REGENT'S UNIVERSITY LONDON
London's Independent University

International Partnerships Office

#IPC2016

International Partners' Conference 2016

Bridging the Gap: Creativity in Business, Sciences and the Arts

Conference Proceedings

Contents

Executive Summary

The 2016 International Partners' Conference was held on 6-8 January 2016. The event brought together delegates from many partner universities in 23 countries.

The conference, organised by the International Partnerships Office at Regent's University London, aimed to:

- Explore the importance of creativity across diverse academic disciplines and in the workplace
- Provide a forum for Regent's staff and colleagues from partner universities to meet and discuss opportunities for further collaboration
- Celebrate with our overseas partners' collaborative success stories and become a hub to establish links among them
- Showcase Regent's academic and pastoral provision as well as London's prominent cultural landmarks

Professor Aldwyn Cooper, Regent's Vice-Chancellor, opened the conference and warmly welcomed delegates. He provided an engaging overview of higher education throughout the world, the University's recent achievements and the challenges ahead.

We were fortunate to have highly distinguished speakers at this year's conference, in particular the opening keynote address by Sir Peter Bazalgette, Chair of the Arts Council England and the closing address from John Kampfner, Chief Executive, Creative Industries Federation.

The conference brought together key sector representatives, employers and alumni who provided very insightful perspectives on the conference theme, Bridging the Gap: Creativity in Business, Sciences and the Arts.

Delegates enjoyed the thought-provoking panel presentations and interactive workshops as well as having the opportunity to forge new relationships with fellow attendees, Regent's University London is very proud of being a hub for the fostering of new partnerships.

We are grateful for all the contributions and look forward to hosting next year's conference.

María Veiga-Sánchez
Head of International Partnerships Office

Wednesday 6 January

Pre-Conference Day

08:00 – 17:00

Event Registration

09:00 – 09:45

Event Campus Tour

10:00 – 11:15

Event Opening Address
Venue Tuke Hall
Speaker
- Professor Aldwyn Cooper, Vice Chancellor and Chief Executive, Regent's University London

11:15 – 11:30

Event Coffee break
Venue Knapp Gallery

11:30 – 13:00

Event **Regent's University London Poster Sessions:**
- Faculty of Business & Management (BaM)
- Faculty of Humanities, Arts & Social Sciences (HASS)
- Regent's Institute of Languages & Culture (RILC)

Venue Herringham Hall

13:00 – 15:00

Event Lunch break
Venue Refectory

Event Regent's American College London Study Abroad Administration
Venue Darwin 204/205

15:00 – 16:00

Event **International Partnerships Office Workshop:**
- Enhancing the student experience
- Key Features of a Successful Summer Programme
- Collaborative provision

Venue Tuke Common Room

16:00 – 17:30

Event **Symposium:** Shakespeare remembered – to mark the 400th anniversary of the death of William Shakespeare
Venue Tuke Common Room
Speakers Introduced and chaired by Lady Sophie Laws, Programme Director of Study Abroad, Regent's American College London, Regent's University London
- Professor Douglas Lanier, Professor of English and Director of the UNH London Program, University of New Hampshire, USA
- Dr Anna Bertolet, Associate Professor of English, Auburn University, USA
- Dr Craig Bertolet, Professor of English, Auburn University, USA
- Dr George Yeats, Lecturer in English Literature, Regent's American College London, Regent's University London

Event **Workshop:** Enterprise education in action
Venue Tuke 107
Speakers Introduced and chaired by Dr Noemi Sadowska, Programme Director, BA (Hons) Global Management, Regent's University London
- Niki Richards, Programme Director, MA Luxury Brand Management, Regent's University London

17:30 – 18:30

Event Drinks Reception
Venue Herringham Hall

Thursday 7 January

08:00 – 09:00

Event Registration

09:15 – 09:50

Event Keynote Address
Venue Tuke Hall
Speaker – Sir Peter Bazalgette, Chair, Arts Council England

10:00 – 11:15

Event **Higher Education Panel:** Managing Creativity in Organisations
Venue Tuke Hall
Speakers Introduced and chaired by Tim Jackson, Programme Director, Fashion Marketing, Regent's University London

- Mark Gower, Programme Director, Interior Design, Regent's University London
- Dr Rekha Datta, Interim Vice Provost for Global Education, Monmouth University, USA
- Dr Katya Johanson, Associate Dean, Partnerships and International, Deakin University, Australia
- Dr Ali Elquammah, Co-Director of Academic Affairs & International Relations, HEM Business School, Morocco

11:15 – 11:30

Event Group picture

11:30 – 12:30

Event **Workshop 1:** Innovation as a success factor of German SMEs
Venue Tuke Common Room
Speaker – Dr Klaus Deimel, Vice Dean, Department of Management Sciences, Bonn-Rhein-Sieg University of Applied Sciences, Germany

Event **Workshop 2:** Artists and entrepreneurs. Are they compatible in the world of modern business?
Venue Tuke Cinema
Speaker – Professor Svetlana Averyanova, Head of Business English Department, Russian Foreign Trade Academy (RFTA), Russia

Event **Workshop 3:** Innovation in Israel and place in the ecosystem
Venue Tuke 107
Speaker – Dr Eric Zimmerman, Director of Research and Global Engagement, Interdisciplinary Center Herzliya (IDC), Israel

Event **Workshop 4:** Women entrepreneurs: is it possible for them to invent new and creative models of organizations? Challenges and advances of women entrepreneurs in Brazil
Venue: Tuke 106
Speaker: Professor Maria José Tonelli, Full Professor, Fundação Getulio Vargas, Escola de Administração de Empresas de São Paulo, Brazil

12:30 – 13:30

Event Lunch break
Venue Refectory

13:30 – 14:45

Event **Plenary Session:** Creative Multidisciplinary Models: Three Case Studies – Monmouth University, USA
Venue Tuke Hall
Speakers Introduced and chaired by Dr Rekha Datta, Interim Vice Provost for Global Education

- Dr Michael Palladino, Interim Vice Provost for Graduate Studies
- Dr Ken Womack, Dean of Wayne D. McMurray School of Humanities and Social Sciences
- Dr Don Moliver, Dean of Leon Hess Business School

14:45 – 15:00

Event Coffee break
Venue Tuke Student Common Room

15:00 – 16:00

Event **Workshop 1:** Creative marketing and sales
Venue Tuke Common Room
Speakers – Professor Ernst Phaff, Head of Creative Marketing and Sales, Rotterdam University of Applied Sciences, The Netherlands
– Professor Paul de Jong, Senior Lecturer, Rotterdam University of Applied Sciences, The Netherlands

Event **Workshop 2:** Strategic planning model with a creative and innovative approach
Venue Tuke Cinema
Speaker – Dr Suhail Suárez Alonso, Director, Universidad Santander, Mexico

Event **Workshop 3:** Creativity and negotiation
Venue Tuke 107
Speaker – Professor Andrew Williams, Professor of English, University of Applied Languages, Munich, Germany

Event **Workshop 4:** The art of curating. Contemporary displays across private and public spaces
Venue Tuke 106
Speaker – Dr Deborah Schultz, Senior Lecturer in Art History and Visual Culture, Regent's American College London, Regent's University London

16:30 – 18:00

Event **Panel Discussion:** Psychology underpinning the film *Casablanca*
Venue Tuke Cinema
Speakers Introduced and chaired by Professor John Nuttall, Head of Regent's School of Psychotherapy & Psychology, Regent's University London

- Professor Brett Kahr, Honorary Visiting Professor, University of Roehampton
- David Hanson, Head of Regent's School of Drama, Film & Media, Regent's University London

Event Visit to Middle Temple: readings and drinks reception for *Twelfth Night* (departure from main reception at 16:30. Pre-registration necessary)

Friday 8 January

09:00 – 10:00

Event Registration

10:30 – 11:30

Event **Plenary Session:** The Importance of Creativity in the Internet to Business
Venue Tuke Hall
Speakers
- Rob Cowen, Director, Untold Agency
- Ornela Peka, Student, BA Film, TV & Digital Media Production, Regent's University London

11:30 – 12:00

Event Coffee break
Venue Tuke Student Common Room

12:00 – 13:30

Event **Workshop 1:** Seminar abroad; and Gardens, food, film and math: the essential of the creative life
Venue Tuke Common Room
Speakers
- Professor Curt Hamakawa, Associate Professor and Director of the Sophomore Experience Abroad Program, Western New England University, USA
- Dr Mimi Barnard, Associate Provost for Interdisciplinary Studies and Global Education, Belmont University, USA

Event **Workshop 2:** Economic crisis and creativity: when getting out of the abyss depends only on us
Venue Tuke Cinema
Speaker
- Dr M. Fátima de la Fuente del Moral, Professor of International Finance, Hochschule für angewandte Wissenschaften, Germany/Universidad Complutense de Madrid, Spain

Event **Workshop 3:** Global perspectives: a common learning experience for Regent's undergraduates
Venue Tuke 107
Speaker
- Professor Mark Allinson, Head of Academic Practice, Regent's University London

Event **Workshop 4:** Russian language corpora: bridging the gap between formal and intuitive approach in Russian language studies
Venue Tuke 106
Speaker
- Professor Galina Kedrova, Assistant Professor of the Department of the Russian Language of Faculty of Philology and Director of the Centre of New Technologies in Humanities, Lomonosov Moscow State University, Russia

13:30 – 15:30

Event Lunch break
Venue Herringham Hall

15:30 – 17:00

Event **Plenary Session:** Experiences from our Alumni Entrepreneurs
Venue Tuke Hall
Speakers Introduced and Chaired by Professor Simon Jarvis, Deputy Vice Chancellor, Regent's University London
- Kenneth Castiel, Entrepreneur and Business Strategist
- Judy Piatkus, Founder, ConsciousCafe
- Anthony Ganjou, CEO, CURB

17:00 – 17:30

Event Closing Keynote Address
Venue Tuke Hall
Speaker John Kampfner, Chief Executive, Creative Industries Federation

17:30 – 18:00

Event Drinks Reception
Venue Herringham Hall
Speaker Hosted by Professor Aldwyn Cooper, Vice Chancellor and Chief Executive, Regent's University London

From 18:30

Event Vice Chancellor and Chief Executive's Dinner (by invitation only)


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International


Partners' Conference 2016


REGENT'S
UNIVERSITY LONDON
International Partners' Conference 201
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Creativity in Business,
Sciences and the Arts

Proceedings

Wednesday 6 January 2016

Thursday 7 January 2016

Friday 8 January 2016

Opening Address

Professor Aldwyn Cooper

Vice Chancellor and Chief Executive, Regent's University London

Good morning, ladies and gentlemen. For those of you who don't know me, my name is Aldwyn Cooper, I've got the privilege and pleasure of being Vice Chancellor of Regent's University London, and I can hardly believe I have been here nine years. The time has passed very, very quickly and we have achieved a great deal thanks to the exceptional team here.

It's my welcome task to open this 2016 International Partners' Conference. I am absolutely delighted that you are here, it's great to see so many faces that I recognise from the past few years who've been working with us in developing the network and relationships. It's also nice to see some new faces here and I hope that the old faces will get to meet their friends and the new faces will become friends across the next three days.

This has been a turbulent year for us and I believe for higher education globally. I want to talk about some of these issues with you this morning. This has been another year of great progress here but with the stress of substantial change, not just for us but for the UK system and I think around the world. I want to thank my colleagues at Regent's for all the efforts that they have put in to make sure that we keep moving ahead.

