ventures' (Fayolle and Gailly 2008) and the pursuit of opportunities (Bruyat and Julien 2001).

In addition to discussing learning as a social and developmental process, and in terms of exploring an epistemological perspective on journalism entrepreneurship research, questioning the approach to gaining and organising knowledge is significant (Gibb 2002). It can be argued (Gibb 1997, 2002) that 'entrepreneurial knowledge involves emphasis on "how to" and "who with" and that some knowledge should be offered on a "need to know" basis' (Gibb 2002, p253). As such, it can be asserted that it is important that the embedding of innovation 'knowledge' moves away from being restricted by the 'functionalist paradigms of business schools' (Gibb, 2002). Gibb (2002) notes that this approach will 'enable the learner to bring forward the future by becoming aware of future tasks and anticipating problems and opportunities' (p253), and draws comparisons with medical school approaches which 'bridge the gap between diagnosis and the application of theory and knowledge', but always 'returning ultimately to the diagnosis' (Gibb 2002, p253). Thus, whilst not denying the value of theory, this approach advocates the need for a strong 'bridge' to be built between theory, concept and practice (Gibb 1996). This is arguably the key task of higher education but can be related specifically and with much value to the embedding of entrepreneurship knowledge in media and journalism education.

This would allow students to focus on experiential learning and the related application of theories. When applied to the rapidly changing media industries, such a learning style should help future practitioners in their roles and enable the capacity of organisations to be more reflexive and adaptable and embrace new directions or work more effectively on existing projects.

This epistemological stance links to an interpretivist theoretical perspective, with students learning and developing an entrepreneurial capacity to experimenting, gaining understanding from mistakes, 'problem-solving and opportunity grasping' (Gibb 2002), and also developing the capacity to learn from a stakeholder network (Gibb 1996). This demands of the higher education institution that it places itself on the boundaries of the relationship between the learner and the related professional organisation and fully appreciates the value of 'relationship learning' and how it takes place, prior to seeking to 'add value' (Gibb 2002).

In terms of the acknowledging the 'importance of emotions, feelings and motivation in the learning process', Gibb (2002) asserts this is a significant 'epistemological challenge' to move away from a 'cognitive' understanding of learning. Seen as vital to the entrepreneurial paradigm, Ruohotie and Karanen (2000) also stress an emphasis on the 'affective and connative' aspects of the learning process in entrepreneurship. This relates to recognition and judgement, and responses including likes, dislikes, feelings, emotions and moods (Gibb 2002) and all links to the 'concept of emotional intelligence' (Dulewicz and Higgs 2000; George 2000). As Gibb (2002) points out 'such notions stand alongside a social constructionist view and against the stereotype of rational, decontextualised education and decision-making' (p256).

3.2 Research paradigm

As is discussed above in the context of approaches to entrepreneurship, the role of constructivism is significant and central to the research paradigm, and links to an interpretivist theoretical perspective,

> 'the constructivist or interpretivist paradigm is said to assume multiple perceived realities, the knower and known as inter-dependent, enquiry as value-based and constructions are local and context based.' (Norwich 2020)

As such, related methodologies are directed at understanding phenomena from an individual's perspective, focusing on the behaviour of individuals and the interaction between them, in certain contexts (Creswell 2009).

Cohen et al. (2018) argue that the term 'constructivism' is characterised by 'people actively and agentically' seeking out, selecting and being involved in the construction of 'their own views, worlds and learning' (p23). It can be asserted that 'these processes are rooted in sociological contexts and interactions' (Cohen et al. 2018, p23). As such, and linking to the epistemological position above, individuals can be seen to be positioned as constructing their own reality through their experiential existence (Goodman 2008).

In contrast to a positivist perspective, the constructivist paradigm works on the premise that, in terms of education, the reality of learners is constructed actively and autonomously (Mueller 2012). The work by Bandura on social learning and that of developmentalist Jean Piaget can be seen as constructivism in an early and cognitive form (Mayer 1997; Tobias 2009). Pring (2000), in his discussion around the 'false dualism of educational research', identifies that 'reality is a social construction of the mind', although the work does go on to question the oversimplification of the positivist versus constructivist perspectives.

Relating back to the over-arching interpretive theoretical perspective and its style of research, with an underlying premise that individuals interpret the world from an inside, rather than outside, perspective (Cohen et al, 2018), constructivism considers that knowledge is constructed by the individual. According to Bodner (1986),

> 'each of us builds our own view of reality by trying to find order in the chaos of signals that impinge on our senses. The only thing that matters is whether the knowledge we construct from this information functions satisfactorily in the context in which it arises.' (p877)

The link between constructivism and experiential reality, and the idea that the social and cultural 'situatedness' of particular practices (Fletcher 2007), can be seen to link very strongly to the experiential nature of all entrepreneurial action and its significant reliance on context. It has also been acknowledged that entrepreneurial learning, in comparison to the learning theory relating to constructivism, demands even greater consideration of the making of experiences of the world (Fayolle and Gailly 2008; Kyro 2005) and as such demands a greater link to experiences of the world outside the educational institution or classroom (Muller 2012). Muller (2012) also raises the very pertinent point,

> 'If learning is based on knowledge from lived experiences, how can university students, who do not possess entrepreneurial experience, learn to be entrepreneurial?' (p67)

Fletcher (2006) argues that the entrepreneur's ability to be able to function within a range of options and in a specific social and cultural context, and within that to recognise and act upon opportunities, is essentially constructivist. Downing (2005) refers to the social

dimension of all entrepreneurship and related processes 'such as learning, vision building, innovation, networking and social capital' and that constructivism 'helps the understanding of interactions between entrepreneurs and stakeholders' (Muller 2012). This perspective is also shared by Wood and McKinley (2010) who make the point that constructivism relates to the notion of 'testing for viability in a subjective world' (p67), rather than seeking 'truth' in a world that is fundamentally objective. They concluded that,

> 'Applying that logic to the investigation of entrepreneurial opportunities suggests that many opportunities are the outcome of social construction, not pre-existing entities subject to detection by the entrepreneur.' (Wood and McKinley 2010, p67)

Sarasvathy (2004), whose work is discussed in Chapter 2 and is also key to the conclusions of the research with the importance of entrepreneurs making use of the 'means at hand' (Sarasvathy 2001), asserts that opportunities represent the social interactions that are drawn on when individuals 'construct corridors from their personal experiences to stable economic and sociological institutions that comprise the organisations and markets we see in the world' (p289). These social interactions and 'ideas of consensus and consensus building' (Wood and McKinley 2010, p67) appear to be a key aspect of a constructivist standpoint. Wood and McKinley (2010) emphasise the significance of the enhanced value of linking 'social structures', the cognitive, entrepreneurial understanding and interaction with these structures, and their 'ability to influence social structures in the future' (p68) as important facets in the realisation of opportunities. Therefore it can be understood that the entrepreneur 'does not control the future' (Kirzner 1979) but instead can be seen to focus on aspects of the 'social structure and environment' that they can control (Wood and McKinley 2010), and thus realise opportunity experientially with access to the appropriate resources (Sarasvathy 2001, Alvarez and Barney 2004).

As is discussed in Chapter 2, Löbler (2006) asserts that '... in the typical university environment the focus in education is on teaching and the curriculum whereas within the constructivist approach the focus lies on the students and the learning process which can be supported by the environment and the teacher' (p27). The debate around the notion that some content must be transferred by the teacher in the traditional behavioural approach to learning, is discussed as 'disappointing' in achieving any sort of outcome which encourages independent thinking (Löbler 2006). The focus instead should be on the learning process, rather than the teaching process. This links directly to the significance of undertaking experiential and creative project-based work, where students are engaged in 'doing' entrepreneurship (Raffo et al. 2000) as part of a 'community of practice' which engages fellow students, as well as industry mentors and academics, all of whom input to the project (Brown 2007).

Working on the basis that entrepreneurial activity within the creative industries is based on the development of 'informal and intuitive theory in practice', Raffo et al. (2000) conclude 'context-specific, hermeneutic, reciprocal and dialogic' forms of learning are therefore valuable. Rae (2004) further notes the importance of the development of a social constructivist-based 'triadic' model that focuses on 'the three major themes of personal and social emergence, contextual learning and the negotiated enterprise' (p496) and values the significance of these themes as being key to the 'learning process for emergent entrepreneurs' in the creative and cultural industries. Indeed, it can be asserted that higher education has an important role in the 'supply' of graduates to the creative sector with appropriate entrepreneurial knowledge and skills (Rae 2004).

In light of the significance of 'the "for" and "about" approach to entrepreneurship' that is embedded in constructivism, and the recommendations that the teaching of entrepreneurship works best when involving delivery by entrepreneurs, the concept of educational 'learning as a social construct becomes significant' (Gibb 2002, p253). Wenger (2000) makes the point that 'learning things and knowing things are embedded in relations between people and activity'; denies that education at any level should be 'de-contextualised' from practice for it to become 'academic'; and also acknowledges that it is possible to learn effectively 'outside intentional instruction'. Thus, in the context of entrepreneurship it is important to involve the student in the context of a 'community of practice' (Mullen 1997).

Thus overall, and at a variety of levels, a constructivist approach is clearly central to this research. It is strongly advocated in terms of entrepreneurial education and reinforced by the need for even further 'situatedness' and contextualisation in relation to creative industries delivery. The role of the learner in testing the hypotheses that knowledge is constructed on the basis of personal experience through social negotiation is significant and key to the approach taken to the research and to the interaction of the researcher with the institutions which were central to the gathering of data within the fieldwork.

3.3 Research design

The research questions, which are discussed in Chapter 1, focus on how entrepreneurial learning, skills and attributes can be embedded in journalism higher education, and, as explored above, are approached from a constructivist methodology, using a qualitative research design. Consequently, the research has focused on university delivery of journalism education and as such is inductive (Holland et al. 1986) in seeking to derive theoretical assumptions on entrepreneurial learning processes in journalism education from the investigation of social constructs of learning and draw conclusions on the basis

of this data (Feeney 2007). The research has sought to evaluate the content and delivery of journalism education, and also to study the social context of the learning.

3.3.1 Selection of semi-structured, in-depth interviews as a key research tool

Semi-structured, in-depth interviews were selected in order to provide the opportunity to ask probing, open-ended questions and eliciting the independent thoughts of individuals (Adams 2015) played a key role as a research tool. Mears (2012) notes that,

> 'in-depth interviews are purposeful interactions in which an investigator attempts to learn what another person knows about a topic, to discover and record what that person has experienced, what he or she thinks and feels about it, and what significance or meaning it might have' (p170)

Cohen et al. (2018) note that interviews allow all participants, including both the interviewer and interviewees, to discuss 'their interpretation of the world' and also to reveal their own interpretation of situations, entirely from their own viewpoint,

> 'In these senses, the interview is not simply concerned with collecting data about life: it is life itself; its human embeddedness is inescapable.' (Cohen et al. 2018, p506)

Interviews can be seen to afford the opportunity for in-depth exploration of issues, and to allow an insight into why certain ideas, thoughts and interpretations emerge, and also to gain an understanding of connections are made and why certain values are attributed (Hochschild 2009). Indeed, the interview is identified as being an incredibly powerful tool for researchers (Cohen et al. 2018).

Dyer (1995) emphasises that an interview is entirely different to a normal, question-based conversation. Instead the emphasis is loaded towards the interviewee, with the interviewer remaining as neutral as possible, allowing responses to be as detailed and expansive (Cohen et al. 2018). The interview by nature also obliges the interviewer 'to abide by the rules' (Cohen et al. 2018), which includes no expressing of their own opinions on the questions, no matter what the nature of the relationship with the interviewee.

In noting that the interview can be used as the principal way of gathering data to meet the research objectives, Tuckman (1972) observes it as an incredibly effective tool for gathering detailed information on what the interviewee believes in, places value on, respects and how they view the world. As such it represents a means of data gathering through verbal interaction carried out between individuals (Cohen et al. 2018) and is

designed to meet the research objectives which involve 'systematic description, prediction or explanation' (Cannell and Kahn 1968, p527).

The choice of interviews as a research tool 'implies a value on personal language as data' (Newton 2010) and, as such, it was seen as significant that the interviews should be carried out in person within the fieldwork context of higher education institutions, in order to elicit depth of meaning and to gain these individual insights and specific understanding (Gillham 2000; Ritchie and Lewis 2003). The implication of face-to-face interviews is that the researcher views the 'context' in which the interviewee is placed as being of great significance (Newton 2010), which is definitely the case in relation to this research.

Due to the goal of the interview being depth, rather than breadth, considerable time was spent developing the questions, and working through further iterations of 'follow-up questions' (Mears 2012). In-depth interviews were conducted in order to contribute richness to the data gathering, giving an insight into the 'how' and 'why' aspects of the research, and helping to build a perspective on curriculum design and delivery in the field of journalism entrepreneurship, which could be interlinked with model development. The construction of the interview guide, and key related influences, are discussed in below at Section 3.1.3.

Given the nature and different work settings of the interviewees, as detailed below in Section 3.3.2, it was deemed that flexibility was critical with the research interview being used as an 'interview guide' (King 2004, p15). In semi-structured interviews,

> 'the topics and the questions are given, but the questions are open-ended and the wording and sequence may be tailored to each individual interviewee and the responses given, with prompts and probes.' (Cohen et al. 2018)

Thus, the questions were used as a list of topics, with additional prompts being incorporated to follow-up responses and to elicit greater detail from participants. The different university settings of the participants, from journalism academics, to those with an institution-wide management responsibility, meaning that it was important to consider 'dropping or re-formulating questions which are incomprehensible to participants' (King 2004, p15). The question guide which exists at Appendix A, provided a framework for the interviews, which had to be contextualised for the different settings and roles of the interviewees. Reflecting on the process, it was evident that the 'cognitive' aspect of the interview situation was significant (Cohen et al. 2018). As discussed above, this research relates to a constructivist paradigm, which tends to reply on the 'participants' views of the situation being studied' (Creswell 2003, p8) and recognises the impact of the researcher's own background and experiences on the research. Certainly, the interviewer had significant understanding, for example, of the setting of the journalism academics, and

the related interviews encompassed the greatest level of natural rapport and synergy, and this could be said to be reflected in the perceived quality of output from that particular interview. Having said that, it was apparent that each interview had many different merits and the interviewer was very impressed by the commitment and engagement of participants all of whom were passionately dedicated to embedding enterprise education, in a wide variety of ways.

3.3.2 Selection of interviewees and education institutions

The interviews were carried out in the fieldwork location of four higher education institutions, including two in the UK and two being US-based. Each was carefully selected due to the unique nature in which their journalism entrepreneurship delivery is embedded, and with the origins of journalism education being so significantly linked to both the UK and US, it made sense to choose two Anglo and two Anglo-American institutions. The interviewees were also deliberately chosen, based on their unique and distinct roles in contributing to the development and delivery of journalism entrepreneurship education, and thus aligning to the importance of diversity of recruitment for participants in seeking to demonstrate a range of approaches to curriculum design (King 2004), both from an individual and an institutional perspective. It should be noted that the task of interviewing 'does not require a large number of [participants] to ensure representativeness, as it is assumed that these practices and discourses are shared within a social context' (King 2004, p16). The background and rationale for the selection of the key institutions and related interviewees is provided below:

Institution 1

This institution was chosen due to its specific course provision in MA Entrepreneurial Journalism. The School of Journalism at the selected higher education university launched a Centre of Entrepreneurship Journalism in 2010, with its intention being to 'better prepare students to consider independent career paths with the skills, ability and confidence not only to work as journalists (employed or freelance) but also to establish independent enterprises in the wider communication sectors' (Ferrier 2013, p227). In launching the first master's programme in Entrepreneurial Journalism in 2010, the Director of the Centre for Entrepreneurial Journalism, stated that journalists more than ever need to be adaptive and create changes for the industry and profession: 'Journalists must now take urgent responsibility for building the future of news. That work is more likely to happen in new, entrepreneurial ventures than through continuing to right the unwieldy old ships of media.' (Briggs 2012, p12). Course delivery includes both MA Entrepreneurial Journalism and MA

Entrepreneurial Media. Three semi-structured interviews were conducted with the following members of staff:

Director of Education who leads entrepreneurial journalism delivery and teaches in enterprise, digital journalism, reporting and writing and business fundamentals, and is a practising journalist, writing for Time Magazine on business, technology and cultural trends, and who has also served as a Ford Fellow in Entrepreneurial Journalism at the Poynter Institute. His role is to oversee the development and delivery of entrepreneurial journalism education, as well as to practically deliver himself, and to ensure that the range of staff and experiences are appropriate and of sufficient quality, matching the market requirements of journalism graduates;

Director of MA Social Journalism who runs the course and has expertise in how newsrooms can adapt to the evolving digital, mobile and economic climate, and previously developed new courses in social media and entrepreneurial journalism at Memphis University where she launched a new graduate programme in entrepreneurial journalism, in partnership with local accelerator Start.Co. Although Course Leader of this separate course, she delivers to the entrepreneurial journalism students in the context of the newsroom;

Adjunct Faculty member and Executive Producer of POV Digital who was employed as an 'entrepreneur in residence' and, as head of POV Digital. His role was to share his own start-up experience with the students and act as mentor, allowing interface with related external clients. He delivered classes and input alongside academic staff within the delivery of MA Entrepreneurial Journalism.

As such, the interviewees were able to provide insights into the delivery on entrepreneurial journalism from the perspectives of developing and leading course content and shaping the curriculum in its strategic direction; experimenting with delivery and teaching methods, and particularly in terms of encouraging adaptive news creation in relation to the changing role of the newsroom; and also allowing an interesting insight into engagement with industry and the interface of journalism with broader start-up culture, as well as with the local community.

Institution 2

The School of Journalism at Higher Education Institution 2 was selected due to the variety of approaches being taken by the institution as a whole, as well as within subject-based curricula.

In terms of delivery of journalism education, at both undergraduate and postgraduate level, students are engaged with innovation and entrepreneurship through a range of activities that were developed and delivered through the academic leadership of the Dean and Associate Dean of Innovation, although both are still linked to academic disciplines. Their responsibility is university-wide, and includes:

> 'infusing innovation and entrepreneurship throughout the curriculum as well as build other co-curricular and extracurricular activities that introduce the students to innovation and entrepreneurship and creativity, and then also move them along in the development of ideas that they might have to innovate… We're trying to fill out a pipeline of experiences and exposures so that all of our students come from the College with some awareness of entrepreneurial opportunities, hopefully some build some ability through our programme to be able to innovate inside and outside of companies.' (Interviewee 15)

Thus, a range of competitions, projects, 'hackathon' weekends are designed to give students the opportunity to engage in innovation activity outside the curriculum, while there are also opportunities created within the context of the formal curriculum too, some of which are linked to assessment. In terms of a multidisciplinary approach, there is an 'Innovation Challenge' which is an event open to the whole university, allowing students, for example, in engineering, business, fine arts, English, health sciences, to address media challenges constructed for them, and work with the media and journalism students to develop innovative ideas. Essentially there is a significant effort made to embed innovation and entrepreneurship across academic delivery and to provide an environment in which students can encounter a range of challenges and opportunities and solve problems.

The university has also created a 'Center for Entrepreneurship' which has the mission of contributing to and enhancing the University's 'entrepreneurial ecosystem'. The centre hosts a wide variety of programs and events encouraging entrepreneurial development on campus and also through engagement with local organisations. Additionally, it provides a space and facilities for local external start-ups to be based, and also for students to interact with them and build insights and experience. Thus, the overarching remit is 'to enhance entrepreneurial education, university-based entrepreneurial activity and regionally-focused venture development'. The centre is situated on the outskirts of a small town, which is where the university is based, and is a major asset in a number of ways in terms of enhancing work and studies around innovation.

Entrepreneurial activity at the institution is also enriched by the interface with a public/private partnership that is sponsored by the University and allows entrepreneurs and technology start-up companies in the state access to business assistance and sources of capital. Although the organisation does not exist solely for the university, it provides support for entrepreneurial ventures for both staff and students, and also delivers classes in 'entrepreneurship and commercialisation'. They see themselves as being a 'catalyst' to innovation activity and as such build bridges between all different disciplines, which helps to create an anti-silo culture in the university.

In order to gain a true insight into all different aspects of entrepreneurial activity, the following five members of staff were interviewed:

Associate Dean of Innovation, School of Journalism - remit is to lead the delivery of and embedding of entrepreneurship within courses, both from formal and also co-curricular and extracurricular means. Her specific subject area is journalism and media education, and she experiments within these areas in terms of creating experiences for the students that are 'both small and large' where they can 'innovate and create something that is not in the marketplace… or work with a team to solve a problem.' Her focus is on empowering a mindset that allows the students' skillsets to be used flexibly, in such a way to address 'tomorrow's problems'.

Professor of Journalism, School of Journalism – this interviewee delivers to the journalism students at the University, engages fully with the entrepreneurship programme and is specifically interested in the interface between business and economics education and journalism. He is co-editor of the Journal of Media Economics and focuses in his delivery on ensuring his graduates can add proper 'value' to the profession, in addition to their creativity.

Director of University Innovation Center who leads on the work done both with students and external individuals and organisation to help reduce risks for new venture creation, helping them to find capital, supporting their marketing plans – and also linking them with venture capitalists so that they have access to a wealth of knowledge and experience. She sees her role and that of the centre as serving the community, the students and the staff. The centre has a particularly strong relationship with the media, journalism and technology areas at the University, and there is significant engagement and input to student development both within and outside the curriculum.

Director and Associate Director within a public/private organisation outlined above, and have responsibility for grant funding, delivering entrepreneurship classes at the University, engaging with students in support of new technology 'start-up' ideas, and also working with external individuals and organisations to deliver a set of tools, services,

processes and also support with giving access to capital needed to develop their businesses. They have an external overarching responsibility for the stimulation of innovation, but also interface closely with entrepreneurship at the University and the related student activity.

Thus, this University allowed a setting where interviews could be conducted with those leading academic delivery in entrepreneurship both at strategic and subject levels, as well as providing insight into how central and associated resources in the area can shape student experience. The related interviews afforded multiple perspectives to be captured and analysed.

Institution 3

The third fieldwork visit focused on the delivery of journalism at another University. The selection of this institution was based on its broader approach to embedding entrepreneurial education and also the ambitious work done there in overtly incorporating enterprising approaches specifically within the journalism and other creative industries delivery.

The University has embedded enterprise in the curricula of many of its degree programmes in both science subjects and the liberal arts, such as music, where graduates enter a field of employment with a tradition of self-employment and casual engagements. There are facilities and service bodies dedicated to training students and graduates to start their own businesses. The university has also developed entrepreneurship modules which can be adapted and contextualised to specific subject areas and disciplines.

In introducing entrepreneurialism to the journalism programme, those involved in delivery encourage students to innovate, and to look beyond current practice in journalism and reflect on their ideas as possible foundations for independent enterprise. In addition, 'real world' media entrepreneurs contribute to delivery and give extracurricular master classes in the evenings. In terms of further embedding entrepreneurship, 'creative cluster' projects include both the delivery of journalistic skills and require students to demonstrate they can bring their production ideas to the marketplace.

The six members of staff interviewed included:

Senior Lecturer and Joint Degree Programme Director for MA in International Multi-Media Journalism, Media and Cultural Studies, School of Arts and Cultures: this academic member of staff has 30 years of experience in the journalism industry and leads journalism education at the University, with experience of a variety of approaches to embedding

enterprise education in delivery and working as part of a multidisciplinary team in doing so;

Coordinator of LifeWorkArt, a professional development programme for fine art students in the School of Arts and Cultures: senior academic in the area of fine art, with a specific remit of embedding entrepreneurship and working in the team delivering on the journalism programme, as well as other subject areas, including fine art programmes;

Entrepreneurial Development Officer, Careers Service and Module Leader for 'Exploring Enterprise, Entrepreneurship and Employability': previously an academic member of staff, now part of the Careers Service and has been teaching entrepreneurial skills to students across disciplines, while maintaining a strong interest in the field of professional development for students across the cultural sector;

Teaching Fellow in Enterprise, International Centre for Music Studies, and Module Leader for Music Enterprise within the School of Arts and Cultures: teaches enterprise and entrepreneurship within a music context, supporting the work of the University's Careers Service as a 'Rise Up Visiting Entrepreneur', North-East Rural Woman Entrepreneur of the Year;

Senior Lecturer and Course Leader of BA(Hons) Journalism: previously a journalist, this member of staff leads undergraduate delivery in journalism and is passionate about taking experimental approaches to delivery and breaking down what he considers to be false barriers between subject areas;

Associate Lecturer in Journalism: a practicing, freelance journalist, this part-time lecturer delivers modules in media law and multimedia journalism. He is involved in 'arts and enterprise' projects in the university, and works with students from the business school, fine art, media and journalism. He is passionate about preparing students for a workplace undergoing rapid change, and does not want his students to leave with a 'skillset for the past'.

Thus, all six members of staff interviewed contribute to the delivery of enterprise education, both generically within the university and specifically within Creative Industries education, and within the postgraduate Journalism programme. They all work in interdisciplinary teams.

Institution 4

This University was selected on the basis of their curriculum-focused approach to embedding entrepreneurship in teaching development and delivery, both in terms of it being treated as a significant priority across their courses, and most importantly because of the highly innovative approach being taken in the pedagogy and design of their Masters provision in Online Journalism. Therefore, its main selection, in contrast to other institutions within the primary data gathering, is because of the micro-focus in terms of innovative approaches to curriculum design.

Semi-structured interviews were conducted with the following members of staff:

Course Leader, MA Online Journalism whose approach to course provision is innovative and ground-breaking. As someone who is an experienced and practising journalist, his development work challenges all aspects of journalistic practice, and as such, he seeks to embed innovation in both course content and pedagogy. He works with the BBC England data unit, he publishes the Online Journalism Blog, has authored a number of books about data journalism and is considered highly influential in the area.

Senior Lecturer in Media and Cultural Entrepreneurship and Enterprise Education Fellow of the National Centre for Graduate Entrepreneurship – who has a leading role exploring enterprise education for the media and creative industries for various EU funded projects at the University. She has run creative enterprise conferences, published and presented on the subject. At a course delivery level, she has created a 'Enterprise' module which is delivered to postgraduate students studying courses in Social Media, Online Journalism, Television, Photography and Cultural Policy, and is set in the context of 'cultural entrepreneurship' which is very much about small businesses and working as a freelance. She rejects the business plan concept and instead engages the students in new and innovative ways and pushes them to think about new entrepreneurial concepts and different ways of approaching traditional media businesses.

Senior Lecturer and Course Leader, MA Social Media – as someone with a lot of experience in external liaison work and secondments with regional development agency and city council, this interviewee has worked closely in various settings with policy around enterprise and business. His experience in networking and using a 'clustering' approach to business engagement for the media and communication industries means that he brings a range of industry contacts, networking skills and a strong belief in the value of building opportunities through liaison and co-creation to his educational philosophy. He uses digital media to enhance his engagement activity and this underpins his approach to the personal development planning work that he undertakes with the students, using blogging as a tool to enhance networking.

Thus this institution afforded the research an insight into highly innovative approaches being taken to deliver journalism education in alignment with the ongoing challenge of new technologies and the need to innovate for an environment with significantly different ways of generating income; the embedding of a more general 'Enterprise' module being delivered across a range of creative courses; and the role of interface with external organisations and communities and the benefits that can bring students.

3.4 Approach to interview design

Therefore, after the appropriate institutions were selected, as detailed above, in-depth semi-structured interviews were arranged with the following interviewees:

Interviewee	**Role**
Interviewee 1	Senior Lecturer and Joint Degree Programme Director for MA in International Multi-Media Journalism
Interviewee 2	Senior Lecturer in Fine Art and Coordinator of LifeWorkArt Project
Interviewee 3	Entrepreneurial Development Officer, Careers Service
Interviewee 4	Teaching Fellow in Enterprise
Interviewee 5	Course Leader, MA Online Journalism
Interviewee 6	Senior Lecturer in Media and Cultural Entrepreneurship and Enterprise Education Fellow
Interviewee 7	Senior Lecturer and Course Leader, MA Social Media
Interviewee 8	Director of Education, Centre for Entrepreneurial Journalism
Interviewee 9	Director of MA Social Journalism
Interviewee 10	Adjunct Faculty member and Executive Producer of POV Digital
Interviewee 11	Senior Lecturer and Course Leader of BA(Hons) Journalism
Interviewee 12	Associate Lecturer in Journalism and practising journalist
Interviewee 13	Associate Director, TechGROWTH
Interviewee 14	Director, TechGROWTH
Interviewee 15	Associate Dean of Innovation at the College of Communication and School of Journalism
Interviewee 16	Director of University Innovation Centre
Interviewee 17	Associate Professor, Journalism

Table 3.1: Consolidated list of interviewees

As is discussed above, Mears (2012) notes that 'in-depth interviews are purposeful interactions in which an investigator attempts to learn what another person knows about a topic, to discover and record what that person has experienced, what he or she thinks

and feels about it, and what significance or meaning it might have' (p170). Linking again to the constructivist 'why' and 'how' questions, the interview questions were devised taking into consideration three key influential sources, as identified by King (2004), including the research literature, the interviewer's personal knowledge and experience of the area, and informal preliminary work. The research questions, outlined in Chapter 1, also influenced the interview content.

The questions themselves were devised to be open-ended (Kerlinger 1970) and, as such, their intention was to provide a very general framework which could be used as a starting point for discussion allowing the interviewee the opportunity to probe further, with the direction depending on the nature and content of responses. The intention of using this style of questioning was to take a 'funnel' approach (Cohen et al. 2018) which involves starting with a 'broad question or statement' (p513) and then drilling down to more specific and focused responses. This technique was aided by 'prompts and probes' (Morrison 1993, p6), with follow-up questions clarifying and probing further, encouraging the interviewee to extend, elaborate and exemplify their answers (Cohen et al. 2018). As such the interviews started with more 'descriptive' and 'experience' questions, before moving towards 'behaviour', 'knowledge' and 'construct-forming' questions (Spradley 1979; Patton 1980; Cohen et al. 2018).

3.4.1 Construction of interview questions

In terms of the detailed construction of the questions themselves, the role of the frameworks and models explored in Chapter 2, had a significant influence. This section details the construction of interview questions in relation to each of these models.

As identified by Fayolle and Gailly (2008), the concept of a teaching model integrates a numbers of dimensions, related to both 'ontological and educational levels' (p571), and is well used in education science (Joyce and Weil 1996) but rarely used in entrepreneurship, where there appears to be no common framework or consensus on what constitutes good practice (Brockhaus et al. 2001). Fayolle and Gailly discuss the significance of teaching models in linking the conceptual level of educators to their behaviours and integrating a theoretical framework that justifies pedagogical approaches to curriculum design and delivery in order to give it an 'exemplary character'.

Key frameworks, models and influencers which impacted and influenced both the research design, interview questions and related discussion and conclusions are identified and evaluated within the context of the Literature Review.

Sarasvathy's (2001) Theory of Effectuation proposes a practical approach to entrepreneurship that 'offers a set of parameters through which to understand entrepreneurship and may make it easier to understand and teach, helping to embed it in the curriculum' (Kearney and Harris 2013, p320). In presenting 'meta-level thinking' in order to help exchange ideas and break down barriers, it is particularly relevant to the embedding of entrepreneurial thinking and practice into creative industries education. Sarasvathy considers entrepreneurship as a process so that practice is possible to understand and the sharing of ideas is enhanced. The theory argues that entrepreneurs start their ventures and continue to innovate through the 'means' of knowing who they are, what they are and whom they know (Kearney and Harris 2013) – and places the entrepreneurial process at the centre of the analysis. Sarasvathy (2001) suggests that the entrepreneur attempts to mould and shape the world rather than predicting it and reacting to the prediction, and this has influenced a focus in the construction of interview questions around the concept of active learning and holistic approaches to curriculum design and the notion of significance to networking and community engagement (relating to Interview questions 5, 6, 7, 8, 14, 15).

