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Unexpected enterprises: Remixing creative entrepreneurship

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Abstract

Entrepreneurialism is widely encouraged across many industrial sectors in the 'knowledge-based' economy of the late twentieth and early twenty-first centuries. Entrepreneurialism, including self-promotion and work on the self, is a well-established feature of higher education. Universities present entrepreneurship as increasingly significant in graduate options and outcomes for students. Pursuing more critical accounts of entrepreneurship, this chapter presents findings from a co-designed research project with higher education students and established entrepreneurs. The project employed design thinking and creative methodologies to examine pathways into creative work and careers. The chapter sets out in detail the methods used to facilitate discussion and debate amongst educators, entrepreneurs and students. It discusses how these activities were instrumental in helping to challenge and contest dominant understanding of creative entrepreneurship. The activities and critical reflections presented in the chapter are relevant for practitioners, educators and policymakers with an interest in understanding, shaping and contesting pathways into creative work.

Keywords: creative entrepreneurship; cultural work; creative industries; higher education; remix.

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Introduction

Entrepreneurialism is a widely encouraged attribute across many industrial sectors in the late twentieth and early twenty-first century 'knowledge-based' economy. Entrepreneurialism, including self-promotion and work on the self, has been held up as the key for success across a range of cultural and creative industries. Given the portfolio and project-based nature of much creative work, entrepreneurialism is increasingly important, as aspiring creatives are encouraged to make a job rather than apply for one. However, more critically, this growth can also be understood as 'forced entrepreneurialism' (Oakley, 2014).

In this context, enterprise education is a well-established feature of higher education. Entrepreneurship is increasingly significant in how universities present graduate options and outcomes for students. Several studies have offered critical accounts of entrepreneurship as a pathway into creative work (Ashton, 2018; Naudin, 2013). Building on previous analyses of entrepreneurship education (Naudin, 2013) and entrepreneurship in the cultural and creative industries (Naudin, 2018), this chapter presents findings from a co-designed research project with higher education students and established entrepreneurs that employed 'design thinking' methodologies (Tschimmel et al., 2015) to examine creative work careers. These activities were found to be instrumental in helping to challenge and contest dominant understandings of creative entrepreneurship. By sharing our methods and critical reflections, we seek to inform higher education pathways into creative work.

Creative entrepreneurship: higher education and the creative economy

The experiences and practices of cultural and creative entrepreneurs have been widely discussed as part of the broader policy, industry and academic interest in the creative economy in many different geographical settings. Whereas concepts of cultural and creative

entrepreneurship are both used to describe entrepreneurial and enterprise activity in the context of cultural and creative industries work, we mobilise the term 'creative entrepreneurship' to reflect on higher education policy and practice. However, we remain conscious of the critical importance of adopting a cultural lens with which to position and question entrepreneurship (Naudin, 2018). In introducing their research on women entrepreneurs working in the cultural and creative industries, Naudin and Patel (2017) offer a definition of cultural entrepreneurs as 'individuals who are self-employed, freelancers and owners of micro-enterprises or who have a portfolio career and work within the so-called creative industries' (p. 2). This definition indicates common ways of working associated with entrepreneurship. In this chapter we bring together critical analysis of entrepreneurship and the creative economy and critical accounts of learning and teaching in higher education.

When examined through the lens of critical studies of cultural work (Banks et al., 2013), terms such as 'freelance' and 'portfolio' can be encountered in a different light. Rather than alerting us to celebratory accounts emphasising opportunity and possibility, critical debates around these terms raise issues of insecurity and precarity (Gill, 2014). Drawing a contrast with scholarly studies that focus on entrepreneurship as an academic concept, Naudin (2018) positions her focus on the 'lived experiences' of entrepreneurship. Again, in keeping with critical accounts of cultural work (Banks et al. 2013), Naudin's (2018) approach addresses issues of working conditions, and access and equality. This critical orientation is an important part of our exploration for understanding and investigating the nature of entrepreneurship within the creative economy. As we will discuss, our priority is not to identify and rehearse dominant accounts of entrepreneurship; in foregrounding issues of working conditions, access and equality we draw out tensions in how creative entrepreneurship is constituted, with implications for higher education learning and

teaching. Discussing cultural entrepreneurship and the new realities of work and labour, Ellmeier (2003) suggests that the knowledge-based society has 'given birth to historically new forms of employment not yet represented in the traditional canon of the political representation system' (p. 3). We relate this to the representation and position of creative entrepreneurship in higher education. What are the challenges for higher education in both describing and developing entrepreneurship and new forms of creative work?