With this conference, we are maintaining the structure that we've now had for a couple of years. This first day is sort of local family housekeeping. We talk about what has been happening at Regent's and in our network, what will happen over the next year and holding one-on-one discussions about possible further developments, relationships or changes. The following two days are, as usual, dedicated to a particular and currently important, subject area. And this year it's 'Bridging the Gap – Creativity in Business, Sciences and the Arts' and I'll talk a bit more about that later on.

We are very fortunate throughout the three days to have an outstanding range of speakers. Tomorrow's opening keynote speaker is Sir Peter Bazalgette, who is Chairman of the UK Arts Council. Peter is a fascinating man and he has got terrific business experience as well as artistic experience. He was the Chairman of Endemol Communications, which is Europe's largest television production company. He has done a great deal of work in charity and in education, and we are grateful that he has given up some time to come here.

Our closing keynote is John Kampfner, who is the Chief Executive of the Creative Industries Federation. This is a body that represents almost all of the major creative industry organisations in Great Britain. This evening, as usual, we are going to have a reception in Herringham Hall at 17:30 to socialise a bit and to pick up contacts from previous years and to carry them forward. The conference, as always, will conclude with the dinner on Friday evening. I remember my first official job here years ago, was to host that dinner. There were 20 of us in the Library. I think at the dinner this year we will probably have closer to 200 and it shows how international education and partnerships have developed extensively across this period.

There have been some real personnel changes at Regent's during the last year since some of you were last here. Diana Walford has now joined Regent's as Chair and she took up post in July. Diana will be here for a number of the sessions and certainly be here for Friday evening's dinner, and I hope you all get the chance to meet her. Diana has got a terrific background in the health industry, in the civil service and for 10 years she was the Principal of Mansfield College, Oxford. She still seems to do an extraordinary number of things now that she is formally retired in terms of being on the boards of various charities in the UK and as well as now taking on her role here.

On the executive side, we are very sad that Professor Judith Ackroyd has decided to take early retirement. Judith was my longest-serving senior executive colleague and I just got to the point where I thought we got an absolutely fantastic stable senior executive team here when Judith told me that she was going to step back and wanted to spend more time with her family and her research work. We are delighted that she is going to maintain contact with us as an emeritus professor. Happily, Professor Kevin Bonnett, who was our interim DVC, has agreed to stand in while we appoint a successor and we are now at the final stages of that appointment process.

Brian Hipkin, our Dean of Students for the last six years, retired in December and we are in the process of strengthening further the structures that Brian put in place for creating excellence in the student experience.

We are very fortunate that we've now got a new Dean of Business and Management, Professor Jose Ferreira Machado. Previously he was Dean for 10 years of the well-ranked business school, Nova in Lisbon. He is now going to work with us to review our business and management programmes and there will be some discussion on that during the conference. Unfortunately, Jose is not here today. He is working in Lisbon with a company with which we are associated but he will be here tomorrow and on Friday.

We are also very sad to announce that this will be the last year that Lady Sophie Laws will take part in this conference as a member of the university's staff. Sophie has contributed to Regent's for more than 25 years. She is the longest-serving member of the faculty at Regent's. Her husband, Sir John Laws is being made a Visiting Professor at Cambridge for a year and she will be going with John to Cambridge and then retiring permanently. She will be an immense loss to Regent's and I will miss her very much as a valued colleague.

So what has Regent's achieved in the past year or so?

We continue to gain real international and UK brand awareness, profile, position and engagement. We are now consulted regularly by the British government on developments in the higher education sector. We are a central part of something called the Independent Universities Group, of which I am the Chair, which are those universities that do not get state funding. So we are consulted on everything from funding to changes in regulations and structure, which is very rewarding since maybe five years ago, they would hardly even consider us as part of the elite.

We have maintained our financial strength. We intend to do that further as I'll speak later.

We have continued to approve investment for the long term, investing in facilities here and in Marylebone. In order to really do what we want to do in the future, we need to start making some decent surpluses to carry on the developments and also to do even more on the side of public benefit, scholarships and bursaries for students as we would wish.

The teach-out of our Webster programmes has continued well and will be completed this year. It has made difficulties for us and some students decided not to continue with their studies or went to other Webster campuses. That's always an issue one has to expect and I believe that the staff here has done extremely well to make sure that all the students will leave with the programmes and experiences that they would like to have.

We have continued to be engaged in the debate on Europe, very important at the moment after yesterday's announcement by David Cameron about the process going forward. We have a major European conference here on the 28th January where we will be publishing our latest report which is 'Europe's Neighbours – Morocco to Moscow', looking at where Europe sits in this part of the world and the important relationships that we are to have, need to develop or need to sustain.

We have looked carefully at the portfolio and structure of both Faculties' programmes. Perhaps, the most important issue on portfolio has been the development within RACL of the first UK, four-year liberal studies programme, which was launched last September and recruited very well for a new programme. We are delighted to have done this. It matches very much the expectations of students and the expectations of employers in terms of the skills and knowledge that students acquire. This new degree is a sort of a bridge between the US and UK styles of Bachelor's programme.

We have got a huge events programme this coming year. I mentioned our European lecture coming up, we've got our annual Jean Monnet lecture in April, which is when we have Herman Van Rompuy coming again to speak at Regent's with a number of other top-line speakers. We are running a joint conference with the Home Affairs Select Committee of our Parliament to look at students visas and at immigration and migration generally. We have a conference on banking coming up and also because we support the Desmond Tutu Peace Foundation we are having the Desmond Tutu Peace conference here in early April. We hope that members of the Tutu family will join us. Unfortunately Desmond is now very ill.

I am going to talk about the reviews that we have done on our strategies later. Last year I called this first session 'Steering a steady course – avoiding the dangers of Charybdis and Scylla'. This year I am saying that it is all about 'Our changing world'. The turbulence in higher education has not calmed at all since the last conference. If anything, the world economy, the socio-political situation as a whole, the acceleration of educational demand, changes in supplies and the impact of technologies have stirred up the maelstrom even further.

So today I would like to cover: the global environment, the higher education environment, a revised strategy, changes at Regent's, Project Eiffel, collaboration and enhanced working together, and Bridging the Gap.

So, to start with the global environment. Global economics - I don't think there's been ever a more turbulent time for economics in the world as a whole. I was reading in *The Times*, earlier, that there is further instability, for example in the Chinese renminbi, and that's having an impact all over the world. Shifts in terms of oil prices - I think Brent Crude was going for $36 a barrel last week compared with a value of around $150 a barrel about seven or eight years ago. This makes a huge difference in the way in which businesses can develop and be sustained in world trade, which then has a knock-on impact into the higher education sector in terms of demand, the mobility of students and their long-term employability. It's getting more difficult and it may become for us even more problematic, with fractures in Britain's relationships with Europe.

Then there's international politics. These have also probably never been more unstable. From the changes in government in South America, which will have impacts in that part of the world and which will ripple out up to the rest of us through to the continuing issues

and difficulties that we have with Russia and Eastern Europe; the problems in North Africa and the Gulf States, the issues with Isis, Al-Qaeda and so on. Again these all have an impact on higher education, in what we should be seeking to deliver as well as in terms of the students that we can attract as part of international programmes. The terrorist issue is having a greater and greater impact in almost every country of the world. The recent problems in France have been appalling. In some ways, the terrorists have had a first win. This is just the beginning. A lot of people have become reticent about travelling. Many people have suddenly thought that Europe must be an unsafe place. Whereas, actually, Europe is a very safe place. Great Britain is a very safe place to visit. However, terrorism does have an impact on people's willingness to travel for research or study. Migration, the issue with migration from areas where there are political problems into Europe particularly, but into many other countries of the world, is causing problems of supplies, of everything from housing to education to food. These impact thoroughly on us all. What are our roles as universities? I believe that our role is very much in trying to foster the debate, trying to make sure that people from different countries understand the impact of the issues that are going on and try to understand each other better. And to try and find better ways of providing food supplies to reduce the problems that people have in other parts of the world and energy issues and so on.

What about the shift in the higher education environment? Global demand has not stopped. It continues to increase at an accelerated rate. Global provision is getting much better. Now there is fantastic provision all over the world, which is going to create an awful lot of competitive issues for many of us and perhaps a change in demand for international education, perhaps moving more towards postgraduate rather than undergraduate education. There are changing economics in higher education. It is certainly true in this country that the government is looking very much to cut down further and further on the amounts of cash that it supplies and trying to concentrate on making the buyer pay for higher education, which is an anathema to a lot of people. There are changing expectations of employers and of students in terms of what they want to get out of university higher education and of how they want to learn. Do they want to learn full time, part time or online?

We have something in the UK called the Green Paper. This is a set of proposals for change in the higher education structure and in the way in which we deliver higher education in the UK. It's out for consultation at the moment and I want to say a few more words about it now. The new Minister for Universities, Jo Johnson, wants to shake up higher education in a big way and to save money. The first thing that he is introducing, in theory, is a great thing. It is something called the Teaching Excellence Framework or TEF. The idea is that for a lot of universities, more funding has been provided for research and less in making sure that we are providing an excellent learning experience and an excellent outcome for students. The TEF is a great idea and the prospect is that every university would eventually be assessed in terms of the teaching excellence they provide, the way in which they provide the teaching, the flexibility, the completeness, the outcomes the students get, the value added that they get from universities. It is a wonderful thought but unfortunately, as it is often the case, the government has not worked out how it is going to be implemented. Unlike research excellence in this country, there will not be a financial reward for doing -universities will just get a star on their shoulders and be applauded for it. However, it is true that there does need to be a greater emphasis on teaching excellence.

The government also wants to make it easier for new providers to enter the UK higher education market and for them to be able to quickly start up as full new universities. This is very problematic. It is essential that a university must be able to demonstrate a great track record before it is even considered to have the right to gain the title of university. There's considerable debate on this. I'm meeting later today with a number of other vice-chancellors and officials from the government universities' department to talk this through further. They also wish to revise the quality assurance processes in the UK. This is probably unwise. Our Quality Assurance Agency works very hard to maintain our high standards, which are recognised around the world. We must fight very hard against anything that lowers the hurdles that people must clear to gain the British quality assurance stamp.

The government wish to simplify the HE architecture. Again, this tends to mean that they want to save money in terms of the administration. They need to make sure that they maintain adequate systems to ensure that we are delivering at the top end of the marketplace. They want to improve access and social mobility and this must be applauded. We are in a position now where there are actually fewer children, young people from financially disadvantaged homes going into the top universities. But there are other issues going on. Young white males are now much less likely to go to universities than they were 10 years ago. Young white females are now much more likely to go to universities. Young females now represent 57% of the student population even though they are a smaller percentage of the population. More young black men from ethnic origins are going to university; unfortunately they are not getting the same quality level of degrees as an output compared to white students. There are some big questions here about what we should be doing in order to improve that.

We need to reduce the complexity in bureaucracy in research. In this country, we have a process currently called the Research Excellence Framework, which runs about every five to six years. They seem to change the name every five to six years as well. But it's a huge exercise that costs more than a quarter of a billion pounds to manage for fewer than 150 universities. What it does

is create a situation a little like premier league football. Just before the research excellence framework, you have to put your documents in. People go out and poach each other's academics and they move around like a transfer market. The government wants to see whether or not we need to spend a quarter of a billion pounds on an exercise like this, whether there are better ways than this. But it would be very controversial and always a government thing: they want to enhance productivity.