In building on the work of Sarasvathy (2001) and creating their Multi-disciplinary Experiential Entrepreneurship Model (MEEM), Barnes and Scheepers (2018) identify five entrepreneurship principles as being: 'considering the resources already available to the entrepreneur' (p98), eliciting a 'non-predictive mindset' (p98), 'following the principle of affordable loss' (p99), placing value on 'forming partnerships and self-selected stakeholders… on board' (p99) and viewing 'unexpected events as a source of potential opportunities (p100). Although this work was not published at the time of the semi-structured interviews being undertaken, the approach was used in the analysis of their findings.

Neilsen and Stovang (2015) were extremely influential in both the design and analysis of the primary research. Their structured approach of considering factors relating to knowledge, facilitated teaching, assessment tools and habitat and culture, which they used to underpin the creation of the DesUni model (2015), was helpful in shaping the nature and order of the interview questions and allowed the concepts of 'tacit' knowledge, design thinking and assessment of the process to be discussed in some detail, through the use of questions and sub-questions (relating to Interview questions 8, 9. 10, 11, 14, 15, 16, 17, 23). This also influenced the associated 'theming' which is discussed below at Section 3.5.1.

Essig's 'Framing of the understanding of entrepreneurial action in the US arts and culture sector' (2015), also builds on the work of Sarasvathy (2001), but relates the significance of the use of 'means' more specifically to the creative and cultural industries, thus creating

a basis for the consideration of the factors raised in relation to the journalism industry. The model thus influenced the creation of interview questions (4, 6, 7, 8, 11, 23) and also underpinned the construction of Figure 5.2 at Section 5.4.1. Her work relating to 'Three signature pedagogies mapped onto the habits of mind taxonomy' (2013), and building on Garner's 'Five minds for the future' (2008) and Duening's 'Five minds for an entrepreneurial future' (2008), also shaped the interview questions (8, 9, 10, 11, 15, 16, 18, 19) and, in relation to the analysis of findings, also influenced the characteristics of the journalistic mindset as discussed at Section 5.2.2.1.

The work of Alberti (2005) and Löbler (2006) highlights that creative education does not adhere to the 'transmission' approach of much of traditional business education. As such a fundamental constructivist approach enhances the development of what is termed by Bridgstock (2012) as the 'entrepreneurial artist identity' of media and journalism students to augment their ability to operate in the volatile conditions of their future workplace, thus influencing the creation of Interview questions 8, 9, 11 and 12, and also impacting on analysis of pedagogy characteristics of the journalistic mindset for the future (Figure 5.3). This work is further enhanced by the conceptual model of Fayolle and Gailly (2008, p572) which outlines a framework for the discussion of entrepreneurial education at ontological and educational levels. Its intended use as 'a bridge between education sciences and the field of entrepreneurship' (Fayolle and Gailly 2008, p585) considers entrepreneurship in its diversity and the authors stress the importance of the specific context in terms of 'practices, teaching configurations, pedagogical situations' (p586) that relate to their own 'spheres' of stakeholders in order to ground the practice in experience and share that language. This is particularly relevant to the marketplace of media and journalism with its fast-changing business models and methods of practice, and influenced the interview questions 7, 8, 9, 10, 11, 14, 15 and 16, and also impacted the characteristics of pedagogy and curriculum design (Figures 5.4 and 5.5).

Rae's 'Triadic model of entrepreneurial learning' (2005), builds on Wenger's (1998) social theory of learning by adapting it to the activity of entrepreneurial learning through its application to creative media-based case studies, and represents a holistic model of entrepreneurial learning which students can use to make sense of their own learning, practice and development. Rae notes that the model 'encourages a conceptual yet practical approach to learning... based on personal development, on social and group behaviour and on opportunity recognition' (2005, p332). Again, this influenced interview question construction (specifically questions 8, 9, 10, 11, 14 and 16) and also the models developed in Chapter 5.

In summary, therefore, key interview themes were devised around:

- establishing the nature, scale of delivery and institutional setting (questions 1, 2, 3, 4, 18, 19);
- defining entrepreneurship (questions 4a, 5, 6, 7);
- the design of the curriculum to include entrepreneurship (questions 4, 6, 7, 8, 9, 12, 13);
- style of delivery and assessment (questions 6, 7, 8, 9, 10, 11, 12, 14, 15, 16);
- encompassing the dynamic characteristics required of the contemporary journalism industry (questions 9, 10, 11, 12, 14, 15, 16);
- staff involvement, in terms of styles of teams and their responses (questions 18, 19, 20);
- student responses to notion of studying entrepreneurship (questions 21, 22);
- contribution to industry of the future (question 23);
- eliciting reflective and reflexive comments on embedding of entrepreneurship in the curriculum (questions 4a, 18, 20, 21, 22, 23, 24).

Inevitably there was overlap in terms of information and feedback from interviewees that was elicited from the questions and their related themes, and this emphasis and reinforcement was welcomed by the researcher. The use of open-ended interview questions (Kerlinger 1970) helped to provide a frame of reference for but at the same time 'put little restraint on the kinds and contents of answers and how they can be expressed' (Cohen et al. 2018). This style is also effective in terms of eliciting 'unexpected or unanticipated answers' (Cohen et al. 2018) and thus contributed to both the depth and breadth of the data collected.

3.4.2 Arranging and conducting the interviews

As is discussed above, the interviews took place in four higher education institutions. In terms of commonality, they all deliver journalism education, but in fact were selected on account of their diversity in approach to embedding entrepreneurship into their curricula, courses, schools and institutions.

Visiting the four institutions included extensive travelling for the interviewer, thus there was a significant focus and careful consideration given to the 'location, time and timing' of the interview, in order to accommodate the busy schedules of the interviewees (Cohen et al. 2018). One of the institutions was visited twice, due to the availability of the selected interviewees. All but one of the interviewees approached was keen and willing to participate in the research. The data gathering took place over a period of approximately

one year, due to the commitments and availability of both the interviewees and interviewer during that period of time. Interviews were recorded on a digital recording devise and permission to do so was sought from each interviewee prior to the interview beginning (Newcomer et al. 2015). Use of the devise was not deemed to be inhibiting to the depth of data collected (Newcomer et al. 2015).

As is discussed above, the interview questions were structured and grouped to include introductory points on the nature of delivery and the setting, to allow for the interviewee to relax (Patton 1980), and included related follow-up questions, before moving onto more structured questions around the themes devised and explained in Section 3.4.1. These questions were accompanied with further probing questions in order to allow deeper exploration of a topic, specifying questions in terms of the sequence of events and the institutions, as well as interpreting questions which clarified and checked the understanding of the interviewer, before moving onto the next question (Kvale 1996). Throughout the process, the researcher sought to encourage the interviewees to feel relaxed enough to talk freely (Clough and Nutbrown 2007), and used professional empathy and interpersonal skills (Opie 2004) in order to strike up an appropriate rapport, and to allow a 'relational aspect and trust' (Newton 2010) to be developed. However, care was taken by the interviewer to remain as neutral as possible and to avoid any comments that could be taken as being leading or judgmental (Cohen et al. 2018). As suggested by Aldridge and Levine (2001), effort was made to discuss the interviewer's own professional environment at the end of the interview, rather than at the beginning, although inevitably some personal scene-setting dialogue occurred in order to put the interviewee at ease and to build some initial rapport. The interviewer made every effort to conduct the interview with as much sensitivity and friendly politeness as possible, and it was explained to the interviewees that there were 'no right or wrong answers' and that 'some of the topics may be deep but that they are not designed to be a test' (Cohen et al. 2018, p523).

The transcription process undertaken by the interviewer was viewed as a significant step. As is pointed out by Cohen et al. (2018), there is 'potential for massive data loss, distortion and the reduction of complexity' (p523). Mishler (1991) suggest that language and its meaning are 'contextually situated' and that their relationship can be damaged and become 'unstable' when removed from that context. Therefore, every effort was made, when transcribing, to capture the essence of the dynamic that was embodied in the interview. As is highlighted by Cohen et al. (2018),

> 'Transcriptions are decontextualised, abstracted from time and space, from the dynamics of the situation, from the live form, and from the social, interactive, dynamic and fluid dimensions of their source; they are frozen.' (p523)

Thus, being immersed in the transcription process is hugely significant to the quality of the data and its interpretation. Whilst it has to be acknowledged that transcriptions must be seen as representing findings that have already been interpreted (Kvale 1996), taking a lot of care whilst undertaking the act of transcription and then listening to the original recording whilst reading the transcript can help to capture the 'non-verbal and paralinguistic communication' (Cohen et al. 2018) embedded in the interview recording. Certain aspects of the transcript, such as voice tone and inflection; then nature and places of any emphases; where there are pauses and any silences in the dialogue; and factors such as the speed of delivery (Cohen et al. 2018) all have potential to be lost from a transcription, thus making it so important that work with the transcripts involves not only thorough and in-depth reading of them, but also repeated listening in order to be re-immersed in the interview experience (King 2004). Additionally, care was taken to maintain the authenticity of the spoken language within the transcript, and not attempt to 'tidy up' for example any 'mangled grammar' (King et al. 2019). When using quotes in the context of Chapter 4, some 'minor tidying' was done, but only in the context of aiding comprehension (King et al. 2019).

3.5 Analysis of interview data

Identifying thematic analysis as 'a foundational method for qualitative analysis', Braun and Clarke 2006 argue that it stands as a strong and flexible analytic method. Described as being incredibly valuable but 'poorly "branded"' (Braun and Clarke 2006, p79), thematic analysis is seen as being an excellent means for evaluating and interpreting the data that emerges from semi-structured, qualitative interviews. Braun and Clarke (2008) assert that definitions of the method tend to focus on a more 'passive' account of how data is evaluated in thematic analysis, pointing to claims of themes emerging (Singer and Hunter 1999) and the discovery of 'themes and concepts' which are in fact already 'embedded' in the interview data. Braun and Clarke (2008) claim that in fact the researcher plays a much more active role in terms of 'identifying patterns/themes, selecting which are of interest, and reporting them to the readers' (p80). In identifying thematic analysis as a constructivist method, Braun and Clark (2008) also note that it can be used as a means of examining 'the ways in which events, realities, meanings, experiences and so on are the effects of a range of discourses operating within society' (p81).

In terms of working with the data in a step-by-step approach, it is important to note that the research did not follow a linear approach, of moving through a series of steps specifically. Instead a 'recursive approach' was taken, with the researcher moving 'back and forth as needed, throughout the phases' (Braun and Clark 2008). It is stressed as

important not to merely follow the topics in the interview itself as a means of determining themes, and the interviewer instead interacted with the data in a 'phased' approach to avoid this.

These key steps in relation to the data analysis that was undertaken, as advised by Braun and Clark (2008), involved firstly intense familiarisation with the data which was achieved in the context of this research by reading and re-reading the transcripts whilst listening to the recording. This was done in 'an *active* way' (Braun and Clark 2008), with a full initial reading being undertaken prior to searching for themes, meanings, patterns and beginning the initial coding process. The intensity of this stage of the analysis within a qualitative approach is seen as being the key rationale for dealing with a much smaller sample size than in questionnaire design, for example (Braun and Clark 2006). This level of close engagement with the data is been as being an 'interpretative act' (Lapadat and Lindsay 1999) and essential to constructionist thematic analysis (Hutchby and Wooffitt 1998).

In reflecting on thematic analysis, King et al. (2019) notes that it is challenging to identify 'hard-and-fast rules' as to what constitutes a 'theme',

> '… identifying themes is never simply a matter of finding something lying within the data like a fossil in a rock. It always involves the reader in making choices about what to include, what to discard, and how to interpret participants' words.' (King et. al 2019, p200)

In addition to highlighting the intervention and role of the researcher in the identification of themes, King et al. (2019) also highlight that a theme emerging means that it must be referred to or implicated more than once in the interview data, and also that there must be some degree of distinction between themes. King et al. (2019) acknowledges that whilst overlaps are inevitable, sufficient clarity needs to be involved in their separate identification, and thus concludes in terms of definition,

> '… themes are recurrent and distinctive features of participants' accounts, characterising particular perceptions and /or experiences, which the reader sees as relevant to the research question.'

It's also important to note that the context is highly significant in qualitative research, and the analysis of the data must allow for the 'backdrop of the participants' full account, as presented in the interview transcript' to be taken into consideration in relation to making sense of experiences (King et. al 2019). Given that thematic analysis is based on the review of data from all research participants, it is clearly significant that themes are drawn across the full range of interviewee transcripts and patterns are drawn accordingly, based on both similarities and differences (King et. al 2019).

In terms of identifying broad themes from the interview transcripts, these emerged from an 'initial list of ideas about what is in the data and what is interesting about them' (Braun and Clark 2006, p88). From these initial features when 'the most basic segment, or element, of the raw data or information' is identified in a 'meaningful way' (Boyatzis 1998) data can begin to be organised into groups, linked by their meaning (Tuckett 2005). These 'units of analysis' which are the broad themes of the data, lead from the emergence of initial codes (Braun and Clark 2006). This process can be seen to represent the 'interpretative analysis of the data' (Boyatzis 1998). Throughout the interaction with the transcriptions, care was taken to give 'full and equal attention to each data item' (Braun and Clark 2006).

Descriptive, interpretive coding and over-arching themes

The first step in the theming process, related to 'descriptive coding' (King et. al 2019), and entailed reading and understanding the 'views, experiences and perceptions' (King et. al 2019) as they related back to the research h questions in discussed in Chapter 1. Given that this process and the related identification of themes and coding was undertaken manually, highlighters were used to identify patterns (Braun and Clark 2006) initially, and the relevant codes were assigned. It was observed at this stage that many codes fitted into multiple themes, and that process was seen as important and care was taken not to avoid that happening. As is noted by King et. al 2019,

> 'There is no need to incorporate every bit of text you initially highlight within a descriptive code: you may decide when you read through your initial comments that some are not actually relevant to your analysis.' (King et. al 2019, p205)

Both self-explanatory single words and short phrases (King et. al 2019) were used at the descriptive coding stage. As is noted by King et al. (2019), some repetition and overlap between these codes was inevitable, as the research effectively imposes 'distinctions' on what originated as interactive and relaxed account of experiences which by their nature are complex. As the data was read, existing codes were applied as appropriate and where an existing code did not exist, then a new code was created. This process was repeated throughout the reading of the transcripts. Examples of such preliminary, descriptive coding are included in the table below. This helps to demonstrate both the overlap and originality of the initial descriptive codes which were applied in the first instance.

Transcript extract	Descriptive coding
Example 1 'Hopefully our students will bring new revenue ideas because we need some of those. My program is all about building new relationships and engaging communities in new ways. So, I really hope that students are able to take the news that we know is really important and we know people need to read, but then actually make it relevant enough, interesting enough, delivered in the right way, that people actually read it. You can create a great story, but if no one reads it, it has no impact and you don't make any money. So, if you can marry those two things of actually getting people to read and pay for it, with the journalism you're doing, that's the holy grail.'	Other ways of making income Wider relationships and networks Making sure public engage with content
Example 2 '… part of the motivation was to inject new ideas into existing news organisations and part of it was to inject new products and services and ideas into the broader journalism ecosystem. And to be a kind of place where people could draw inspiration. We do these demo nights regularly where we have local start-ups, whether they've grown from our program or not, present. And we do a lot of other events and research. And all of that is around energising people on the possibilities and opportunities and the new models for news. So, all of that is an effort to provide a value for the industry as well as for the students who come in.'	News ideas for journalism industry A broader industry Involving the local community in journalism education Encouraging the students to be outward facing Doing things differently
Example 3 'it could be a simple assignment in a class that gets them to think about a particular problem, or to innovate and create something that's not in the marketplace, or to participate in other types of hackathon and weekend events where they get a bit of exposure working with the team and solving a problem and seeing what they can come up with.'	Problem-solving Experimenting and risk-taking Team-work Student engagement outside curriculum

Table 3.2: Examples of descriptive data coding

It should also be noted here, on reflecting on the extracts, that the diversity of the interviewees, as discussed above, and the different nature of the associated 'social encounter' (Cohen et al. 2018, p426), was also reflected upon during the transcription process, in order to ensure that the output wasn't merely a recording of data, with complete decontextualisation. Thus the coding that took place also reflected the emphasis that was put on certain aspects of the discussion, both in terms of the number of occurrences of a particular theme, and also the emphasis placed on the code and theme, perhaps by voice intonation, but often by elaborate 'story telling', and recounting of

specific examples by the interviewees. Although this detail wasn't written up into the text in the codes, their choice also reflects that emphases. This links to a constructivist perspective with regards to the interview process, with a loose structure and the need for reflexivity (King 2004). The related epistemological position of the interview being that the interview is viewed as 'an interaction constructed in the particular context of the interview' (King 2004, p13), meaning that the data has an infinite number of interpretations.

After the completion of the initial coding phase, the next step related to 'interpretive coding' (King et. al 2019), which included a sub-theming process and the identification of further codes that,

> '…go beyond describing relevant features of participants' accounts and focus more on [the researcher's] interpretation of their meaning.' (King et. al 2019)

Building on the approach detailed above, the original transcriptions were searched for meaningful segments relating to the original descriptive code, then descriptive codes that shared meaning were grouped together through the use of an interpretive code. Further interpretive codes also emerged that didn't necessarily link back to original descriptive code.

It is recommended (Langdridge 2004, King et al. 2019) that theoretical concepts are not applied whilst undertaking this level of coding, although clearly literature in the field and the research questions do play a significant role in shaping the theming. This all enhances the nature of 'the meanings offered by the text' (King et al. 2019).

Transcript extract	**Descriptive coding**	**Interpretive coding**
Example 1 'Hopefully our students will bring new revenue ideas, because we need some of those. My program is all about building new relationships and engaging communities in new ways. So I really hope that students are able to take the news that we know is really important and we know people need to read, but then actually make it relevant enough, interesting enough, delivered in the right way, that people actually read it. You can create a great story, but if no one reads it, it has no impact and you don't make any money. So if you can marry those two things of actually getting people to read and pay for it, with the journalism you're doing, that's the holy grail.'	Other ways of making income Wider relationships and networks Making sure public engage with content	Sustainability Wider skills base Community engagement Broader role of the journalist in society

Example 2 '… part of the motivation was to inject new ideas into existing news organisations and part of it was to inject new products and services and ideas into the broader journalism ecosystem. And to be a kind of place where people could draw inspiration. We do these demo nights regularly where we have local start-ups, whether they've grown from our program or not, present. And we do a lot of other events and research. And all of that is around energising people on the possibilities and opportunities and the new models for news. So, all of that is an effort to provide a value for the industry as well as for the students who come in.'	News ideas for journalism industry A broader industry Involving the local community in journalism education Encouraging the students to be outward facing Doing things differently	Sustainability Community engagement and integration Networking Value Co-curricular activity Embedding innovation
Example 3 'it could be a simple assignment in a class that gets them to think about a particular problem, or to innovate and create something that's not in the marketplace, or to participate in other types of hackathon and weekend events where they get a bit of exposure working with the team and solving a problem and seeing what they can come up with.'	Problem-solving Experimenting and risk-taking Team-work Student engagement outside curriculum	Active learning Embedding entrepreneurial characteristics Co-curricular activity

Table 3.3: Examples of descriptive and interpretive data coding

The next step in the thematic analysis process relates to defining overarching themes (Braun and Clark 2006). These build on the interpretive codes, and on an analysis of these codes with consideration being given to how they 'combine to form an overarching theme' (Braun and Clark 2006) at a higher level (King et al. 2019). It is seen as significant within these processes to consider the relationship 'between codes, between themes, and between different levels of themes' (Braun and Clark 2006, p89). It is evident from the examples above that there are overlaps between codes, such as 'community engagement', 'co-curricular activity' and 'income generation responsibility'. The emphasis on the particular codes was observed and informed the construction of the over-arching themes.

In order to address this fully, a significant working document was created, arranging text from across the interviews, coding them and arranging into the relevant sections. There was then further analysis and clustering, with a focus on the meaning of the data, in relation to both the related literature and also the research questions. This process allowed an 'interpretive truth' to emerge (Crabtree and Miller 1992) which resulted in the emergence of over-arching themes, related to the interpretive coding and descriptive

coding, and the construction of a substantial table. As noted, the table was very much a working document, with highlighter, additional hand-written notes and 'post-it' notes, in order to help with the theming and coding.

Table 3.3 captures these key over-arching themes, and they are discussed further below, and have been used to structure and lead the discussion and analysis of data in Chapter 4 and, in relation to the literature, inform the conclusions that emerge in Chapter 5.

Over-arching theme	**Interpretive coding**	**Selected / key descriptive coding**
Changing industry needs	Changing nature of the journalism industry Changing skills requirements for students Wider societal impact of entrepreneurial journalism industry Defining entrepreneurship	Wider range of skills needed in all jobs in the industry Adapting and experimenting is seen as a means of 'saving' journalism More inclusivity is needed, and digital technologies can help Being able to innovate is needed for the economy
Response of journalism education	Contributing to the sustainability of the journalism industry for the future Tension between theory and practice in the curriculum The evolving needs of entrepreneurial journalism graduates Innovative delivery models	Baseline skills still matter the industry needs to change Different approach in the newsroom Achieving a balanced curriculum Entrepreneurial portfolio building Creating new relationships Facilitated learning
Embedding entrepreneurial skills and knowledge	Development of mindset versus skillset Entrepreneurial curriculum development	Ability to adapt in the workplace Co-curricular activity Flexible delivery and content, engaging students beyond modules and assessments Working in mixed teams, drawing on different strengths Networking with the community and engaging a wider audience Experimenting and risk-taking; being thrown into challenging, unknown situations

Constructivist approach	Active learning Habitat and environment Unstructured learning Teaching and assessing 'the process'	Learning by 'doing' entrepreneurship Experimental approaches to settings, especially re newsroom Role of 'pop up' projects, based on latest news Role of self-reflection Learning from things going wrong
Challenges and barriers	Creative self-identity Institutional challenges	Concept of entrepreneurship and clash with creative students; role of stereotypes Overcoming divide and focusing on entrepreneurship at highest level Being brave with new teaching pedagogy which doesn't conform to institution norms

Table 3.4: Over-arching themes, interpretive and descriptive codes

The over-arching research themes and interpretive codes which emerged from the analysis of the data, and are summarised below, link to the research questions, are discussed in detail in Chapter 4 and are key to the findings and conclusions in Chapter 5.

Changing industry needs and the response of journalism education

With regards to the first over-arching theme, much of the interview data relating to the more introductory interview questions, particularly 4, 5, 6 where the interviewees were being asked to explain the rationale for the curriculum, and its inclusion of entrepreneurship and philosophy of design, inevitably led to reflection on the changing nature of the journalism industry and its new directions and related skills needs for graduates. These therefore emerged strongly, as a 'by-product' of the interview guide, and linked clearly to urgent voices in related literature calling for employees with a dynamic toolkit (Deuze and Witschge 2017), a new style of working (Compton and Benedetti 2010) and a more relevant digital culture (Lewis and Usher 2013). These themes have been captured, along with reflections on the wider societal impact of entrepreneurial journalism education as important aspects under which to present data, as they underpin a broader need for a changed approach to the curriculum. Coding emerging from the data including the need for an approach being taken that is very distinct from the traditional business school setting, and specifically distinct in terms of the nature of language and perceptions, including new approaches to problem-solving and community integration, thus impacting the value and wider contribution to society - and these key codes which

formed a means for further grouping of points arising formed sub-headings in Chapter 4, which in turn all link back to the sub-theme of defining entrepreneurship.

As themes, those identified above all relate strongly to Research Question 1 and also inform the 'Mediating environment' captured in the conclusions section at Figure 5.2, which represents a flexible perspective on existing structures that allows news to be created in a sustainable and relevant manner (Essig 2015).

Embedding entrepreneurial skills and knowledge

In terms of encouraging resilience in this changing journalistic work environment, and relating to interview questions 7, 8, 9, 10 and 11, the means of embedding entrepreneurial skills and knowledge in the curriculum inevitably emerged as an over-arching theme from the data analysis. Influencing the 'mindset characteristics' and 'curriculum characteristics' that are represented in Sections 5.3 and 5.4 of Chapter 5 and influencing the 'journalistic means' and 'ends for the journalism industry' which are captured in Figure 5.2 in Section 5.5.1, the way in which entrepreneurship is embedded through the development of mindset and related entrepreneurial curriculum development is central to the research. The data is thus presented under these themes in its discussion in Chapter 4. Approaches of co-curricular activity, flexible delivery and content, team approaches and interdisciplinary project work, community engagement and networking, and experimenting and risk-taking, all emerged from the coding and their role and influence in terms of answering Research Question 2 is significant and is also reflected in Chapters 4 and 5.

Constructivist approach

The 'experiential' nature of entrepreneurial learning (Rae 2007), and the importance of an emphasis on the related active learning, unstructured learning and experimental teaching and learning environment that emerged from a coding of the data, a constructivist approach as seen as a key 'over-arching' theme for the discussion of data and relates strongly to Research Question 3 and interview questions 6, 8, 12, 13, 14, 15, 16 and 17. Of particular importance within the coded data, is an emphasis on teaching and assessing 'the process', where an awareness of the learning process allows students an understanding of how that process can be applied to both other projects within their studies, and also taking an experimental approach in the workplace.

The related need for a flexible and borderless newsroom where non-prescriptive practices are more integrative, and newsgathering becomes a more participative and iterative process emerges within the conclusions at Chapter 5. The curriculum characteristics which emerge, including the significance of being extended and blended, flexible and co-created,

enhancing tacit knowledge, free from subject constraints are identified and discussed, and relate back to features of the data that are contained in Chapter 4 under the 'constructivist' heading.

3.6 Limitations and advantages

With regards to the challenges encountered when undertaking semi-structured interviews, one of the key aspects that had to be borne in mind was the need to take a reflexive stance. Payne (2007) notes that in practising reflexivity, the researcher must acknowledge their role at some level in terms of the analytical account that emerges from the data. She asserts that the researcher's own 'disciplinary background' must be recognised before embarking on the data collection process in order to ensure that the research 'remains open to new ideas'. In relation to this doctoral research, every effort was made, as is noted above, by the researcher to maintain a distance in terms of not straying too far into what are universal areas of common ground between academics in similar fields. Being drawn too far into a dialogue between 'colleagues' in the same area, albeit at different institutions, could have seriously compromised the outcome. A close personal rapport could also have impacted on the nature of the questions, with potential to 'lead' interviewees, if a universal language in the area of journalism was relied on too heavily. Wilkinson (1988) refers to a need for 'disciplined self-reflection' and King et al. (2019) identify the requirement to not only focus on the interviewee but also the interviewer in terms of preparation for the interview, in terms of thinking carefully about their own personal role and its influence on the interview.

In terms of interview questions, whilst the intention was to have a semi-structured plan as a basis for the interview guide, care had to be taken to ensure that important topics were not in advertently omitted (Cohen et al. 2018). Whilst it was intended to allow flexibility in the encounter so that responses were not constrained in any way, at the same time if the same ground was not covered by each interview the comparability of responses could be compromised and impact negatively on the outcomes of the research (Cohen et al. 2018). This meant that the researcher had to exercise a certain degree of polite control over the interview to ensure that long-winded answers stayed on track and also that the concise answers were explored in more depth, with the interviewee being encouraged to expand.

The role of the interview itself, as a single research tool, could be considered a challenge to the quality of research findings. However, as is noted above, interviews can be seen to afford the opportunity for in-depth exploration of issues, and to allow an insight into why certain ideas, thoughts and interpretations emerge, and also to gain an understanding of connections are made and why certain values are attributed (Hochschild 2009). Indeed,

the interview is identified as being an incredibly powerful tool for researchers (Cohen et al. 2018). In noting that the interview can be used as the principal way of gathering data to meet the research objectives, Tuckman (1972) observes it as an effective means for gathering detailed information on what the interviewee believes in, places value on, respects and how they view the world. As such it represents a means of data gathering through verbal interaction carried out between individuals (Cohen et al. 2018) and is designed to meet the research objectives which involve 'systematic description, prediction or explanation' (Cannell and Kahn 1968, p527). The researcher found that the nature of information sought, including details on institutional and strategic approaches to journalism education, curriculum design and related pedagogy, embedding enterprise and innovation in the curriculum, approaches to student engagement, preparation for the industry of the future, skills attributes of graduates, could all be addressed and valuable information sought through the use of the interview as tool.

In terms of thematic analysis being used as a means of analysing the data, Braun and Clarke (2006) highlight the need to take care to be incredibly methodical in terms of extracting themes that run across the entire data set, and don't emerge merely from the questions themselves. It is also essential to take care that there isn't too much overlap between themes (Braun and Clarke 2006). This risk was mitigated against in the case of this research through the use of thorough transcription methods, where the context of the interview played a significant role (Cohen et al. 2018), and also from the use of descriptive and interpretive coding, building up to the use of over-arching themes (King et al. 2019).

Braun and Clarke (2006) identify thematic analysis as a 'rigorous thematic approach that can produce an insight analysis that answers particular research questions (p97). This research found it to both thorough and flexible and allowed for valuable findings to emerge. King (2004) notes that thematic analysis works especially well in relation to research of individuals working in similar settings but within different organisations, and is seen to 'force the researcher to take a well-structured approach to handling the data, which can be a great help in producing a clear, organised account of the study' (p268).

3.7 Ethical considerations

With regards to ethical issues, although the research does not raise major considerations, there are still areas around which a responsible and reflexive approach will be required. Indeed, at a 'higher' level, it is important that consideration is given to ethical issues throughout the whole research process, not just as part of the planning stage but as the project evolves. Given that research is 'essentially an enterprise of knowledge construction' (Guillemin and Gillam 2004, p274), in that the researcher and the

participants are mutually engaged in producing knowledge, then the related process requires 'scrutiny, reflection, and interrogation of the data, the researcher, the participants and the context that they inhabit' (Guillemin and Gillam 2004, p274). Mason (1996) states that reflexive research 'means that the researcher should constantly take stock of their actions and their role in the research process and subject these to the same critical scrutiny as the rest of their data' (p6). Thus, the researcher not only provides findings and facts of the research but is also involved in interpretation as part of the process and at the same time questions how those interpretations came about (Hertz 1997). Guillemin and Gillam (2004) suggest that adopting a fully reflexive approach means that research is subject to continual scrutiny and interpretation, not just in relation to the research methods and the data, but also to the researcher, participants, and research context. As such, reflexivity links to the researcher being continually alert to potential ethical issues throughout the whole research process.

These reflections on ethical issues highlight the need for continual vigilance at all stages of research. In terms of more obvious 'above the line' ethical issues, the in-depth interviews being conducted required gaining voluntary informed consent (Cohen et al. 2018), which in turn involved ensuring that the interviewees were provided with adequate information about the nature of the research, and how it would be used and reported. It was also explained that it was envisaged that the output would include not only the research thesis, but also articles and conference papers. Participants were reassured of their anonymity, and of their right to withdraw from the process at any stage, should they wish to do so.

Given that the research process also included reviewing approaches to curriculum development, assessment, and all aspects of the nature of embedding entrepreneurship in the delivery of journalism, there are potential sensitivities around safeguarding unique institutional approaches to subject development. If considerable effort, expertise, and resource has been divested, and given that the researcher also leads Creative Industries delivery in her own institution, there is potential for the situation to be a conflict of interest.

In terms of the broader subject area, Laukannen (2000) questions the ethical and moral aspects of 'entrepreneurship' being delivered as a subject area within Higher Education. His perspective is that society in general is implicitly pressured to be 'entrepreneurial' without fully understanding what he perceives to be 'the inherent risk and uncertainty involved'. There is also related criticism of the more 'aggressive' teaching styles of entrepreneurship educators. Laukannen (2000) raises concerns that entrepreneurship education tends to over-emphasise the contribution of the individual to the creation of new ventures, while underplaying the role of teams. However, this viewpoint, questioning the

ethics of Higher Education entrepreneurship as subject area, contradicts the majority of academic writings and policy documents in the field.

3.8 Conclusion

Therefore, the research questions which are discussed in Chapter 1, which focus on how entrepreneurial learning, skills and attributes can be embedded in journalism higher education, have been approached from a constructivist methodology, using a qualitative research design. The fieldwork-based research focused on university delivery of journalism education within the context of four key higher, international higher education institutions, and as such is inductive (Holland et al. 1986) in seeking to derive theoretical assumptions on entrepreneurial learning processes in the field of journalism from the investigation of social constructs of learning and drawing conclusions on the basis of this data (Feeney 2007). Semi-structured, in-depth interviews selected for providing the opportunity to ask probing, open-ended questions and eliciting the independent thoughts of individuals (Adams 2015), played a key role as a research tool. The data gathered in this process is evaluated in more detail in Chapter 4 and analysed in relation to the literature in Chapter 5, and as such informs the conclusions of the research.