Academic analysis of creative entrepreneurship from a global perspective has addressed learning and teaching in national higher education systems (Lazzeretti and Vecco, 2018). Our particular focus for this chapter is the relationship between higher education and creative entrepreneurship in the UK as it relates to government policy and learning and teaching practice. Setting out her formulation of the creativity dispositif, McRobbie (2017) identifies 'the expansion of higher and further education from the mid-1990s in the UK with particular reference to the arts, humanities and media fields' and with the directing of young people so that they 'adjust themselves to the idea of enterprise culture' (p. 11). There is an established body of research on cultural work and policy that reflects upon and intervenes within higher education agendas around employability and entrepreneurship (see Ashton and Noonan, 2013; Ashton, 2017; Naudin, 2018). Two consistent themes are evident when it comes to higher education for the creative economy. The first is the extent to which higher education connects with contemporary industry or 'real-world' contexts and developments. Here, there is a question mark over whether working to an idea of real-world practice is desirable, and especially whether it allows due attention to critical perspectives as they are articulated and explored in academic debate. The second theme then concerns whether and how critical perspectives from a range of disciplines on entrepreneurship are meaningfully integrated within increasingly employability-focused degree programmes.

These conceptual and pedagogical debates are an everyday issue for educators and students.

Entrepreneurship is firmly located within university life through assessed degree programmes, additional enhancement initiatives and student societies. In day-to-day learning and teaching experiences and practices, there are pedagogical approaches and experiments that foreground students encountering and embodying creative work practices. For example, Ashton (2013) examined a university-operated creative agency work-based learning environment aimed at developing students' industry-relevant skills and perspectives. As with the stance being developed in this chapter, the aim was to draw connections with cultural workforce issues of insecurity and working conditions. Naudin's (2013, 2018) research on media and cultural entrepreneurship also presents a critical evaluation of learning and teaching initiatives. Naudin's (2013) overview of 'experiential teaching methods' further helps us to consider approaches beyond the seminar room. Similarly, Ashton (2017) examines the skills checklist approach and argues that 'media enterprise education should not be seen as simply becoming "literate" in learning and performing dominant versions of entrepreneurship' (p. 290). When it comes to creative entrepreneurship, higher education can be constituted as a productive space for cultivating creative entrepreneurs or for contesting the associated entrepreneurial identities, practices and contexts.

Some scholarship has sought to challenge dominant narratives associated with entrepreneurship. As Naudin (2018) identifies, 'there is increasing interest in exploring non-conventional forms of entrepreneurship, revealing entrepreneurship activities from groups currently marginalised by the literature such as: women, individuals motivated by social

objectives and “informal” forms of entrepreneurial activity’ (p. 16) (see also Ekinsmyth, 2014, on mumpreneurship).

In the following studies we see how cultural producers construct new entrepreneurial career pathways and challenge existing ones. Moreover, in reviewing this scholarship we can unpack the tensions in teaching *about*, not just *for*, enterprise, and what this can mean for creating creative work.

In their research on the stand-up comedy field in Finland, Kauppinen and Daskalaki (2015) looked for processes of ‘subversion or subversive organising’ and ‘resistance to rigid entrepreneurial identities’ (p. 605) in everyday activities. This focus on everyday activities resonates with Naudin’s (2018) focus on lived experiences. Kauppinen and Daskalaki (2015) highlight the desires to change the way stand-up comedy is produced. Similar concerns emerge in Speers’s (2016) research on London-based rappers as cultural entrepreneurs, in which she notes tensions between rappers’ creative practice and increasingly expected entrepreneurial activities, such as the post-performance pitch, where rappers are given a platform at events to share information on how to purchase music and access online profiles. As an example of this creative and entrepreneurial tension, Speers (2016) highlights the challenging of expectations by a rapper who assumes a different identity and speaks in an altered voice to explicitly and creatively question and confront the sales pitch moment. Overall, these studies show challenges to existing norms of entrepreneurial activity within specific sectors and geographic contexts.