This is the Green Paper and we have got to respond to these issues shortly after the end of this conference. The trouble is, it is often the case with governments, you can spend an awful amount of time and money on preparing a response to a consultation exercise and then they decide not to proceed with anything at all anyway, which I suspect may be the outcome of the present exercise.

Because of the unstable political and economic position, there are more and more issues around visas and immigration, not just in this country but also around the world. Things are changing, in most European countries now, some countries seem to make access easier because they see higher education as a valuable export product, in other countries like this, whilst our Chancellor says having foreign students and teaching around the world is wonderful for the British economy, our Home Office Minister, Theresa May, doesn't want to have any international students coming into the country at all. There's a bit of a tension in there, in the Government at the moment. But getting visas for students to come here has become more difficult. This university is very well placed in this; we have the largest proportion of international students of any universities in the UK and we have a very close relationship with the Home Office, but this is an area on which we need to keep a very close watch.

There is the issue of what has been described by some commentators as the British higher education system in its traditional way running out of steam, continuing to do what it always does and the demand around the world and the nature of the products that people want are changing radically and so people need to change radically with it and it's one of the other reasons why we had a good look at Regent's strategy. Then of course, for us in Great Britain, there is a whole question about our relationship with Europe. As I said earlier, we have been very much engaged in this debate and will continue to be so, all the way through to the referendum, which will take place probably in June of this year, to decide whether the UK stays in or leaves the EU. If the outcome were for the UK to leave the EU it would be very damaging indeed for the UK higher education. It would affect our international relationships quite substantially. And it would cut universities off from research funding and government funding and student exchanges in a way that would be most regrettable. We need to be tighter within Europe and more collaborative than we have been in the past.

I would like to talk about our revised strategy. When I introduced the conference last year, I spoke about some changes we made to our 2020 strategy. It was that we would reduce our target number of students at the university to around 6,000 students, at the most. We've looked at it again. We have talked to students, to employers, to sponsors, and we talked to Government. After reflection, we have decided to limit our growth to 4,000 full-time-equivalent students. This is because we have found that students who come to Regent's want a very personal experience, they want to be here on this site or very close to it in what we call the Marylebone village. We don't believe that we can provide the same level of service to 6,000 students but we would be able to do it for 4,000 students. We can achieve the growth from the position we are at the moment, which is around 3,400 students by 3% per annum year-on-year growth, which is nothing, and also by increasing retention of students by providing an excellent learning experience for them.

Our priorities this year are improving the learning experience and we are looking at everything: the way in which we tutor, the way in which we support, the way in which we counsel students, the nature of the way in which we teach the programmes, the way in which we use technology; everything is being reviewed and there is an opportunity to talk to people over the next few days about all of these things. We are going to reorganise the university to secure both improved student learning experience and also the financial sustainability so we can keep investing and also to protect us against any major issues that might occur internationally that are unpredictable, the unknown unknowns, to provide opportunity for continuing investment and to cover any market risk. We need a surplus of about 5% per year. We can do that. I've attended some very difficult meetings with the Higher Education Funding Council, the Quality Assurance Agency, and our Government departments who perceived that lots of universities in this country are going to have very big problems in simply breaking even in the future. And we see there being a lot of problems in terms of university mergers and university takeovers, indeed university collapses in the UK. We won't be one of them.

The other thing that we are going to do is make best use of this estate. We have the most beautiful estates of any university in the UK. We want to make sure that we maintain the quality of the provision that we have here, that we have additional resources here in the park and in Marylebone and that we keep investing in that for the benefit of students and staff.

To help this move forward, we have developed something called Project Eiffel. I'm sure that many of you would have visited Paris and have seen the iconic structure that is the Eiffel Tower, built nearly 150 years ago. It's a fabulous piece of engineering. Those who haven't been able to go there, and experiencing the tingling sensation and the horrors of looking down, will have seen the tower in so many films and pictures. It's interesting. Eiffel was very

keen to make sure that he created efficiency in terms of his building work. And the tower was in fact constructed of about 10,000 tons of steel. He thought that he had been very economical with the steel and the way he constructed it but after it had been operated for a number of years they started to find that it was slowly starting to sink into the ground. He put too much steel into the Eiffel Tower. Consequently, they actually managed to take out about 10% of the steel that was in the Eiffel Tower and made it stronger by doing so. Our Project Eiffel is about how we structure the university from the current position to make it a university that is fit for modern purpose. And we've got a whole series of different working parties. As far as Eiffel is concerned, it's the usual thing. You think of an acronym and then you fill in the words afterwards. We had a debate at the Directorate meeting where I was talking about the Eiffel Tower project bringing down 10% of the steel and we said okay we will call it Project Eiffel. So it now stands for 'Establishing an Improved Future for Finance, Experience and Learning'. It's about the best we could do. We are looking to develop an even stronger collegiate atmosphere here at Regent's.

Here on our campus and in terms of working with the network, we've been moving towards the perspective in our 2020 vision that we had five years ago of 10,000 students and started to put in place structures and facilities to sustain 10,000. Then it went down to 6,000 last year. Now it is 4,000. The structure is now wrong and we need to think about everything that we do in terms of our academic structures, the programmes that we offer, the student services, the support that we give to our learners, the research that we're investing in, the alumni organisation to becoming increasingly active in supporting us around the world, our students' registries and indeed the support that we give to everybody. The Eiffel Programme is very active and will engage everybody. It is led by our Deputy Vice Chancellor, Simon Jarvis, who's here this morning and you have your opportunity to meet and talk with him.

The name of this conference today is 'Bridging the Gap – Creativity in Business, Sciences and The Arts'. There was a famous paper given at Cambridge in 1959 by the politician and author C.P. Snow. It was called The Two Cultures. Snow himself had been a scientist, he had been a politician, he had been a senior civil servant and he's written, I think, an outstanding range of books, Strangers and Brothers, chronicling a period from about 1920 through to the early 60s. What Snow was trying to say was we had developed around the1960s two very different cultures: one that focused on science, which thought that anybody who focused on the arts was wet, and one on the arts side who thought that science was illiterate and incompetent. Snow published this lecture, The Two Cultures, and it created an absolute storm. Perhaps Snow was too articulate about the wonders and benefits of science and less articulate about the wonders of the arts, but he said, as part of this lecture, that: 'A good many times I have been present at gatherings of people who, by the standards of the traditional culture, are thought highly educated and who have with considerable gusto been expressing their incredulity at the illiteracy of scientists.' Once or twice he was been provoked and has asked how many of them could explain the Second Law of Thermodynamics. And they would all look at him as if they didn't know what he was talking about. And if he said, in terms of the arts, he was just asking a question like: Have you read any Shakespeare? In fact he now believes that if he does something even simpler like 'What do you mean by mass, or acceleration?', which is likely scientifically the equivalent of saying 'Can you read?', no more than one in ten of them would have had any idea of what he was talking about.

Now, of course, that was like a challenge to the people in the literature field and in the arts in general, particularly to F.R. Leavis who was one of the great English language writers and philosopher of the mid part of the 20th century. Leavis went on the attack. It's a bit like Henry Kissinger's comments about academic politics. He said that he'd been in global politics and academic politics, and academic politics are far nastier than global politics and more vitriolic in person. Leavis started criticising Snow's lecture. He went on to say to the audience: 'Not only is Snow not a genius; he is as intellectually undistinguished as it is possible to be... The Two Cultures exhibits an utter lack of intellectual distinction and an embarrassing vulgarity of style.' Although Snow trained as a scientist before becoming a writer, Leavis believed that Snow's novels were mediocre - and Leavis was not interested in any literature that he deemed mediocre. As the academic Stefan Collini, who's still writing in this field, put it: 'A malevolent deity, setting out to design a single figure in whom the largest number of Leavis's deepest antipathies would find themselves embodied, could not have done better than to create C. P. Snow.'

The debate about The Two Cultures and communication between the two cultures has continued quite extensively in the literature. It's really interesting to see where people place themselves in the comments that they make. But the truth is maybe, as has been suggested in the literature, there are even three cultures and I'd suggest that the third culture is business: you've got the arts, you've got sciences and you've got business, which needs to draw on both. Since a very large number of the students who graduate from our universities are going to be working in business, we need to understand how to bridge the gap between the two. Many of you would know of Moore's Law. It says that the number of transistors in the power of computing will double every two years. That's what Moore's Law said. It is actually in fact quicker than that. It's now down to less than 18 months. But what's happening is that the changes that are taking place in technology through sciences are going to make just a staggering difference to all of our lives. This has been recognised by many of the very successful companies. I call it the 'Apple effect' or 'Dyson effect' in this country, where people who have recognised it to take on board the changes that are taking place within information technology and engineering

but also combine those with the excellence of design of products themselves the processes by which these products are made.

A couple of weeks before Christmas we had one of those seminars here that is organised for us by the Senior European Experts Group: they are a group of ex-ambassadors and senior civil servants from European countries who get together on a regular basis to debate key topics and we support them here from the university. The one we had before Christmas was on the Single European Digital Market. It could be the Single Global Digital Market. It was about was how our lives, and particularly the lives of our students, are going to change massively over the next 20 years. It's almost impossible to imagine some of the changes that are going to take place and that are going to have an impact on our students and our descendants. I was very sad that we only managed to attract a limited number of students to this because there was something else on the campus at the time. The rest of us, the older generation, were sitting in this hall going: 'Oh heavens, I'm glad I'm not young anymore! I'm glad that I'm not going have to face some of these problems.'

It's about how will one learn? How will one work? What products will people have? How would they change? How would it change their jobs? How will the demand, the different kinds of programmes, change? And I have been noting this this last week. I've been writing articles suggesting that maybe there won't be any students to teach, maybe students will do things in different ways. We already see this in the new kind of apprenticeships that are being introduced. The predictions by some eminent people that students who are students now, will actually maybe have 50 different jobs during their lifetime of employment and not retire until they're 80, having only spent a year or two years in each of those jobs, changing the way that they do things in a radical fashion. This has got huge implications for us! The traditional way of running universities were: changes very slow, you've had the same kind of programmes for many, many years, you delivered in the same ways. It's not going to be possible in the future; it's not going to be successful or sustainable. We need to look at the nature of the programmes and listen very carefully to the demand from businesses, manufacturers, social services, systems, medicines, all of these things, to what the programme should actually look like. And we need to keep thinking about bridging that gap between science, the arts, the design and all of these things.

That's what the next two days are about. About looking for ways in which we have to change what we do, the collaboration that we need to have in order to be successful. Because the truth is that if we don't manage to bridge those gaps to create the kinds of outputs that the world needs over the next 30/40/50 years; if we don't bridge the gap, we're going fall into the crevasse and die while other economies are starting to perk up. I look forward to meeting all of you during the three days here.

Symposium: Shakespeare remembered to mark the 400th anniversary of the death of William Shakespeare

Introduced and chaired by Lady Sophie Laws

Programme Director of Study Abroad, Regent's American College London, Regent's University London

Professor Douglas Lanier

Professor of English and Director of the UNH London Program, University of New Hampshire, USA

Dr Anna Bertolet

Associate Professor of English, Auburn University, USA

Dr Craig Bertolet

Professor of English, Auburn University, USA

Dr George Yeats

Lecturer in English Literature, Regent's American College London, Regent's University London

The theme of this plenary and indeed of this conference is the link between international education and employability.