Chapter 4: Thematic discussion of interview data

Chapter 4: Thematic discussion of interview data

4.0 Introduction

This chapter discusses the data that emerged from the semi-structured, in-depth interviews which were undertaken in the context of a constructivist research paradigm, as detailed in Chapter 3. The data was analysed in relation to the initial 'active' identification of key codes (Braun and Clark 2006), from which themes, sub-themes and over-arching themes emerged. As is discussed in the context of the methodology, this level of close engagement with the data is seen as being an 'interpretative act' (Lapadat and Lindsay 1999) and essential to constructionist thematic analysis (Hutchby and Wooffitt 1998).

The rationale to the structure and approach to Chapter 4, which therefore focuses on a thematic discussion of the data, is explained fully at Section 4.4 and Section 4.4.1 of Chapter 3.

4.1 Background and changing industry needs

As is highlighted in the methodology, much of the data analysed in relation to interviewees being asked to explain the rationale for the curriculum and its inclusion of entrepreneurship and philosophy of design, inevitably led to reflection on the changing nature of the journalism industry and its new directions and related skills needs for graduates. These key broader issues emerged strongly and linked clearly to urgent voices in related literature calling for employees with a dynamic toolkit (Deuze and Witschge 2017), a new style of working (Compton and Benedetti 2010) and a more relevant digital culture (Lewis and Usher 2013). These themes have been captured, along with reflections on the wider societal impact of entrepreneurial journalism education and a focus on how entrepreneurship might be defined in this context, as over-arching banners under which to present and structure the data in the sections below.

4.1.1 Changing nature of the journalism industry

The media industries have witnessed a seismic shift in terms of technology, finance and globalisation, and this has placed many challenges on those designing the curriculum for higher education delivery of media and journalism education. However, interviewees also perceived the changing nature of the media as a huge opportunity for journalism,

> 'I see this as a remarkably wonderful time for new efforts in journalism because you can reach people in ways you never reached them before. The production, distribution, consumption has been changed radically in ways that empower people all over the world who before never could have produced or consumed journalism.' (8)

Interviewee 17 raised concerns about the general approach taken by the news industry and its lack of response to the challenges it faces, specifically in relation to income generation,

> 'I think that the industry has ignored the evidence that pointed in certain directions, or it's made mistakes in the directions that it's gone. But I think one of the answers if you like it or not is that you have to figure out a way to make revenue. That people only pay for things if they have to pay for them. None of us is going to pay for something we don't have to pay for, whether it's news or anything else. And that as long as people in this industry were saying you can get your news for no cost, we'll give it to you on the web for free, they were making a mistake. And by and large the news industry made that mistake for a very long time. Now, does that mean that people are willing to pay to access the news? Well, it turns out that as we both know that's a really tough problem.'

The reflection of interviewees on the pressures facing the journalism profession pointed towards the need for news organisations to be more creative about how they are generating revenue, as well as how they're generating and gathering content. Interviewee 8 made an interesting comparison which highlights the need for the role of the journalist to be extended,

> "[the industry is] moving more towards the field like documentary film where you have to do the work, but you also have to do the work that gets you the work.'

The range of skills required to achieve this extended role, and related responsibility for income generation and market building, are perceived to lie within the concept of 'an entrepreneurial journalist'. Interviewee 8 continued to note that journalists needed to have a clear sense of distribution channels, platforms, revenue models and design thinking for what their readers need and where there's an opportunity in the market; thus highlighting the role of journalist as evolving and expanding in line with the impact of new technologies. This point was also expanded upon by Interviewee 15 who noted,

> 'Several years ago I started looking at the media entrepreneurship landscape because of my research interest in hyperlocal online news sites and my own view of how the media landscape was changing, and realised that professionals who were leaving legacy media to start their own companies really didn't have a solid grasp for the most part on how to handle the business side of things. Likewise, I've found that because of my own background that entrepreneurship skills were very much needed in this new type of innovation economy.'

Interviewee 8 commented on an increased awareness in students that they need to engage with 'numeracy' and with the 'business side' of the industry, even though they express 'fear' of being able to engage fully and build an understanding,

> '…they want to know how the industry is working and they want to have a role in it going forward and they know there's a vacuum in the industry, journalists who understand that side of things.'

Reflecting on the many and varied challenges of the rapidly changing nature of the field, Interviewee 11 commented that the journalism industry is in a 'precarious' position with lots of different organisations, taking different approaches to monetise content. He was of the view that the situation could only be addressed through,

> '… fostering creativity, and innovation and entrepreneurialism as well, and recognising that things are changing quickly, and there is a need to be able to recognise and think about, negotiate those changes.'

The evolution of the role of the journalist, which was captured by Interviewee 8, and also resonates with the words of Interviewee 10, who felt strongly that this change had to happen for the great benefit of the industry and the need to 'save good journalism'. He felt that the radical change that had occurred within the field of news production and the pressures that had been created could only be alleviated by a very different approach,

> '…it seems like the idea of bringing entrepreneurship into journalism makes a lot of sense when there's still value in journalism. There's still a lot of value in journalism, the question is how can an organisation do it sustainably?' (10)

Interviewee 10 felt that this sustainability could only be achieved by learning from approaches of other organisations and embedding them within journalism. This also resonated with Interviewee 15 who reflected that professionals who had left 'legacy media' to start their own companies didn't have a sufficient grasp on how to handle the business side of their work,

> 'I've found that because of my own background that entrepreneurship skills were very much needed in this new type of innovation economy and that all of our students needed to develop an entrepreneurial mindset to think creatively regardless of what their major might be.' (15)

Reflecting on the need to prepare students for a future where there's going to be more of a culture and era of innovative small media rather than big old legacy media, Interviewee 12 commented,

> '… the old certainties aren't there any more if they ever were. You either teach them what you know is going to get them a job now, or you try and stay ahead of the curve, or you just do something that will prepare them to, as you say, stand on their own feet, rather than making them a product that fits into somebody else's square hole.'

Interviewee 14 also supported this notion that it is vital to prepare students for the rapidly changing environment and empower them to cope, commenting '… a start-up is something that might be a little bit more under [the students'] control, might be a little bit more something they can do about it.' She asserted that embedding entrepreneurialism both within the curricula and allowing students to engage in 'incubator' activity was critical to future-proofing their careers. This need to prepare students to be flexible and adaptable was also highlighted by Interviewee 8,

> 'So, our objective is that they either position themselves for a successful career within newsrooms or news organisations, or that they have a successful project that actually has life on its own, either as a full-time venture or as a part-time hobby. And all those three scenarios are perfectly acceptable and great in my eyes because everyone has different personal objectives and professional objectives.'

Interviewee 8 also commented that he felt that a broad definition of entrepreneurship and how it is embedded in the curriculum allows for this flexibility in career paths.

4.1.2 Response of journalism education

The response of journalism education to these challenges and the changing industry requirements has been to ensure that the real value of the education is realised. As is pointed out by Interviewee 9, 'The baseline skills that journalism provides are as valuable or more valuable than your classical liberal arts degree.' The interviewee goes on to point out that:

> 'You're still learning how to read, learning how to analyse, you're in tune with current events, you're learning how to communicate either in writing or with multimedia tools.' (Interviewee 9)

Whatever the environment, these skills and knowledge are invaluable, however the interviewee expands specifically on the role of students studying entrepreneurial

journalism courses as 'learning to… spot and articulate a job that needs to be done in the media space'. (Interviewee 9)

Interviewee 9 emphasises that there so many media organisations 'just doing the same job over and over again', claiming that there is a lot of 'me too' news and much duplication in the journalism industry. She is passionate in terms of course delivery in relation to entrepreneurial journalism that there should be a real intent to help students understand that success comes from 'doing something unique that no one else is doing, perhaps doing it better, or doing it in a more valuable way'. The intention with her postgraduate provision in entrepreneurial journalism is that,

> 'it helps us to think along what's a unique value of what you're doing, or to make it unique, what job is it you're accomplishing that nobody else is doing?'. (Interviewee 9)

Linked to this, Interviewee 11 reflects on organisations increasingly looking to work in an entrepreneurial way internally. He notes that it's important for students that they fit in flexibly and adapt to that kind of environment, rather than 'attempt the bit where it says "we're teaching you to do a particular job in this hierarchy"'.

Interestingly Interviewee 5 points to a space that he describes as being 'between commercial and non-commercial' where he wants his students to gain experience. He sees the space being characterised by 'enterprise, experimentation, community and creativity'. Interviewee 8 also aims to create a journalism curriculum which has a different core focus and emphasises the need for importance not only to be placed on the editorial role, but also for students to appreciate how value can be added to existing newsrooms,

> 'So, we focus very much on start-ups. And when we've been looking at and discussing an opportunity around how can we help newsroom leaders, and in their case it's sort of entrepreneurship…' (Interviewee 5)

In terms of the journalism students having a broader knowledge base and skillset, Interviewee 10 is also keen to highlight and encourage students to dissect their audience and understand that,

> 'not all journalism has to be a mass audience. And I think we're increasingly seeing nowadays that there are niche audiences that are being served by a lot of media start-ups'. (Interviewee 5)

Designing a curriculum towards this end means that students are also afforded the skills to think about journalism as a business, and as Interviewee 10 points out,

> ‘that’s a very different mind-set, I think, to what we classically taught in journalism schools, which is “here’s the way to structure a news story”.’

Interviewee 8 also believes there is a growing need within the industry for people who can lead and inject new ideas into newsrooms. So, part of the motivation of designing journalism delivery around a new entrepreneurial approach was to inject new ideas into existing news organisations and ‘part of it was to inject new products and services and ideas into the broader journalism ecosystem.’ The aim of the educational environment in this institution was, at a higher level, to ‘kind of be a place where people could draw inspiration.’ (Interviewee 8)

Expressing a deep pride in the role, Interviewee 15 reported that in embracing new innovative ways of delivering journalism education, her subject area was taking the lead in her institution, with approaches that were being rolled out across all schools. She reflected on the notion of journalism education being historically truly innovative in itself, but far more receptive to changing practices and societal was needed moving forward,

> ‘I’ve found that because of my own background that entrepreneurship skills were very much needed in this new type of innovation economy and that all of our students needed to develop an entrepreneurial mind-set to think creatively regardless of what their major might be.’

4.1.3 Contributing to the sustainability of the journalism industry

The changed environment also raised issues for Interviewee 5, in terms of the sustainability of the industry and ‘how it might be sustainable for the next decade’. He points both to working freelancer or working entrepreneurially, or as innovating inside the context of an organisation, ‘in terms of workflow’; and notes that it all ‘boiled down to wanting to have an understanding of how journalism was sustainable’ (Interviewee 5).

Interviewee 9 claims that her course, in being all about students learning to build relationships and engage communities in new ways, helps students to generate new and innovative revenue ideas. Significantly, she notes that,

> ‘And we don’t just do that because we think it’s important for democracy, we actually think that’s very closely tied with sustainability.’ (Interviewee 9)

She further emphasised the significance of not only enabling students to identify important news that people need to read, but also to make it relevant, interesting and delivered in the right way, in order to ensure that either the journalist or the media organisation makes sufficient money from the story to make them sustainable,

> 'You can create a great story but if no one reads it, it has no impact and you don't make any money. So, if you can marry those two things of actually getting people to read and pay for it with the journalism you're doing, that's the holy grail.' (Interviewee 9)

4.1.4 Tension between theory and practice in the curriculum

Interviewees also highlighted the challenge in addressing the sustainability requirements and equipping students with the appropriate skills to do this and be employable, whilst still evaluating the industry and the role of journalism in society in a critical manner. Interviewee 5 reflected on the weaknesses in taking what he called a 'teaching hospital model' in delivering journalism education. This links back to the literature very clearly in terms of the implicit and pronounced tension that exists between theory and practice in the field,

> 'I was thinking about how accreditation bodies require a certain amount of news days, for example, so it's kind of built into the accreditation in many ways. And… one of the things the industry demands is that people are able to respond and turnaround copy quickly. And that comes through practice and it comes through doing news days. And so, they do need to be able to do that to be employable. Yet they also need that critical space of not to be merely doing that.' (Interviewee 5)

Interviewee 5 discussed the challenges of seeking that balance, which he found to be profound in the context of journalism education. He reflected that in terms of the students studying on his postgraduate Online Journalism course, they tended to have come from a practice background and wanted specifically digital skills yet needed to 'move into the more academic' space in order to study at postgraduate level. Interviewee 5 has,

> '…tried to weave them both together, so on the course at the moment the very first practical assignments they do is looking at the use of platforms to publish in. But it's that process of researching it, putting it into practice, and then evaluating and analysing what has worked and what has not.' (Interviewee 5)

The interviewee emphasised the importance of the critical and evaluative voice of the student, drawing on theory, and relating it back to the practice of the industry as adding the real value to the student experience. It's operating in this way that Interviewee 5 believes will enhance the students' ability to function and really contribute to the industry of the future. He perceives that addressing and overcoming the implicit tension is the real challenge for the industry.

Interviewee 11 highlights what he perceives as the challenge in devising a journalism course that 'is theoretically informed as well'. In his experience of developing and

delivering journalism education at both undergraduate and postgraduate levels, he finds that trying to accommodate the requirements of accrediting bodies and the related prescriptive curriculum challenging to do whilst also ensuring an equally critical focus. He points out that,

> '…students need to know about media theory and how the media wider works, that wider context. So, they can see the big issues and big patterns and recognise them, so that they can recognise when changes are happening and position themselves to negotiate those changes.' (Interviewee 11)

In trying to address and overcome this challenge, Interviewee 5 seeks to create a 'balanced' curriculum as far as possible. This various facets of the journalism curriculum in his institution include research skills, reflection and analysis, demonstrating both creativity and originality, as well as a risk-taking spirit,

> 'So, there's research as one of the criteria. Reflection and analysis. So, they have to reflect on however you engaged with this community and so on. And then there's a criteria which is creativity and originality of execution, and that's partly because I'm pushing them to take risks a little bit. And also try to be creative in terms of the profile building sort of stuff. If they're doing something which is going to grab attention because it's distinctive then that is something I'm trying to encourage.' (Interview 5)

Interviewee 10 also expects the students on the postgraduate journalism course to have the ability to reflect critically but also to have an 'understanding of the business side of things' and aims to develop both critical and strategic capacity in the students so that they can 'adapt to change and be comfortable with change' (Interviewee 10). This is also seen as necessary for Interviewee 8, who comments that although many students are mid-career journalists, others do have different backgrounds, such as having studied an MBA. He makes the point that,

> 'we like to have a mix of students, and one of the students is a coder, he's not a journalist. But he's building a product for journalists. And occasionally we've had people who have come from the business side of things. And one of the coaches was in the program in 2015 as a fellow and he had already done an MBA and then there's [student name] who was on the original cohort in 2011 who was on the founding team at YouTube and he was an interface designer kind of person.' (Interviewee 8)

This broader perspective in terms of nature and type of student, of curriculum and delivery style, explored later in this chapter (Section 4.4), is seen by Interviewee 9 as helping to 'unlock' the true potential of student and graduates. She sees it as being essential that both educators and students overcome what she sees as a 'mindset' issue,

> 'Fixed mindset is this idea of "well, I'm no good at business" or "I'm not that kind of person. I can't do that. I don't know anything about that." And I think that's something we limit ourselves by, we lock ourselves into this type of mindset, but I don't think it reflects our real potential in general, and our students' real potential.' (Interviewee 9)

4.1.5 The evolving needs of entrepreneurial journalism graduates

The flexible graduate potential of journalism students is highlighted by Interviewee 5, who notes that his students go into a very wide range of roles, including senior or entrepreneurial jobs,

> 'One is a freelance data visualisation trainer and then designer. Another one is a digital editor, so he's kind of managing people. Yeah, a few of those sorts of roles. And in agencies and in new organisations, new roles. So, one of them works for a betting company in their social media search engine optimisation kind of side of things.' (Interviewee 5)

Interviewee 8 also reflects how course design can enhance entrepreneurial portfolio building that will be impressive to employers when the students graduate, noting that in some cases they guide their students towards 'building' something, so that 'they come away with at least something. A protype of something.'

This is flexible, broader approach to curriculum design and outcomes is also reflected in the institution of Interviewee 11 where their cohorts are particularly international,

> 'So a lot of Chinese, Malaysian, Indian students, their parents are entrepreneurs as well, and they often assume that "yeah, I'm going to start a business up and this is a great opportunity to think of how I might do that, what I might do, and I can bring what I'm learning into doing that." And then when you've got groups that are with a Malaysian, Singaporean, Chinese background, and also either British, American, French, or whatever, that works quite nicely when it's opening up ideas. I think generally people in Britain and Europe often think of journalism and going into a job. And it gives the idea that actually I can do something different with that package of skills and knowledge I've got here.' (Interviewee 11)

Interviewee 11 also reflects on the attitude of international students who may well come on the course with a business start-up mentality,

> 'I like doing PR, or I like doing journalism etc and they're thinking from the point of view of how can I start a business in this. Some are thinking strategically as well: thinking, ok, I'll get a job somewhere, I learn all I can from that, then I'll go and start up my business myself and getting a job is a step on the way to starting their business up.' (Interviewee 11)

Providing the expectation in students that they might not progress into what might be considered as a traditional journalism role in a media organisation is seen by Interviewee 11 as being a liberating mindset for graduates, and reflects on a former journalism student who has a very successful freelance career, commenting 'He gets rung up regularly and he's the sort of go-to journalist for the tabloids in the north east.' (Interviewee 11) He also notes that many students do seek the security of a particular role in a large organisation, but instead taking an entrepreneurial attitude in that context.

Ensuring that graduates are prepared for this changing environment, characterised by new and different roles and much less job security, is seen as significant in course design. Interviewee 11 comments that his concerns with accreditation standards is their response to the immediate needs of industry. In his opinion, the journalism curriculum has to allow students the ability to respond to demands that will be made of them in the future, that in fact can't even be predicted in the present, and highlights a job advertisement from the BBC which states that they want 'innovative people, people with ideas, as well as some skills, because they don't actually know what skills they will need in the future'. He feels strongly that the curriculum should be designed around the future, not the past, and his undergraduate and postgraduate journalism courses are designed on the overarching premise of 'how do we do this differently to accommodate this constant state of change in journalism'. (Interviewee 11)

4.1.6 Delivery models

In delivering a curriculum that achieves the goal of a flexible, future-facing approach, the institutions had various means of addressing this need. Interviewee 9 discussed the involve of 'multiple' people in terms of delivery, with sessions focused on what an entrepreneur actually does, the related key steps in the innovation process and the potential successes and mistakes and pitfalls that can occur,

> '… part of that comes through readings, part of that comes through these guest speakers, part of that comes through workshops where we're focused on particular skills. Yesterday was a little bit different in the sense that they were looking at revenue streams more broadly and not necessarily applying any of that session to their own projects through and through. In other sessions we have them doing social media marketing or content marketing or email marketing.' (Interviewee 9)

The focus of the curriculum is very on the use of guest speakers, industry practitioners, sometimes used as 'adjunct staff', focusing students on the logistics of everyday approaches to thinking and behaving differently and innovatively. For example, a very specific activity that is undertaken is working through who students can best to email about their current project and how the language of that communication would sound to

maximise engagement and get useful results. That allows for effective and practical networking, that draws on the notion of community and connections, whilst utilising cogent and engaging writing skills to make the connection. These practical activities can also include examples of an impactful social media marketing campaign, 'like how to use Facebook ads and Twitter ads to get people to sign up for your service initially?' Interviewee 9 encourages reflection on these learning techniques by students,

> 'So, like very practical skills. It still requires thinking about what message do I want to send and how does it fit into my broader objective? And stuff like that.' (Interviewee 9)

Interviewee 11 also reflects on the use of part-time of 'casual' contract staff, who are also practitioners, and how effectively that works in terms of allowing for students to build a network in the local community through the contacts of these staff, who work side-by-side academics delivering the curriculum. The student local newspaper emerged as a result of this, and 'some of the students have gone on to work for the BBC, and some freelance, and some with this area'.

The approach taken is to be as non-prescriptive as possible in terms of how the curriculum is formed (as is discussed in more detail in Section 4.4),

> 'So that's about students doing projects for themselves outside the university, and the only demand I make on those projects is they have to have some kind of public engagement. I don't devise projects for them. They devise them for themselves. Even if they are doing a placement, I don't set that up, they have to set that up themselves. So, they have got to make an argument as to what is that public dimension of what they are doing. They have to propose a project at the beginning that has to be accepted.' (Interviewee 11)

This relaxed, more fluid approach to delivery is intended to move the responsibility of learning onto the students. Interviewee 5 also prefers unstructured delivery,

> 'I said to the students, listen to the podcasts and screencasts, come to the class, and then we won't have a lecture because there's no point having a class for a lecture when we can do that via a podcast. Or come to the class and we'll follow up on that lecture and we'll work on your particular projects or things that you want me to go into more depth with.' (Interviewee 5)

Interviewee 5 also applies that delivery approach into how storytelling is handled in the context of student projects. He asserts that not only does this flexible manner build resilience in terms of future-proofing the attitudes of students, but also allows for an effective approach to the conventions of storytelling,

> '… some of the key things are storytelling by medium, looking at audio stories, looking at video stories, looking at text stories, and visual stories. That's more about developing the ability to look at structures and understand "right, if I need to create a TV packet for the BBC, this is the structure that is typically used".' (Interviewee 5)

He asserts that the approach taken allows for students to be prepared for wider range of graduate roles,

> 'One is a freelance data visualisation trainer and then designer. Another one is a digital editor, so he's kind of managing people. Yeah, a few of those sorts of roles. And in agencies and in new organisations, new roles. So, one of them works for a betting company in their social media search engine optimisation kind of side of things.' (Interviewee 5)

Being able to adapt to change and being comfortable with change is seen as a very significant part of the curriculum, but also to have an ability to critically reflect and be strategic in ways that perhaps wouldn't have been the case. 'Certainly, journalism graduates previously would not have a strategic capacity and they would not have a critical capacity, so those are probably new elements.' (Interviewee 5)

In terms of the more tacit, ethos and philosophy of delivery, Interviewee 8 also creates a relaxed environment with very few 'rules' and claims that he largely lets the students 'do and focus on whatever they want'. This also means that curriculum needs to be devised in a way that is fundamentally flexible,

> 'If we stick to a syllabus that was created before the semester started that probably means we're doing something right now that's not top of mind for the students, or that they're not ready for, or that they aren't going to be fully invested in, engaged in. So definitely flexibility in that.' (Interviewee 8)

A loosely-defined, project-driven approach allows for this adaptive delivery, where there is a 'need to change things as time moves along because [the students] are facing particular challenges or they need certain things' (Interviewee 8). It is found that this flexibility leads to enhanced co-creation and co-participation. Interviewee 8 also stresses the significance of reflecting on the whole nature of entrepreneurial learning, and creating an environment which encompasses the act of learning collaboratively, and highlights that the student-to-student, student-to-stakeholder, student-to-faculty relationships should all be seen as equal and be nurtured accordingly. She notes that 'talking from the front of the room' does not contribute to this goal being achieved.

This freedom of curriculum is also achieved through there not being a requirement or obligation for all parts of delivery to link to assessment. However, the strong bonding of the students and work ethic that is discussed below, keeps class engagement in all activity, even if non-assessed,

> 'So, the curriculum is broken down by course and for the program as a whole. And the idea is if you finish this class or this journalism program you will have taken away this set of skills and knowledge and understanding and you'll be able to do these things, including having broad-based business understanding. So, we aim to accomplish those in terms of how we set up the syllabus and how we set up the lesson plans, and yet we're not 100% assessing for those things. We have some things in place in terms of the final presentations to some extent, we assess and that gives us some sense of whether people have progressed.' (Interviewee 9)

In order to ensure that students are engaged, even if aspects of the curriculum are non-assessed, it is seen as important that the work ethic is fostered though a bonding experience, which starts from an incredibly intensive orientation programme where there is a sharing of personal backgrounds as well as work-focused and collaborative activity. This 'intensity', which is reinforced through social media groups and different communication channels, and includes academic staff as well as students, creates a culture of engagement. Interviewee 11 shared methods of 'sparking creativity' in class, through the use of exercises and games, and emphasised the need for further collaboration between those educators,

> '… in general, in the journalism community who are teaching this stuff innovatively to create more of these and share them and for us to do better at, in order to basically improve our teaching.' (Interviewee 11)

Interviewee 11 claims that introducing this cooperative and creative approach allows for an ethos in which new ideas can emerge, or an older idea can be innovatively reshaped. The example he gives relates to the Bristol Cable,

> 'It's a new ownership format, it's crowdfunded, which wasn't there before maybe. It's a cooperative idea where people bring lots to it, some do the artwork, some do the investigations, and they have editorial meetings that are quite democratic.'

This act of learning and getting the students to think creatively and differently helps to prepare them for a future where they will be required to identify different and new opportunities.

Interviewee 12 also emphasises the importance of embedding a 'let's see what if we can accommodate what you want to do' ethos, rather than saying 'this is what you have to

do', asserting that is what will result in journalists who will 'come up with the ideas you wouldn't have thought of before, and that they might not have thought of before' (Interviewee 12). Even when ideas go wrong, students are encouraged to reflect positively in order take something away that they can do differently next time.

This approach to delivering for active learning (explored further in Section 4.4) is very much that of facilitator, where it's a 'broader learning experience' with staff acting as designers to create a curriculum that encapsulates a wide range of experiential learning for students.

Interviewee 8 reflects on this flexible approach to delivering entrepreneurial journalism as being at the heart of where their current curriculum started which was with a short course in entrepreneurial journalism which was run once per a week, in a three-hour block, and aimed at industry professionals. The current postgraduate course sprung from that model and have grown into a broader curriculum.

The ethos of that early provision which still remains was to address the notion in journalism of 'woe is me; woe is us. Look what a shambles we're in', and instead to look ahead to opportunities that can be seized by the profession of journalism in a fast-changing and digital environment.

4.1.7 Changing skills requirement for students

Interestingly reflections on the role of accrediting bodies, highlight a lack of alignment between the changing needs of industry and the requirement of accredited journalism curricula,

> 'The NTCJ approach if you like, teach the practical skills or the very pre-practical skills in producing a story and doing that but none of that was really about how journalism is part of or fits into society. What's it for, what do we do, how do people use it, why do we do it in different ways.' (Interviewee 1)

Interviewee 11 also emphasised that the skills identified by the accrediting bodies are still relevant, but don't equip students and graduates to deal with an environment that is subject to constant change through the impact of new technologies,

> '…when the world changes you're not equipped to deal with it. And I think part of that is having a course which is theoretically informed as well. So, students need to know about media theory and how the media wider works, that wider context. So, they can see the big issues and big patterns and recognise them, so that they can recognise when changes are happening and position themselves to negotiate those changes.'

This changed landscape is also discussed by Interviewee 15, and she asserts it calls for a broader skills base in graduates in order to be able to lead and shape the direction of the news industry,

> '… we're looking for students to take with them a sense of adventure. That there is opportunity out there in between disciplines, there are problems that need to be solved, and we're equipping them with a sense of adventure and some skillsets to allow them to be able to navigate that new landscape. And with that be able to create the story they're going to move into rather than just be an actor in it.'

The need to demonstrate leadership in an era of unprecedented change was also commented on by Interviewee 5 who notes that in building a broader base of skills in students, they have 'an ability to critically reflect and be strategic in ways that perhaps wouldn't have been the case previously'. This ability to handle the changing landscape and contribute to the news media of the future can be attributed to understanding the wider role of journalism in society, which is misrepresented in a narrowly defined set of skills. Interviewees reflected that in not addressing these changing needs, we are not preparing our graduates appropriately. Interviewee 11 encourages his students to be able to 'show us something we haven't taught you. Show us something that wasn't on the course… we want to see creativity, innovation.' He feels it's important for his students to be able to innovate constantly,

> 'And it's a very uncomfortable place to be for anyone starting out individually in the field, it's a very challenging field, and it is very precarious when you've got those sorts of organisation with all sorts of approaches. On the other hand, it is also about fostering creativity and innovation and entrepreneurialism as well, and recognition that things are changing quickly. They need to be able to recognise and think about, negotiate those changes.' (Interviewee 11)

Interviewee 11 reflected that the role of contemporary journalism education should not be merely to provide entry level staff for local newspapers, television or radio stations who are able to 'walk in and pick up whatever piece of kit they're using this week and go off and use it'. Instead our journalism graduates should be able to 'better serve wider society and the future of journalism' (Interviewee 11).

This assertion that graduates should be able to fulfil meaningful roles in the industry and lead and shape it for the greater good, resonated with Interviewee 12 who comments on his concern that he was preparing graduates 'to work in the factory', and reflected that a university-based newsroom is a very restrictive, repetitive and constraining environment. He noted that a formulaic approach to journalism education prevents the breadth of voice being included in a news story, giving a specific example, discussed further at Section 2.3, of large building companies being blacklisted for their activities – and how a 'linear

approach' to gathering the story, as advocated by a traditional newsgathering environment and processes, actually excluded the potential for all voices to be heard, thus mitigating against a fully democratic media. He reflected that in contrast,

> 'one thing that the journalism students and the others will take away from it [the enterprise module] is the ability to look at something in a different way.' (Interviewee 12)

This concern is also reflected on in a wider sense by Interviewee 14 who suggests that vocational education is in danger of becoming a 'job training machine', instead of 'a place where culture got created'.

Interviewee 15 reflects that while it's still important to teach all the 'baseline skills', like writing, interviewing, thinking critically, presenting a story, it's also important to teach students a broader set of skills which she relates to the phrase 'dancing with uncertainty':

> 'The new set of skills is allowing them to learn and find new opportunities, be able to see in those opportunities the ability to be able to problem solve and come up with creative solutions, to continue to learn new technologies that might help them solve those solutions. So, part of what we're teaching them is how to learn, and part of what we're teaching them is how to continue to scan the landscape for opportunities either for career change for them, career development, or other opportunities for entrepreneurship within the spaces.'

In relation to reflections on the impact of continually changing new technologies, Interviewee 15 highlights that it's important that students develop the skill of assessing technologies, and deciding whether they will contribute effectively to their role as journalists; rather than journalism education focusing on teaching them a range of specific skills.

The response of Higher Education in addressing the skills gap is critical to the future of the news industry, and Interviewee 17 highlights the need for a more coherent and considered approach to be taken,

> '… you're trying to prepare young people… who understand the technology and get them interested in building news apps and stuff. All of that's great, but is there a plan behind it? Is there any thought behind it? Is there a model behind it?'

4.1.8 Wider societal impact of entrepreneurial journalism education

Interviewee 14 makes the interesting comment that 'the necessity to make money in order to support an art isn't a ball and chain on the ankles of culture. Entrepreneurialism has got value beyond the individual.' He also reflects on the entrepreneurial approaches of

the music industry in supporting the funding of the creation of music, and how further interesting parallels should be drawn with the media and news industries.