The creative examination of entrepreneurship modes and norms is something we also explore in our project. In addition to critically examining existing modes and norms of creative entrepreneurship, we are interested in new forms of cultural production and the formation of entrepreneurial pathways. Luckman (2018) draws on a four-year study of

Australian designer makers to 'challenge conventional capitalist ideas of what entrepreneurial "success" looks like' (p. 313). As part of this, Luckman (2018) summarises decades of feminist critique that have challenged the '"risk-taking", gladiatorial – "Trump-esque" – entrepreneurial figure' (p. 315). Of particular note is Luckman's analysis that contemporary makers are pursuing do-it-yourself (DIY) entrepreneurial career paths. Ashton and Patel (2018) explore the possibilities for new ways of working associated with digital media technologies. They examine how vlogging can be understood and constructed through 'how to' materials and go on to address starting and sustaining a vlogging career. Engaging with these studies, we argue that such DIY entrepreneurial career paths present challenges to established learning and teaching approaches and assumptions, and open up space for critical discussions.

The Unexpected Enterprises Project: examining entrepreneurial futures for creative work

During 2018–2019, we were investigators on a project exploring evolving pathways for creative and cultural work[*]. The issue of how emerging forms of cultural production connect with higher education learning and teaching has also been taken up by Stenvall-Virtanen et al. (2016), who consider the impact of user-generated content in developing pedagogical resources. Our own starting point was the concept of unexpected enterprises (Ashton, 2017). This concept stresses the possibilities for exploring and experimenting with emerging forms of cultural production in relation to media education. The concept was developed to critically examine how the 'real world' is translated into learning and teaching initiatives, for example, translating a client brief into a project or developing simulated workplace learning

[*] The research project 'Unexpected Enterprises', discussed by Agusita and Ashton, was funded by Enterprise Educators UK (EEUK) from its Enterprise Education and Research Project Fund.

environments. Instead of replicating existing ways of working, such as newsrooms or media studios, the focus is placed on everyday creativity. For example, Ashton (2017) examines the conceptual and practical limitations of attempting to codify emerging forms of cultural production (specifically vlogging) in order to create an entrepreneurship checklist. To expand this, our project and the subsequent analysis we undertake in this chapter address how learning and teaching materials might integrate the kinds of critical questions and perspectives of academic, activist and industry researchers and commentators.

The contours of the research design were shaped by participatory and design research methodologies intended to enable co-design and inquiry. The project mobilised design thinking methods inspired by elements of a constructive design research approach developed by Tschimmel et al. (2015), which draws on the work of Koskinen et al. (2011). It is claimed that these methods offer opportunities for developing transversal learning and educational innovation. In particular, Koh et al. (2015) argued that the use of design practices in education can support the development of enabling learning environments, contributing to new learning competencies and cultures. Other cited benefits of design thinking approaches include the development of critical and reflective practice and an enterprising mindset (Koh et al., 2015). Specifically, design thinking methods typically embody holistic, collaborative and experiential models and approaches with the aim of exploring complex and challenging ideas and issues in ways that are emergent and pluralistic. For example, visual and sense-making tools and techniques are employed to iteratively examine and experiment with problems and possibilities. We chose this type of approach to facilitate collaborative reflection with students, educators and entrepreneurs about the significance of evolving entrepreneurial ideas and practices. Reflecting

characteristic elements of design thinking models, the project mobilised processes of exploration, ideation, experimentation and reflection.

Our aims were, first, to encourage students to think critically about the changing nature of creative careers and, second, to contribute this critical dimension to higher education pedagogy. In total, the project involved 24 creative and media subject undergraduate and postgraduate students, 11 educators/academics with experience and interest in creative and cultural entrepreneurship education and 4 entrepreneurs engaged in forms of cultural and creative enterprise.

The project began with an open innovation lab (OIL). Talks and activities brought together students, educators and entrepreneurs, first, to critically explore the current landscape of creative entrepreneurship and, second, to generate ideas to inform teaching and learning approaches, with a key focus on media and cultural enterprise. An OIL is a collaborative process tool originating from business development approaches and recommended as a pedagogic creative entrepreneurship resource (Stenvall-Virtanen et al., 2016).

The OIL included presentations of industry practitioners' entrepreneurial experiences. These talks were given by female entrepreneurs about their use of digital media and creative technologies for creative and cultural work. In addition, the OIL featured presentations conveying academic perspectives about the changing and emerging contextual landscape of creative entrepreneurship and how they are reflected in higher education teaching. Through discussion activities, participating undergraduate students studying media enterprise were encouraged to share their insights and learning experiences. The OIL culminated in a workshop activity that sought to identify benefits, challenges and opportunities for entrepreneurial teaching and learning. Following this, a

pilot teaching activity explored the insights generated through the OIL. The pilot teaching activity focused on introducing students of undergraduate media subjects to hidden, less visible or recognised, and marginalised notions and examples of creative cultural entrepreneurship. One such approach was Naudin's (2018) work focusing on identity and cultural entrepreneurs, which argues that forms of female and social entrepreneurship and quiet (less visible) entrepreneurship create new entrepreneurial identities, challenging and transgressing 'narrow views of entrepreneurship' (p. 104).