The specific perspective we are to take during this first Plenary is that of the higher education institutions. Throughout the two days, we will hear other views on this theme, those of the employers, of various professional bodies and of course we will hear how students feel about their international education experience in relation to their employability prospects.

Before inviting our three highly qualified speakers to share their view on this linkage between international education and employability, let me frame the discussion with a few of my own comments. They take the form of 10 points, of which some are some basic assumptions and others my more subjective points of view:

1. Higher education institutions have a responsibility towards their graduates in terms of their future success in their working life, as responsible citizens in their immediate and more global environment and as human beings with their own personal development needs.

2. Higher education is a major investment – for the state when it is carrying the burden for the cost of higher education; for the individual and his/her family when this cost burden is their responsibility, as is increasingly the case around the world and most particularly in the Anglo Saxon world

3. Higher education institutions, alone, cannot address the skills gap or the mismatch – if, and where these exist – between labour market needs and the knowledge and educational preparation of graduates, nor alone provide answers to high unemployment rates.

4. The future map of employment opportunities is both complex and to some extent unknown and evolving. Furthermore this map is different in different parts of the world according to national levels of socio-economic development, the main characteristics of the economy, the demographic profile of the country etc.

5. There is a time lag between the identification of labour market needs and the educational process; short term employment needs can severely undermine long-term education needs

6. Labour market planning is more of an art than a science and its success has been less than brilliant, though it remains in high demand in many countries

7. Higher education institutions have diverse mandates and missions and can play distinct roles in bridging preparing for employment; thus assessments of how well institutions deliver on the employability score card must be differentiated as well.

8. Most HEIs now monitor and track their graduates and collect date on their employment; developing and cultivating the alumni community often stems from this interest.

9. Institutions are also aware of the growing concern of students

Workshop: Enterprise Education in Action

Introduced and chaired by Dr Noemi Sadowska

Programme Director, BA (Hons) Global Management, Regent's University London

Niki Richards

Programme Director, MA Luxury Brand Management, Regent's University London

This interactive workshop offered participants the opportunity to explore how academic staff at Regent's generate a learning environment for students. In this instance they experienced and learnt from the creative process within a branding context. Participants took part in a series of hands-on tasks to test out their own creative flair in developing new products for internally acclaimed brands. In small teams, everyone got an opportunity to propose a radical brand extension for the Audi brand.

The workshop begun with an icebreaker that asked participants to identify what brand would best represent their identities. There were some interesting examples offered from aspirational choices which seemed to reflect the core values of each participant. The main activities were introduced by a brief explanation of what is meant by enterprise education. This was followed by an introduction to the Audi case study, which was broken down into four brand elements: concept, pricing, market positioning and promotion. The workshop concluded with judges from the global brand consultancy, Interbrand and an academic, awarding a prize to the most innovative brand extension. The winning prize demonstrated some of the core skills that we aim to develop through enterprise education, including risk-taking, problem-solving, innovation and creativity.

Participants commented that they appreciated and valued the focus on enterprise education, the role of experiential learning and the nature of creativity as a spontaneous response. The participants also enjoyed questioning the values around the Audi brand directly and exploring how far they could push those values to enable innovation and yet remain true to the brand essence. Participants were also interested in finding out more about Regent's particular approach to weaving learning experiences between academic knowledge and industry practical know-how. Here the exploration of enterprise-focused learning in particular enabled everyone in the room to examine this connection.

In conclusion, the workshop focused on providing participants with an experience of unpacking the relationship between education, enterprise and creative processes. It also provided everyone with a platform to discuss and reflect upon their own learning, while promoting creative processes. All of this was underpinned by a highly energised atmosphere, driven by laughter, heated discussion and a sense of team spirit.

Keynote Address

Sir Peter Bazalgette

Chair, Arts Council England

Good morning everybody. So, the title of the conference: Bridging the Gap: Creativity in Business, Sciences and the Arts. I worked for 30 years in the television industry and I still actually sit on the board of one or two television companies here in the UK. When I ran a television production company, the sole job of that company was to have ideas, create IP and exploit that IP. So how you run a creative business is something I had to think about and indeed I would not have put breakfast on the table of my children had I not been at least competent at that. So that is my background, and if any of you have questions about running a creative business, it's not actually what I'm going to talk about today, because I wanted to talk about the arts today, but if you want to ask me questions about that later, I would be only delighted to take them.

What I want to do today is talk about arts and culture and why in this country and in many of your countries, we put public money into arts and culture. And you will find, as I go through some of my ideas about this, that it has a bearing on business and it has a bearing on science as well as the arts. The arts are not just a magnificent island on their own, they all interlink.

Now my job, Chair of the Arts Council of England, is to invest public money in arts and culture. We have two sources of money, one is from the taxpayer, and one is from the national lottery. And altogether it adds up to about £700 million a year, which is a lot of money in one respect or absolutely no money in terms of its comparison to government's spending in general. Government's spending in this country this year will be about £720 billion. So the £700 million that comes to the arts is considerable but not very much compared to even what we spend on the health service, which is about £112 billion a year.

But when I became Chair of this body in charge of this task, I made a point about asking the people who work there and asking politicians, and asking civil servants, and asking artists themselves, why do we do this? Why do we put public money into the arts? And most people didn't have a clue. They had either once known and forgotten, or they didn't know at all. They were, if you like, to some extent, entitlement junkies, in that they said 'put money into the arts because I make great plays'. That's a good reason to put money into the arts, but surely there's a broader perspective? Now, why did it matter, that broader perspective? Because, as we all know since 2008 there has been the world credit crunch. We know all governments have been cutting their expenditures. So the arts and culture, like everyone else, education as well, had to make a coherent, cogent case for why they should continue to get funding. So it was very critical we did so.

So we started to build what the whole picture would look like. A few of the people I asked that question to had an idea, one answer and another answer, but there was no coherent picture. So we started to build a coherent picture of why did we put public money into arts and cultures – and, by the way, we could equally say why do we give public support to arts and culture? That is why the individuals give money to it, why the businesses give money to it, why trust foundations give money to it. And we came up with what we call the holistic case for public support of arts and culture. And it has four key headings. I'm going to talk about them today because it's very interesting how much they interlink with business, and with science and how much they interlink with higher education, which of course is connected to all those things anyway.

So the four main headings were intrinsic: quality of life, personal identity, national identity, excitement, insight, society's values, and empathetic citizens. These, if you like, are intrinsic qualities that are statements of a society's values and shouldn't necessarily be subject to the dismal economists and their ghastly measurements. They are, in fact, a statement of philosophy in belief. This does not say I am against all measurements, by the way, because no public money can be deployed without measurement and proof these days, as you all in education know, but there are some elements that are simply what we believe and what we wish to see done.

First heading: intrinsic; second heading: benefits to society. Wherever you look, you find arts and culture delivering benefits in health, in social care, in prisons, in hospitals. The third heading: education - you could put that under society, but it's more important than that, it has to have a heading of its own. The fourth heading: economic. Now you shouldn't say the economic stuff first. Because if you go around saying 'why do we put money around arts and culture?' and you say 'because of economic benefits', you sound like a philistine. You sound like somebody who knows, in Oscar Wilde's words, the price of everything and the value of nothing. We do not put money into arts and culture because we want an economic benefit. But when we do it and there is an economic benefit it would be foolish not to point to that economic benefit, so we always put economic at the bottom. The economic benefits cover things like incubating talents for the creative industries, tourism, Britain's reputation abroad, urban regeneration of communities.

Let's go back, then, to the top, to intrinsic. I just want to take one phrase that I mentioned earlier under that heading and that phrase is empathetic citizens. It's really interesting to me that in the last 25 years science, evolutionary biology, clinical psychology and neuroscience have unpacked how our brains work. And it's brilliant the way in which science and the arts meet in this respect, because we have this empathetic instinct and the arts are an expression of it. And, if you like, they are almost an exercise of it. The Greeks, of course, knew this; the

Greek tragedy is all about getting together to exercise your empathy together. But we know more now about neuroscience, we know about how our brains work, we know which parts of the brain, we know why people are autistic and don't have so many empathetic capabilities, and we know which parts of the brain don't function. We know from evolutionary biology how we developed our empathetic skills in tribes, in groups and before that as monkey and apes. And monkey and apes show many of the qualities of empathy as well which research has not shown. So all sorts of interesting things have gone into saying that empathy is arguably described by one clinical psychologist Simon Byron Cowen as the most important resource in the world. Empathetic citizens work with each other and are sympathetic to each other, that is part of arts, which is all about telling human stories and getting human stories understood and making those connections. So that for me was a really interesting thing; I'm going on about it because I'm currently writing a book about it.

I'm going to go on with the second place: society. Let me take one example about benefits of the society. I could talk about prisons; I could talk about old people's homes, where arts and culture make quality of life better. But I'm going to talk about hospitals, and I suspect what I'm about to say is the same in your home countries. And here again we are absolutely in the field where science crosses over with arts, because we are talking about medical sciences in the application of it and how the arts can assist that. The truth is that we cannot afford our modern health service: demand for it is infinite, we have an ageing population, we have surgeons who like to buy new toys and we have drugs companies who want to sell us as many pills as they possibly can. We have a crisis of critical medicine and we are not putting nearly enough money into preventive medicine. In fact, the head of the British health service, Simon Stevens, who arrived here about a year and a half ago, said we spend more money curing obesity than preventing obesity.

Where does health come in? Let me give you an example: there's a doctor in the West Country county of Gloucestershire who stopped prescribing Prozac and instead prescribes his patients to sing in a choir or go to a painting class because that gives them quality of life, friends, connections. Iit's not fanciful, it's demonstrable, and it's now being funded by the local health authority because they see that it works. In fact, the doctor said to me, he said: 'I have more evidence that this works than I ever had that Prozac worked'. So, there are other examples in terms of dance classes and fitness, in terms of dealing with dementia - dementia of course is a growing problem in countries with elderly population - arts and culture, museums who hold our memory, our history, in developing dementia problems to help people hold on to their memory. I won't go into the details but you see how multifarious the reasons for putting money into arts and culture are, you see how it is spread across disciplines and if you get these cross-disciplinary connections right you deliver massively more for your country, for your society, for your people than you would do otherwise.

Now my third heading is education. I don't need to say to you in this room, education professionals, why arts and culture matter to education. Except to say that in many places, particularly in primary and secondary education, education is getting so instrumentalist, so worried how people quite rightly in a way about literacy and numeracy, so worried are they that we get enough people studying so called stamped subjects: science, technology, engineering, math, it's becoming narrow. Go back to my empathetic citizens: how are we going to create empathetic citizens who only know how to add up? We can't do it; we need that broader education to create healthy, functioning citizens. So that is one issue that we are very strong on at the Arts Council and while we hear very often 'the STEM agenda', we always say: 'no, no, no it's the STEAM gender, you put the 'a' for arts in: STEAM!'

That's primary and secondary education; I wanted to say a bit more, though, about higher education. It seems to me that in the last 20 years, there have been several revolutions in higher education, but I think one of them has been that higher education now defines itself not nearly as being a place of scholarship but as being a partner in its local community, as being an institution that makes the place and an investor in the local community. Why do universities or most universities in Britain now measure how many of their graduates are in the same area five years later? Because that is one measure of how effective they have been at investing in their local culture and the local community. And what we found is that universities in this country are now beginning even to take over and fund arts and culture institutions for a range of reasons. One, they want their students to have a good quality of life while there are in the place and many of these students are paying £9,000 a year, so they have strong opinions on whether they are having a good time. Secondly, they want to create a healthy community where there are jobs for their students to go into. Thirdly, they want to invest in a place that appears to be vital, that has a good brand, that is a place that business wants to come and invest in.