The need to empower students to generate new revenue ideas is reflected on by Interviewee 9 who notes that her programme is 'all about building new relationships and engaging communities in new ways.' This can be perceived to be of great significance not only for democracy but also for the sustainability of the industry. Reflecting on a previous role she commented on the heightened pressure of protecting the employability of students through ensuring they had a sufficiently broad and flexible knowledge and skills base to help them in the jobs market,

> 'I mean, in [home city of Institution 1] there's always going to be media jobs but in Memphis there were very significantly fewer than there used to be. So, we just kept thinking you've got to be creative. Even if you use this to become a successful freelancer, or even if you use this and you end up going into PR but you're doing it in a much smarter way you're still going to get a better job, you're going to be a better employee, you're going to be more attractive, people might want to hire you.' (Interviewee 9)

This pragmatic point is reinforced by Interviewee 16, who sees the significance of entrepreneurial skill as contributing to the economy,

> 'It comes down to being able to solve problems, being able to diversify our economy, and when you look at job creation across our entire country the majority of it is in small businesses.' (16)

In an extension of these points, inclusivity and social cohesion emerge as concerns, as corroborated by Interviewee 12 who asserts that by teaching students the same way of reporting stories, and constantly reverting to a 'formulaic' approach for compiling news, in fact we are missing the voices of people who could easily contribute through the use of new technologies. He noted, in relation to a story relating to compensation being agreed between the large building companies like Balfour Beatty and Robert McAlpine and trade unionists from ten years ago who have been blacklisted for their activities,

> 'It's being reported in the news but only a handful of outlets are actually getting comments from the blacklisted workers. There's a comment from the lawyers of both sides, maybe a comment from the builders, and a bit of recap on the history of it, but nobody is speaking… well, a couple of them were on Radio 5 Live earlier on. And you're teaching them skills but you're also teaching them the same way of doing it, the same way of thinking.'

Interviewee 12 believes that by embracing new creative and entrepreneurial ways of 'thinking', the students will build a more democratic and inclusive news industry for the future.

4.2 Defining entrepreneurship

Lying at the heart of responses relating to the notion of embedding enterprise approaches within creative education, is the definition of entrepreneurship itself. The literature in the field also identifies the word entrepreneurship as being 'polysemous' (Fayolle and Gailly, 2008) and can describe attitudes such as 'autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572). This definition of entrepreneurship at an ontological level, as discussed in Chapters 2 and 3, relates to entrepreneurship education as opening people's minds or extending their knowledge. Entrepreneurship can also be defined in its relation to mindsets or cultures, behaviours and situations (Fayolle and Klandt 2006).

4.2.1 Distinct from a traditional business school approach

The need for a far broader definition of entrepreneurship, as being distinct from the traditional business school 'start-up' and 'business plan' approaches, resonates through the data. Interviewee 6 noted that in introducing the concept of embedding entrepreneurship in the journalism curriculum, he informs his students,

> 'If you want an MBA, if you want a business school approach, it's across the road. It's not what you're getting here. I look at entrepreneurship from the point of view of what it means in the sectors we're dealing with… It's not about corporate entrepreneurship, and it's not core business skills.'

The necessity to define entrepreneurship broadly was emphasised repeatedly, and relates to the need to capture such a definition in a 'higher order' approach, in the context of the fast moving pace of today's industry and the need for students to be flexible individuals who can contribute in a variety of settings, and have a wide variety of career paths. The value of this to the media industry is commented on by Interviewee 15,

> 'Entrepreneurship is innovation and creativity in unusual spaces. So that can be inside of a company or outside of a company. Because I think the types of skillsets that we are sharing with our students are ones that existing companies need in order to be more nimble and to move faster than competitors, or to create new businesses that can help serve new audiences and solve new problems.'

However, the notion that entrepreneurship should be linked to organisational advancement at all was also questioned throughout, with this being thought to be

reductionist and narrow in its definition. The concept of entrepreneurship was thought to be more appropriately linked to 'an event or concept… or social enterprise' (Interviewee 6). This extended further to the act of networking, which is seen as being part of the traditional toolkit of the journalist, but which when extended online, through social networking, can be linked to the monetisation of content:

> 'In being enterprising, you're also demonstrating you're innovative because you're looking at different routes to audiences that maybe incumbent media aren't, and you can do more trial and error about whether or not there's value in pushing stories to Snapchat, or how you monetise that and those kind of questions.' (Interviewee 7)

There resonated the sense that although journalists are positioned to be effective entrepreneurially because many of the journalistic skills are relevant to being enterprising, the need to fully combine both was urgent to the longevity of the profession,

> '…as an entrepreneur you're ultimately focused on the bottom line in a way that as a journalist you're focused on the story as an individual story or as a group of stories or as your career as a journalist, but you're not focused on business.' (Interviewee 9)

4.2.2 Language and perceptions

An interesting dimension of the perception of the role of the entrepreneur is linked strongly to the language that exists in the sphere. The language of the business context of entrepreneurship can be seen to be alienating,

> 'sometimes business schools would say "how do you teach these creative industries people? They just don't want to know about cashflows." And I found that quite insulting in some ways because they do, you just need to talk about it in a different way.' (Interviewee 6)

Respondents believed that in any context, the use of familiar language eased access to concepts and, for example, substituting the word 'customer' for 'audience' immediately impacted on the accessibility of the subject area for students.

Barriers in language were also seen as being responsible for the lack of identification with the concept,

> 'Some people think of entrepreneurship as being go-getters and doing things for their own careers. They use entrepreneurial as a pseudonym for being assertive and aggressive and creative in terms of managing their own careers. That's not actually what true entrepreneurship is about, which to me is more about being enterprising and starting a business that has some potential to be sustainable, and potentially to grow.' (Interviewee 8)

4.2.3 Value and wider contribution

In defining entrepreneurship, its contribution to society and community was emphasised, as was its significance in enhancing democracy. The creation of news outside the traditional newsroom environment was linked back to concepts of being enterprising. Interviewee 11 reflected on project work which involved using Rebel Mouse hosted by Weebly to aggregate social media and stories relating poverty and austerity in India, Taiwan, [home city of Institution 3] and Los Angeles; bringing together, for example, account from slums children in Chennai and people living on the streets of [home city of Institution 3]. This theme was repeated in relation to food, migration, refugees, asylum seekers and on an annual basis in relation to International Women's Day on 8 March. The interviewee reflected that the project,

> '… gives students ways of thinking. In terms of enterprise it's not just about setting up a business, it's about thinking about journalism in interesting ways where you're not in a newsroom, you're out in a community bringing to the fore voices which normally aren't heard.' (Interviewee 11)

In relation to defining journalism and its relationship to the broader concept of entrepreneurship, the research points to a potential paradigm shift,

> '… when you think about technology, digital technology has come on and has also driven and been driven by cultural changes, by social changes. When you talk about identity, about how journalists think of themselves now, it's interesting. We find stories and we tell people what we are and then they go on. I'm trying to say, "what about a different connection".' (Interviewee 11)

Interviewee 11 reflects that the notion of building a community around news again is critical for its survival. He referred to notion of the Guardian's campaign around readers as 'members',

> 'I think that kind of thing where there's trying to build that sense of being a part of something, ownership. Particularly in a local paper that sees itself as part of the community. And it's really difficult for corporately owned ones because they're completely stripping away anything that's local about the paper. But for ones that are grounded in a place, that are privately owned, locally owned, that's more possible. And that opens up opportunities that aren't there otherwise.' (Interviewee 11)

4.2.4 Problem solving

In relation to an industry facing many challenges, the defining of entrepreneurship was related back consistently to the notion of 'problem solving',

> '[Entrepreneurship is] the effort, whether it belongs to an individual, an entrepreneur or a team, but it's the effort to realise, to bring to the world, a novel solution to a problem.' (Interviewee 14)

The problem solving was related as being highly significant to a variety of settings, with the outcome and contribution being of wider benefit,

> '…there's a very talented senior journalism student who has an idea for a non-profit state house news bureau. Very talented fellow, has researched it a lot, has some models out there. But this is not an investable business, he's not going to raise capital and generate a return. But he's going to try to solve a problem. So, it's not just businesses, but also non-profits, local governments with policy initiatives that are trying to have an innovative solution to create some public value.' (Interviewee 14)

4.3 Embedding entrepreneurial skills and knowledge

As is discussed in the methodology chapter, and in relation to encouraging resilience in this changing journalistic work environment, the means of embedding entrepreneurial skills and knowledge in the curriculum emerged as an over-arching theme from the data analysis. Influencing the 'mindset characteristics' and 'curriculum characteristics' that are represented within key conclusions in Chapter 5, the way in which entrepreneurship is embedded through the development of mindset and related entrepreneurial curriculum development is central to the research.

4.3.1 Development of mindset versus skillset

One of the key themes emerging very strongly to the interlinking of disciplines and approaches, was the need to focus on the educating of creative students to embark on their careers with the appropriate mindset, as opposed to a specific skillset. Interviewee 1 commented,

> 'I don't think we can give people a package of knowledge and skills that can last them the rest of career but we can hopefully… leave them in a position where they can recognise what skills they need to acquire and feel confident that they can go and acquire them.'

The postgraduate Journalism curriculum at Institution 3 has been designed to attempt to address this, and respond to the changing needs of the industry,

> 'The way journalism is changing isn't simply a matter of additional skills. And I thought what that [existing] model did was privilege the needs of the newspaper

industry, rather than our graduates so we started looking at how we could put our graduate needs first.' (Interviewee 1)

Interviewee 5 also expressed concerns with the dangers of how an industry that demands its employees can respond and turnaround copy quickly is leading the corresponding education in universities down an overly narrow skills-focused route. Being able to be instantly employable and contribute in the short term in industry comes through practice and newsdays, and this makes students attractive on graduation. However, they need to be able to do more than that to make a meaningful contribution in the longer term, and Interviewee 5 reflects on the related implicit tension,

> '…you've got a body of thinking which is about we need students to be practice, practice, practice, and when they come out, they're finely honed journalists at doing what journalists have always done. And then there's another school which is that journalism is changing, we need to give them the mindset to be critical enough to reassess ways of doing things, to make ethical judgements, to be able to be creative and to come up with new ways of doing things.'

The interviewee also commented interestingly that he himself was stuck between both standpoints, noting that he has 'kind of swung between those positions to some extent'.

The significance of mindset and approach was also noted in comments by Interviewee 2, in relation to enterprising approaches in fine art. He reflects on students presenting their work externally, and gaining 'value' through public exposure of their work, and the related learning experience,

> 'If they are doing an exhibition, an exhibition could be one of those projects, they are not getting assessed on the exhibition. They are going to get assessed on how they reflect on that. Actually, the exhibition could go completely wrong… but they can still write a really good report about that. So, it's about that experience of trying to set things up, dealing with problems within that, solving those problems, shooting in different directions.'

With reference to embedding enterprise education in the curriculum of music-related delivery, Interviewee 4, also made the point that:

> 'All organisations need enterprising people, you think of them as being people who can take responsibility, people who have a good work ethic, who are good at problem solving, who'll bring solutions, and not just problems, all of that kind of stuff… that's very valued whatever role you're in, whether you're in a multinational or a small business or a social enterprise or a charity, whatever. We need people who are proactive and enterprising.'

As noted above, Interviewee 1 was resistant to teaching the students a set of skills which would be in effect time-limited due to fast changing technologies and new business

models. Instead he was determined to ensure that his students would be resilient in the dynamic workplace:

> '…we don't teach them how to make a website, they have to go and find out. There are lots of ways of things they can find out from online, they can use flash base builder website, wordpress, whatever... So, they can go and use one of those and then they learn how to do it themselves. I think it goes back to that idea about we can't give people a package of skills that are going to last a lifetime anymore. But if we can encourage people to realise that actually… I can go and find skills and knowledge and stuff myself and be able to recognise the kind of skills they might want to acquire.' (Interviewee 1)

In a similar approach, Interviewee 5 reflected on an assignment where students were expected to publish on a particular platform, but this was done in a very relaxed manner, so that a variety of platforms were used, and students were encouraged to be flexible, 'so they can't say, I learned how to do Instagram but now I can't do that on YikYak.'

Learning to respond quickly to change, part of the mindset that is increasingly required in the workplace, is also focused on within the approaches of Interviewee 5. He commented that this is best addressed by expecting the students to make quick decisions. He reflected on an opportunity that arose to cover a political leadership debate, and create a podcast before they had formally been taught that in the curriculum,

> 'They'd done some audio and stuff. But it was just saying "look, there's an opportunity here, we're going to take it, going to put you in the situation, you've got to get something out of this." And they are having to innovate in that sense. They were quite stressed by it in some ways but also stimulated by continually being thrown ideas and opportunities that take them out of their comfort zone to some extent. And they've responded terrifically to it, particularly this year.' (Interviewee 5)

This links to the interviewee's approach to challenging his students and expecting enterprising responses. He relates it to an art school experimentation attitude,

> 'the funny thing is when I was sixteen, I went to art college, and I remember being sent out to get things from the local park and make a piece of art out of it. And you are very much thrown into situations that make you look at things differently. The very first day I was there we had to tie a piece of charcoal to a stick and with our left-hand draw what was in front of us. So, there's a whole range of things happening there that are your left hand on a stick rather than you holding it. You've got that loss of control which leads to new outcomes.' (Interviewee 5)

Interviewee 8 reflects that encouraging entrepreneurial approaches to delivery, encourages journalism students to develop both strategic and critical capacity, both of which are significant to the future of the industry and he reflects that 'it all just boils down to being able to adapt to change and being comfortable with change.'

4.3.2 Entrepreneurial curriculum development

In her research which examines the curricula of American and Canadian institutions, Ferrier (2013) raises the issue that 'to prepare students for the changing media industry, educators must determine whether part of their mission is to prepare students to think and act entrepreneurially' (p222). Embedding creativity, enterprise and innovation in the curriculum has been a focus for the institutions within the research, with each taking different approaches, as is discussed in Chapter 3.

4.3.2.1 Co-curricular activity

The fieldwork institutions emphasised the significance of creating entrepreneurial opportunities for students, beyond the formal curriculum. At Institution 2, as outlined in the Methodology, the students are engaged in competitions, live projects and interactions with the 'incubator' unit, the intention of which is to,

> '… build out a pipeline of experiences and exposures so that all of our students come from [the] College with some awareness of entrepreneurial opportunities, and hopefully build some ability through our programming to be able to innovate inside and outside of companies.' (Interviewee 15)

This focus on 'co-curricular and extracurricular activities' is designed to help to introduce the students to 'innovation and entrepreneurship and creativity', and to embed in their approach the development of new ideas and different ways of addressing problems in order to supplement the skills and knowledge that are focused on within the core curriculum. The central Innovation Centre at Institution 2 contributes to this co-curricular activity and runs several 'start-up' weekend events during the academic year in which students and community member participate. The Associate Dean of Innovation co-ordinates the curricular and co-curricular activity and has been tasked to,

> '… pull together our university team to really look at where we have gaps in our own landscape and where we need to be able to create programming or opportunities or awareness for either specific groups or for students who need to get the guidance to take their business to the next level. We've been working collaboratively over the past two and a half years or so to really try and look at where we can do a better job of creating a smoother runway for our students to be able to innovate. And part of the experiences that I've been trying to build are also outside of the university with accelerators that focus on media and technology, and placing our students with them as interns to give them the opportunity to be working with start-ups but not in a start-up, and giving them the exposure to the start-up culture that they can take with them and leave at the end of that internship. So, through a variety of different ways we've really had some great

> opportunities to expose our students both inside the university as well as outside the university in building the entrepreneurial mindset.' (Interviewee 15)

Institution 1 also identified their motivation in embedding an entrepreneurial approach to their delivery was 'to inject new ideas into existing news organisations and part of it was to inject new products and services and ideas into the broader journalism ecosystem. And to kind of be a place where people could draw inspiration.' (Interviewee 8) In order to address this, they run regular 'demo nights' where they host presentations from local start-ups, which represent a mixture of their own alumni and other new businesses who want to network and share ideas. The purpose of the events is to further enrich the experience of their students and also to,

> '… energise the people on the possibilities and opportunities and the new business models for news. So, all of that is an effort to provide a value for the industry as well as for the students who come in.' (Interviewee 8)

This approach of creating opportunities for students to innovate outside the formal curriculum is also embraced at Institution 3,

> 'So that's about students doing projects for themselves outside the university. And the only demand I make on those projects is they have to have some kind of public engagement. I don't devise projects for them. They devise them for themselves.' (Interviewee 2)

It's interesting to note the extent to which students engage in and respond to this co-curricular activity, which is not formally assessed. Institution 2 add incentives, such as sponsoring and half-funding the registration fees for student attendance at the start-up weekends, such as the Innovation Challenge which features 'presentations on the business model canvas' (Interviewee 15), which includes a student pitch competition.

4.3.2.2 Flexible delivery and content

In terms of embedding entrepreneurial approaches within curriculum delivery, the institutions in which the interviewees were based took a range of approaches. Institution 2 includes 'standalone modules' within much of their delivery, across the whole campus. In some instances, this can link to co-curricular activity, for example with artefacts from the innovation weekends linking to assessment: 'the deliverables for our competition have been embedded in some of our capstone courses'. This activity further incentivises student engagement.

They are also experimenting with intense two-week delivery of a specific module, which is delivered across multiple cohorts of students,

> 'The other way in which we've embedded entrepreneurship throughout our five schools is through a two-week module that we developed on mobile apps development and mobile development, and we use that two-week module in about a half a dozen courses. And so instead of a whole course being focused on entrepreneurship we've taken just two weeks and used that two weeks in multiple classes across our curriculum to expose a lot more students to the concept.' (Interviewee 15)

In order to embrace the concept of entrepreneurship as being central activity, the Associate Dean of Innovation at Institution 2 explained that she had to 'bring faculty members into the fold'. Her role over the last five to ten years has been to change the culture of innovation and entrepreneurship on the university's campus more widely. There had been 'groundwork' done before her appointment, for example with the launch of the incubator centre, which was the first of its kind in Institution 2. Staff are also encouraged and expected to become involved in the initiative,

> 'So we've been building out as a university more and more resources as we go, and there is now an opportunity for faculty members to also engage a little bit more in not only teaching their students entrepreneurship within their own fields but also for them to be able to explore becoming part of a start-up, being an entrepreneur themselves.' (Interviewee 16)

Interviewee 17, an Associate Professor in Journalism at Institution 2, reflected on his own approaches to embedding innovation in the curriculum,

> 'So that's an opportunity where you can say to students "we're going to get all of you together and you will produce and launch an app, a website, something. You will all come up with it, you will produce and launch it in fourteen weeks. That is your assignment".' (Interviewee 17)

He noted that this flexible approach gave responsibility to the students to lead the activity and take responsibility, but also provided the opportunity for 'lots of concrete, highly-specific learning'.

At Institution 4, the use of 'storytelling' within the journalism curriculum is used to draw out new approaches from students and seeks to move delivery away from more 'formulaic' ways of communicating news. The Course Leader of the MA Online Journalism course used external speakers to challenge the student to look at different ways of creating content,

> 'I got a guy called who I've worked with quite a lot in the past, [he] is actually ex-BBC as well but he's been doing community media and podcasting and stuff like that for quite a while now, it might even be ten years. And he just sat down with them, and what was brilliant was he was getting them to look at different ways to

> tell stories, and what the students produced was much more varied, less formulaic, certainly less radio. And it was about talking through them solving the problem. So how do you tell this story with audio? Not how do you make a radio format production. And I've got a similar guy who's done mobile video with them as well. It's kind of getting them to think about storytelling rather than about radio, for example. It leads to very different results, I think.' (Interviewee 5)

Interviewee 5 also commented that he hoped that these different approaches would help to provide the students with the ability to adapt to change and to be comfortable in doing so. He noted that his graduates have a wide range of skills technically as well, so they're adaptable and are comfortable with a variety of media. This allows them to undertake work in 'video, audio, images, text, data, live reporting', with confidence in having the relevant skillset,

> And again, they're comfortable with all of that. That makes it easy to adapt to change as well. The analytics side of things and understanding the business side of things, yeah, I guess it all just boils down to being able to adapt to change and being comfortable with change. (Interviewee 5)

At the time of being interviewed, the Course Leader at Institution 4 was preparing a new module called 'Narrative', the intention of which was to become core not only to the journalism courses but also to be embedded in television, radio and public relations delivery too. The concept had grown from the experiences with the journalism-based Data and Multimedia module, with 'storytelling' being significant and central to preparing flexible graduates, prepared for change,

> 'it is becoming much more of a broader skill, not just in journalism, where it's about first of all those general… And storytelling, talking to you now, it kind of strikes me that it is in the same way that art as a discipline is very broad and involves a lot of critical thought about what you try and communicate and all that sort of stuff. I almost think storytelling is the key word here, it's not about journalism or TV or radio. If you're a journalist you are a storyteller, and it has to be factual and it has to be aimed at a particular audience, and there are certain contexts within which that storytelling takes place. But fundamentally what you're doing is an assessment of how to tell a story in an appropriate and effective way.' (Interviewee 5)

Interviewee 5 reflected that what the narrative module is doing is essentially reflecting on examples of how people in particular sectors are telling stories. He related the approach to the use of Snapchat and also the notion of assessing vertical video, the practice of making and showing video film in portrait mode, as opposed to landscape or proscenium of film television and theatre,

> 'And that comes down to things like Snapchat, which fascinates me as a reporting device, that it's things like vertical video, you have to assess how you do vertical video well and effectively. You have to think about sound, you have to think about

> sequence, you have to think about structure, beginnings, middles, and endings. And those general skills, me looking at Snapchat as a journalist or an academic, I'm looking at it like "right, this is how I tell stories with that new platform". '

He commented further that in using Snapchat you still need to apply 'a law of thirds for example, there's composition in these shots, and that makes for good storytelling'. Lighting was also highlighted as being important, and the interviewee reflected that principles from television production also were needed in using different forms of social media. He intended to use the new 'Narrative' module as a vehicle for drawing together principles from a range of different areas and applying them to new forms of content creation. Thus, a less constrained and more flexible approach was felt to be needed to prepare graduates appropriately for the future of the workplace and for their careers.

A similar 'blended' approach to content is being implemented at Institution 3, with Interviewee 11 commenting,

> '… when I'm doing stuff with my students and they're doing practice stuff… [the guest speaker] was talking about media analytics, how does that map onto this? Have we got ethical issues that arise? How do you use digital media? Those kind of things you're thinking about. So, okay, are we just sticking something in front of an audience? How does digitisation work? Are there any audience? Can you think of them as an audience? Or what's your role in this conversation?'

Within this context, the Journalism Course Leader emphasised that intertwining theory and practice throughout is also critical,

> 'We've done the pop-up news projects, looking at that, we published on that, it's mapping on to Castells and network society and Heinrich's theory of network journalism - and in looking at the different roles that are developing in journalism, I think, which isn't simply about putting stuff in front of people. Although that is still part of it. Everything hasn't changed. It's just that some bits do stay the same. Guardian investigations and others on Panama Papers, on WikiLeaks, and such like, on the one hand that's a big cooperative effort which depends on those kind of networks working, and on the other hand it's also bringing the expertise together to do the investigation to put it to the world and say "right, respond to this."'(Interviewee 11)

Reflecting on when he worked at a previous institution, Interviewee 12 discussed how the more traditional approach to teaching media law there differed to pedagogy at Institution 3,

> '… if they went to do a postgraduate journalism degree there and they did law they'd be told about the Children in Persons Act, and they'd need to know that Section 42 would guarantee you entrance to the youth court. And all these. You'd need to know about the 1995 and the 2003 Sexual Offences Act, and the anonymity provisions for rape, and all that kind of thing.'

In contrast, at Institution 3, although they might include such legislation as part of a discussion or presentation, but the students don't get formally examined on it but in its application to cases they become generally familiar with the principles. Students lead all of the discussion and relate it to their own cultural contexts,

It's great when you get a group with three or four different nationalities and they're all bringing in "this is how the law on copyright is in China" "this is what we do in Azerbaijan." (Interviewee 12)

Interviewee 5 from Institution 4 also commented on approaches to teaching media law to journalism students and supported a more flexible and critical handling of the legal studies. He commented that he has tried to weave ethics and law together within the broader curriculum,

> 'I think that's where ethics and law come in, and that's why I don't like them being separate. I don't like the idea that you go off to another class and you learn law. And I don't like the idea that you learn "this is what you do, and this is what you don't do." Because really if law is used well you learn "this is the argument that you might make legally." Or "this is the ethical balancing act, there's no right and wrong decision, you've just got to make the least worst decision in the situation.'

At Institution 1, Interviewee 8 commented that the embedding of entrepreneurship and business-related skills in the curriculum had to be handled with 'a delicate approach'. He also felt that it needed to be 'weaved' across other subject areas, commenting that,

> 'I think when one dives into teaching a subject, if you teach it from a very formal way [for example] looking at accounting as a kind of academic subject, that wouldn't connect with students.' (Interviewee 8)

At Institution 1, with the curriculum being jointly delivered by media entrepreneurs and academics, embedding innovation and business acumen throughout all delivery is the approach that's taken, and the feeling is that this is critical in overcoming the false barrier between students' perceptions of creativity and business understanding,

> 'I think there's nothing more difficult about looking at different revenue streams and calculating potential revenue for a particular revenue stream you have in mind. There's nothing particularly more intellectually challenging about that than figuring out the complexity of something you're reporting on which has a complicated series of players. It's not like we're doing calculus, it's not like there's something very intellectually, academically complex about. We're doing basic numeracy and basic calculating revenues and thinking in a rigorous way about money coming in and money flowing out and so people may not be used to it, so it's a muscle that may be a little out of shape in a way, but there's nothing about it that they can't do.' (Interviewee 8)

4.3.2.3 Team approaches and interdisciplinary project work

Interviewee 4 pointed out that in order to meet the changing demands of the future workplace it's essential that,

> '… enterprise education really is aiming to give people the opportunity to learn and understand certain… capacities and confidence that they can have, that they can do. So many definitions exist but actually all organisations need enterprising people. You think of them as being people who can take responsibility, people who have a good work ethic who are good at problem solving, who'll bring solutions, and not just problems, all of that kind of stuff'.

In order to address this 'behavioural' need with regards to enterprise education, and to attempt to cultivate, support and encourage the appropriate 'mindset', Institution 3 is currently delivering a module which encompasses students from subject areas including journalism, fine art, heritage studies and museum studies, music, business school, and other creative sector students. Interviewee 1 commented that,

> 'they are all working together. It's better in a way having that mix of disciplines where students get into groups, not just all journalism students, or all PR students. They're bringing different perspectives and different ideas and different skills, knowledge and understanding.'

Interviewee 1 emphasised the significance of 'creative clusters' in 'bringing different backgrounds together so that ideas start flying'. He felt truly innovative ideas emerge from this mix and also the collective recognition that you might not know how to do or create something but that together you can 'go and find out'.

Also based at Institution 3, Interviewee 3 emphasised the significance of taking a multidisciplinary approach and highlighted the creative ideas that emerge from bringing together 'students from fine art and from media practice and journalism and some of them from other courses in the business school.'

At Institution 2, a cross-university approach is advocated strongly, with a strategic goal of the institution being 'to ensure all of our students have exposure to these concepts' (15). Interviewee 15 points out that although the journalism school has been the area to take the lead on developing courses that address entrepreneurship within the curriculum,

> '… our Scrips Innovation Challenge, which is an event we started four years ago, is open to the whole university and allows students in engineering, in business, in fine arts, in English, and health sciences, to address our media challenges and work with media students to develop some innovative ideas.'

Interviewee 14 attributes this to Institution 2 being 'less siloed' and 'less enclosed' than other universities in the departments, indicating that there was much ongoing

collaboration across schools and departments in lots of different areas. Interviewee 13 also reflected on the fact that the central 'incubator' unit at Institution 2 actually emerging from two of the Deans being best friends and working together on the project, commenting on the significance of personal relationships in the creation of opportunities.

The Director of the MA Social Journalism course at Institution 1, also emphasises the significance of diverse project groups commenting that,

> '… the best teams to work on entrepreneurial projects are usually ones with a creative person, one straight-minded business-person, and then maybe one gregarious leader type.' (Interviewee 9)

Teamwork which embraces a mix of cultures can also be seen as significant in revealing how differently journalism is viewed as a career internationally, which can also highlight new career possibilities,

> 'And then when you've got groups that are with a Malaysian, Singaporean, Chinese background, and also either British, American, French, or whatever, that works quite nicely when it's opening up ideas. I think generally people in Britain and Europe often think of journalism and going into a job. And it gives the idea that actually I can do something different with that package of skills and knowledge I've got here.' (Interviewee 11)

4.3.2.4 Community engagement and networking

As identified in Chapter 2, literature in the field identifies that people working in the creative industries, with good communication, networking and team co-ordination skills, work effectively as a 'catalyst', bringing projects together successfully to create an entrepreneurial outcome (Carey and Naudin, 2006). Bridgstock et al (2011) also emphasise the significance of ensuring that the curriculum enhances 'social networking capacity' (p126).

Interviewee 5 at Institution 4 incorporates in his delivery a requirement to engage with 'a wider community of practice' into the practical work produced by the students. He views this as 'partly as networking and partly about life-long learning',

So, it might be data journalists, it might be audio producers or videographers or whatever. So, they identify those communities. And I point them to some that I'm aware of. And in some cases, they create communities themselves when they can't find them.' (Interviewee 5)

The students are required to identify what is useful to that community, and to try and contribute to the community, in order to build close relationships and their reputation –

and also to connect them with a network that will potentially support them in their ongoing professional development and skills enhancement.

At Institution 3, a completely volunteer-run, not-for-profit 'hyperlocal' new service was launched called 'Jesmond Local'. The project which started off as 'an entrepreneurial approach to doing journalism' aimed to serve the people who live and work in Jesmond. The motivation underpinning for the launch of the publication was the Course Leader's belief that

> '… we can't just train our students to become entry level people in a local paper and then branch out from there. We've got wider responsibilities to them and to wider society, not just local papers.' (Interviewee 11)

Interestingly the project expects students to pass on their skills to the wider community to help with the reporting, writing and publishing of 'Jesmond Local', thus engage with the community and build a significant network, both for their studies and with potential for their future careers. The approach is embedded across the university and Interviewee 2, Senior Lecturer in Fine Art, also feels that there is a very strong argument for embedding student-lead networking as a significant element in the curriculum,

So that's about students doing projects for themselves outside the university. And the only demand I make on those projects is they have to have some kind of public engagement. I don't devise projects for them. They devise them for themselves. (Interviewee 2)

Public engagement can also take other forms, for example, the Entrepreneurial Development Officer within the Careers Service at Institution 3 (Interviewee 3) advocates the use of trade fairs as a means of allowing student the opportunity to 'practically doing something to which they attach the theory rather than the other way round' and to engage external people to come into the university to find out what the students have been doing and give some feedback on their ideas. This overall experience is tied into the assessment process too.

Institution 1 also take the approach of engaging the students in 'real work' as much as possible. Interviewee 10 commented that,

> '… some of the other classes will be a little more theoretical and I'm just trying really hard to push people to do things in public and to really test their assumptions in a public way.'

He emphasised the importance of allowing students the opportunity to engage with the wider community in order to build their own network ahead of graduation. The Course Leader of the MA Social Media course at Institution 4 also builds a specific session on

networking into the curriculum, where concepts of both online and offline networking are incorporated,

> 'And I use a hashtag as part of my module. And we have a few guest speakers and we encourage a connection between the outside world.' (Interviewee 6)

Students are required to connect with the 'outside world' as part of their enterprise project in relation to,

> '… things like testing the market for their idea… through developing certain networks. They might demonstrate how they're doing that so they might create a Twitter account that's just connected to their project and start to talk about the idea and see how on Twitter they could connect to the relevant peers or audiences or markets. So, we try to integrate that in a practical way, those sorts of activities within the module.' (Interviewee 6)

The students are also required to attend various outside events, and both the related product testing and networking building are seen as critical elements to their studies and future careers.

4.3.2.5 Experimenting and risk taking

Duening (2010), in creating five minds for an entrepreneurial future, builds on the work of Gardner's five minds for the future (2008), and includes 'Risk-managing mind' as linking to 'Creation' and 'Innovation'. Also as detailed in Chapter 2, Fayolle and Gailly (2008) describe entrepreneurship as being linked to attitudes such as 'autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572). As such it can be seen to be important to focus on more 'experimental' approaches to learning, and also on instilling a 'risk-taking' attitude in students, as is encouraged as being significant in the delivery of entrepreneurial education (Gibb 2005).

This view is shared by Interviewee 5 who strongly believes that higher education should 'challenge things that are perhaps a bit more taken for granted', and acknowledges that this challenge can only be achieved if the academics delivering the curriculum can 'be reflexive enough' to question traditional approaches. He asserts that,

> '… here are a dozen possibilities and you can assess them differently… what you have to do is say "here's a way that we do things and we need to stand back and look at the possible problems with that".' (Interviewee 5)

Interviewee 11 shares this perspective, and reflects on a pop-up project that was carried out within his institution, with input from the Managing Editor of Sky News,

> '… he was excited by this; he came up on a Saturday to watch the students do it. And he was excited, and he was saying that if someone in his group has an idea, he'll say "let's try it." And it might work, or it might not.'