From our analysis of the OIL and pilot teaching activity, we identified codes indicating a series of pedagogical considerations for creative entrepreneurship education. The codes informed the generation of three themes – self-promotion, business planning, and spaces and networking – which functioned as areas for further exploration during the follow-up innovation workshops. These three themes were chosen because of their potential to support students' critical examination of established forms of entrepreneurship learning and teaching. The innovation workshop participants were creative and media postgraduate students, educators teaching business, creative and cultural studies, and participants with creative and cultural industry experience. These groups of participants were different to those who had engaged in the OIL and pilot teaching activity. All the participants engaged in collective reflection on our emerging research findings in order to consider new possibilities for, as the workshop title framed it: 'Thinking and Doing Enterprise Creatively'.

Activities were linked to each theme to allow for pedagogic experimentation with ways of teaching creative entrepreneurship (Stenvall-Virtanen et al., 2016). For each themed activity, the participants were invited to work in small groups, engaging in tasks using visual tools and creative methods. However, before exploring the three themes, the

participants were given case studies – entrepreneurial narratives developed from the entrepreneurs' talks from the OIL.

Entrepreneurial narratives

Participants worked in groups to identify and discuss enablers and challenges relating to the stories. The aim of this exercise was to foreground the themed activities by generating insights about entrepreneurial experiences related to creative career pathways. We also shared our own emerging insights on issues generated by the research. As a further precursor to introducing these themed activities, the groups were asked to consider what assumptions might underpin entrepreneurial teaching and learning related to each area, and what benefits and challenges, advantages and disadvantages might be associated with these assumptions.

Self-promotion activity

The *self-promotion* activity had two tasks. First, participants were asked to individually audit their social media use, using a template that required them to review and describe how they currently use social media platforms and channels. They were asked to consider and discuss strengths and weaknesses, and barriers and opportunities to social media use, in terms of how they represent themselves personally and professionally. Second, participants were asked to collectively outline a LinkedIn profile for a young aspiring creative professional. The purpose of these exercises was to encourage participants to reflect on issues and challenges of creating and presenting professional identities in the context of developing creative careers. LinkedIn was chosen for its business and employment focus; however, future research could explore other relevant platforms and channels (Naudin and Patel, 2017). Participants were not restricted to populating an existing template, but were given the resources and freedom to critique existing templates and construct their own.

Spaces and networking activity

The *spaces and networking activity* had three tasks. First, the group was asked to generate a list of assets they considered to be important, significant or valuable in creating spaces and environments that enable cultural and creative practitioners to network and collaborate. Assets can include people (e.g. individuals, groups, networks and organisations), places, spaces, technologies, products, services, activities, skills, knowledge, experience and other tangible and intangible resources. Ideas were recorded on sticky notes. Next, the group was asked to create representations of the assets. Plasticine was provided for physically modelling ideas. Finally, group members were asked to select assets (represented by text or physical models) and place them, in turn, onto an asset map according to how they perceive their value.

This asset mapping approach uses tools and techniques developed for capturing and understanding the value of civic creativity (Alexiou et al., 2016). The methodology, which evolved from community development approaches, emphasises creative engagement and collaboration. The asset map comprises three concentric circles. Placing the assets in the centre circle indicates most value, in terms of significance/importance/contribution as a resource. Positioning assets in the outer circles also indicates value, but of lessening importance or significance. When placing assets, participants must describe the asset and indicate why they are placing it in a particular location on the map. As the activity progressed, the group were encouraged to reflect on emerging resources, reviewing any points of consensus and conflict in perceptions of value. The purpose of the activity was to identify what might be used to facilitate the creation of enabling environments for collaboration, relevant to creative and cultural work contexts.

Business planning activity

Finally, the *business planning* activity centred on one key task. Participants were provided with a range of printed business planning resources (a range of existing guides, planning models and templates, articles and example plans) and asked to create a business plan 'zine' (DIY publication) that explores new ways of engaging in creative business planning. They were asked to reflect on challenges associated with self-generating creative and cultural work and consider what processes and resources might usefully support creative enterprise planning. The task encouraged participants to remix and modify existing resources, using collaging as a creative method. The goal of the activity was to enable participants to engage critically with business planning models and methods, examining weaknesses in current approaches and exploring other ways of visualising and planning future creative work.