So what does this mean? The University of Northumbria has invested and is co-partnered in an art gallery in Newcastle called Baltic 39. The University of Sunderland is taking over a national glass centre which is one of the most important craft centres in this country. The University of Middlesbrough is one of the bodies that runs the Middlesbrough Institute of Modern Art (MIMA). Derby University has taken over a moribund theatre and opened it up again and runs it. The University of the West of England has become a partner in an art gallery in Bristol called the Arnolfini where it rents the top two floors and its students mix freely with the professionals in the place. You begin to get the picture: this is a broader more dynamic role for universities and it connects to the value and the power of arts and culture. So I commend that and it's something I'm trying to get the government to think about every now and again, which is not that easy, to get the focus of politicians.

So my fourth heading was the economy. Now I want to start by talking about a pack of phrase I made when I went through the list, when I listed the headings: incubating talents for the creative industries. The

creative industries were first defined, first country to say there was such a thing, was this country - Britain in the late 1990s - and you can agree or disagree with the definition. I think in your own countries you will have your own definitions. The creative industries typically cover IT, film, TV, radio, architecture, design, the advertising industry and so on and so forth. There's a whole range, it's very broad, but we have a definition and we measure them. The creative industries in this country are growing at about two and a half times the rate of the economy and they are growing employment at about five times the rate of the economy. They are part of the growth economy and Britain is a country - but your own country will have its own creative industries of course - Britain is a country that actually has a reputation for creativity and for creating IP and for the performing arts and so on.

So the creative industries are very important. The question is: can you turbo charge them? Can you get them to go further? And we discovered that arts and culture are a very important part of that. It has all the other reasons for doing it; they in themselves are a justification for the public money. But we did a little thing called the 'spill-over study' and we looked at what happened to people who were trained in publicly supported theatres and we found - whether they were actors or directors, or lighting technicians, or designers - that they moved into commercial theatres and they moved into television and film production. In other words, the people trained by the public purse move on and later create economic value. And the anecdote doesn't prove it but it does illustrate it.

The anecdote would be a man called Danny Boyle, director of Slumdog Millionaire. He was trained as a director at the Royal Court Theatre in Sloane Square, Chelsea in London and he went on from there to create the things he has done, including an Oscar-winning movie. That, if you like, is an illustration of what I am talking about. And if you think across arts and culture and all the creative talents who are getting their first chance, another person, Steve McQueen, directed another Oscar-winning movie, delivering hundreds of millions of dollars of revenue: 12 Years a Slave. Steve McQueen studied at Goldsmiths, supported by the state in his studies in arts and culture. The Arts Council invested in his early video art. He went on to make Oscar-winning movies and creating economic value. So the incubation and talent for creative industries is palpable, it's real and it's important.

I wanted to unpack one other element of the economy and that is urban regeneration. Now we have our main finance minister in this country, known as the Chancellor of the Exchequer, George Osborne and he's made a big thing in the last three or four years of what he calls his 'Northern powerhouse'. He is attempting to invest more government resources - and many would argue not before time - in the northwest and the northeast of this country. London is a great, giant vampire squid in the British economy. It sucks resources into it. Our problem is this country, compared to many European countries, is not the size of our capital city, it is how small our secondary cities are. In most European countries, they have a capital city and they have secondary cities that are quite large. We don't. So that is a problem in our economy and in its spread. And he has this Northern powerhouse idea, he wants to reorganise local government and delegate more powers and so on. We'll see if he is successful. Part of that is a story of urban regeneration, and I'm very pleased to say that putting forward the ideas we've been putting forward at the Arts Council to the Chancellor of the Exchequer, he has agreed with and in his most recent government statement of plans for the next four years publicly said he believes in the role of arts and culture in urban regeneration. When he goes to make a speech about an infrastructure investment in railways for instance, he would also talk about investment in culture.

This for me is a massive breakthrough and really important. And I could give you examples of where arts and culture institutions have kicked off urban regeneration. I could talk to you about Salford, which is an area just beside Manchester, a completely rundown area of docks and waterways, where now there are two universities, there are massive production centres of BBC and ITV (the commercial channel) and there are businesses moving in and there are retail sites and new housing. The first thing though is the Lowry Art Centre. With the Arts Council some few years ago, they had the confidence to say 'let's build an art centre here'. That sort of kicked it off. Gateshead is a town across the river from Newcastle in the north east of this country. Gateshead is a small town, but it has a massive concert hall and a massive art gallery because 20 years ago, the Arts Council decided they would invest in a new concert hall for the North East and a new art gallery: they are called the Sage and the Baltic. They helped drive not just the culture and the reputation of Gateshead but also the local economy and certainly the local creative economy.

I could give you other examples, but the point I'm really making is that arts and culture are very important to urban regeneration. One of the things that we see in our cities, and it may the same in yours, is the town planners in the 1960s created cities for us to drive through. They ripped out the housing, put in the motorways, put in the ring ways and they forgot that people wanted to live in cities; they just made the cities to drive through. Come now to 2016, the millennium generation - more than half of them don't drive, they want to live in city centres. Fifty per cent the world population live in city centres now and in 20 years it would be 70%. We have to make cities exciting, rewarding places to live. And arts and culture, when you close down the motorways and the ring roads and grass them over, when you turn warehouses into places to live; cities need their culture as well as their businesses. And if young people are going to set up their businesses in cities, they are going to need to be thriving, valid cultural communities.

So if I pull all that together, what have I been saying? I've been saying that, to take your title of Creativity in Business, Sciences and the Arts, that just from the admittedly narrow starting point of arts and culture funding, look how it flowers into being relevant to all the subjects and headings of your conference. And look how it fuses imaginatively and links to all the other things that matter, how dynamic it can be.

Higher Education Panel: Managing Creativity in Organisations

Introduced and chaired by Tim Jackson

Programme Director, Fashion Marketing, Regent's University London

Good morning everyone and welcome to this panel on Managing Creativity in Organisations. We've got some brief introductions provided by our esteemed panel and then we're going to take you through a sort of road map of the themes that we'll be discussing in our panel discussion as a presentation, because I think some visual cues will help cement the conversation we are going to talk about. I think we will be looking to around about 50 minutes for our discussion and then we will hand over to Q&A. But we will be very flexible on that. So, my name is Tim Jackson. I'm the Programme Director for Fashion Marketing in the School of Fashion & Design.

I think we're going to have a rich content here, from very singular perspectives. This is worth just reflecting on a quote from an inventor, Thomas Edison. He said: 'Have a great idea, have a lot of ideas'. So I really hope that this subsequent discussion is going generate a lot of ideas and thoughts for you. Here's a sort of road maps and topics that we're going to cover. In 2010, IBM took a global study. The conclusion was that creativity is considered by CEOs globally to be the number one quality that leaders need to possess and 60% of them are naming it as their top priority. And it is interesting that so many computer-based companies are associated with being very creative. I couldn't gather global data on creative industries for you now. I was quite relieved when Sir Peter said that we're probably the only one that does budget together like that. Here are some numbers from government stats in January 2015. Creative industries generate about £77billion per year for the UK economy; comprise 160,000 businesses, the large part of which are SMEs; and generate 1.7 million jobs. So we are talking about a significant industry here and not something which really should be left to such a trickle of arts funding. So, themes: one of the things we will be discussing is what creativity is, what does it mean to us? Typically people perceive it as an aesthetic, something abstract. Often people think about film, art, something like this. So, you know, here we've got a couple of examples: we've got the strand priest; the Dutch artist that has this beautiful, kind of mash between engineering and art, a creature that is propelled by air due to its skeleton mechanism walking on beaches. People often think art is something abstract; and Lego. Lego is about playing and being creative. These are things that people normally associate with creativity but we are going to discuss that creativity is wider than just this obviously understandable aesthetics. Then we are going to look at what are the pressures and macro influences on the world that are impacting on things in which creativity can have some evolvement in the future. Artificial intelligence, bots is being thrown around recently as a potential to decimation of all jobs, even the Bank of England said that by 2030 there will be 15 million fewer jobs in the UK. So how can creativity enable students in the future to deal with that? Equally, we're living in a global world, more global. We all probably have students who did an undergraduate study in one country and move to another country to do their postgraduate study and probably live in a third country.

In addition to looking at how the students are going to be changing and how we might reflect on that, we also have to recognise that the companies and organisations themselves have to change. It's harder for some kinds of organisation to do something different from what they have been used to doing and have been successful and without wanting to challenge the business schools in here. I think Professor Sutton from Stanford used to say that MBAs would always take you down a route of what has worked and will continue to generate results; whereas creativity could be a good balance to that. So we might discuss what are innovative companies doing differently from others? I'm thinking about companies like FreeM, Google and so on; how they organise their employees to generate creative ideas and innovation. And as a final thought on that, Steve Jobs, who is often associated with being a creative person himself, never was! He was really a geek but managed hugely creative people and let them get on that. An American businessman told me that when he met, as known an anecdote, Steve Jobs, Steve Jobs told him that his door was always open to people to come up to him with new ideas anytime, he used to just turn around and say: 'Right, if you want to do that, who we're gonna have to fire? What do we gonna have to lose to fund it?' So, that's an interesting perspective, hard commercial perspective for someone who knew how to manage creatively.

Mark Gower

Programme Director, Interior Design, Regent's University London

There are all sorts of misconceptions of creativity.

A. Creativity is generally put in a silo of the arts, music, dance and painting and everything else is the proper stuff of education. Unfortunately that is also the view of the current Education Secretary – Nicky Morgan who is encouraging teenagers to steer away from the arts and humanities. (STEM subjects (science, technology, engineering and maths). Of course you can be very creative in music, dance, theatre and literature but this isn't just about the arts - you can be creative in sciences, mathematics.

B. Another popular idea is that creatives are born fully formed, almost genetically gifted and they have this urge that they are born with. This is not true. Creativity has to be developed and evolved. Creativity doesn't naturally evolve on its own, you have to work at it. Creativity isn't biological. Matthew Syed in his book *Bounce* talks about the talent myth and says that if we believe that attaining excellence hinges on talent we are likely to give up if we show insufficient early promise.

I believe that being creative is not about talent, but is something that can be taught and learnt. You need to be exposed to the right opportunities, to great teachers and have access to decent facilities.

Dr Rekha Datta

Interim Vice Provost for Global Education, Monmouth University, USA

Higher education is at a crossroads. Some countries are grappling with the high cost of higher education, which is leaving students with massive student loans and debt. In a fast-paced and highly volatile global marketplace, demands for skills and knowledge are constantly changing. In the context of the high cost of college and university education, there is a natural inclination to assess the 'return on investment.' Some questions are uppermost in terms of deliverables. Is higher education inclusive, can everyone afford the cost of higher education? Will students be able to find gainful employment after graduation? Will they be able to adapt to the vagaries of the marketplace with varied demands for different kinds of skill sets? In short, is higher education relevant?