The interview data further highlights that in some organisations there is a reluctance to experiment because it means taking a risk, and they are 'risk averse'. Interviewee 11 believes this resistance to change can be linked directly to the challenges facing the news industry,

> 'That's why a lot of them want students who can do what's been in the past and wonder why the circulations are falling off the cliff.'

Interviewee 5 deliberately builds the need to risk-take and experiment into his approach to formally assessing his students,

> 'And quite often what I do is I have a first assessment which is more about that process and is a space to take risks and be exploratory. And then I will have a second assessment which is more product based. So that tends to be assessed on research, production, and strategy… But initially there's that space and an encouragement around experimentation, exploration.'

He reflects on a particular student who had struggled with this assessment, managed to reflect on her work and finally achieve to a high level, by challenging herself and experimenting,

> 'In the case of that particular student, what was really heartening was she in a second module came back to that challenge and she did finally pull it off and she was able to achieve what she'd started out. But she would never have tried that if she was in a system that encouraged her to play by the rules and stay within her comfort zone.' (Interviewee 5)

Interviewee 12 also builds experimentation into project work and described a virtual project assessment where students are required to start with one strong idea and work through 'the marketing, the implementation, the vision, the audience that they're going after'. He noted that a critical part of the process is for students to work through the realisation 'that won't work, we'll try something else'. The students are encouraged to reflect on the ideas they explore and reject, and this experimentation is detailed in a log, and this process is considered as significant as the final output.

The significance of allowing students the opportunity to be involved in experimental new projects is also highlighted by Interviewee 11. Another example for students at Institution 3 arose in relation to student involvement in a hyperlocal project, with students gaining hands-on experience of a start-up venture. The project moved from being online, where

it didn't work and they didn't make money, to a print publication where it became profitable, making money on advertising sales. The project evolved and became a place of experimentation,

> 'One thing they did was when it was the modern art Turner Prize, that was held at Gateshead at the Baltic Centre for Contemporary Art, one of them had an idea "why don't we do a pop-up project on that?" So they went down and they spent the weekend before it was being awarded in the place, had eight hours each day, they were interviewing everybody, it was about the area, about what was going on, about what was happening, as well as the artists and the work there. And then it all got sent off and turned into a newspaper-cum-magazine, and they printed off 50,000 copies and they were handed out at the occasion. I think they made £3,500 on it with advertising and such-like.' (Interviewee 11)

At Institution 2, within the delivery of journalism, the students are expected to 'find and create experiences that re both small and large' (Interviewee 15). All the student experiences are intended to allow them to see their skillsets in action and to empower them to realise the full potential of their flexible skillsets and how they can be deployed in a variety of ways to 'solve today's problems',

> 'it could be a simple assignment in a class that gets them to think about a particular problem, or to innovate and create something that's not in the marketplace, or to participate in other types of hackathon and weekend events where they get a bit of exposure working with the team and solving a problem and seeing what they can come up with.' (Interviewee 15)

4.4 Constructivist approach

As is discussed in Chapter 3, the 'experiential' nature of entrepreneurial learning (Rae 2007), and the importance of an emphasis on the related active learning, unstructured learning and experimental teaching and learning environment that emerged from a coding of the data, a constructivist approach as seen as a significant 'over-arching' theme for the discussion of data. Of particular importance within the coded data, is an emphasis on teaching and assessing 'the process', where an awareness of the learning process allows students an understanding of how that process can in turn be applied to both other projects within their studies, and also taking an experimental approach in the workplace.

4.4.1 Active learning

As is also highlighted in Chapter 2, the explicit delivery of enterprise skills in the curriculum demands a focus on the learning process, rather than the teaching process. Interviewee 3 notes that,

> ‘most things that we do are rooted in [the students] actually practically doing something to which they attach the theory rather than the other way round.’

This links directly to the significance of undertaking experiential and creative project-based work, where students are engaged in ‘doing’ entrepreneurship (Raffo et al. 2000) as part of a ‘community of practice’ which engages fellow students, as well as industry mentors and academics, all of whom input to the project (Brown 2007). In describing a typical session with his postgraduate journalism students, Interviewee 1 noted that,

> ‘we brought those people in and they told their stories and how they set up to our students. Then the next session was brainstorming an idea for a business model, a business idea that they would have, then we brought those entrepreneurs back in and then students presented their ideas to them and instead of the winner getting a cash prize, they got a biscuit. It was outside the main delivery of modules; it wasn't marked, and it wasn't for credits. So, it was open to everybody and we got a good turnout on that. Lots of students were interested in it. And it gave people ideas and opened up new opportunities that they might not have thought about before.’

The students were motivated by the active learning situation and a similar situation was described by Interviewee 2 in relation to delivery to his fine art students,

> ‘They are doing that within their studio modules. So, it's driven by things they want to do like setting up an exhibition. They come with a project; we then ask the question: well how do make that project happen? And that's when we begin to look at things like project planning, budgeting, fundraising, marketing, all of those questions. And of course, they learn that quite quickly because these are not things they have to learn, they are learning them because they want to use them.’

Both of these examples illustrate well the level of student engagement in relation to the active learning of the students, and this was also reflected by Interviewee 4 in relation to her Music Enterprise module,

> ‘So, I do things like help them do problem solving and creative thinking around how do you generate ideas. But then we bring in, you've got these ideas but are they viable and sustainable, so you start using things like business model canvas to look at how do you work that idea out now.’

The interviewee highlighted the necessity of careful interlinking of business opportunity with creative ideas generation.

As noted by Wilson (2009), the education system can be seen as being structured in such a way that reinforces ‘traditional cultural values, unhelpful stereotypes and a massive division between creativity and commerce’ (p2), leading to the situation that ‘universities

remain largely unprepared to adapt to the changing work environment of the creative economy' (Wilson 2009, p2). Interviewee 4 further underpins this point as she notes that,

> '…one of the areas that employers don't think that there's enough awareness is commercial awareness of business and customers and stuff. So here is an opportunity to learn some of that. Because they have to think what's out there in terms of competition for our [music] event. So, they actually take some commercial awareness away from it, but it's been done in a way that they don't see as incongruent with what they want to do.'

Such approaches in terms of interlinking commercial, market awareness in creative delivery, link to the literature which discusses the distinction between 'for' entrepreneurship from 'about' entrepreneurship in an academic sense.

4.4.2 Habitat and environment

A theme that has emerged through analysis of the interview data links to using the environment in an experimental way in order to stimulate students to think creatively and to question how and why specific approaches to news creation work, and not to simply accept how things are done traditionally as being ultimately appropriate. Students are encouraged to challenge and to innovate.

Interviewee 5 notes that he wants his students to 'look at things in different ways'. He is using the newsroom as a means of experimenting, with students recreating the traditional newsroom in alternative contexts, for example in a coffee shop, and then doing the same tasks in a computer lab, much closer to the usual setting, and then comparing and contrasting how each scenario worked,

> 'And then reflect and analyse what's effective, what are the issues and so on. So, they are gaining that experience, they're building their editorial muscles, and I think that's the thing, they need muscles, multitasking muscles as well. But they're engaging with it critically and they're experimenting with new ways of doing things at the same time. So, I think there's a way to do both. And thinking about the cost element, the commercial element, I think, is a part of that.' (Interviewee 5)

Similarly, interviewee 6, has introduced 'fika' as a compulsory aspect to her entrepreneurship project module, which is embedded across all postgraduate delivery. It relates to a Swedish custom where everyone stops for a coffee break at 11 o'clock. Her students brainstorm creative and innovative ideas in relation to their new product proposal in a coffee shop over coffee and cake and tweet a picture of themselves to her. She noted that she thus integrates a more engaging and fun way of thinking about how you do enterprise, and also attempts to take the students out of their comfort zones in some way,

and particularly as her classes often involve a range of students from diverse backgrounds, it helps them both to integrate and be challenged,

> '…it's a shorthand of saying "this is going to feel a little bit different from what you've done in the past, so wake up because you're not going to be familiar in the way you're being taught. You can't just turn up and sit at the back of a lecture theatre and be anonymous." So, it's one where it's more than just tweeting a picture of cake.' (Interviewee 6)

At Institution 2, this concept is being taken a step further, and a student innovation hub is being created, which is a project being driven by the students themselves. Its purpose is to bring together students from all disciples, including those studying communication, journalism, engineering and fine art, all of whom have entrepreneurship embedded in their delivery. They have identified a centralised location on campus, where they can bring together all their activities. Their Dean of Innovation, interviewee 15, commented,

> 'The students themselves have identified that they would like to have a centralised location were students from across disciplines can get together, can innovate, find co-founders, have a makers' space, and really have an opportunity to think about what they want to develop and have an environment that celebrates that. And so, we received a planning grant last year to begin to plan for what that space might look like and how we can build out that space at [Institution 2]. So, what we'll do is build a centralised hub which will be the place where all of the activity that we've been coordinating as units and individually will be housed, and that centralised hub will then be a place from which we can coordinate programming across the university.' (Interviewee 15)

This development represents concerted efforts by the university to collaborate across faculties and bring a wide range of expertise from different disciplines together, and the culture in the university genuinely revolves around an acceptance of collaboration and multidisciplinary working. This has emerged from a culture of coming together to promote the university and entering students, for example, into related competitions to raise their profile,

> 'We've had some key innovation leaders at the university itself that have taken it upon themselves, including myself and others, to look at the student innovator in the same way that we look at the student athletes, and providing the abilities and opportunities for them to train and develop their skillsets as well as form teams and compete, as we would with others. And so, the innovation hub that we're developing is an outgrowth of some of that activity.' (Interviewee 15)

4.4.3 Unstructured learning

The notion of contextualised learning was also brought to the fore as a key theme in the data, and a much more fluid and relaxed approach to delivery of what might be considered traditional subject areas, was being embraced.

As is discussed at Section 3.2, Interviewee 5 reflected on his attempts to be much less formulaic in delivery of certain aspects of the curriculum. His focus on the nature of storytelling with the students, rather than thinking specifically about specific platforms lead to results that were 'much more varied, less formulaic'. Leading to the development of the new 'Narrative' module, this exemplifies the value of a less fixed approach to delivery, as is the case at Institution 3 where law delivery is integrated into other modules and is entirely student lead. As already discussed, there is no fixed content delivered, purely a discussion of cases, approaches and outcomes where the students become familiar with the principles but are not tested on specific laws and legislation.

Interviewee 11, also from Institution 3, reflects on his attempts to deliver a truly integrated curriculum. He includes the need to blend theory and practice within this approach, commenting,

> '…that's not just in terms of curriculum, it's also in terms of the staff. And you end up with the practitioners on that side of the fence and the theorists on that side of the fence.'

In his opinion,

> 'You can't do practice unless you're actually thinking of "why am I doing it this way?" Or you're not going to do it very well. And you can't do theory without having some idea how practice feeds into it and how that works. So, they're very much interdependent and intertwined. Two sides of the same coin, if you like.'

Pop-up news projects are used by Interviewee 11 to bring together theory and practice and including, for example, ethical issues, digital media, audiences and audience studies, network journalism, focusing on different roles that are developing in journalism, and continually asking the students to lead the projects and also to reflect throughout the process on their roles within the project and the overall conversation. The enterprising approach being taken is to 'think of new ways of doing stuff. And we're not saying, "how can you make a business out of that?" for the most part.' (Interviewee 11).

Self-reflection also plays a big role within the work at Institution 4 where Interviewee 6 asks the students to think about themselves and their project in relation to enterprise literature,

> 'And for me that's actually a really critical element of the module and the approach that I like to have because in that little space I'm asking them to think about what entrepreneurship means for them. So as a result of going through this practice module how comfortable do you feel with being an entrepreneurial person? Do you hate it? Do you love it? Have you found something that you didn't realise you had? Do you hate aspects of it? Do you think it's wrong that you should be entrepreneurial? Do you think there are issues with that?'

The persona and identity of being 'entrepreneurial' is explored further in Section 4.3. As discussed above in Section 4.2, although the term can be synonymous with business start-up and new ventures, in fact embedding enterprise in the curriculum can be defined much more broadly, and this is reflected in the learning experience of the students on entrepreneurial journalism programmes. At Institution 1 they stress,

> '… [the students] don't necessarily come out with a business. A couple of them did. They came out with some type of service, like a big crowdsourced project and one of them had an event because they determined that that was what their community really needed was a face-to-face event. They're basically trying to solve problems in the community, even if the solution isn't traditional journalism or it's not necessarily a business. I do kind of like that model about our programs. I think they are learning the entrepreneurial stuff, but the outcomes are much more broad, I guess, and they can do some more creative things even if they're not necessarily a start-up business.' (Interviewee 9)

4.4.4 Teaching and assessing 'the process'

Linked strongly to both the theme of experimentation and the development of an appropriate mindset of students, is the significance of a focus on teaching and assessing for the process itself, rather than the outcome. This has emerged as a very significant theme throughout the gathering and analysis of the data.

One of the interviewees at Institution 4 explained that his MA Online Journalism course is not prescriptive at all in terms of tools or even media. He reflects on the distinction between being an online journalist and a print or broadcast journalist, saying that it's no longer possible to give a definitive list of skills required online, as you might have provided in other areas by the NCTJ and BJTC. As he noted in relation to the art of 'storytelling', the concept of the course is not about teaching tools, but around looking at a range of narrative devices, including character, setting, movement and examining how those devices are used in audio, video and in data journalism,

> 'We're going to talk about broad principles of data journalism, and here are some tools that can be used for them. But it's more about that process. And the tools to some extent are replaceable. So, in data journalism you talk about finding data, cleaning it up, combining it, finding story, telling story, but the tools will change.' (Interviewee 5)

Interviewee 5 also points out that the changing nature of roles in the industry mean that the focus on higher education has to be around the process,

> 'You cannot say that there even is such a thing as an online journalist because it might be a journalist who works in a broadcast organisation or a print organisation, a magazine, or online only. They might be a community manager, they might be videographer, they might be a data journalist. Those are all very different roles with different requirements. So, at this stage, and certainly this was the case when I set up the course, I think for the ten years we've been and for at least another ten years yet there will be no systematic list of skills.'

In order to address this, the master's course at Institution 4 is set up around the delivery of some skills in semester 1, and in second semester the students being given freedom to choose a focus based on whether they are most interested in audio, video or data. They are then allowed to make a personal exploration of that field. The tools are essentially chosen by the students rather than by the academic in a prescriptive manner.

Interviewee 6 also reflects on how important it is for students to have a sense of their learning process which can then be applied to different projects and different concepts,

> '…actually I find that if a student does a certain amount of market research, manages to do surveys and things like that, which don't demonstrate much at all in relation to their product, and then in their reflection they say "and therefore this is the best idea since sliced bread" I think "hmm, no learning." '

She comments that it's much better for students to reflect on an enterprising idea which has both potential and problems, and then to analyse the challenges,

> '…even if they suggest in the end that it would take too much, or be too expensive perhaps to pursue this, they realise what the problems are, then for me that's where something interesting is taking place.' (Interviewee 6)

Interviewee 5 makes a similar point in reflecting on a student who set out to create an interactive map, which didn't go to plan. The assessment was built around a first piece of work which was more focused on new product development, with encouragement around experimentation and exploration and a second piece which addresses research and production. Students can still pass even if their product is not a success and this encourages them to 'come out of their comfort zones and experiment.' (Interviewee 5)

Interviewee 6 also emphasises that in reality sales will predict the success or failure of a project,

> 'I suggest to them that the entrepreneurial project they develop can be a failure as a project and they can still get a really good mark if they demonstrate the learning from the process. Because if your focus is marking whether the enterprise project is a brilliant entrepreneurial idea, I don't think we're best placed to make that decision. The marketplace makes that decision.'

A similar approach is taken at Institution 1 where it's possible to pass an assignment, even if the product developed is flawed, as long as there is appropriate reflection on the process and the learning has occurred in relation to this, rather than the outcome,

> 'That's what happens in real world. WebVan spent $100 million creating a new model for online delivery and things fail. But if they fail because it didn't make any sense, they didn't have any logic and they never validated the idea and think it through then that's a different kind of failure.' (Interviewee 8)

This approach is also mirrored at Institution 3,

> 'We were out visiting that independent magazine last week and a couple of them came up to me afterwards just to ask about the assignments and I gave them the example of the cinema and I said "so what I'm saying is you can screw up the project. I don't want you to, but if you screw up the project you can still save yourself by explaining how you screwed up the project and what you would do differently. What you've learned." '(Interviewee 12)

At Institution 2, even within the context of their entrepreneurial competitions, the focus is on the process and the learning outcomes during the process, rather than the outcome of whether or not they have won the competition. There is a very close management of the experience, to ensure the students gain a specific set of skills,

> 'we do evaluate what they're learning throughout the process and have developed things like a one credit course that we put in place last fall for students who are interested in the competition itself in coaching them throughout the process. The year before we had a boot camp that we held which were several hours once a week where students could come and learn about very discrete topics around entrepreneurship and innovation and creativity.' (Interviewee 15)

Interviewee 5 reflects on his approach to address both practice-based and academic issues within the context of delivery and assessment,

> 'I've tried to weave them both together, so on the course at the moment the very first practical assignment they do is looking at the use of platforms to publish in. But it's that process of researching it, putting it into practice, and then evaluating and analysing what has worked and what has not.' (5)

He reflects that the students do understand that it's all about their mindset,

> 'It's not just about me telling them what is good about social media, this is how you write for social media, it's about them learning the process which is "I'm going to critically interrogate a practice. I'm going to find out what is considered good practice." '(Interviewee 5)

The interface of theory and practice being applied to review the journalistic process is significant. The creation of content appropriate for a variety of platforms links strongly to the development of a mindset that prepares students for a workplace subject to significant change.

4.5 Challenges and barriers impacting on an 'exchange of thinking' between entrepreneurial and journalism education

The analysis of data and its related coding pointed to challenges and barriers emerging as an over-arching theme, with a focus on the creative self-identity of students and employees within the journalism field, and some institutional barriers that arose as a result of constraints of structures and approaches within the different higher education settings.

4.5.1 Creative self-identity

The notion of the artist identity, and related motivational factors, emerged as a key finding, and also linked strongly back to the defining of entrepreneurship as a concept and the perceived link to commerce. As noted by Interviewee 1,

> 'Musicians… love it when people applaud them and enjoy their music. And they do it for that. They just need the money so that can keep on doing that. People in the creative sector think of themselves as not being business people.'

Interviewee 4 also reinforced that when she stated that 'they [the creative students] don't see themselves as business people, but they were using lots of business skills', thus emphasising the role of active learning, as discussed above, in terms of the successful embedding of enterprise skills in the curriculum. Interviewee 6 noted that 'it can be a bit of a shock to them because they've come in as a photographer or a journalist or whatever and their first module is enterprise and it's "I don't do business" or whatever.'

In relation to the identity of his journalism students, Interviewee 1 highlighted that for them,

> '…it's not just about making the money. It's about doing something that you like doing and want to do and enjoy doing and making a living out of doing that… and it might evolve into something bigger, with more people coming on board and creating, generating a living for more people.'

This level of intrinsic motivation clearly resonates through all creative delivery. Interviewee 4 notes that,

> '… musicians have always been enterprising and entrepreneurial. The music industry is a massive source of innovation and new business models. That's what it's all about. People are driven by their passion and their creativity. But to get the space for that, they have to actually make the money to live on.'

Interviewee 4 continued to emphasise, 'It's kind of like having the business skills to underpin the creativity', which is a particularly significant comment in the context of this research. Indeed, the notion of creative students having different drivers and distinct needs in terms of learning to think entrepreneurially came through very strongly in terms of perceptions of the curriculum. Interviewee 1 spoke in some depth about student reactions to the enterprise module, and highlighted the response of one of the journalism students,

> 'She [the student] said: is it going to involve a lot of finance? And we said, actually on this module, no because it's about shaping ideas, developing how are you going to be able to do that. You aren't going to create an enterprise, but you will be able to explore all the different ways in which an enterprise can be created. Certainly, the finance side might not be something you buy into… you might have an accountant, that's fine.'

The notion of stereotypes was highlighted as a potential barrier by several interviewees and reinforces the views of Wilson (2009), however there was the perception that in the current economic climate, students were more receptive to the notion of entrepreneurship being embedded in the curriculum, with Interviewee 2 commenting,

> 'I think students understand that. I think they arrive now with an understanding of that because they kind of understand economic and cultural frameworks have shifted over the past 10 years and also the way that those things are dealt with in primary and secondary education has changed as well.'

Indeed Interviewee 1 highlighted how he attempts overcome the stereotypical reaction with his journalism students when he explains the delivery,

> 'It's not the traditional kind of business plan model at all. We just kind of shape it up in whichever way we feel is right for those particular students. There's a lot of talk about projects and project management and stuff because for a lot of them this sort of hardcore business stuff is about structures of a business, funding businesses and stuff. A lot of them are so far away from that.'

Again, this approach links strongly with the literature in the field as Wilson (2009) concludes the need to embed learning in a range of meaningful contexts, find means of overcoming structural boundaries and constraints of school and faculties and focus on creative project-based approaches.

Interviewee 9 also notes that students arrive on the course with the perception that studying entrepreneurial journalism is going to be all about finance, however in reality the students respond well,

> '…at least for entrepreneurship compared to maybe an MBA I think they actually find it to be creative. Because there is so much emphasis on building new things and being innovative. I feel it actually marries the two things together really well.'

4.5.2 Institutional challenges

As is discussed in Chapter 2, Wilson (2009) concludes the need to embed learning in a range of meaningful contexts, find means of overcoming structural boundaries and constraints of school and faculties and focus on creative project-based approaches. Wilson asserts that this may have the benefit of encouraging a more experimental and risk-taking approach to learning, as advocated in the context of entrepreneurial education (Gibb 2005). Indeed, the context in which the delivery of entrepreneurial journalism was being undertaken in its various forms, did pose challenges for the interviewees.

Interviewee 6 found that there was some 'suspicion' around what some colleagues perceived to be a 'content light' module. Students are given the opportunity to be creative and innovative in teams, and the module is driven by their input, rather than being provided with lots of information by the lecturer, and this has proven a cause for concern,

> 'I put a bit more of an emphasis on soft skills rather than the latest model. So maybe there's a bit of tension there.'

This reticence was also highlighted by Interviewee 12 who commented on the approach eliciting the disapproval of colleagues from other institutions, who perceived these teaching methods as inappropriate 'I can tell by the expression on their face that they think "oh, what's that all about".'

Institutional systems were also felt to restrict true development and experimentation and Interviewee 11 found himself frustrated with some on the constraints that processes can place on making change,

> 'There's forever more and more rules. There's loads more paperwork and ticking boxes and the rest of it. And I think on the whole that does sort of lock things down and narrow things down a bit, rather than open them up.'

This resistance to change has also been experienced by Interviewee 9 whose research and teaching has focused on the changing nature of the newsroom, and she has felt internal

cultural pressure not to make radical alterations to how and physically where things are delivered in her institution.

Interviewee 14 expressed concerns with how his university functions post the 'I've got an idea' stage. There is ongoing work at Institution 2 to address how staff can work together in co-creative ways to breakdown 'blockages' in systems to allow new ideas to flourish and be acted upon swiftly and supportively.

4.6 Conclusion

Based on semi-structured, in-depth interviews conducted in the context of a constructivist research paradigm, this Chapter has sought to undertake a detailed analysis and discussion of the data that emerged. The initial coding lead to over-arching themes, themes and sub-themes emerging, and their consideration in relation to the passionate, informed and sector-leading practices and perspectives of the interviewees has elicited some very significant revelations concerning contemporary journalism education. The further evaluation of this data, in relation to the literature in the field, leads to the analysis undertaken Chapter 5, and underpins the conclusions of the research.

Chapter 5: Analysis and conclusions

Chapter 5: Analysis and conclusions

5.0 Introduction

Drawing on both the literature and data from the research, this chapter aims to address the research questions that are detailed in Chapter 1. Thus it seeks to analyse critically how an 'exchange of thinking' between entrepreneurial and journalism disciplines addresses the rapidly changing and unpredictable needs of today's journalism industry; to evaluate how 'entrepreneurship' is defined in the context of journalism education and also how entrepreneurship skills, knowledge and appropriate 'mindset' are embedded in the journalism curriculum; and to analyse how an entrepreneurial constructivist approach to teaching and learning can be embedded in journalism education pedagogy.

Sections 5.1, 5.2, 5.3 and 5.4 below, discuss and evaluate the data drawn from the in-depth, semi-structured interviews in relation to the literature in the field. This section is structured in relation to key aspects the four research questions, in order to demonstrate how they are addressed by the research. The conclusions drawn from this critical analysis are reflected in Section 5.5 where a diagram and models are created to illustrate the outcomes and findings of the research, and to demonstrate the contribution to knowledge.

5.1 Characteristics of the changing nature of the journalism industry and marketplace

This section relates to the first research question: How can an 'exchange of thinking' between entrepreneurial and journalism disciplines address the rapidly changing and unpredictable needs of today's journalism industries? It aims to discuss and evaluate the nature of the industry and to establish why an 'exchange of thinking' between entrepreneurial and journalism disciplines is required, drawing on both the literature and original research data.

As highlighted by the literature in the field and the data gathered from the fieldwork, the journalism industry is changing fundamentally and as interviewee 8 reflects, now has opportunities to reach people who have never before engaged with the journalism industry, either as contributors or consumers. That can be seen as an exciting opportunity, although, as Sparre and Faergemann (2016) highlight, this much changed relationship between users and producers also has significant impact on related economic models. With a more empowered audience than ever before, the journalism profession needs to establish a new model for revenue generation, as well as how content is generated and gathered (Interviewee 17).

Emergent new models

The reflection of interviewees on the pressures facing the journalism profession points towards the need for news organisations to be more creative about how they are generating revenue, as well as how they're creating and gathering content. Kramp and Loosen (2018) reflect on the changing dynamic between journalists and their audiences in an era of disrupted business models (Phillips 2015) and 'continuous mediatization' (Kramp and Loosen 2018). The resultant expansion of the ways in which journalist and audience communication can occur has inevitably led to a more diverse and dynamic means of interaction (Loosen and Schmidt 2012) which provides a space where new 'deliberative democratic potential' can occur (Collins and Nerlich 2015).

Reflecting on the many and varied challenges of the rapidly changing nature of the field, Interviewee 11 commented that the journalism industry is in a 'precarious' position with lots of individual organisations taking different approaches to monetising content. The disruptive influence of technology and changing business models (Downie and Shudson 2010, King 2010) also resonates through the literature in the field and contributes to this sense of 'precariousness' which Barnes and Scheepers (2018) feel epitomises the work of journalism. Ekdale et al. (2015) also focus on the 'culture of job insecurity' that they assert has come to characterise the contemporary newsroom and, as is highlighted in Chapter 2, the literature reflects on the changing and varied nature of employment contracts in the journalism industry, including part-time, casual, freelance, temporary positions (Ekdale at al. 2015). This all points to the dramatically changed journalism landscape also being reflected in a big shift in the role of the newsroom, which effectively previously lead all activity in the industry (Deuze and Witschge 2017).

Anderson et al. (2012) reflect on a 'post-industrial' form of news creation with journalism evolving and adapting to a very different environment characterised by entirely new approaches and organisational structures. Interviewee 11's focus on the significance of fostering an environment where creativity and innovation are more than ever central to the industry is critical. Being able to recognise very clearly and then negotiate the changes in the environment, rather than forge on trying to make an old model of news creation fit an altered marketplace, is paramount. This evolution of the role of the journalist was also expressed in Chapter 4 by both Interviewees 8 and 10, who felt strongly that this change had to happen for the greater benefit of the industry and aligns to the need to 'save good journalism'. Deifell's model, which is discussed in Chapter 2, at Section 2.5.3, harnesses the challenges of this changing landscape and focuses on four strategic questions that frame the new challenges and opportunities for news organisations, including 'new sources of value', 'new distinctive competencies', 'new business models', and 'new competitive

landscape' – and thus the need to innovate with new technology and transform journalistic practices.

The assertion of Sparre and Faergemann (2016) is that journalism graduates of the future will need to be equipped to embrace the realities of a media environment that is reflected in 'economic restructuring, constant technological developments and job losses' (p266). The imperative to embrace business realities is also commented on by Interviewee 8 who reflected on students' increased awareness that they need to engage with 'numeracy' and with the 'business side' of the industry, even though they express 'fear' of being able to engage fully and build an understanding. He felt that students recognised that they need to be able to adapt in order to contribute to the journalism industry of the future and are fully aware there's a vacuum in the industry of journalists who understand 'that side of things.'

This sentiment of students within the fieldwork institution resonates with the thoughts of Professor Jarvis when he expressed the view that 'Journalists must now take urgent responsibility for building the future of news'. Interviewee 10 also points out that there is still a lot of value in journalism, but that an urgent focus of industry has to be around how to do it sustainably. The radical approach that he asserts is necessary is also expressed by Deuze and Witschge (2017) who reflect on a new environment and news models with 'participants from different disciplines, with different working arrangements… different professional identities, along with collaborating publics' (p9). This gradual breakdown of the 'wall between the commercial and editorial parts of news organisations' (Deuze and Witschge 2017, p11), has seen the emergence of the value of enterprise skills. Interviewee 10 commented that he felt that the radical change that had occurred within the field of news production and the pressures that had been created could only be alleviated by a very different approach, and that it seems like the idea of bringing entrepreneurship into journalism makes a lot of sense when there's 'still value in journalism'. Barnes and Scheepers (2018) agree that in order for new innovative business models and projects to emerge and 'save' old journalism, the new journalism landscape will be shaped by entrepreneurs.

Extension of the role of journalist

The changing identity of the journalist that is predicted in terms of entrepreneurial skills, also aligns to Castells' argument (2010) that the relationships of capital and labour are increasingly individualised, and characterised by a more temporary work environment, as discussed above. In drawing parallels between the journalism industry and documentary film, 'where you also have to do the work that gets you the work', Interviewee 8 highlighted the need for the role of the journalist as being extended and more self-

sufficient. The range of skills required in order to achieve this are perceived to lie within the concept of 'an entrepreneurial journalist'.

As discussed in Chapter 2, Oakley (2014) notes that there is a shift towards stressing the significance of 'enterprise' from an individualistic perspective rather than as a value for organisations. Deuze and Witschge (2017) also challenge the long-held perception of journalism as being 'inherently stable' and assert that in this increasingly fragmented and networked market exists the need to 'revisit the question of what journalism is, for conceptual considerations' (p4). In their work 'Beyond Journalism' (2017), Deuze and Witschge challenge the defined role of a journalist at an ontological level, asserting that journalism requires a perspective of 'becoming' rather than 'being'. Interviewee 8 emphasised that journalists need to have a clear sense of distribution channels, platforms, revenue models and design thinking for what their readers need and where there's an opportunity in the market; thus, highlighting the role of journalist as evolving and expanding in line with the impact of new technologies.

In their critique of the traditional newsroom, Deuze and Witschge (2017) reflect on its role as the 'dominant form of employment and organisation in the 20th century' (p5) and how that has shaped the industry. The emergent 'routinized and controlled forms and aspects of newswork' (Wahl-Jorgensen 2009, p25) has resulted in an 'organisational functionalism' (Cottle 2007). As is highlighted in Chapter 4, Interviewee 5 reflected on the importance he placed on creating 'different types of newsroom' which allowed for better experimentation, and allowed 'communities of practice' to emerge through integrating outside the newsroom,

> 'It might be data journalists; it might be audio producers or videographers or whatever… They try and help and contribute to that community, and build their close relationships, build their reputation, and connect with a network.'

This links strongly to and builds on the proposal of Anderson (2011) for a new approach in the industry where news production is considered as 'a network that transcends organisational boundaries', and Deuze and Witschge (2017) also advocate going beyond traditional boundaries in this time of 'flux', and reflect on the more 'temporary' nature of the industry as bringing together 'loosely integrated units of individuals… possibly including participants from different disciplines, with different working arrangements, and with different professional identities, along with collaborating publics.' (p9). Related to this, Interviewee 11 believes that experimenting with 'pop-up' news projects and online, virtual newsrooms is critical to the development of the role of the journalist and sustaining the industry of the future.