Next, we evaluate how participants benefited and the potential application and relevance of these activities for contesting and creating pedagogical resources linked to teaching for and about the cultural and creative industries.

Contesting and (re)creating creative entrepreneurship education

In this final section we reflect, firstly, on the benefit of these activities for participants and, secondly, on the materials created through the activities. To consider the further application and implications of these pedagogical activities for critically examining work in the cultural and creative industries, we return to the literature on cultural work introduced earlier. Specifically, we set out how these activities open up ways for identifying, discussing and creating pathways into creative work.

We found that the themed activities developed for and through the innovation workshops offered effective ways of engaging participants in critical and creative learning processes. As Gauntlett (2015) argues in the context of media and communications studies, the use of making activities that frame tasks creatively can offer opportunities for reflection.

Such activities can prompt interrogation of ideas, experiences and technologies. The activities support the exploration of both subject and method, thus bringing together criticality and creativity. Similarly, design thinking methods, such as those we employed, make use of visual and sense-making tools to iteratively explore and reframe issues and problems in different ways to prompt reflection. These methods, therefore, offer ways of developing relevant and engaging pedagogical approaches and resources to support students in critically exploring and considering different issues associated with creative entrepreneurship and enterprise.

The following section reflects on the project participants' engagement with the activities from the OIL and the innovation workshops and examines how the pedagogical resources developed have the potential to contest, remix and recreate learning and teaching for/about creative entrepreneurship.

Entrepreneurial stories as life stories

A key resource developed from the OIL was the career narratives or biographies of the participating entrepreneurs. Cultural work literature has provided critical reflection on the status of creative work biographies. Adkins (2013) notes that they are characterised by 'portfolio and/or precarious patterns of work, a lack of discernible boundaries between working life and home life, life-world detraditionalization, continuous patterns of skilling and re-skilling, as well as the positioning of work as a self-managed, self-directed, unfolding event' (p. 149).

The career narratives that emerged through the OIL reflected many of the issues and debates in this literature. In our research these narratives emerged in dialogue between entrepreneurs, educators and students. Rather than attempting a coherent and complete narrative, the dialogue encouraged the emergence of challenges and contingencies. The

characteristics of creative work biographies identified by Adkins (2013) and others became explicit talking points. This was vital for opening up understandings of *what* creative work involves and *who* creative workers can be.

A further finding that emerged through our reflections on the activities was the extent to which entrepreneurial narratives are accidental and unexpected rather than coherent and planned. What might be identified and used as examples of entrepreneurship, for example in higher education learning and teaching, were rarely defined as such by our industry practitioners. The planned networking events and carefully created projects were intricately bound up with accidents, arguments and serendipitous encounters. In exploring creative work futures with higher education students, we caution against post hoc explanations that seamlessly map out creative work opportunities and careers. Moreover, returning to Naudin and Patel's (2017) analysis, the recognition of constraints is essential. Whether the stories generated in this project show deliberate choices or not, a range of related social, economic and cultural factors is always in operation.

Self-promotion: narratives of the self and the world

Several scholars have examined the strategic use of social media to cultivate a publicly accessible identity (Naudin and Patel, 2017). Returning to Speers's (2016) research with rappers, we can see the importance of self-promotion within contexts of oversupply: 'if rappers are not prepared to multi-task, brand and sell themselves, there is an abundance of others willing to do the same' (p. 68). No doubt, this partly explains the emphasis that higher education practitioners place on 'brand and sell' as part of the curriculum. In developing an innovation workshop activity on social media and self-promotion, we took from the OIL the importance of opportunities for discussion rather than adherence to a template. It was clear from the OIL that entrepreneurial life stories are complex and can

include a range of unanticipated, even undesirable roles and activities. Particular communication techniques have become well-established. The template nature of LinkedIn encourages a chronological sequence of successes. This activity prompted participants to reflect on the narratives of the self that the template might help to generate, rather than asking them to fill in a template for themselves. They also reflected on the norms and assumptions of using social media to create and promote an entrepreneurial self. The activity prompted participants to question what constitutes professional presentation and to reconsider perceived protocols.