There is a growing realisation that students ought to be able to take what they learn in college, apply it to the real world, secure stable employment, as well as adapt to the changing demands of the workplace. About 10 years back, the American Association for College and Universities (AAC&U) launched a public advocacy campaign called Liberal Education and America's Promise (LEAP). LEAP is geared to champion higher education that will help students navigate effectively and successfully in an environment that requires 'economic creativity and democratic vitality.' Some of the ways to facilitate these would be to 'acquire the broad knowledge, higher order capacities, and real world experience they need to thrive both in the economy and in a globally engaged democracy.'[1]

Taking inspiration from innovation in technology, we find interesting correlates that we can apply to creativity in higher education. In a 2013 post on gig.com, author Om Malik argues that investors should not be wary of investing in companies where CEOs have 'foreign accents'. 'An accent is not a barrier to entry to innovation and or a measure of one's entrepreneurial ability.' In fact, he argues, 'Accents are what make us unique. In our post-internet connected world, we are all locals and all foreigners — somewhere. When I talk to my colleagues, I have an Indian accent. When I am in India, my family thinks I have an American accent.' [2] I take this small example to lay the basis of the need for global learning. On college campuses, we get the opportunity to interact and work with individuals from diverse backgrounds; we should celebrate that as an opportunity to become comfortable with the unfamiliar, enrich our experiences, and think innovatively. The key to making it happen is through creative programmatic changes.

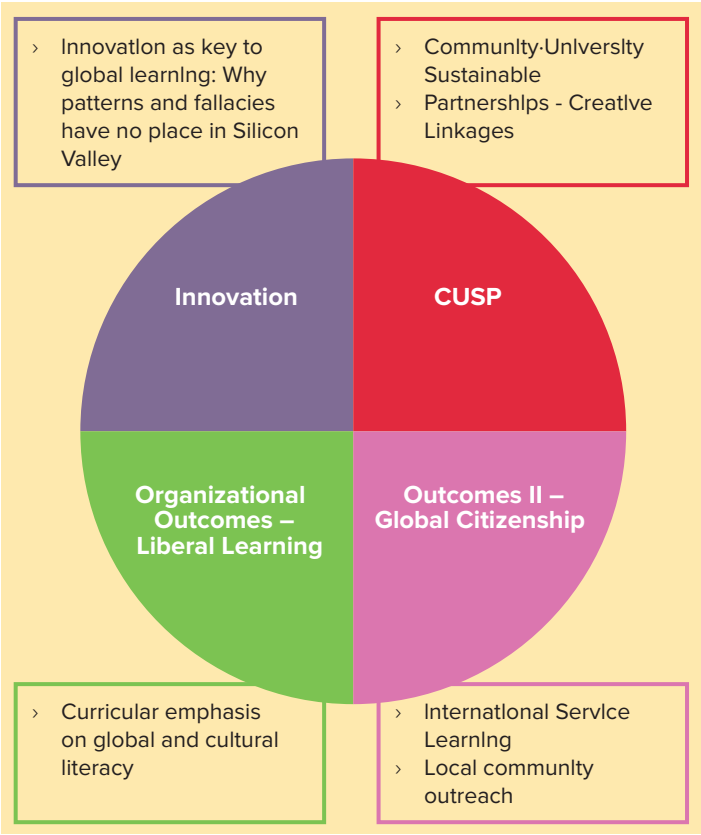
To be sure, higher education is well served by emphasising creativity and global learning. Creativity or innovative responses involves creative problem-solving skills. It also implies creative management by colleges and universities. One of the ways in which we can introduce creativity is in curricular innovations that introduce new ways of thinking and solving real world problems. Students want to learn by doing. Active learning and experiential education have become conduits to realising these changes, embraced by many through a variety of innovative curricular and pedagogical changes. They emphasise skills such as communication, deliverables such as research and volunteerism. Campuses have become centres of entrepreneurship, nurturing and encouraging innovation.

At Monmouth University, we have introduced some of these innovative curricular and extracurricular programs integrating them with the premises of liberal arts education – critical thinking and communication, global learning, and community engagement.

1 https://www.aacu.org/leap
2 https://gigaom.com/2013/08/28/patterns-fallacies-why-they-have-no-place-in-my-silicon-valley

They foster cultural literacy, understanding and embracing of diversity on campus, and community-university partnerships that help students engage and become more active citizens. Students conduct research on community needs, and introduce innovative solutions through such partnerships. Thus, service learning has bridged local and global communities. In our interconnected world, opportunities to contribute to creative solutions to local and global challenges excite student learners and help universities with creative management.

Innovation, Creative Partnerships, and Global Learning



Dr Katya Johanson

Associate Dean, Partnerships and International, Deakin University, Australia

On 25 December 2015, the Times Higher published the views of seven vice-chancellors on what higher education would look like in 2030. Surprisingly, given their own positions, some of those vice-chancellors predicted that higher education would in fact be dead by 2030, replaced by artificial intelligence – customised training programmess, delivered by a robot who will provide for all the individual's training needs, one-on-one. Other vice-chancellors were more optimistic, declaring that higher education has a future, but only if it can adapt to a changing environment by playing on its strengths: providing opportunities for creative students to learn collaboratively and to achieve sustained, critical concentration that contrasts to the distraction offered by social media. How, then, should the higher education sector respond creatively to the needs of the students of the near future?

So what do we know about the university students of the near future – say, in six to 10 years' time? What lives will they lead? What are the creative demands on them, as well as the creative demands they will make of the higher education sector?

The first thing we know is that there is a strong likelihood that they will exercise more creativity as consumers or citizens than as workers. As adults in the 2020s, they are likely to find the notion that the choice of design on their T-shirt, carpet, curtain or perhaps even car should be restricted by the imagination and resources of the producer simply laughable. In an age of 'prosumption', consumers will expect to exercise full control over the design of the products they purchase and use.

We also know that they are more likely than any generation before to spend much of their working lives outside their home countries, or at least working for organisations outside their home countries. This is no surprise to us; to some extent this is why we are all here at Regent's today. But it does mean that the creativity we instil in them should have an international or at least intercultural focus. However, as Marcus Westbury argues in his recent book *Creating Cities* (2015), it also means that as creative workers they are unlikely to be as geographically restricted as previous generations. Where once creativity seemed to belong in large cities, the growth of virtual markets and networks for creative experiences means that the creative workers of the future will be able to work almost anywhere, including in the country towns and rural areas their parents left behind in search of greater opportunity.

Thirdly, we know that as workers, the students of the near future are likely to have several occupations over several industries, as traditional jobs increasingly become automated. According to the Foundation for Young Australians (2015), some 40 per cent of current jobs are considered at high risk of automation over the next 10 to 15 years, with the least vulnerable sectors of the economy including the creative occupations.

The higher education sector will need to respond creatively to this trend, by offering individuals not one or two degrees over the course of their lifetime, but several opportunities to dip in and out of education for short periods of time, to retrain and to participate in the retraining of others. Alumni networks will be important for facilitating these opportunities.

In a similar way, the students of the near future will be preparing themselves for a workforce that is flexible, and in which they may occupy several jobs, sometimes simultaneously, many of which will be freelance or self-directed, and in which the traditional boundaries of science or the arts, education or practice will be so blurred as to be non-existent. To help these students prepare for such a future, the higher education sector will again need to be flexible and to permit a portfolio approach to the way that various courses of study are selected.

Finally, while this discussion suggests a future that is relatively optimistic for higher education, so long as creativity remains central to it, I would like to make a point about the use of the term creativity. In less than a century, it is a term that has gone from being barely used at all, to being almost ubiquitous. In 1920, the Oxford English Dictionary did not list the terms 'creativity' or 'creative' at all, and terms associated with it, such as 'creation' and 'create', were more closely associated with God's creation of the world rather than work on the part of humanity.

Yet now it is difficult to escape the word 'creative' – it is central to many advertising campaigns and is often used as evidence of human imagination, ambition and innovation. However, as Chris Bilton has argued in an article on 'Uncreativity' in a 2015 edition of the *International Journal of Cultural Policy*, it is important that our understanding of creativity include not just endless novelty, but also a practice of critically evaluating the processes and outcomes of such novelty. The higher education sector of the future should play a substantial role in providing a forum not just for training people for creative roles and responses to the changing workplaces of the future, but also for considering and disseminating the value of creativity.

Dr Ali Elquammah

Co-Director of Academic Affairs & International Relations, HEM Business School, Morocco

The world is changing and our students' needs and ways of learning are also changing.

We live in a world where the largest taxi company owns no vehicles (Uber, created in 2009), the largest store in the world has no inventory (Alibaba.com e-commerce site sold the total of 13 billion euros in 24 hours in the last Black Friday of 2015), the largest platform of rental housing owns no houses (Airbnb), and the largest social media produces no media content (Facebook, as of the fourth quarter of 2015, Facebook had 1.59 billion monthly active users connecting to the platform to inject media content.).

Paradigms change... Some examples:

The largest platform of rental housing owns no houses

The largest social media produces no media content

The largest taxi company owns no vehicles

The largest store in the world has no inventory

Innovation in Higher Education has become paramount

This is the business ecosystem that our students, soon to be managers and actors in the real world, will be destined to operate in, which brings us to stating that there will be no escape for the current higher education institutions to make innovation in every aspect of business model one of its main objectives.

In a recent column from TIME Magazine, Rana Foroohar made the interesting observation that the biography of Steve Jobs should be a required reading for all business education students.

Steve Jobs was a man of vision and execution. Research, development, and most of all, innovation influenced his thinking.

This type of philosophy is why, over the last 30 years, there has been such a tremendous growth in information technologies and communications (ITC) as opposed to the world of higher education where in many parts of the world we still rely heavily on lectures and periodical evaluations.

Harvard Business School is now moving its curriculum away from an emphasis on financial engineering and placing more importance on innovation.

Business schools need to prepare their students for the future by iterating and redesigning their programmes to get out ahead of industry trends and develop content that carries not only immediate

relevance but also offering lasting and even lifetime value. They need to explore ways in which a curriculum may be redesigned to include managing a global context, leadership development, innovation, critical thinking and experiential learning.

Why are we talking about innovation and not creativity only? The main difference between creativity and innovation is the focus. Creativity is about unleashing the potential of the mind to conceive new ideas. Those concepts could manifest themselves in any number of ways, but most often, they become something we can see, hear, smell, touch or taste. However, creative ideas can also be thought experiments within one person's mind.

Innovation is about introducing change into relatively stable systems. It's also concerned with the work required to make an idea viable. By identifying an unrecognised and unmet need, an organisation can use innovation to apply its creative resources to design an appropriate solution and reap a return on its investment.

Innovation is the act of turning new and creative ideas into reality. It is the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena and to generate solutions.

Theodore Levitt puts it best: 'What is often lacking is not creativity in the idea-creating sense but innovation in the action-producing sense, i.e. putting ideas to work.'

Kary Mullis won the 1993 Nobel Prize in Chemistry for the development of the polymerase chain reaction (PCR), a now ubiquitous technique for replicating DNA sequences. All what Mullis did was connect the dots and combine well-understood techniques in biochemistry to generate a new one.

After examining many examples of invention, innovation, and technological progress, complexity scholar Brian Arthur became convinced that stories like the invention of PCR are the rule, not the exception. For him, to invent something is to find it in what previously exists.

Innovation involves creative thinking and execution. If one has creative ideas but does not act on them, he/she is creative but not innovative. Creativity is a crucial part of the innovation equation but it is not the whole equation.

We consistently fail to grasp how many ideas remain to be discovered. . . . Possibilities do not merely add up; they multiply. The higher education institutions that will take the lead in the 21st century will be the ones that implement an innovation that more effectively supports the production of new ideas in the creation and dissemination of knowledge.