The need to rethink the framework of traditional news is very apparent, in order to ensure that it becomes more 'participative, open and iterative' (Lewis and Usher 2013). The focus on the interface between journalism and computer science, and the notion of open-source culture, points towards the need for innovation that goes 'beyond merely swapping tools or tinkering with newsroom culture' (Lewis and Usher 2013, p611). It is asserted that a new framework could 'make journalism more relevant to a participatory, digital culture' that will 'push journalists beyond the newsroom, figuratively and literally' (Lewis and Usher 2013, p609). This perspective is shared by Interviewee 15 who has a specific research interest in hyperlocal online news sites and whose view is that the media landscape is changing radically, and that professionals who are leaving legacy media to start their own companies need to function in a completely different way, unburdened by the restrictions of the traditional newsroom and its related processes. It is noted as being an environment where new technologies are used only to enhance existing stories, rather than to allow the shaping of new content and practices (Wardle and Williams 2010).

New skills needs from journalism educators

The spirit of 'experimentation' and innovation, and embracing change required of the journalism industry, is also necessary in journalism educators in order to encourage a spirit of community-centred collaboration (Mensing 2010). It can be asserted that journalism education, too, has been influenced by the constraints of the newsroom, and Deuze and Witschge (2017) reflect that the traditional structure of the industry has been dominant over both employment and the organisation of the industry, and how we prepare and educate those entering it. They believe that journalism employees now require a 'toolkit that looks at the field as a moving object and as a dynamic set of practices and expectations – a profession in a permanent process of becoming' (Deuze and Witschge 2017, p13). Interviewee 12 also reflects on the need to prepare students for a future where there's going to be more of a culture and era of innovative small media rather than big old legacy media, and significantly makes the point that 'you either teach them what you know is going to get them a job now, or you try and stay ahead of the curve, or you just do something that will prepare them to stand on their own feet… [because] the old certainties aren't there any more.'

Interviewee 15 asserts the rapidly changing environment calls for a broader skills base in graduates in order to be able to shape the direction of the news industry. The literature in the field asserts that the model of journalism education has remained unchanged for too long (Mensing 2010) and is overly characterised by the traditional 'age of the reporter' (Carey 2000), and a new approaches to what are considered the norms, practices and values is required, thus insisting that journalism educators should 'reimagine the profession' (Glasser 2006). Having a sense of adventure and the willingness to take risks

will be critical, and Interviewee 5 also comments on the need for graduates to be able to not only respond to change but to help to lead it, and comments that in building a broader base of skills in students, they have to have 'an ability to critically reflect and be strategic in ways that perhaps wouldn't have been the case previously'. Interviewee 11 notes that his graduates need to be able to recognise and negotiate the changes in the journalism landscape – and also to be able to understand the wider role of journalism in society, which is misrepresented in a narrowly defined set of skills.

A 'Journalists at Work' survey (2018), which was overseen by the NCTJ, and sent to both journalists and industry bodies, highlighted the turbulent time that has been faced by the journalism profession in the UK during the last two decades and its consequential fundamental change, as it has dealt with the impact of mobile devices and the internet on its busines model (Murphy 2019). The need for self-sufficiency in this changing environment is also reflected by Storey et al. (2005) who see the need for journalists to be 'workers as more adaptable, flexible and willing to move between activities and assignments and to take responsibility for their own actions and their successes and failures' (p1036). The move to 'projectized work styles' (Compton and Benedetti 2010) is reflected in a global start-up culture with new independent, usually small and online, journalism companies being formed internationally. Interviewee 14 stresses the importance of higher education in preparing students for this environment and empowering them to cope and contribute effectively within this start-up culture. She asserts that embedding entrepreneurialism both within the curricula and allowing students to engage in 'incubator' activity is critical to future-proofing their careers. This need to prepare students to be flexible and adaptable was also highlighted by Interviewee 8 whose approach is to prepare students either 'for a successful career within newsrooms or news organisations… or that they have a successful project that actually has life on its own.' He felt that taking a broad definition of entrepreneurship and embedding it in the curriculum allows for this flexibility in student career paths in journalism.

Thus, the existing literature in the field and the feedback from case study institutions reflect the journalism industry as being characterised by a relatively new and persistent precariousness which demands a greater self-sufficiency and resilience of the contemporary journalist. The impact of new technologies extends the reach of the role, yet existing business models have failed to adapt sufficiently to allow the monetisation that is needed to protect 'good journalism'. It is argued that in order for a media system to re-emerge which both makes a significant contribution to the democratic process and is commercially viable, a more flexible and innovative approach in needed within the workforce. It is advocated that journalism educators should move their curriculum from preparing graduates for an 'industry-conceived model' (Mensing 2010) to a 'community-

oriented model' (Boden 2007), moving the journalist role to being that of 'reporter, editor and facilitator' within the context of the community.

Pavlik (2013) asserts that in response to this and to safeguard the industry of the future, a disruptively innovative curriculum is required within higher education in preparing graduates for a future which is increasingly individualised and needs to be more 'participative, open and iterative' (Lewis and Usher 2013). The integrating of practice beyond the newsroom reflects that engaging collaborative enterprise skills are vital to sustainable journalism practice.

5.2 Defining entrepreneurship

This section relates to the second research question and aims to evaluate definitions of entrepreneurship and assess their relevance and importance within the context of the journalism profession and journalism education.

Enterprise skills emerge in both the literature and interview data as being significant in their potential contribution to help 'save good journalism', ensure the sustainability of the industry and address the need to make traditional newsgathering a more participative and iterative process. The creation of an enhanced and dynamic toolkit for the contemporary journalist who will be self-sufficient and can operate in a more fluid environment of experimentation both within and outside the traditional newsroom is identified above as an urgent matter. Deuze and Witschge (2017) address a complacency in the current role, asserting that long-accepted norms in the creation of news need to be challenged in order to embrace fully the potential impact of new technologies and engage with the realities of the economic model of the industry that is under significant threat in the current environment.

The fieldwork institutions were very clear that many of the business management definitions of entrepreneurship and the related language, all acted as a barrier to it being embedded in the delivery of journalism. The building of enterprise skills in the curriculum in relation only to 'business start-up' and 'business plans' is seen in the literature as being linked to a traditional business school approach to delivering entrepreneurship education and sits very much within a positivist scientific view of the field. Interviewee 15 emphasised that her delivery of entrepreneurship was about 'innovation and creativity in unusual spaces', which can be 'inside or outside a company'. The perspective of Interviewee 11 was similar as he defined entrepreneurship broadly and in relation to a 'higher order' approach to creating flexible individuals with a wide variety of career paths.

Indeed, as discussed in Chapter 2, at an ontological level, entrepreneurship education can be seen as 'opening people's minds' or 'extending their knowledge' (Fayolle and Klandt 2006). Fayolle and Gailly (2008) say the word entrepreneurship is 'polysemous' and can describe attitudes such as 'autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572). Interviewee 7 emphasised the significance of 'trial and error' and that feeling comfortable with this mindset would allow for experimentation of 'different routes' to audiences that haven't been sought before, and which might ultimately lead to monetisation of content in new ways.

Chang and Wyszomirsky's defining of a separate category of 'arts entrepreneurship' (2015) describes workers in the creative and cultural industries as seeking 'to support their creativity and autonomy, advance their capacity for adaptability and create artistic as well as economic and social value' (p27). Interviewee 11 also expresses the significance of producing journalism graduates who should be able to 'better serve wider society and the future of journalism', and not only be equipped to use the latest 'piece of kit' in the newsroom. Concerns of a narrow, constraining education were expressed by Interviewee 12 who worried about a linear approach to processes in the newsroom restricting the potential for all voices to be heard and thus mitigating against a fully democratic media. He criticised journalism education as being wedded to a formulaic approach that prevents the breadth of voice being included in a news story.

Bridgstock (2012) highlights that motivating factors for arts-based practitioners tend towards career and psychological success, and includes a range of intrinsic factors, such as artistic fulfilment and growth. Pollard and Wilson (2013) reflect too that the lifestyle to which creative students aspire is 'characterized by creative fulfilment and artistic achievement being held in higher esteem than financial award' (p5). Thus, defining the role of entrepreneurship in the curriculum and future careers of creative industries, and specifically journalism students, must ultimately link to the creation of value and growth, rather than to financial reward. Bridgstock (2012) further argues creative industries-based entrepreneurship education encompasses 'the identification or creation of artistic opportunities and exploitation of those opportunities in terms of applying or sharing artistic activity in order to add value of some kind' (p126). This is reflected in Interviewee 11's comment that '… in terms of enterprise it's not just about setting up a business. It's about thinking about journalism in interesting ways where you're not in a newsroom, you're out in the community bringing to the fore voices which aren't normally heard.'

Interviewee 11 also challenges the core of the journalistic identity, suggesting the need for a paradigm shift away from finding stories which are shared, and then the journalist moving onto the next piece of news. He alludes to the need for 'a different connection' which encompasses links within communities outside newsrooms, as is noted above, and

harnesses a wider range of resources to build a different level of relationship. This new partnership, which draws on the notion of being enterprising as sharing creative activity more widely in order to add value, can be linked to the work of Klerk (2015), Essig (2015) and Sarsvathy's Effectuation Theory (2001).

Klerk (2015) builds on the work undertaken in relation to 'entrepreneurial bricolage' as using existing resources to create new opportunities (Baker and Nelson 2015), and uses a new sub-term 'collaborative bricolage' which focuses on creative industries practitioners taking advantage of their 'connections and networks for collaborations, creative work, co-innovation' (p836). Essig (2015) also acknowledges the significance of entrepreneurial bricolage as she applies Sarasvathy's Effectuation Theory (2001) where the assumption is that the 'means are as given', and the significance relates to the impact and outcome that can be created with that set of means. She concludes that the 'mediating structure' which links the 'means' to the 'ends' (as characterised in Figure 5.1 below, Essig 2015, p242) is the process of intermediation which is characterised by entrepreneurial action, and notes that further research is required to understand better the structure or activities that embody that action (Essig 2015). Interviewee 11 asserts that by building on existing connections in communities and realising the potential for a different, more reciprocal, and deeper type of relationship, the journalist can begin to add further value to the links that are already made. These links and community building, and the related networking, enterprising behaviour, could be seen to add significantly to the democratic process of the news industry and the role of the journalist within it.

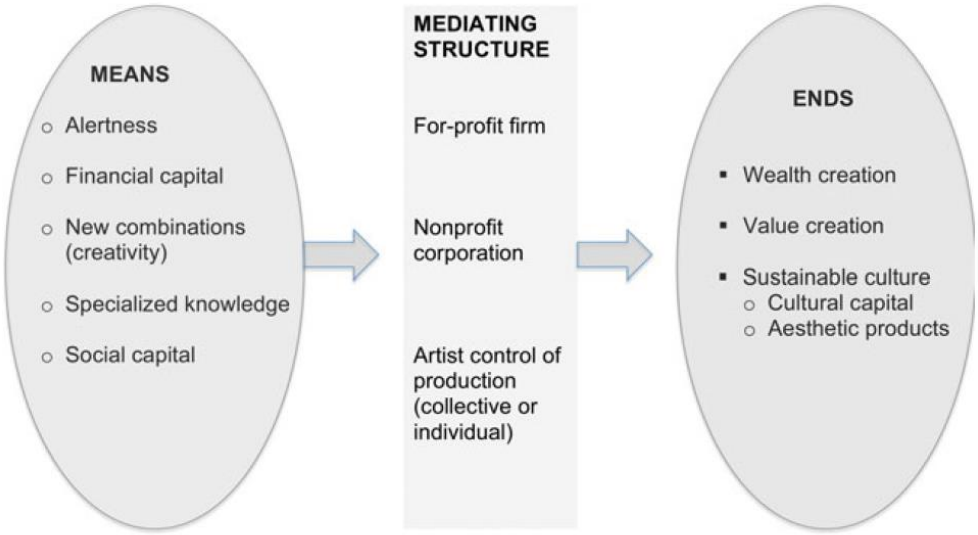

Figure 5.1: Framing an understanding of entrepreneurial action in the US arts and culture sector (Essig 2015, p242)

Essig's diagram (2015) is adapted below at Section 5.5.1 in order to better understand the entrepreneurial action that is required by both the role of the journalism industry and journalism educators to address the long-term sustainability of the industry.

5.3 Embedding entrepreneurial skills and 'mindset' into the journalism curriculum

In response to research question 3, Section 5.3 discusses key literature and findings in relation to how entrepreneurial skills and appropriate 'mindset' are embedded in the journalism curriculum. There is a focus on the identified need for a 'disruptively innovative' approach (Pavlik 2013), and exploration of the journalism curriculum and how the changing knowledge base, skills requirements and necessary 'mindset' can be embedded.

The 'exchange of thinking' that is also called for by Kearney and Harris (2013) identifies the need for interlinking of the creative and entrepreneurial disciplines, through the development and delivery of a curriculum that meets the needs of today's journalism industry, which is particularly dynamic and volatile. Interviewee 15 reflects that while it's still important to teach all the 'baseline skills', like writing, interviewing, thinking critically, and presenting a story, it's also important to teach students a broader set of skills that will allow the ability to find new opportunities and problem solve, activity which she relates to the phrase 'dancing with uncertainty'.

The significance of 'mindset'

Concerned that the existing focus of higher education is privileging the needs of the newspaper industry rather than journalism graduates, Interviewee 1 pointed out that in fact 'the way journalism is changing isn't simply a matter of additional skills'. The enterprising problem-solving approach of Barnes and Scheepers (2018), also highlights the significance of a 'non-predictive learning mindset', instead of a 'predictive, getting it right mindset'. This is based on the notion that entrepreneurship is about not relying on assumptions because knowledge required to succeed or to move things on cannot be predicted in advance (Kerr, Nanda and Rhodes-Kropf 2014); thus related learning must occur through an action-focused approach and necessitates a discovery mindset for graduates (Barnes and Scheepers 2018).

Interviewee 1 asserts that higher education can no longer prepare its students with a 'package' of knowledge and skills that will last them for their career but instead it is important to 'leave them in a position where they can recognise which skills they need to acquire and feel confident that they can go and acquire them.' The tension that exists between 'practice, practice, practice' and taking a broader based approach is reflected on by Interviewee 5. As is discussed in Chapter 4, he feels 'stuck' between the two

standpoints, but notes it is significant to the future of journalism 'to give [the students] the mindset to be critical enough to reassess ways of doing things, to make ethical judgments, to be able to be creative and to come up with new ways of doing things.' Daniel and Daniel (2015), who argue that students should develop broader mindsets and 'non-arts' behaviour, reflect that in fact enterprise skills are often 'an add-on' rather than being properly embedded in the curriculum and call for research that focuses on the means of such implementation.

Whilst entrepreneurship literature had previously focused on the significance of instilling certain personality traits (Duening 2010; Ronstadt 1978), this has moved to 'teaching the habits of specific cognitive and metacognitive skills' (Pollard and Wilson 2013, p7). This shift in the landscape to a focus on cultivating an appropriate way of thinking and 'related' mindset for entrepreneurship is developed towards the link between cognitive skills and recognising entrepreneurial opportunities, and the related 'high order' processes or metacognition (McGrath and Macmillan 2000; Haynie et al. 2007; Pollard and Wilson 2013). Carey and Wilson (2006) reflect on the importance of the role of higher education in instilling 'entrepreneurial spirit' in students of creative disciplines and asset that this is achieved by 'embedding attitudes and including entrepreneurial activities in project-based work.' (p528)

Pollard and Wilson (2013) also stress that pedagogy in higher education needs to reinforce the development of entrepreneurial mindset, which they see as being characterised by independence, flexibility, and adaptability. Interestingly Interviewee 5 focuses on the importance of building resilience in response to fast-paced change and a loss of control. His reflections on having to draw with his left hand whilst at art college, detailed in Chapter 4, demonstrate his belief in challenging his students and expecting enterprising responses. His approach moves away from a linear form of delivery and asks students to respond to situations as they arise, even before being taught a related skillset. He challenges his students to make fast decisions and asserts that by teaching them to respond quickly to change and taking them out of their comfort zone, he is helping to instil in them the mindset that is increasingly required by the journalism workplace.

Design thinking and minds for the future

'Design thinking' (Brown 2008) which advocates 'a constant focus on generating new ideas and exploring alternative solutions… combined with analysis and evaluation of solutions' (Neilsen and Stovang 2015, p980) is asserted to require a certain mindset, as well as action and experimentation. It is suggested that design skills are essential to achieving success in business and the ability to create new innovative opportunities (Erichsen and Christensen 2012); and that 'design thinking' focuses on a creative approach to 'what

might be' and to collaborative and iterative learning (Dunne and Martin 2006; Neilsen and Stovang 2015). The approach of Neilsen and Stovang (2015) to curriculum design, with their 'DesUni model' and its learning process model for entrepreneurship is discussed in Chapter 2, but its role in challenging traditional entrepreneurship teaching as being too didactic links well to the thoughts of Interviewee 1, who is determined not to follow the traditional route of imparting a body of knowledge to students. Instead he attempts to build resilience by engaging the students to develop the knowledge and skills themselves. He notes that '… we don't teach them how to make a website, they have to go and find out.' By encouraging students to acquire knowledge and skills themselves, in response to project briefs, his intention is to create a dynamic, problem-solving mindset.

In relation to this, the aim of the 'DesUni' model is not to enable the delivery of skills, but 'to support students in thinking and acting like designers' (Nielson and Stovang 2015, p982). As discussed in Chapter 2, the model is influenced strongly by the work of Seelig (2012) and calls for problem-based learning and supports approaches that not only develop appropriate 'mindsets' in creative students but also tackle the 'for which result' question, along with facilitating student experimentation towards the creation of something completely new. The resistance of Interviewee 1 to teaching the students a set of skills which would in effect be time-limited due to fast changing technologies and new business models links strongly to this approach.

Building on the work of Gardner (2008) and his 'Five Minds for the Future' and that of Duenning's 'Five Minds for an Entrepreneurial Future' (2010), Essig (2013) creates a model that links cognitive to behavioural approaches and presents a cognitive entrepreneurial mindset, and related framework for curriculum design, that focuses on action-oriented entrepreneurship pedagogy. Essig's work on 'minds for the future' and the link to the entrepreneurial framework of 'opportunity recognition, creation, innovation and equilibrium or market entry' (2013 p69), strongly reinforces the work of the fieldwork study institutions in their interlinking of disciplines and approaches, with the need to focus on the educating of creative journalism students to embark on careers with the appropriate mindset, as opposed to a specific skill-set.

Curriculum design: co-curricular approaches

As is noted by Murphy (2019), today's journalism educators must plan for the 'ever-changing' future of the industry organise a curriculum that keeps 'relevant with the technological, audience and business model changes' (p248). Raising an issue that has always resonated through the evolution of journalism education, Frost (2018) notes that,

> 'Journalism education also need to take more seriously the need to not just train journalism students but to give them the tools to deal with a fast-moving world, where things can change almost month by month.' (p158)

Whilst highlighting the ongoing debate between a focus on job skills and intellectual education, Frost (2018) also emphasises the need for journalism educators to prepare students to be flexible and adaptable for an unpredictable future. The Journalist at Work 2018 survey which was overseen by the board of the National Council for the Training of Journalists, also emphasised the need for graduates to be prepared for careers in freelancing or in roles with short-term contracts and to be able to work as 'multimedia journalists', ie working on more than one platform (Murphy 2019). The survey further highlighted that two-thirds of practising journalists say that they need additional skills to be effective at their jobs, thus putting further pressure on journalism education (Murphy 2019). This links strongly to this research, in terms of journalism graduates of the future being able to adapt and work innovatively in order to guarantee both the sustainability of their careers and the journalism industry.

In terms of appropriate curriculum design and allowing their journalism students 'a pipeline of experiences and exposures' (15), Institution 2 focus on creating entrepreneurial opportunities beyond the formal curriculum to enhance their adaptability, some of which does however interface with credit-bearing assessment. As discussed in Chapters 3 and 4, the students are engaged in competitions, live projects and interactions with the university's central 'incubator' unit, which provides a separate space for experimentation and creativity, both for the students and local 'start-ups'. The students therefore interact with each other in the space, as well as having the opportunity to interface with and contribute to real business opportunities. The work of Neilsen and Stovang (2015) in the development of their DesUni model, 'a tool for designing teaching using design methods', highlights the need for '"real-life" problems' to be encountered by students, and envisages the related learning as a contextualised process, which does not focus on the student alone, but is socially constructed. Rae (2005) also embraces the need for 'contextualised learning' which he asserts allows for the enhancing of 'intuition' and 'opportunity recognition' through 'situated experiences and relationships' (p328). His 'Triadic model of entrepreneurial learning', discussed in the Literature Review, was the first such framework in the entrepreneurial space based on social constructionist thinking, and is linked to the premise that 'situated' learning allows for people to understand 'how to work with others to achieve their goals' and affords the 'realism of 'what can and cannot be'' (Rae 2005, p328). Interviewee 15, as Associate Dean for Innovation, co-ordinates the co-curricular activity, including the competitions, live projects and interactions with the 'incubator' unit, with the intention being to embed in their approach the development of new ideas and

different ways of addressing problems in order to supplement the skills and knowledge that are embedded in the formal curriculum.

Interestingly there is also a deliberate interface and breaking of barriers between the curricular and co-curricular activity at Institution 2. Entrepreneurial approaches which are delivered within standalone modules which are taught across the whole campus, often in a compressed context of two weeks, can link to co-curricular competitions which is used within assessment. This flexibility between formal and informal modes of study is seen to incentivise student engagement.

These creative and flexible approaches to delivery of innovation allow 'some great opportunities to expose [the students] both inside the university as well as outside the university to building the entrepreneurial mindset' (Interviewee 15). In relation to this, it can be noted that Neilsen and Stovang (2015) focus on how knowledge can be defined and used in order to facilitate students to 'act and think in a designerly way'. As well as asserting that prior knowledge should not be viewed as 'something that there is, or has been' and that 'new knowledge emerges from discovery and exploration', a focus on tacit knowledge is also key to the DesUni model, and Neilsen and Stovang (2015) view it as 'the students' ideas, values and needs' also pointing out that 'his or her imagination represents an almost boundless source of knowledge that students are not aware that they have' (p985). The notion that it is possible to develop 'tacit knowledge' by the means of 'facilitation, shared learning, social interaction and brainstorming' (Neilsen and Stovang 2015), is also echoed in the work of Rae (2005) in his focus on 'contextualised' learning as being key to creative students learning to identify future opportunities in the landscape through actively engaging and participating in 'social and industry network'. He asserts that through such experiences and the relationships that come from them, that it's possible to 'develop intuition' (Rae 2005, p328). This is also central to the work of Gibb (1996), who reflects on the entrepreneurial learning process as providing intuitive practices, skills, and insights.

The building of intangible skills and knowledge, as related to tacit capabilities and intuition, through development, learning and experimentation beyond the formal curriculum but still informing its outcome, can be seen as critical to preparing journalism graduates for an industry which is characterised by uncertainty and precariousness.

Curriculum design: external value and exchange

Institution 1 view their co-curricular activities as also being of benefit to industry not only through their graduates 'injecting new products and services and ideas into the broader

journalism ecosystem' (Interviewee 8), but also as a central place from which 'people could draw inspiration'. Rae (2005) includes the notion of 'interactive processes of exchange' in his research, believing that value can emerge from the interchange of parties, including the engaged, no longer passive consumer, the employee, the investor and all other parties involved in the interaction. Institution 1 have an 'entrepreneur in residence', who at the time of the interviews being conducted was the Executive Producer of a start-up organisation and who is embedded in the culture of their Entrepreneurial Journalism delivery. Their 'demo nights' where they showcase the work of their students, alumni, local 'start-up' ventures and news organisations to 'energise the people on the possibilities and opportunities and the new business models for news' were established to enrich and inform the work of all parties, and thus repositioning the educator as a conduit to exchange of ideas and inspiration.

Barnes and Scheepers (2018) also assert the enhanced significance of partnerships and 'co-creation' in their vision for 'reimagining journalism' (p100). They stress the need for students to embrace a range of stakeholders, including mentors, fellow team members, as well as the audience and their role in 'citizen journalism', in order to reshape traditional approaches to news gathering and reporting. This evolving new paradigm must be embraced by journalism educators in order to shape the profession of the future (Barnes and Scheepers 2018).

Curriculum design: blended, less constrained approach to subject delivery

The breaking of barriers discussed above, in relation to curricular and co-curricular delivery of journalism, also plays an interesting role at Institution 4. In order to enhance and build on a flexible skills base, and as outlined in Chapter 4, the Course Leader of MSc Digital Journalism encourages the ability for his students to be able to move seamlessly between different work streams, including video, audio, text, data, live reporting, and thus encouraging their ability to adapt to change. The 'Narrative' module which is delivered across a variety of courses, encompasses a focus on 'storytelling' where the content can be delivered across multiple platforms, resulting in output that is much less formulaic and, as Interviewee 5 notes, 'It leads to very different results'. The 'Narrative' module is used to draw together principles from a range of different areas and apply them to new forms of content creation.

This links to the work of Barnes and Scheepers (2018) and their assertion that an 'entrepreneurial problem-solving' approach involves experimentation and a 'non-predictive mindset, as opposed to a predictive, *getting it right* mindset' (p98) and also a 'discovery mindset'. In order to navigate their way in an industry which is impacted by significant

technological change and also to 'reimagine' its future, journalism graduates need to question and challenge 'traditional normative value judgments' (Mensing and Ryfe 2013).

Interviewee 11 also reflected on the significance of challenging the norms of curriculum delivery and handles boundaries of subject areas in a less constraining way in order to optimise learning opportunities. The example that was given was addressing media analytics, digital technologies, ethical issues and also questioning the identity of the audience and their role in content creation, all in context of one project. On a similar theme of a more blended approach to curriculum development, Interviewee 5 discussed handling both law and ethics in the context of one module, and their relation to one another, rather than teaching them separately – with the outcome of a more flexible and critical approach. In their exploration of the creation of 'new knowledge', Neilsen and Stovang (2015) discuss how, through its being moved into other contexts and combined in new opportunities, 'prior knowledge' can be transformed. They emphasise that interdisciplinary approaches are critical to this happening, in alignment with the 'interdisciplinary reality facing entrepreneurs' (p985). The resultant new knowledge, that relates to the DesUni model and design thinking, emerges from this process of experimentation and discovery (Neilsen and Stovang 2015).

The pragmatism that underpins the creation of the DesUni model (Neilsen and Stovang 2015) allows the understanding of the shift from discovering the present to envisaging the future, building on a design thinking approach, which reflects that:

> 'The transition from one learning area to a new area must be considered as a gradual one and take place with awareness of the existence of other areas.' (p984)

This links strongly to Sarasvathy's similarly pragmatic 'Effectuation Theory' (2003). She argues that through using 'means', including the use of contingency planning, and making the most of alliances and partnerships, it's possible to control an unpredictable future, rather than actually try to predict it. Sarasvathy argues that by building bridges and finding links between the range of means, it's easier to deal with challenges and uncertainty (2001).

The action taken by the fieldwork institutions in breaking down artificial barriers between notional subject areas, as defined and dictated by a modular curriculum, can be seen as linking directly to preparing students to enter the journalism industry with the 'non-predictive' and 'discovery' mindset that is recommended by Neilsen and Stovang (2015). Interviewee 8 from Institution 1 attempts to overcome what he sees as a false barrier between students' perceptions of creativity and business understanding by the curriculum

being jointly delivered by media entrepreneurs and academics, and also by 'weaving' business skills across all subject areas.

Attempting to tackle the barriers that he feels exist particularly in the journalism field, Interviewee 11 emphasised that intertwining theory and practice was critical so that students can think more deeply and understand the broader context of their studies in society and that they are not 'simply putting stuff in front of people' (Interviewee 12). Neilsen and Stovang (2015) focus on the abstract reflection that is required when engaging with theory as being 'an integrative part of the design thinking process' (p984).

The interdisciplinary approach that is advocated by Neilsen and Stovang (2015), above, is further embraced by Institution 3 who build strongly on their interdisciplinary approaches with an embedded entrepreneurship module being delivered across their creative sector curriculum to courses including journalism, fine art, heritage studies, museum studies and music. Interviewee 1 emphasised the significance of these 'creative clusters' in encouraging truly creative ideas to emerge from 'different perspectives and different ideas and different skills, knowledge and understanding.' Institution 2 also emphasise their priority of trying to avoid being 'siloed' and the work that the innovation delivery and their incubator unit do in terms of being open to the whole university and their 'Innovation Challenge' bringing together '[students] in engineering, in business, in fine arts, in English, and health sciences, to address our media challenges and work with media students to develop some innovative ideas' (Interviewee 15). Institution 1 place value on multicultural as well as multidisciplinary groups of students. In his work on the 'negotiated enterprise' Rae (2005) emphasises the interactive process of exchange with others as being key to organisation being able to realise their aspirations. Sarasvathy (2001) also highlights the value of engaging with partners in order to capture different and surprising perspectives. She stresses the significance of allowing a project to evolve and change due to the influence of new relationships, in an iterative manner, and calls this kind of partnership 'The crazy quilt principle' (2003) due to it being characterised by brightly coloured and quirky patterns.

Curriculum design: Risk-taking

As is discussed in Chapter 2, Duening (2010), in creating five minds for an entrepreneurial future, builds on the work of Gardner's five minds for the future (2008), and includes 'Risk-managing mind' as linking to 'Creation' and 'Innovation'. Fayolle and Gailly (2008) describe entrepreneurship as being 'polysemous' and linked to attitudes such as 'autonomy, creativity, innovation, risk-taking or the act of venture creation' (p572). It is asserted by Wilson (2009) that achieving the goal of graduates being able to display such attributes

can only be achieved by ensuring more 'experimental' approaches to learning, and also in instilling a 'risk-taking' attitude in students, as is encouraged as being significant in the delivery of entrepreneurial education (Gibb 2005). Whilst convergence and digital means of reporting and journalistic writing have brought about 'epochal transformation' (Project for Excellence in Journalism 2004), research in the field suggests that there has been little change in the response of journalism education as a whole (Mensing 2010).

The fieldwork institutions all build on this in various ways in their curriculum and development and approaches to assessment. Interviewee 5 notes that achieving experimentation in the student experience and outcomes, can only be achieved if academics can be 'reflexive' and challenge traditional approaches. Interviewee 11 asserts that the students graduating with an adventurous and experimenting mindset is going to be critical to the future of the journalism industry and believes that the challenges facing the news industry can be attributed to a resistance to change, with graduates who can 'do what's been in the past and [the industry] wonder why the circulations are falling off the cliff.'

Literature in the field asserts that creating a 'safe environment' in which students can actually benefit from things going wrong can enable innovation (Shank and Neaman 2001). Sarasvathy (2001) claims that progressing projects using the 'means' available, reduces their failure rate, and so it's important that students can make iterative steps forward and reflect as part of the process on how they can adapt and change their work as they progress, rather than work towards an unachievable goal. As noted in Chapter 4, Interviewee 12 reflects that a critical part of project work is for students to work through the realisation 'that won't work, we'll try something else'. The creation and assessment of the reflection on this process is considered as critical as the final project output (and is discussed in more detail below at Section 5.3.4).

Barnes and Scheepers (2018) note that this focus on failing as contributing significantly to the learning process is contrary to approaches which could be considered as being traditional in educational pedagogy and, as such, 'provides a unique environment for exploring media work and reimagining journalism' (p99). This approach and experience can also be seen to build resilience in students and enhance their 'entrepreneurial self-efficacy' (Barnes and Scheepers 2018) as they see that they can progress their ideas and projects, in spite of small setbacks. This iterative process can be linked back to Sarasvathy's use of 'means' (2001) in a pragmatic approach to new development and change.

5.4 Embedding an entrepreneurial constructivist approach in journalism education pedagogy

Section 5.4 discusses the literature and data in relation to the fourth research question: 'How can an entrepreneurial constructivist approach to teaching and learning be embedded in journalism education pedagogy?'.