Spaces and networking: reimagining creative collaboration

In their discussion of co-working spaces, Bandinelli and Gandini (2019) use the notion of 'collaborative individualism' to identify the 'entanglement of collaborative discourses and practices with the pursuit of individual professional success' (p. 103). The workshops looked at the utility of networking and co-working, and the importance of accessible and inclusive spaces. Our workshop activities promoted discussion around how spaces are organised. For example, the participants debated whether and how spaces should be demarcated and boundaries created. They noted the importance of childcare facilities. By using asset mapping, participants could reflect on their priorities rather than reproduce established norms of studio or co-working spaces. Following this, participants could then articulate their priorities into a modelled area rendered through plasticine. Again, what was offered was the stimulus to imagine spaces as part of a vision for potential creative work, rather than memorising or rehearsing extant versions.

Business planning: failure, shortcomings and everyday practice

We suggest that the documents and activities employed within higher education to foster creative entrepreneurship and the creation of creative careers must be critically examined

for the conventions and norms they operationalise. For example, the business plan is an approach that is commonly used to set out a business's aims and activities and communicate them, for instance, to potential funders. Within our project, the business plan was conceived as a process as much as a document, with the emphasis on examining and remixing its structural and stylistic conventions.

The assumed starting points and pathways for creative work were unsettled. We considered what is at stake in presenting existing businesses and careers as prompts for generating ideas, compared to more open-ended explorations of newly forming industry and technological contexts. For example, participants in the first innovation workshop renamed and extracted specific stages of the business plan when creating their zine. The participants challenged the established business plan structures and terminologies. In the second innovation workshop, a similar cut and paste approach led to a new cyclical model, augmented with annotations. Of course, the efficacy and potential utility of the cut and paste zine approach for developing business models have not been explored, but this approach to remixing business planning prompted reflection and rearticulation.

We identified a tension in the process of developing an associated business plan, which tends to arise when educators explore potential career pathways and occupations with higher education students. Compaine and Hoag (2012, p. 35), who conducted a study of media entrepreneurship and 'big media', asked their interview participants to discuss where their ideas come from. Several media entrepreneurs participating in that study referred to industry structure (e.g. ownership, concentration) as their main source of inspiration. More specifically, they identified shortcomings: 'they expressed belief that big media companies are unable to take risks, be innovative, act quickly, or even to see obvious opportunities' (p. 42). Similarly, we suggest that the failures and shortcomings of existing

business and the possibilities of everyday creative practice are important points of reference for exploring how to create creative work. We question how existing business planning toolkits and resources operate from 'originality' as a starting point when, for example, socio-economic factors and constraints can lead to 'shortcomings' and constrain the possibilities for everyday creative practice (Naudin and Patel, 2017; Ekinsmyth, 2014; Luckman, 2018).

The workshop activities also led participants to question the way in which the concept of networking is understood. As Naudin (2018) underlines, the notion of cultivating *networks* offers a complex and fluid way of recognising the importance of developing enabling and supportive relationships. This contrasts with formal notions of professional networking, which are often disliked or rejected by entrepreneurs engaged in creative work. Such insights are important in shaping more nuanced and dynamic approaches to teaching and learning approaches in higher education, which tend to rely on less agile forms of thinking and practices.

Conclusions

Berglund (2013) examines how entrepreneurship education can be used to teach schoolchildren to work on improving their selves. This is described as 'shadow-boxing' with the self. Berglund (2013) argues that, instead, entrepreneurship education should involve 'critical reflection on its political dimensions, human limits, alternative ideals and the collective efforts that are part of entrepreneurial endeavours' (p 731). Embedded throughout the pedagogical activities and materials generated through this project is a commitment to questioning how and why things are the way they are.

The pedagogical resources developed through this project raise questions not just about the entrepreneurial self and how to fulfil entrepreneurial futures, but about the

availability and nature of work. For each of activities outlined, the emphasis is not on how aspiring cultural workers might perform better, for example how they might produce the most effective social media profile or the most complete business plan; instead, the pedagogical practice of remixing aims to challenge the status of authoritative resources and open up a space to question the entrepreneurial practices and contexts they allude to.

A pressing question for us in developing and assessing these activities and materials is their effectiveness for challenging norms and creating more diverse visions of creative entrepreneurship. For example, it is possible to question the extent to which workspaces modelled in plasticine may have any visibility or purchase in shaping the design and operation of co-working spaces. Whilst we acknowledge such questions, we would stress that this project was conducted as part of ongoing higher education learning and teaching on creative entrepreneurship. What we provide is an active challenge and alternative to currently dominant forms of entrepreneurship education. As outlined in this chapter, there are important scholarship and industry debates that challenge the dominant narratives of entrepreneurship. Our aim has been to bring these into the higher education learning and teaching context in order to question and reinterpret creative entrepreneurship.

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