We like to think of an organisation's capacity for innovation as creativity multiplied by execution. We use 'multiplication' rather than 'sum' because, if either creativity or execution has a score of zero, then the capacity for innovation is zero.

Thomas Edison, a man of about a thousand inventions at his credit, puts it well: 'Innovation is 1% inspiration and 99% perspiration.' The 1% refers to the inspiring ideas you might have and the 99% refers to what it will take to execute them. Creativity needs to be coupled with execution for it to be counted as a value adding innovation.

Can innovation be learned? A short answer is yes. Innovation is a skill that can be developed and a process that can be managed. It is not a mystical attribute reserved for the lucky few. Beliefs that only special, talented people are creative -and you have to be born that way- diminish our confidence in our creative abilities. Generating innovative ideas is both a function of the mind, and a function of behaviours that anyone can put into practice. Creating an innovative state of mind begins with the foundation of knowledge, the learning of a discipline, the mastering of whole-brain thinking. We learn to be innovative by experimenting, exploring, questioning assumptions, using imagination and synthesising information. Learning to be innovative is akin to learning a sport. It requires practice to develop the right muscles, and a supportive environment in which to flourish.

Studies by Clayton M. Christensen and his researchers uncovered the innovators' DNA: your ability to generate innovative ideas is not merely a function of the mind, but also a function of five key behaviours that optimise your brain for discovery:

- **Associating:** drawing connections between questions, problems, or ideas from unrelated fields. Business education students will gain enormously from cross-disciplinary courses. This will allow them to always be connecting the dots.
- **Example:** Steve Jobs had the personality of a creative entrepreneur whose passion for perfection and ferocious drive revolutionised six industries: personal computers, animated movies, music, phones, tablet computing, and digital publishing. You might even add a seventh, retail stores, which Jobs did not quite revolutionise but did re-imagine.
- **Questioning:** posing queries that challenge common wisdom. Example: Steve Jobs was wondering why do we to carry around that bulky Walkman that plays barely 12 to 15 songs or use up the existing MP3 players that could not handle more than 10 songs. He came up with an MP3 player that is so small and slick with a capability to play up to a 1000 songs. Who can beat that?
- **Observing:** scrutinising the behaviour of customers, suppliers, and competitors to identify new ways of doing things. Developing the radar to spot an opportunity, takes creativity.
- **Networking:** meeting people with different ideas and perspectives.
- **Experimenting:** constructing interactive experiences and

provoking unorthodox responses to see what insights emerge (i.e. Thomas Edison. Trial and Error a Thousand times before he could get a bulb to light up)

Fostering innovation in organisations

Organisations serious about fostering innovation have to wrestle with two main issues: risk-taking and failure aversion. All innovation involves risk, and all risks include the possibility of failure. Failure should never be seen as a black mark; it is a learning experience. Leaders and their organisations cannot be afraid of failure — or they will never incorporate the innovation they need to truly meet customers' needs.

Back in 1999, Hewlett and Packard (HP) came up with a set of simple rules that if followed will foster a culture of innovation in any organisation.

'Believe you can change the world; work quickly, keep the tools unlocked, and work whenever; know when to work alone and when to work together; share tools and ideas. Trust your colleagues; no politics. No bureaucracy. The customer defines a job well done; radical ideas are not bad ideas; invent different ways of working; make a contribution every day. Believe that together we can do anything; invent.'

Innovation at HEM BS

The impact of information and communication technologies is clear in the world in general, particularly amongst the youth.

High school graduates in 2015-16 and the next ones were born in the early 2000s = Generation Z

These children were born, live and will live with Internet, often intuitively master very well the IT tools (computers, smart phones, tablets ...) They are used to access information quickly and easily. They are less patient, less easy to keep 'concentrated'. They need benchmarks to know where they go. They need to understand the why of a particular subject. They need to earn more in methodology and rigour.

We live now in a knowledge economy where information flows freely and is available to all ...

The world today produces in two days what humanity did in 7000 years

We live now in a world where the picture, the image and real time actions matter most

The mission of HEM Business School is to educate this generation destined to be future responsible leaders and provide them the right kind of 'knowledge' and 'how to act on it', through the right educational approach, innovative research and a multidisciplinary team.

As far as 'knowledge' is concerned, HEM Business School has opted for multi-skilled technical, management and general culture related knowledge.

'Knowing how to act,' refers to training managers with behavioural and self-management skills; individuals who are fulfilled, confident, open, and able to adapt and develop ethical relationships with their partners. At the same time, 'know-how' is important: train managers who committed to excellence and who know how to adapt, innovate, communicate and be able to show discipline and method.

Innovation happens to be one of our values.

Five key values underpin HEM Business School philosophy and culture:

- Effort: engage with passion and excel in serving individual and collective ambitions
- Responsibility: take over the stakes, honour commitments and be accountable for actions. Achieve consistency between speech and conduct
- Innovation: anticipate, be receptive to changes and dare to change. Be a source of value creation by doing otherwise
- Humility: be simple in one's relations and respectful of self and other. Listen and accept differences for the sake of collective intelligence
- Ethics: care for general interest. Be honest and exemplary in all types of relationships

For us the best way to ingrain the culture of innovation is for our students to watch us live it in our way we teach them and our way we assure the administration of their affairs.

Two School-wide projects undertaken last year illustrates the sense of innovative state of mind at HEMBS.

Rethinking the Charter of Values and Behaviours

For over a year now, the HR Department is conducting a project to review its Charter of Values, which is now called 'Charter of Values and Behaviours of HEM Group (CVB) '. This project is led by a steering committee that conducted focus groups, telephone and physical interviews through the six cities where HEM exists, namely, Casablanca, Rabat, Marrakech, Tangier, Fez and Oujda.

We counted 240 participants among internal and external stakeholders (parents, students, permanent staff, temporary teachers, research partners, international partners, providers and suppliers). But the biggest was to come.

Consolidation and analysis was conducted by the steering committee and gave rise to the new charter of values and behaviours. If the values in themselves have not changed, their definitions have. The new definitions are nothing but the result of the consolidation and interpretation of all stakeholders.

This work has also resulted in commitments from our internal stakeholders, four in total: the commitments of the top management, the commitments of teachers, the commitments of the permanent staff and commitments of students.

Is the job finished? No, it is just the beginning. So how do you live and transmit these values?

What has been the most critical of the staff is to not innovate enough, so we thought of a play describing the everyday life at HEM Business school (from staff, students and teachers' perspective), all of this with a sense of humour. We thought that moralising speech was to proscribe, we do not want to force anyone to anything, we want to present our intentions, we want to show the example and raise awareness in innovative way.

A values committee will be voted internally after the event. Its role will be to make the 'Charter of Values and Behaviours' alive through the years.

Rethinking the main programs of HEMBS (Programs Grande Ecole)

Our findings from the interviewed professors and students seemed to be converging on issues related to the educational approaches, methods and tools (*):

- Finding a good balance between lectures and practices
- Develop reasoning skills, critical thinking, analytical mind of the students and their autonomy
- Create more nearby, listening and exchange between teachers and students
- Role of the teacher as a (re) constructor student motivation

However, the representations seem to diverge on the roles of each other: while teachers aim to further involve students as active participants in their own learning, students adopt a passive receiver posture.

The innovation in our pedagogical engineering is the introduction of the crystallisation sessions in the middle of each semester, which are sharing sessions very interactive, where the teacher comes back and confirms with the students the basic elements of the course and see if they retain the ultimate essence of course material or activity, concepts and methods proposed. We provided our faculty staff based on their input some innovative educational methods or tools to use, to explore, to insert in the content of their courses in order to optimise the various crystallisation sessions.

What is crystallisation?

These sessions are injected into syllabus in a systematic manner which:

- Brings out the essence of each course
- Synthesises with respect to what has been previously discussed and processed
- Makes it clear to students why things happen (i.e. a model, its applicability and its application)
- Shows the various ramifications and extensions (i.e. a model or theory)
- Helps understand the method and conditions of application

In summary, these sessions give meaning to things, they push the students to take a step back and ponder upon what they learnt and how they may apply it, they motivate and enable them to gain confidence.

Conclusion

Creativity is important in today's never ending changes in higher education, but it's really only the beginning. Higher education institutions (HEI) need to foster creativity. Driving business results by running ideas through an innovation process puts those ideas to work — for HEI and their students. Creativity is the price of admission, but it's innovation that pays the bills.

Workshop: Innovation as a success factor of German SMEs

Dr Klaus Deimel

Vice Dean, Department of Management Sciences, Bonn-Rhein-Sieg University of Applied Sciences, Germany

In the recent years the German economy is doing extremely well in comparison to many other countries. This is causing people all around the world to take a particularly keen look at Germany, and especially at the 'German Mittelstand' (small and medium-sized enterprises, SMEs) and its longstanding record of high employment and productivity. The 'German Mittelstand' is often called the backbone of the German economy. Prominent examples of extremely successful mid-sized enterprises in Germany which are referred as 'Hidden Champions'.

If we look for the reasons for this success story of German SMEs, innovation is one of the answers besides others. The 'German Mittelstand' companies are said to be some of the most innovative in Europe.

Innovation ever since has been a primary source for gaining a competitive edge in the market for companies leading to superior growth and superior financial performance. As a result, innovators tend to grow faster and tend to have higher returns. This increases growth and profitability in the economy as a whole.

Therefore, there is good reason to be concerned with the innovation performance of SMEs in Germany. But international comparisons show that SMEs in Germany are not particularly more innovative on an international scale.

This article focuses on the relationships between innovation, internationalisation and growth in SMEs. It contributes to the main topics on the drivers of growth and the barriers to innovation, internationalisation and growth – focussing on German SMEs and especially those who are so called 'Hidden Champions'.

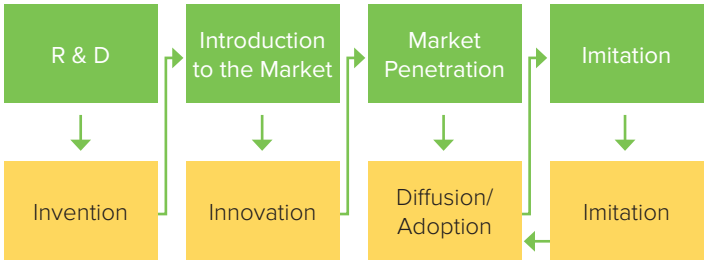
What is innovation?
Innovation is a complex phenomenon. The innovation process starts with inventions as a central outcome of R&D activities. In contrast to the term invention which means creating a new scientific or technical idea and the means of its accomplishment, innovation involves translating an idea or invention into a product or a service that creates value and for which customers are willing to pay. That is why only a few inventions lead to innovations, because not all of them are economically feasible.

To be called an innovation, an idea has to be replicable at economical cost and has to satisfy a specific customer need. This means that the innovation process does not only refer to the process of inventing something but encompasses the introduction and penetration of new products and services to the market, as shown in exhibit 1.

Innovation further involves a deliberate application of information, imagination and initiative in deriving greater or different values from resources. It includes all processes by which new ideas are generated and converted into useful products. In business, innovation often results when ideas are applied by the company in order to satisfy the needs and expectations of the customers.

In contrast imitations on the other hand are copies of already existing products or services. The business model of Imitators is based on already existing products, as well as on a more efficient approach. Thus their risk decreases.