Given that it is asserted that 'entrepreneurial learning is essentially experiential' (Rae 2007), it is significant to investigate how curriculum design and delivery can achieve this. The literature in the field highlights that there would appear to be no universal pedagogy for teaching entrepreneurship, particularly in relation to the media industries and journalism (Kearney and Harris 2013; Fayolle and Gailly 2008).

Also, it should be noted entrepreneurial practice within the creative industries is seen as being 'significantly different from the practice of entrepreneurship in business, in terms of the artist's drivers and aims, as well as the nature of entrepreneurial opportunities, contexts and processes' (Bridgstock 2012, p571). The need to identify and create artistic opportunities and then exploit these is core to the role of embracing entrepreneurial skills in the creative sectors, including journalism.

External engagement and community networking

Deuze and Witschge (2017) highlight the significant work of journalism higher education, on an international basis, and the contribution of courses focusing on entrepreneurialism in preparing students for the future of the industry, where they will be expected to 'monetize content in innovative ways, connect to publics in interactive new formats, grasp opportunities, and respond to (and shape) its environment.' (p11) However they also caution against the approach of considering entrepreneurship in relating to individuals only, which they describe as presenting it as 'micro-level agency to make something happen' (Deuze and Witschge 2017). They assert that instead:

> 'It is imperative to understand journalism in terms of formal and informal networks, teams and associations that transcend the boundaries of news organisations large and small.'(p12)

Wahl-Jorgensen (2009) also emphasises the significance of journalism academics paying more 'attention to places, spaces, practices and people at the margins of [a] spatially delimited news production universe' (p23), and criticises the 'newsroom-centricity' of journalism education. It seems significant that educators pay more attention to a 'dynamic' vision for journalism and are less focused on the limited and routinized nature of the newsroom (Deuze and Witschge 2017). Anderson (2011) proposes 'blowing up the

newsroom' and looking instead at news production as a 'network' that breaks free of the traditional boundaries.

As is discussed in Chapter 4, the assertion that entrepreneurial learning helps to prepare students for imagining a journalism industry for the future, not the past, is shared by the case study institutions and their attempts to engage the community reflects the significance and value of embedding 'social networking capacity' (Bridgstock et al 2011, p126). Interviewee 5 makes engaging a 'wider community of practice' central to his delivery, describing it as 'networking and partly about life-long learning'. The requirement that they connect with the community, whether it consists of 'data journalists…, audio producers or videographers or whatever', necessitates that the students form connections and networks in groups, and build close relationships. This links to the assertions of the need to find new structures beyond the newsroom, and also to Sarasvathy's principle of using the 'means' that exist and are essentially at the disposal of the students (Sarasvathy 2001). One of her categories emerges from the question 'Whom do I know' (2013), which links clearly to 'social networks' and a pragmatic perspective of using connections to move forward.

The launch of a new 'hyperlocal' newspaper by Interviewee 11 and his students was fuelled by his belief that '… we can't just train our students to become entry level people in a local paper… We've got wider responsibilities to them and to wider society, not just local papers.' (11) The project, which is a volunteer-run, not-for-profit news service for people who live and work in the local area, was created as an 'entrepreneurial approach to doing journalism'. As discussed in Chapter 4, it expects the students to engage the community and pass on their skills by actively helping them with its reporting, writing, and publishing. The intention is the community network they engage will remain with them. Interviewee 10 from Institution 1 also emphasised the importance of students building their network ahead of graduation, stating '… I'm just trying really hard to push people to do things in public and to really test their assumptions in a public way.' Duening's work (2010) also emphasises the entrepreneurial mind for the future as linking to 'resiliency' and 'effectuation', and as noted by Essig (2013) these can be built by the interface of the student to the larger community. In contrast, trying to address such areas in the traditional classroom would teach students about resilience and spotting an opportunity, but not how to '*be* resilient' (Essig 2013).

Love and Wenger (1998) who make the case that engagement in 'communities of practice' allows student learning to emerge iteratively. They reject the concept of it being essential for learning to be 'decontexualised from practice' to become 'academic'. This links strongly to Gibb's assertion that 'entrepreneurial learning involves emphasis upon "how to" and "who with" and that some knowledge should be offered on a "need to know" basis' (p253).

In his mapping of entrepreneurial behaviours and skills to teaching methods (see Section 2.7.7), Gibb (2002) highlights, for example, that while traditional lectures elicit no opportunity-seeking behaviours in students, in contrast organising an event involves: taking initiative and acting independently; persuading and influencing others; making things happen; negotiating a deal; taking decisions and managing interdependence successfully. Interviewee 2, at Institution 3, also advocates the importance of embedding student-lead networking and community interaction in the curriculum. He noted that 'the only demand made on projects is that they have to have some kind of public engagement' and also that they are entirely devised by the students, saying 'I don't devise projects for them', which is a bold step. The value of this approach was also reinforced by Interviewee 3 who asserts that it allows students the opportunity to 'practically [do] something to which they attach the theory, rather than the other way round'.

Nielsen and Stovang (2015) also assert the significance of independent, active learning, noting that the role of the 'DesUni' teacher is to "facilitate the students" wicked problem-solving process, by exploring and co-creating problem and solution spaces with the students' (p985). They see the solution of wicked problems as involving learning-by-doing, engaging 'internal and external stakeholders' and the whole process being continually iterative. It is also significant to design delivery that it includes and enhances the individual learning styles and approaches of the students (Nielsen and Stovang 2015). Interviewee 6 also requires the students to connect with the 'outside world' and builds an emphasis on market testing through developing networks as being a key component to content delivery. She notes that by integrating networking within the curriculum, in a very practical, hands-one way, the students are required to take responsibility for their learning. The resultant skills development includes those of 'autonomy, creativity, innovation and risk-taking' which relate to the 'polysemous' nature of entrepreneurship (Fayolle and Gailly 2008). Barnes and Scheepers (2018) note that it's important for 'entrepreneurs to be prepared to adapt, co-create with interested stakeholders' (p99) for the result of an improved solution to a problem. They contrast this ability to be flexible in a quickly changing environment by using effectual methods to 'a predictive, causal approach which would focus on competitors, requiring a competitor analysis' (p99). Given that Deuze and Witschge (2017) argue incredibly persuasively for 'an ontology of journalism beyond individuals and institutions', which responds to the fact that journalism takes place in increasingly networked settings, and there is an urgent need for education 'to broaden the focus of journalism studies' (Deuze and Witschge 2017, p12).

Student-lead delivery

Given the 'experiential' nature of entrepreneurial learning (Rae 2007), it was evident that the fieldwork institutions were making every effort to focus on the learning process, rather than the teaching process; with the delivery of theory being linked to and lead by its practical application. Bridgstock (2012) asserts that a significant part of the 'entrepreneurial artist identity development involves experiential project-based work' (p132), thus allowing further co-creation, negotiation and idea generation under the facilitation and guidance of the 'teacher'. This powerful 'student-centred approach' (Bridgstock 2012) is also a 'signature pedagogy' of Essig (2013) in her mapping of minds for the future. Building on the work of Meisek and Haefliger 2011) who believe that groups are significant in providing the right conditions for the emergence of novel ideas, Essig (2013) notes that:

> 'Learning to work collaboratively is not only practical, but is also supportive of entrepreneurial behaviour, especially in the areas of creativity and innovation.'

Essig notes the importance of such project work in the context of her model which links pedagogy to 'minds for the future to the: 'Designing mind', 'Risk Managing Mind', 'Creating Mind', 'Meta Cognition', 'Designing Mind', 'Managing Impulsivity' and 'Thinking Flexibly' minds.

This type of collaborative project work, where students are engaged in 'doing' entrepreneurship (Raffo et al. 2000) as part of a 'community of practice' which engages fellow students, as well as industry mentors and academics, all of whom input to the project (Brown 2007, Bridgstock 2012), is emphasised as very significant in the work of Interviewee 2. He reflects that students are motivated by feeling empowered in the context of project work, a response was also experienced by Interviewee 1 who conducted a brainstorming session with his master's Journalism students for a new business idea, and brought in external entrepreneurs – and had a co-creation session with students, externals and staff. Interviewee 4 also brings the notion of new ideas being 'viable and sustainable' into her delivery, highlighting the careful interlinking of business opportunity with creative ideas generation. She notes that '…one of the areas that employers don't think that there's enough commercial awareness of business and customers and stuff'. Wilson (2009) makes the point that the education system is structured in such a way as to reinforce a massive division between creativity and commerce, with the danger that 'universities remain largely unprepared to adapt to the changing work environment of the creative economy' (Wilson 2009, p2).

Interviewee 11 also highlighted the significance of allowing students the opportunity to be involved in experimental new projects, such as the spontaneous pop-up projects that are discussed in Chapter 4 which prove to develop both flexible skillsets and mindsets in the students, where an experimental process allowed the students to engage with an event as it arose, led by themselves and then adapt and alter their approach in order to maximise the opportunity. This perspective is discussed by Nielsen and Stovang (2015) as they note that:

> '… DesUni teachers have little control over the DesUni learning process. The teacher plays an unambiguous facilitating role that is clearly defined due to the iterative nature of the process.' (p985)

Barnes and Scheepers (2018) also note the significance of viewing entrepreneurship as using unexpected surprises to 'create new opportunities iteratively moving the venture forward' (p100).

This links strongly to the approach taken by Interviewee 11 to challenge everything in terms of delivery. For example, in the related curriculum design, the study of media law is integrated into other modules and is entirely student-lead. As is discussed in Chapter 4, there is no fixed content delivered and instead the curriculum is based around discussion of cases, approaches, and outcomes. The students become familiar with the principles but are not tested on specific laws and legislation. They are expected to present their findings in class and learn from each other, and from each other's cultural backgrounds. Nielsen and Stovang (2015) reinforce the need for increased interaction 'students-teacher, students-students, students-content and students-outside resources' (p985). They note that the role of the teacher should also evolve, in alignment with 'the learning situation'.

Davies, Fidler and Gorbis (2011) have highlighted 'novel and adaptive thinking' as a critical skill for graduates to survive in a quickly changing external environment and Barner and Scheepers (2018) note that encouraging students to 'view disruption and change as an opportunity and providing them with a process to adapt and change' (p100) will allow them to contribute significantly to the fast-changing media environment.

The broad canvas approach that is used by Interviewee 11 underpins this need to adapt with his overall approach always being to 'think of new ways of doing stuff'. As is discussed above, he uses pop-up news projects to bring together theory and practice and including, for example, ethical issues, digital media, audiences and audience studies, network journalism, and different roles that are developing in journalism. Throughout delivery he is asking the students to lead the projects and also to reflect continually on their roles within the work, how the different parts of the project interface and to be cognisant of the

'overall conversation'. This problem-solving attitude is also discussed by Interviewee 9, who notes that the students studying Entrepreneurial Journalism at Institution 1 are not aiming to come out of the course with an idea for a new business, but instead to solve problems in the community, and the outcomes are deliberately broad.

As discussed in Section 4.3.2.2, the approach of Interviewee 5 is to be much less formulaic in delivery of certain aspects of the curriculum, in order to ensure graduates have the appropriate skills and mindset to be able to respond to changing delivery platforms and audience expectations of the journalism workplace. In the 'Narrative' module already explored, the focus is on the nature of story-telling with the students, rather than thinking specifically about individual platforms, with the outcome being that the results were 'much more varied, less formulaic' (Interviewee 5). Although the context of the storytelling includes data and multimedia, the art of storytelling supersedes the delivery mechanism, in an entirely student-lead approach – and it is interesting to note that Interviewee 5 feels that it leads to very different results.

Deuze and Witschge (2018) assert that '"Beyond journalism" is an approach to journalism that considers it as a dynamic object of study' (p13). Their work points to the need to go 'beyond boundaries [being] what is needed in this time of flux' (p13). The fieldwork institutions examined, go some way to addressing this through: collaborative and iterative project delivery and experimentation; bold approaches to fully student-lead constructivist delivery; broad canvas, blending of subject areas within modules; and in their steps to separate the handling of journalistic content from platform and delivery mode, thus preparing students for an unpredictable future.

Constructivism in an experimental environment

Nielsen and Strovang (2015) highlight the importance of both the 'physical environment' and also the 'culture of learning' in their DesUni model. They note that while the habitat and learning situation is governed by the physical boundaries, the related culture affects how students behave and respond, and what is expected of them in the educational environment. Students should thus be encouraged to challenge and to innovate. Indeed Interviewee 5 notes that he wants his students to 'look at things in different ways'. He uses alternative approaches to the newsroom as a means of experimenting, with students recreating the traditional newsroom in alternative contexts, for example in a coffee shop, and then doing the same tasks in a computer lab, much closer to the usual setting, and then comparing and contrasting how each scenario worked, so that they engage with the experience 'critically and they're experimenting with new ways of doing things at the same time.' In a similar manner, as is discussed in detail in Chapter 4, Interviewee 6 has introduced 'fika' as a compulsory aspect to her entrepreneurship project module, which is

embedded across all postgraduate delivery, where her students are expected to brainstorm creative and innovative ideas in relation to their new product proposal in a coffee shop over coffee and cake, and tweet a picture of themselves to her. She asserts that the new setting, environment, and challenge means that her students 'can't just turn up and sit at the back of a lecture theatre and be anonymous.'

The innovator hub at Institution 2 is a more overt statement of the approach there to collaborate across faculties and bring a wide range of expertise from different disciplines together and Interviewee 15 asserts that the culture in the university genuinely revolves around an acceptance of collaboration and multidisciplinary working. The dedicated hub emerged from a will to 'look at the student innovator in the same way that we look at the student athletes, and provide the abilities and opportunities for them to train and develop their skillsets as well as form teams and compete' (Interviewee 15). Its purpose is to bring together students from all disciplines, including those studying communication, journalism, engineering and fine art, all of whom have entrepreneurship embedded in their delivery, and to provide a totally different kind of space for them, separate from the traditional teaching environment. The hub was created for all students from these different disciplines to 'get together' so that they can 'innovate, find co-founders, have a maker's space and really have an opportunity to think about what they want to develop and have an environment that celebrates that.' (15)

Teaching and assessing 'the process'

As is discussed in above, the flexibility of the curriculum design is a significant theme in the outcomes of the research. This is also reflected in its delivery with a focus on 'the process' itself, rather than content or assessment outcome. Interviewee 5 reflects on the non-prescriptive approach to tools, media or skills required. His deliberate focus on moving away from a specific list of outcomes to a more flexible perspective is reflected in the 'storytelling' concept, discussed in Section 4.3.2.2, where the focus is not on teaching tools but on a range of narrative devices. He rejects the prescriptive approach of accrediting bodies, pointing to the changing nature of roles in the industry and that 'You cannot say that there even is such a thing as an online journalist because it might be a journalist who works in a broadcast organisation or a print organisation, a magazine, or online only. They might be a community manager, they might be videographer, they might be a data journalist.'

At Institution 4, it is seen as significant to allow the student freedom, in parts of the curriculum, in order to choose a focus based on what they are most interest in – audio, video or data. Thus, the tools are essentially chosen by the students rather than the academic in a prescriptive manner. He suggests the lecturer thinking of their role as a

piano tutor or a driving instructor in terms of their interaction with the student; and as such the learning process should allow for the development of experience and then reflection. Löbler makes the point that:

> 'The more passive the role of the teacher is, during the experiential phase, the more the students can 'assemble and disassemble' and develop own ideas and concepts.' (2006, p33)

Interviewee 6 reflects this approach when she talks about the students using social media in their journalism practice and she also emphasises the importance of encouraging students to lead their own development and challenge their concepts. She sees it as much more significant to the learning process if a student concludes at the end of the day that the project '…would take too much or be too expensive perhaps to pursue'. This would reflect the students understanding where problems might lie, and therefore learning from the process itself.

The 'discovery mindset' that is advocated by Barnes and Scheepers (2018) for 'reimagining' journalism could be said to be enhanced by an education setting 'where graduates can explore the future of media without being bound by traditional normative value judgments' (Mensing and Ryfe 2013).

Nielsen and Strovang (2015) assert that the design, context, and nature of the learning environment itself is very significant, in addition to how the learning itself is planned. The interface of both these elements is critical in allowing for co-creation between the parties involved and also important in 'creating an atmosphere of collaboration in the learning situation' (Vaughan and Williams 2013).

Barnes and Scheepers (2018) note that 'by encouraging students to view disruption and change as an opportunity and providing them with a process to adapt and change, it empowers them to respond to the volatility in the environment' (p100). This links strongly to a curriculum that is characterised by experimentation, with a focus on developing the 'discovery mindset' of the students.

This links strongly to Nielsen and Strovang's assertion of the importance of allowing the student to 'take the main control of the problem space' (2015, p985). Dziuban et al. (2004) also emphasise that students learn better if there is a focus on 'student-centred instructions'. Löbler (2006) notes that it is important to help students to 'develop their abilities into competencies' (p32).

This approach can also be seen as important within assessment too. Löbler (2006) asserts that student should never feel that they are being 'tested' by the lecturer:

> 'If the student gets the impression that they are preparing for [an assessment] in which they fight 'against' the teacher's knowledge, it dilutes the relationship between the teacher as a coach and the student.'

Her research reflects that if students instead are guided through the assessment process with questions, they will be led to their own answers and, having gone through the process, will be able to make their case more effectively and critically (Löbler 2006). This approach is supported by the work of Nielsen and Stovang, whose DesUni model 'works with processes of constantly turning "what is" and "what has been" upside down' (2015, p986). Their work points to that of the design school in focusing on the assessment of the process.

The approach of assessing the process is taken at Institution 1 and built into the summative outcome, with it being possible to pass an assignment, even if the product developed is flawed, as long as there is appropriate reflection on the process and the learning has occurred in relation to this, rather than the outcome. This also mirrored

Within the University of Southern Denmark, where the work of Nielsen and Stovang (2015) is based,

> 'each student develops a visual learning log that includes drawings, pictures, drafts, photos, models, concepts and quotations illustrating their process of learning. At the end of the course, the visual logbook provides the starting point for an oral examination'. (p986)

This important process of reflection is also captured by Interviewee 5 as he considers his approach to address both practice-based and academic issues within the context of delivery and assessment,

> 'I've tried to weave them both together, so on the course at the moment the very first practical assignments they do is looking at the use of platforms to publish in. But it's that process of researching it, putting it into practice, and then evaluating and analysing what has worked and what has not.'

Interviewee 5 also stresses that student can still pass their project work if their output was not a success and points out that this encourages them to experiment and explore new possibilities, and 'come out of their comfort zones.'

The focus on teaching and assessing the process demands the academic role to be one of opening up ways of new thinking, and to encourage the student to address the problem from different perspectives (Löbler 2006). This is contrary to the traditional approach of assessment strategies which 'normally assume that lecturers know what the students need to learn, and how it may be accomplished' (Penaluna and Penaluna 2009, p722). At Institution 3, even if the project outcome has gone badly, the students can still perform

well in the module by reflecting on what went wrong and explaining it, and by identifying that could be done differently.

Also, at Institution 2, even within the context of their entrepreneurial competitions, the focus is on the process and the learning outcomes during the process, rather than the outcome of whether or not they have won the competition. There is a very close management of the experience, to ensure the students gain a specific set of skills.

Summary

As is highlighted above, Sections 5.1, 5.2, 5.3 and 5.4 discuss and evaluate the data drawn from the in-depth, semi-structured interviews in relation to the literature in the field. This section is structured in relation to key aspects the four research questions. The conclusions drawn from this critical analysis are reflected in Section 5.5 where a diagram and related models are used to illustrate the outcomes and findings of the research.

5.5 Research conclusions and contribution to knowledge

The rapidly changing nature of the journalism industry clearly necessitates higher education to adapt accordingly. The conclusions which lie in Section 5.5 seek to answer the research questions and also demonstrate how the research contributes to knowledge in the field.

This section builds on the analysis undertaken in Sections 5.1, 5.2, 5.3 and 5.4. Section 5.5.1 below seeks to answer the first two research questions in relation to how embedding an exchange of thinking between entrepreneurial and journalism disciplines can address the rapidly changing and unpredictable needs of the industry and draws on the defining of 'entrepreneurship in order to achieve this. The models below build on this work and present a 'reconceptualised journalist', and a redeveloped approach for journalism curriculum and pedagogy. The outcomes of the research highlight the significance of complementing a strong skillset with the development of an entrepreneurial 'mindset', and the concept and characteristics of the latter are defined.

Therefore, the adapted diagram below 'frames' entrepreneurial action in the changing field of journalism. Along with the models relating to the 'reconceptualised journalist' which aim to underpin the creation of graduates who embody independent, flexible and adaptable practice, these conclusions represent 'the original contribution to knowledge' of this research.

5.5.1 Journalist 'means' and 'ends' framework

Section 5.5.1 seeks to answer the first two research questions of this study, building on the literature and interview data, and the analysis that was undertaken above in Sections 5.1 and 5.2.

> Research question 1: How can an 'exchange of thinking' between entrepreneurial and journalism disciplines address the rapidly changing and unpredictable needs of today's journalism industry?
>
> Research question 2: How is 'entrepreneurship' defined in the context of the journalism profession?

The outcomes from these research questions are presented in relation to Essig's model 'Framing an understanding of entrepreneurial action in the US arts and culture sector' (2015) which is introduced in Chapter 2 and discussed above in Section 5.2. The original model focuses on the practice of groups of 'artists' collectively sharing knowledge and skills in order to realise the ends that Essig (2015) identifies as wealth creation, value

creation and sustainable culture, in the form of cultural capital and aesthetic products (p241).

This research builds on the assertion that 'the mediating structure' which connects the 'means' to the 'ends' is characterised by entrepreneurial action, and the diagram below characterises a 'redefined' journalism industry (Deuze and Witschge 2017). Essig (2015) notes that further research is required to understand better the structure or activities that embody the related entrepreneurial action, and this research expands on this aspect in relation to journalistic practice.

Thus Figure 5.2, below, adapts Essig's 'framework of entrepreneurial action' (2015, p242) in order to (i) identify the nature of the journalistic 'means', in terms of the sources and approaches required by the industry; (ii) encapsulate the entrepreneurial action that is necessary for the industry and the resultant impact on the context of journalism; (iii) highlight the resultant 'ends' in terms of the related outcome on contemporary journalism practice. In doing so, this research responds to the first two research questions. The sections below explore and explain Figure 5.2, 'Framing an understanding of entrepreneurial action in the journalism sector'.

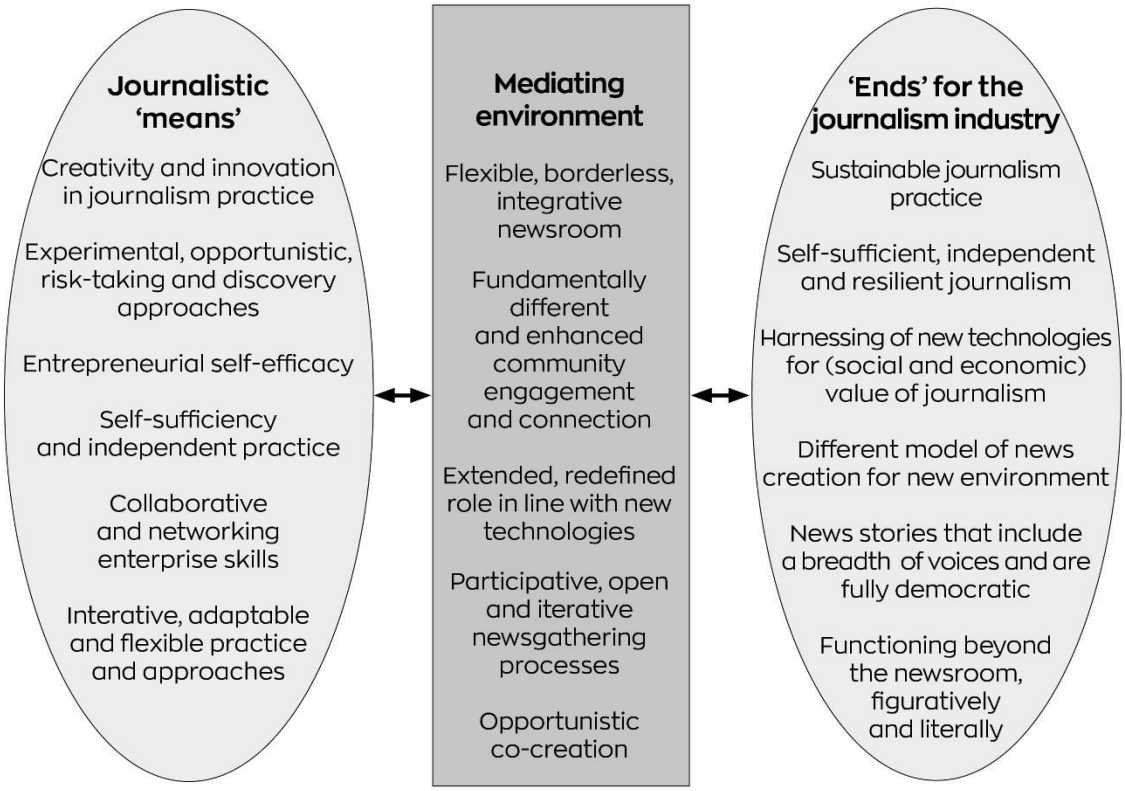

Figure 5.2: Framing an understanding of entrepreneurial action in the journalism field (adapted from Essig 2015)

Framing an understanding of entrepreneurial action in the journalism field: Journalistic 'means'

In terms of defining and understanding the term 'entrepreneurship' in relation to the journalism industry, the model is firstly adapted to consider the related skills, both tacit and overt, and approaches that can benefit today's evolving industry. This also necessitates identifying the specific characteristics of the changing nature of journalism.

Taking into consideration the changed relationship between users and producers (Sparre and Faergemann 2016) and what is recognised as the 'precariousness' of the industry (Interviewee 11, Deuze and Witschge 2017), in terms of job security and the ability to monetise content, the need for a new paradigm is obvious. Being able to recognise very clearly and then negotiate the changes in the environment, rather than forge on trying to make an old model of news creation fit an altered marketplace is significant, and **creativity and innovation** are required more than ever (Interviewee 11).

Barnes and Scheepers (2018), in their creation of a Multi-disciplinary Experiential Entrepreneurship Model (MEEM), draw on the 'means' as defined by Sarasvathy (2001) as 'Who am I?' which represents an individual's characteristics, 'What do I know?', relating to personal skills and education, and 'Whom do I know?' representing relationships and networks. As such, drawing on **experimental** (Kerr et al. 2014), **opportunistic** (Interviewee 8) and **discovery** (Mensing and Ryfe 2013) approaches and skills, links strongly to the need for '**entrepreneurial self-efficacy**' (Barnes and Scheepers 2018) where students have a strong belief in their own personal ability to create and enact entrepreneurial solutions. The shift in the newsroom (Deuze and Witschge 2017, Interviewee 5, Interviewee 11) and the new competitive landscape with altered business models (Deifell 2009), has led to the 'precarious' and more 'temporary' nature of the industry (Deuze and Witschge 2017). Journalists need to be able to be more entrepreneurial which Interviewee 8 comments on as actually extending the traditional role with great need for **self-sufficiency** and **independence**, because 'the old certainties aren't there any more' (Interviewee 12).

Essig's work on 'entrepreneurial bricolage' (2015) drawing on the use of the 'means' at hand (Sarasvathy 2001) in order to create new opportunities (Baker and Nelson 2015), has been identified as an interesting concept to apply to the journalism industry. The adaptation of the research by Klerk (2015) who conceived of the sub-term 'collaborative bricolage' focuses on taking advantage of 'connections and networks for collaborations, creative work, co-innovation' (p836). The approach of effective collaboration is reiterated by Essig (2015) who asserts that the bricolage approach of using combinations of the opportunities at hand allows 'the process of converting non-monetary means into

something of value' (p234). The related **collaborative enterprise skills** that are required link to the new approach that is proposed by Anderson (2011) where news production is considered as a network that transcends organisational boundaries introducing people from different professional backgrounds with different approaches to creating news and including collaborating publics (Deuze and Witschge 2017, Interviewee 11). As such, a sense of adventure and the willingness to be **risk-taking** and do things differently are critical (Interviewee 5), as well as the ability to be adaptable and flexible (Storey et al. 2005) and willing to move between different types of work and employment in a new 'projectized' environment (Compton and Benedetti 2010) and 'stand on their own feet' (Interviewee 11).

Framing an understanding of entrepreneurial action in the journalism field: Mediating environment

The 'mediating environment' in the adapted diagram above, further captures the changing needs and nature of the journalism industry, and the related factors that emerge from the literature and data which define how the industry needs to be characterised in the future in order to function in the future in order to safeguard its sustainability; and thus capturing the positive impact of an entrepreneurial approach and ethos in its environment.

Whilst Essig (2015) envisages her 'mediating structure' as 'for-profit' and 'non-profit' organisations and 'artists' collectives', it would appear that within the journalism industry it is not going to be possible to redefine the future without taking a more flexible perspective on the existing structures in order to create news sustainably. The gradual breakdown of 'the wall between the commercial and editorial' parts of news organisations (Deuze and Witschge 2017) and 'radical change' in the field of news production (Interviewee 10) point to the need to create 'different types of newsroom' (Interviewee 5) which allow for experimentation identified above. The significance of allowing new technologies to go further than 'tinkering with newsroom culture' (Lewis and Usher 2013) points to the need for a more **flexible and borderless newsroom** where practices are more **integrative** and newsgathering becomes a more **participative and iterative process**. The evolving of the role of the journalist and its continually 'becoming' (Deuze and Witschge 2017) and requiring new knowledge of and ability to negotiate new distribution channels and platforms in order to envisage more effective revenue models, highlights the role as being **extended** and **redefined** in alignment with this new environment.

The 'loosely integrated units of individuals' (Deuze and Witschge 2017, p9) that characterise and inhabit the new online and virtual newsroom (Interviewee 11) point

towards the need for further **integrating** into of '**communities of practice**' (Interviewee 5) that emerge outside the newsroom. Barnes and Scheepers (2018) also assert the enhanced significance of partnerships and '**co-creation**' in their vision for 'reimagining journalism' (p100). The research points to the need for this integration to be '**opportunistic**', allowing for the journalist to take advantage of opportunities as they arise.

Framing an understanding of entrepreneurial action in the journalism field: 'Ends' for the journalism industry

The 'ends' captured in the adapted diagram above, portray the value of embedding entrepreneurship and innovation in the journalism industry.

Given the need to 'save good journalism' (interviewees 8 and 10) and realise fully the value that still exists in it (Interviewee 10), there is an urgent need for the industry to focus on how this can be achieved **sustainably**. The long-held perception of journalism as being 'inherently stable' (Deuze and Witschge 2017) needs to be challenged given the 'culture of job insecurity' that has come to characterise the contemporary newsroom (Ekdale et al. 2015) and, as discussed above, there is the need for further **self-sufficiency** and **independence** in the role in order to protect the **resilience** of the profession.

The partnership with the community that is proposed, draws on the notion of being enterprising as sharing creativity more widely in order to add both **economic and social value** to the journalism industry. It can be asserted that current graduates, who are educated in a 'linear approach' to processes in the newsroom actually restrict the potential for **all voices to be heard** and mitigate against a fully democratic media (Interviewee 12). Pavlik (2013) asserts that in order to be 'central to the democratic process and commercially viable', journalism must be fully publicly engaged, have new technologies embedded in processes and characterised by an entrepreneurial approach in order to discover a 'new vision'.

This **different model of news creation for a new environment**, is influenced by co-creation, communities of practice and an iterative newsgathering process that remains alert to taking advantage of opportunities as they arise. It can be asserted that pushing journalists '**beyond the newsroom, figuratively and literally**' (Lewis and Usher 2013) will make journalism more relevant to a participatory, digital culture.

5.5.2 The 'reconceptualised journalist'

Section 5.5.2 seeks to respond to the third and fourth research questions, whilst also drawing and building on the outcomes of the first two research questions in terms of the adapted framework for understanding entrepreneurial action in the field of journalism:

> Research question 3: How are entrepreneurial skills and appropriate 'mindset' embedded in the journalism curriculum?
>
> Research question 4: How can an entrepreneurial constructivist approach to teaching and learning be embedded in journalism education pedagogy?

In order to address these research questions relating to curriculum and pedagogy of journalism education, the section identifies the mindset characteristics of journalism graduates who can adapt to the changing needs of the industry and lead it into a sustainable future. In response to the research questions above, the research also explores both the curriculum and pedagogy of a journalism education system that produces the future employees of this sustainable and changed industry.

Deuze and Witschge (2017) theorise on the 'transformation of journalism' that is discussed above, in order to give it consideration as a 'dynamic object of study'. Their work asserts both the need for a 'hard' fixed definition of the profession, complemented by a 'soft definition' and is characterised by a broader range and type of input that enhances the contribution to 'social relevance'. They believe that there is no need for an entirely new concept for journalism, but that it is necessary instead to move 'beyond journalism' towards an environment where existing boundaries are challenged and the 'permanent instability' of the industry is fully acknowledged. In addressing the needs of a 'profession in a permanent process of becoming' (Deuze and Witschge, p13), this research advocates the need for a '**reconceptualised journalist**'. The term does not represent a new definition but instead broadens and enhances the concept of a journalist, which seems to be articulated traditionally in relation to a 'specific occupational ideology and culture' (Deuze and Witschge (2017), with descriptions including a certain functionality and seen in terms of the contribution to society (Gorke and Scholl 2007) and democracy (Schudson (2008).

5.5.2.1 Mindset characteristics for the reconceptualised journalist

In asserting that journalists of the future need to 'reassess things… [and] to be creative and to come up with new ways of doing things', Interviewee 5 highlights the significance of mindset within the process, which links to the shift in landscape that is noted in Section 2.1, where appropriate ways of thinking for entrepreneurship are identified, as well as the link between being able to recognise opportunities and metacognition (McGrath and Lacmillan 2000; Haynie et al. 2007; Pollard and Wilson 2013). In acknowledging that it is no longer possible to merely impart a skills 'toolkit' that will prepare students for future careers as journalists due to fast-changing technologies and new business models, it is significant to journalism education that students can instead 'recognise the kind of skills they might want to acquire' (Interviewee 1).

In order to take advantage of the journalistic 'means' that are identified above at Figure 5.2, and to contribute to a 'reconceptualised' field of journalism, it is therefore incumbent on educators to ensure that journalism graduates enter the industry with the appropriate mindset to navigate the 'mediating environment' which they will negotiate and lead, and thus contribute to the sustainability of the industry of the future. The related characteristics have emerged from analysis of literature in the field and findings from the field site institutions, and it has been asserted that reinforcement of the development of this entrepreneurial mindset will create students who embody independent, flexible and adaptable practice (Pollard and Wilson 2013). The characteristics of the mindset of the entrepreneurial journalist, as identified below, all link to, underpin and characterise the 'Journalistic means' which are developed in Figure 5.2, and in turn contribute to the 'Mediating environment'.

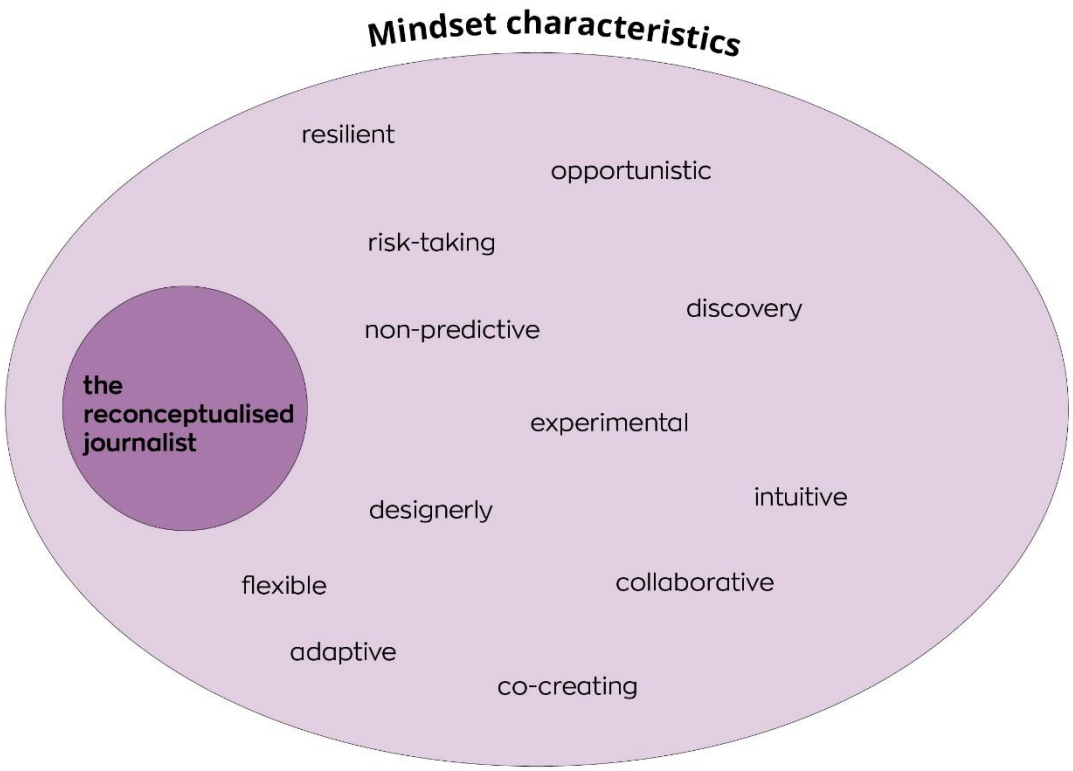

Figure 5.3: Characteristics of the mindset of the reconceptualised journalist

In engaging students to develop knowledge and skill themselves (Interviewee 1), and challenging traditional didactic approaches to teaching (Neilsen and Stovang 2015), it is seen as significant to build a **resilient** mindset in journalism students, where they emerge as dynamic and problem-solving professionals, and thus build their ability to challenge their environment and 'reimagine' journalism (Barnes and Scheepers 2018). The 'entrepreneurial self-efficacy' (Barnes and Scheepers 2018) that is required that links to resilience building allows the progression of new ideas and projects, in spite of small setbacks. A teaching process that supports the creation of new ideas and allows for an **experimental** (Interviewee 1), **non-predictive** (Barnes and Scheepers 2018), and **discovery** (Neilsen and Stovang 2015) mindset that empowers students to question normal value judgments (Mensing and Ryfe 2013). The role of trial and error (Interviewee 7), where students can fail safely (Interviewee 12), plays a significant part in contributing to '**risk-taking**' attitudes, with the outcome being to 'turn what is and what has been' (Neilsen and Stovang 2015, p986) upside down and to encourage students to explore new opportunities and 'come out of their comfort zone' (Interviewee 5). Encouragement of risk-taking and experimentation also links directly to encouraging self-sufficiency and independence in practice.

The **designerly** mindset that is supported by The DesUni model (Nielsen and Stovang 2015) also links to an experimental approach as well as the generation of news ideas and

solutions, and a focus on 'what might be' (Dunne and Martin 2006). The tacit knowledge that can emerge as a result of this approach is also key to the DesUni model and links to the opportunities in the landscape that be sought through engagement in social networks (Rae 2005) and the development of an **intuitive** mindset that can come from such experiences and networks (Rae 2005, Gibb 1996), and can also link to building a **collaborative** and **co-creating** mindset (Vaughan and Williams 2013).

In terms of building an entrepreneurial approach in order to use unexpected surprises to 'create new opportunities iteratively' (Barnes and Scheepers 2018), **flexible** (Interviewee 11) and **adaptive** (Davies, Fidler and Gorbis 2011) mindsets are critical in empowering students to 'view disruption and change as an opportunity' (Barnes and Scheepers 2018).

5.5.2.2 Curriculum design for the reconceptualised journalist

It is significant that the characteristics of 'mindset', which are identified at Figure 5.3 and characterise the 'reconceptualised journalist', are fostered within higher education curriculum. Indeed, the focus for journalism education needs to adapt in order to allow a broader perspective on the industry. It can be asserted that this wider view should consider the role of organisations, individuals, and the notion of the audience (Deuze and Witschge (2017). It is significant that the resultant extended curriculum creates a space in which students can find new opportunities, problem solve and to learn new technologies that will provide solutions (Interviewee 15).

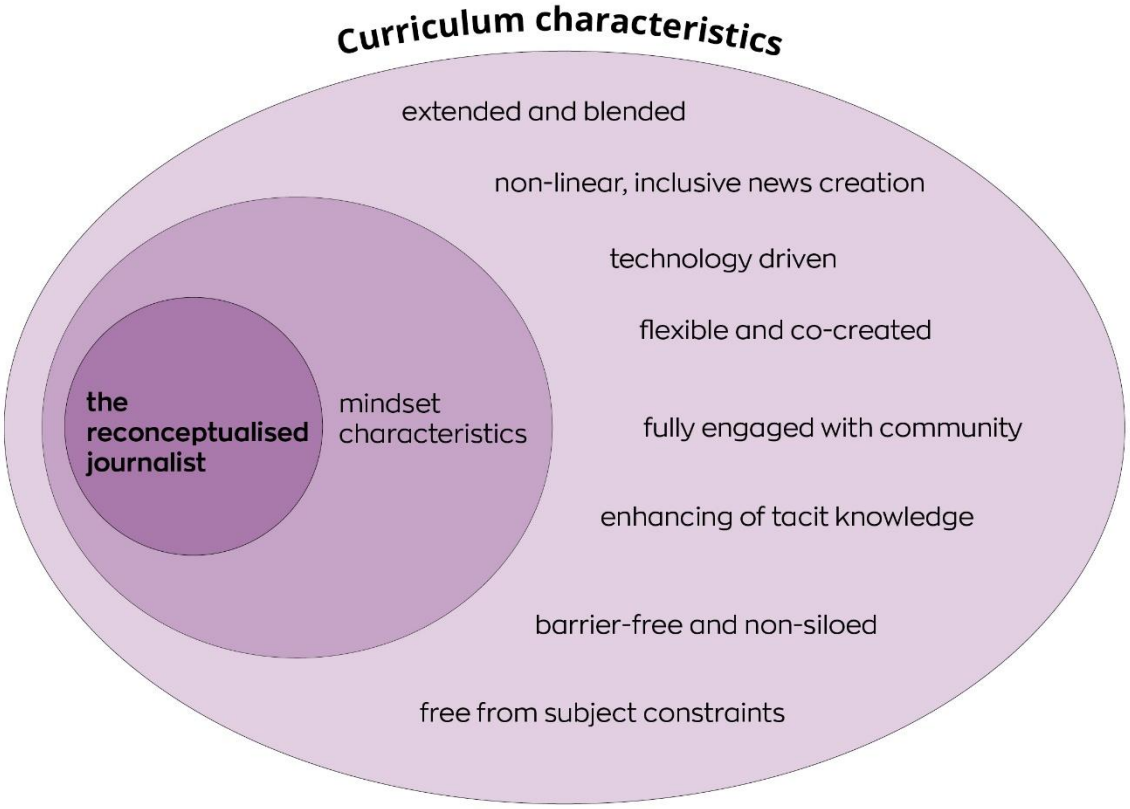

Figure 5.4: Curriculum characteristics for the reconceptualised journalist

In terms of the need for the journalist to be more self-sufficient, as identified above, it is clear that an **extended curriculum** is necessary. A sustainable industry of the future demands that traditional boundaries are broken down and a more adaptive and resilient graduate can spot and take advantage of a broader range of opportunities as they arise, in new contexts. The breaking of barriers in a range of ways can be seen as being key to the 'reimagined' journalism curriculum.

Creating 'different types of newsroom' (Interviewee 5), allowing for experimentation and integrating with the community, is significant in ensuring related practice becomes 'participative, open and iterative' (Lewis and Usher 2013). Interviewee 11 viewed taking new approaches to the 'online newsroom' within the curriculum as being critical to the development of the role of the journalist and sustaining the industry of the future, and indeed Deuze and Witschge (2017) note that the newsroom should not be viewed as 'a solid or coherent entity in today's post-industrial journalism' (p2). Thus, the **extended, non-linear, inclusive newsroom** can be seen to be at the heart of a democratic media that allows all voices to be heard. In achieving this goal of being unburdened by traditional restrictions, **new technologies** should be taught in relation to their potential to **drive**

new content and practices (Wardle and Williams 2010), rather than to enhance existing approaches.

In approaching journalism as a profession that is in a permanent process of 'becoming' (Deuze and Witschge 2017), the curriculum should be characterised by **flexibility** and afford students both the mindset and skillset that prepares them to view the field as 'a moving object' with 'a dynamic set of practices and expectations' (Deuze and Witschge 2017) and 'stay ahead of the curve' (Interviewee 12). This flexibility again links to **breaking of barriers**. At Institution 2, **curricular and co-curricular** delivery and engagement are deliberately interfaced with, for example, informal competitions and entrepreneurial projects outside with formal curriculum linking to accredited assessment tools. This type of flexibility requires institutional buy-in, bravery and culture shift, and the need to find means of overcoming structural boundaries and constraints of schools and faculties (Wilson 2009).

The importance of encouraging a more risk-taking approach (Gibb 2005) and embedding change within curriculum design, is embraced at Institution 4 where journalism students are enabled to work seamlessly across different work streams, rather than distinct types of journalistic form being siloed. The creation of a 'Narrative' module deliberately separates the core of journalistic work from the context of separate areas of practice and, once freed, allows more easily for multiple-platform delivery. Thus, **practice is released from the 'constraints and structures** traditionally provided by the institutional arrangement of journalism' (Deuze and Witschge 2017, p3). This **flexible, less constrained approach** also allows for the blending of different subject areas in the curriculum, for example at Institution 3 where media analytics, digital technologies and ethics are handled in the context of one project module. At Institution 1, the **barriers between creativity and business** are addressed with the curriculum addressing both by their being woven together in the context of delivery.

In terms of the importance of **enhancing 'tacit knowledge'** (Neilsen and Stovang 2015) in curriculum design, the students' 'ideas, values and needs' can be seen to be enhanced by shared learning and social interaction (Neilsen and Stovang 2015). Interfacing creatively and differently with communities can bring real rewards for students. Examining entrepreneurial bricolage from a sociological, rather than economic perspective (Garund and Karnoe 2003), can see students being encouraged to build connections and networks in the community in order to envisage and imagine the profession in new ways with more reciprocal, deeper types of relationships (Interviewee 11). This activity links back to the 'mediating environment' explored above and to students 'thinking about journalism in interesting ways when you're not in the newsroom, and you're out in the community bringing to the fore voices which aren't normally heard.' (Interviewee 11).

5.5.2.3 Pedagogy for the reconceptualised journalist

Given the established requirement for journalism education to address the need for graduates to develop an independent, flexible, and adaptable mindset (Pollard and Wilson 2103), the related pedagogy must underpin the curriculum characteristics that are explored above. Figure 5.5 captures the delivery methods that link directly to such a curriculum.

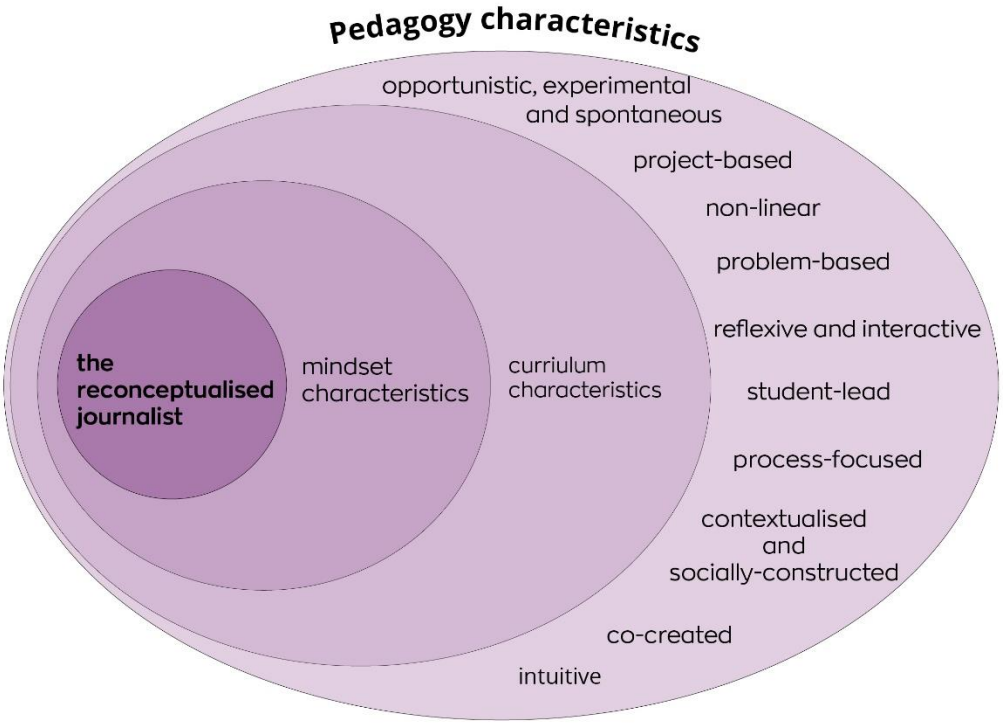

Figure 5.5: Characteristics of pedagogy for the reconceptualised journalist

Asking students to report on events as they arise, even before they have necessarily been taught a specific skillset (Interviewee 5), can be seen to help build resilience. The related **opportunistic, spontaneous, and experimental project-based approach** addresses the need for graduates to learn and find new opportunities and gives them the opportunity for 'dancing with uncertainty' (Interviewee 15). Building resilience by encouraging students to build their own knowledge and skillset (Interviewee 11) is critical to this, and again aligns to a **non-linear form of delivery**. **Problem-based learning** and an experimental pedagogy, as being linked to design thinking (Neilsen and Stovang 2015), can help with the facilitation of students experimenting towards the creation of something entirely new. Interviewee 5 asserts this approach, with along with a **reflexive response**

from academics, will prepare graduates to challenge the traditional approaches and assumptions of the journalism industry.

In relation to the premise of a **student-lead** pedagogy, again institutional commitment is needed, with the fieldwork research indicating that the approach could be considered to be 'content light' and regarded by some colleagues with 'suspicion' (Interviewee 6). In order to achieve a greater range of interactions between students themselves and in the student development of the curriculum (Nielsen and Stovang 2015), the approach of delivery with no fixed content, but which instead is characterised by students presenting to class and sharing their findings, can be advocated (Interviewee 12). This approach of encouraging 'novel and adaptive thinking' (Davies, Fidler and Gorbis 2011), demands that project criteria (Interviewee 2) and related instructions (Dziuban etc al. 2004) are student-centred. This allows students to 'take control of the problem space' (Nielsen and Strovang 2015), lead their own development and challenge their concepts (Interviewee 6) and thus 'develop their abilities into competencies' (Löbler 2006). Within this experimental yet 'safe' (Shank and Neamna 2001) learning space, students can take **iterative** steps forward and **learn from their own ongoing reflections, and also from what went wrong** (Interviewee 11); but still ultimately succeed through an **emphasis on the process rather than the outcome** (Nielson and Stovang 2015). The role of reflection is critical in this (Interviewee 5), especially if students include evaluation from both a practical, and critical and academic perspective, embracing theory as they do so. It can be asserted that this will underpin the students' ability to address problems from different perspectives (Löbler 2006), and thus build their resilience and independence.

The role of 'situated' learning (Rae 2005), with 'real life problems' being addressed (Neilsen and Stovang 2015), allows for students to benefit from a **contextualised pedagogy which is socially constructed**. This links directly to the building of a collaborative and co-creative mindset, which will allow journalism graduates of the future to function effectively beyond the newsroom. The process of the 'interactive process of exchange' (Rae 2005) with value emerging from the interchange of all parties, including the consumer, can help to elicit 'tacit knowledge' which is advocated in the DesUni model (Neilsen and Stovang 2014). Such active engagement in 'social and industry networks' can help to **build 'intuition'** (Rae 2005) and give students the opportunity to be exposed to a range of opportunities both inside and outside the university (Interviewee 15). The emphasis of 'facilitation, shared learning, social interaction and brainstorming' (Neilsen and Stovang 2015) are important related tools of delivery. Sharing of knowledge and approach between different disciplines can also been seen as important within this, with **'creative clusters'** (Interviewee 1) leading to innovative ideas emerging from the sharing of 'different perspectives and different ideas and different skills', and the avoidance of

siloed approaches (Interviewee 15). Again, allowing related projects to develop iteratively with the involvement of a range of partnerships, using the 'means at hand', can be seen to result in engaging and unpredictable output (Sarasvathy 2003).

It is interesting to reflect, in relation to both the models of curriculum design and pedagogy for the 'reconceptualised journalist', on the resultant repositioned role of the educator. We see an emergent facilitator of the exchange of ideas and inspiration, who allows students to benefit from external networks and communities, the input of industry 'experts' to the curriculum as mentors and advisers, the insights of fellow team and classmates, as well as the audience and their role in not only responding to but helping to create news. It is asserted that this new paradigm must be embraced by journalism educators in order to reshape the profession (Barnes and Scheepers 2018), and to allow graduates to help to lead the industry of the future through moving away from traditional approaches to news gathering and reporting. This can be achieved through understanding journalism 'in terms of formal and informal networks, teams and associations that transcend the boundaries of news organisations' (Deuze and Witschge 2017, p12). It is thus significant to the delivery of a journalism curriculum that contributes to a sustainable and democratic industry of the future that academics pay attention to 'places, spaces, practices and people at the margins of… news production' (Wahl-Jorgensen 2009) in order to achieve fully-inclusive practice, that functions beyond the newsroom 'figuratively and literally' (Lewis and Usher 2013).

5.6 Conclusion

It can be concluded that this research has revealed that there exists a need to save good journalism and realise fully the value that still exists in it, and also reflect the urgent need for consideration of how this can be done sustainably. Related literature in the field identifies that the long-held perception of journalism as being 'inherently stable' (Deuze and Witschge 2017) needs to be challenged, given the 'culture of job insecurity' that has come to characterise the contemporary newsroom (Ekdale et al. 2015) and, the research concludes that there is the need for further self-sufficiency and independence from the newsroom in the role in order to protect the resilience of the profession. The proposed partnership with the community that emerges, draws on the notion of embedding an enterprising approach that highlights the value of sharing creativity more widely in order to add both economic and social value to the journalism industry. It is asserted that current graduates, who are educated in a 'linear approach' to processes in the newsroom actually restrict the potential for all voices to be heard and mitigate against a fully democratic media.

The research proposes that in order to be 'central to the democratic process and commercially viable' (Pavlik 2013), journalism must be fully publicly engaged, have new technologies embedded in processes and characterised by an entrepreneurial approach in order to discover a 'new vision'. This different model of news creation created for a new environment, is influenced by co-creation, communities of practice and an iterative newsgathering process that remains alert to taking advantage of opportunities as they arise. It is asserted that pushing journalists 'beyond the newsroom, figuratively and literally' (Lewis and Usher 2013) will make journalism more relevant to a participatory, digital culture.

Thus in acknowledging that it is no longer possible to merely impart a skills 'toolkit' that will prepare students for future careers as journalists due to fast-changing technologies and new business models, the research has created the concept of a '**reconceptualised journalist**' and it is significant to journalism education that students can 'recognise the kind of skills they might want to acquire'. It is therefore concluded as incumbent on educators to ensure that journalism graduates enter the industry with the appropriate **mindset** to navigate the environment which they will negotiate and lead, and thus contribute to the sustainability of the industry of the future.

The result is a repositioned role of the journalism educator, as a facilitator of the exchange of ideas and inspiration, allowing students to benefit from external networks and communities, the input of industry 'experts' to the curriculum as mentors and advisers, the insights of fellow team and classmates, as well as the audience and their role in not only responding to but helping to create news. It is asserted that this new paradigm, and related **models of curriculum design and pedagogy for the 'reconceptualised**

journalist' must be embraced by journalism educators in order to reshape the profession of the future, and to allow graduates to help to lead the industry through moving away from traditional approaches to news gathering and reporting.

In summary, the analysis of findings gathered from field sites, semi-structured interviews, and a review of literature highlight that the creation of a 'reconceptualised' journalist is realised through specific characteristics of pedagogy and curriculum that contribute to an enterprising mindset.

5.7 Future directions

In terms of significant next steps that could be taken in relation to this research, several options have arisen during the course of its development, and particularly in relation to the substantial literature reviewing, and also aspects of the data collection. Although they weren't pursued during the course of the research, in order to keep the focus specifically on the embedding of entrepreneurial mindset in journalism education, two key areas arose which would be of particular interest in terms of building on the outcomes of the work.

5.7.1 Civic participation and 'hybrid engagement' of the entrepreneurial journalist

The significance of 'partnership with the community' is drawn from both the literature in the field and the interview data and is captured in the 'mediating' environment in Figure 5.2, 'Framing and understanding of entrepreneurial action in the journalism field'. Building on the assertion that this 'mediating structure' which connects the 'means' to the 'ends' is characterised by entrepreneurial action, the diagram presents a 'redefined' journalism industry which draws on the notion of being enterprising as sharing creativity more widely in order to add both economic and social value to the journalism industry. The model asserts that further integration of 'communities of practice', can lead to enhanced partnership and 'co-creation', and could potentially enable 'all voices to be heard' and facilitate a 'fully democratic media'.

This research focuses on how a restrictive linear approach to processes in the newsroom can be mitigated against by a reconceptualised mindset, pedagogy, and curriculum, within the context of the EdD. However further development of the 'loosely integrated units of individuals' (Deuze and Witschge 2017, p9) that characterise and inhabit the new online and virtual newsroom (Interviewee 11) and point towards the need for further integrating into 'communities of practice' (Interviewee 5) outside the newsroom, could take the

research in the direction of being conducted in the field of 'civic participation' and related areas.

The current research does not have the scope to investigate the nature and role of interactions with community, instead looking at the education of the 'reconceptualised journalist'. However, aspects of the potential impact of those links have been explored in the work undertaken on 'Framing and understanding entrepreneurial action', and this can be seen to link to the assertion of Ruatsalainen and Villi (2018) of the value of 'adopting participatory values and practices'. They conceive of a 'hybrid journalist' who is characterised by both the 'ideals of dialogue and objectivity' (p79). Their futuristic defining of 'scenario sketches of entrepreneurial journalism' and how that can be characterised by different types of audience interaction, is an extension of their vision of networked journalism of the future, where 'collective intelligence' is enhanced by the Internet and media 'works together' (Ruatsalainen and Villi 2018).

The 'value' that could be attributed to the work of the reconceptualised entrepreneurial journalist, functioning within a different networked scenario and drawing on an entrepreneurial mindset and a more proficient means of 'nurturing audience communities than rigid legacy media' (Ruatsalainen and Villi 2018), has interesting and potentially fruitful linkage with research in the area of 'civic participation'. In alignment with work being undertaken to understand and measure the 'civic impact' and true value to society of journalism (Simons et al. 2017), the notion of 'participation in "acts of news"' (Robinson 2014) as being a means to open up our 'civic space' (Robinson and Wang 2018), can be seen to have strong links with the role and 'ends' of the reconceptualised, entrepreneurial journalist.

Thus, the harnessing of a non-predictive, co-creating, collaborative mindset within the future of the journalism profession can be seen to link closely to participation research in the field, and the potential contribution of the entrepreneurial journalist is worthy of further investigation.

5.7.2 Journalistic self-identity

Another theme that emerged strongly in the research but could not be explored fully within the scope of the research questions and thesis, related to the vocational habitus of professionals, academics and students in the field of journalism, and their perceived self-identity. Although this is handled to some extent within the context of how students relate to entrepreneurship being embedded in the creative curriculum, the concept is worthy of further investigation.

The notion of self-identity appears to be pervasive in many ways. One of the interviewees, who fulfilled a senior position in his higher education institution, noted assertively when interviewed that he was 'a journalist, not an academic', in spite of his role of leading curriculum development for journalism in his School. Preliminary work in relation to 'hackademics' (Bromley 2013) points to the 'maturation' of the field but seems to attribute difficulties with identity in a fairly narrow way to journalism academics not relating fully to the concept of research. Chadha (2016) explored 'What I am versus what I do' in journalism 'professional identity negotiation', particularly in a climate of news start-ups and the related enterprise skills base that is required. The work indicated that journalists feel 'out of control', with a lack of flexibility in the workplace being perceived, particularly in relation to the impact of new technologies (Chadha 2016). Similarly, interviewees reflected on journalism students having different drivers and distinct needs for learning to think entrepreneurially, and thus related skills having to be embedded carefully in the curriculum, as is explored in Figure 5.4 above.

Given that Bridgstock (2012), as is discussed in Chapters 2 and 5, notes that 'many arts educators, arts students and practising artists find this prevailing commercial emphasis incongruent with their career values and therefore objectionable' (p128), there would definitely appear to be a need for further research to be undertaken around self-identity in the field of journalism. As is identified in the context of the 'reconceptualised journalist' the ability to be experimental and non-predictive is key to an entrepreneurial identity where change is embraced and new technologies are used to enhance 'traditional journalists further their goals of doing journalism the way it has always been done' (Lewis and Usher 2013, p609). Greater understanding of perceived self-identity in the field could help further in achieving the potential of the reconceptualised journalist, where the traditional concept is broadened and enhanced.

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Appendix A

Interview guide

1. Title/nature of role and how/why involved in Higher Education?

2. Nature of journalism delivery and number of students studying media? Diversity of student population? Backgrounds?

3. How is course constructed re timescale and exit awards? Patterns of delivery during semester?

4. Can you explain the rationale and motivation behind including entrepreneurship in the online journalism curriculum, as a general concept, in the first place? How has it evolved over time?

4a. Haven't journalists always acted entrepreneurially?

5. How would you define 'entrepreneurship'?

6. Can you describe in very general terms how entrepreneurship is delivered within the Online Journalism curriculum? How designed in terms of philosophy of delivery?

7. Would you describe entrepreneurship as being embedded in the curriculum, or is it delivered as a 'separate' entity? What would be your preferred option? Challenges in achieving this?

8. Research into entrepreneurship teaching emphasises the need to balance knowledge and skills delivery with developing intuitive / tacit abilities and experience skills. Are the latter addressed in media delivery? How?

9. Can we 'teach' students to be entrepreneurial (ie to adopt creative, innovative, risky, edgy approaches)? Methods of delivery?

10. Skills set will go out-of-date very quickly. How prepare students for that?

11. How to prepare students with appropriate 'mindset' for flexible media practice in the future.

12. How is theory embedded in active learning?

13. Does the curriculum include 'business fundamentals? How 'badged'?

14. How is atmosphere of co-creation created? How can collaborative environment be created, in order to strengthen student-to-student learning and student-stakeholder learning – and establish a dialogue on more equal terms between students and faculty?

15. How is the development of new ideas and opportunities handled? Entrepreneurship literature assumes that opportunities already exist and their discovery requires unconscious processes of alertness.

16. How does assessment work, within need to be flexible? (Traditional approach relies on alignment and prediction of learning outcome.) Can process be assessed, as well as outcome?

17. How does the habitat and culture of delivery impact on need to be flexible? Students need to be able to experiment and prototype. What about physical classrooms? How are they arranged? Can they be rearranged easily?

18. How easy to design truly entrepreneurial education within the confines of educational environment. To be truly entrepreneurial in delivery, necessary to work across disciplines – universities tend to be set up around a system where students are tested in individual subjects.

19. Who helped to design entrepreneurship delivery within the journalism curriculum? What type of faculty? What were/are the challenges encountered by the staff in terms of curriculum design?

20. What was the response of the media staff team to including entrepreneurship in curriculum, as delivery has evolved?

21. What has been the response of the media students to being taught entrepreneurship?

22. How do the media students relate to the notion of studying entrepreneurship? Quite a contrast exists between the identity of media students, as opposed to the identity of the entrepreneur/business student?

23. How do you envisage students' roles and skills being enhanced in the media workplace, as a result of studying entrepreneurship within their journalism course?

24. Anything you would alter/do differently, if reflecting on evolution/curriculum journey?