Exhibit 1: Innovation process



Source: von Ahnen, 2010, A., p. 6

Innovation can refer to the invention of new products/services (product innovation), to new processes or to a new business model of a company. If innovation involves new or significantly improved characteristics of the product offered to customers, it is called a product innovation. If innovation involves new or significantly improved methods, equipment or skills used to perform the service, it is called a process innovation. If innovation is the development of new, unique concepts to realise new revenue sources by improving product value and how products are delivered to customers, it is called a business model innovation.

According to exhibit 2 innovations can be divided into four broad categories. In order to categorise the term innovation further you can discriminate innovations in line with two dimensions.

Does the innovation apply to the current or new industries or customers? And is there a new method /new technology of solving a problem? Consequently it is possible to differentiate innovations into:

Incremental evolutionary innovation (continuous innovations that are brought about by many incremental advances in technology or processes, e.g. 6th generation of Apple iPhones)

New markets of existing products/services (market innovation) e.g. use of aspirin: original application: analgesic => new application lowering blood pressure after heart stroke

New products/services for current markets (technological innovation) e.g. computer controlled CNC machinery replacing manually controlled machinery in production

Radical, revolutionary innovation (new markets, new technologies, discontinuous innovations which are often disruptive and new, e.g. Apple iTunes).

Exhibit 2: Types of innovation

	Problemsolving/Function/Solution	
Industry/Customer	old	new
Current	1	3
New	2	4

What are the positive effects of innovation on growth and profitability?

In academic research there is huge a body of research projects on the economic effects of innovation. Basically by introducing innovations to the market companies try to open up new space for new business opportunities to fill the strategic growth gap (see exhibit 3). Thus companies are able to gain competitive advantages. These advantages can be defined as a superior cost-benefit relationship of a product or a service from the perspective of a customer.

Innovators should be able to earn a price premium from the customer due to superior performance of the product at a reasonable price (product innovation) or to produce the product or service at lower costs (process innovation). Each should lead to superior returns or profitability for innovative companies.

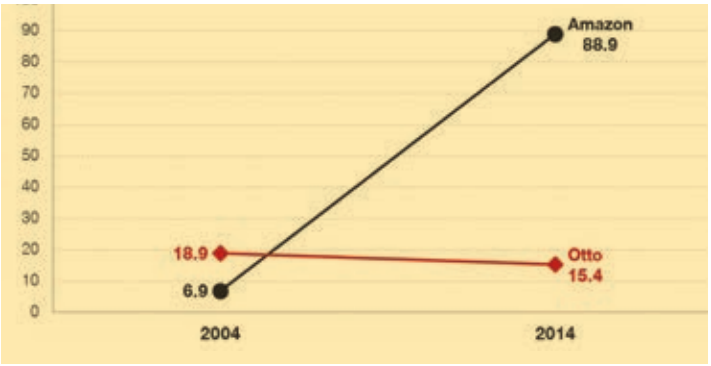
Innovation is closely related with risk-taking. Organisations that create revolutionary products or technologies take on risks because they enter new, unexplored markets with innovative technologies. On the other hand those radical innovations are promising the highest returns and profitability to the innovator due to the so called 'innovators benefit'.

Exhibit 3: Strategic growth options of innovations

Exhibit 4 shows the effect of innovation on growth and profitability by an illustrative example of the development of 'Otto Versand', the leading mail order company in Germany in the 1970s and Amazon.

On the other hand a substantial number of new product flops are living testimonies of the risks that companies are taking while innovating, such as Amazon fire cell phones, Segway carts or Windows Vista Software, which never achieved good results on the market.

Exhibit 4: Growth options Otto Versand vs. Amazon



Source: Simon, Kucher & Partner, Bonn

According to Weiber /Pohl only two out of 100 ideas will be introduced to the market, which is a pre-introduction flop-rate of 98%! Experts from Simon Kucher & Partner Consulting estimate that 72% of new product developments fail to achieve their profit target.

Definition and characteristics of SMEs in Germany

In most countries the term 'small and medium-sized enterprises' (SMEs) is well known.

In order to define the term 'small and medium-sized enterprises' the Institut für Mittelstandsforschung Bonn (IfM Bonn; Institute for SME-Research Bonn, Germany), one of the leading research institutes for SMEs business in Germany, applies the following pattern of classification for its SME-related research projects, which is frequently used in Germany for research purposes:

Exhibit 5: Definition IfM (Institute for SME-Research Bonn, Germany)

Enterprise category	Number of employees	Annual turnover
Small	up to 9	up to 1 million €
Medium-sized*	up to 499	up to 50 million €
(SMEs) together	less than 500	less than 50 million €

Source: IfM - Bonn

The European Union uses and recommends to the member states a definition that slightly differs from the definition of IfM Bonn. This difference refers mainly to the number of employees.

Exhibit 6: Classification Scheme for SMEs according to the EU

Enterprise category	Number of employees	Annual turnover	Annul balance sheet total
Micro	< 9	< 2 million €	< 2 million €
Small	< 49	<10 million €	< 10 million €
Medium-sized	< 249	< 50 million €	< 43 million €

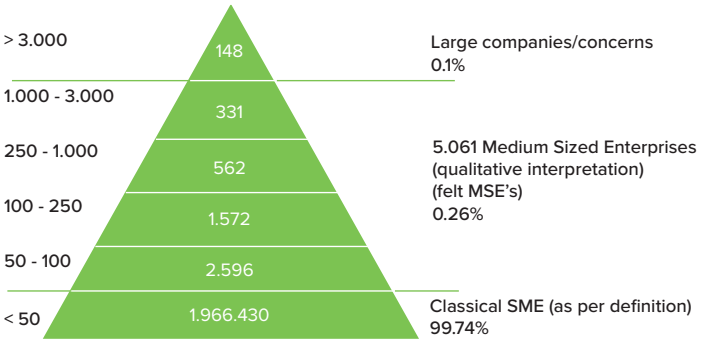
Source: IfM – Bonn

Other definitions can be found in the German commercial code (HGB) or the German Publicity Act (Publizitätsgesetz).

Finally, there is also the concept of the SME sector ('mittelständische Wirtschaft') in Germany, which also includes larger companies if they have typical organisational characteristics of smaller companies such as the company's management being family-owned. We refer to these companies as 'German Mittelstand'.

According to the definition of IfM more than 99% of all companies in Germany are SMEs. Another 5.000 entities refer to companies up to 3.000 employees. These companies belong mostly to that what we call 'Mittelstand'. Only 0.1% of the entities in Germany are large companies (see exhibit 7).

Exhibit 7: Distribution of companies in the German economy



Source: Ahsen, A.von, 2010, p.5

According to IfM, small and medium-sized enterprises realise about 35% of all turnovers subject to VAT and they employ about 59% of all employees in private businesses.

Besides the quantitative definitions there are qualitative characteristics that make German SMEs unique and successful. They have some advantages compared to big companies.

Flexibility and communication
Due to their small size, small and medium enterprises tend to have a structure of flexible and adaptable employees. SMEs have the ability to react quickly to changes in the marketplace. Flat hierarchies and informal channels of communication facilitate communication among the employees and the management and lead to faster decision making processes. There is no hierarchy that slows down the decision-making and they're not bogged down by the bureaucracy of a large company; managers can react quickly to changing needs and make snap decisions.

Leadership by the owner
One central (qualitative) characteristic of most German SMEs focuses at the coherence between enterprise and the owner. The close connection between a person and an economic unit strongly influences the market behaviour and performance of privately owned SMEs. This refers to the identity between ownership and personal responsibility for the enterprise's activities as well as their personal responsibility for the enterprise´s success or failure.

If the business owner identifies an opportunity to challenge a competitor, he can act without obtaining far reaching approvals from a board of directors. He is just responsible to himself.

Long-term orientation
One of the major advantages of small and medium enterprises is their distinctive long term orientation. Almost all of Germany's SMEs are family-owned, and many of them are managed by their owners. This means that the company management focuses merely on long-term stability. Their business policies tend to be long-term. This type of long-term thinking is difficult to generate in management of large companies, which is more incentivised by short-term financial and job performance. SMEs tend to think in decades and generations instead of years.

Strong customer interaction
Large companies don't rely on recurring business from any individual customer and don't necessarily know their customers as individuals. A core capability of SMEs is that customer interaction with the management team takes place on a regular basis. In SMEs the business owner knows the customers personally and their customer's specific needs through interaction on various communication channels. SMEs have the opportunity to fulfil the customers' needs with new products or improvements in customer services.

Strong team spirit
A strong, motivating and demanding style of leadership decisively influenced by the owner can be found in German SMEs.

In large companies departments quite frequently are completely separated and they are competing for additional staffing and resources, which encourages an 'us against them' mentality. A smaller company encourages team spirit. The owner recognises that every employee is critical to the success of the business. There is a strong personal relationship between employer and employees. In those companies you can find quite frequently a strong employee loyalty to the business and the business outcome.

Additionally the 'German Mittelstand' profits from a good dual training and educational system in Germany. German SMEs employ in total 83.2% of trainees – skilled workers of tomorrow.

Low reporting requirements
Large public companies have reporting requirements that SMEs don't have. For example, the Stock Exchange regulations require that public companies file quarterly audited reports as well as audited annual reports. These are public documents. Private SMEs don't have to report their revenues, expenses, income and debt to anyone outside the business other than through tax forms they submit. This gives SMEs an advantage if they intend to tackle a new niche market without giving competitors prior knowledge of its strategy.

Sound financial models
The 'German Mittelstand' relies on sound financing models – chiefly build on equity and bank loans. The high equity ratio and a cautious approach to expansion enable the companies to undertake medium-term and long-term investments, even in times of crisis.

High cost efficiency, a lean organisational structure and an intensive cost management on average lead to moderate international average labour costs. A superior productivity of the German industry leads to a reduction of labour costs per unit.

Innovativeness
The 'German Mittelstand' companies are seen as some of the most innovative in Europe. This will be pointed out in chapter 3.

Although SMEs have these undisputed advantages some severe disadvantages have to be mentioned, too. Disadvantages of SMEs compared to large companies are resulting mainly from:

Lack of staff and financial resources
Most important disadvantage of SMEs results from their small resource base. This refers to financial resources since the public capital market in general is not available for SMEs. This is why German SMEs mostly finance themselves from retained profits or bank loans. Large volume public listings are out of reach for SMEs.

The same is true for personal resources. SMEs normally have only exact the number of staff which is necessary for operating the company. This results in a low number of employees and very reasonable labour expenditures. Staff available for additional tasks is a scarce resource in SMEs. If there are extra tasks to be done, employees have to do this on top.

Lack of managerial know how, professional organisational structures and corporate planning
Empirical evidence shows that SMEs in general have underdeveloped management and planning systems. In many cases medium-sized enterprises neither have a strategic planning nor adequate management control systems. The advantage of having lean reporting requirements can turn into a disadvantage when it comes down to a lack of transparency and organisation. Since many of the owners have a technical background they are not very familiar with managerial techniques and financial operations.

Problems finding qualified employees
One of the major concerns of German SMEs is finding qualified employees. Since many employees prefer working for a large company, German SME´s frequently have problems finding appropriate qualified employees. Large Companies are systematically luring away key management personal and especially young, high potentials with top salary offers and additional benefits. This can hinder SMEs growth and creation of new commercial opportunities. Large companies have an improved position in the labour market for highly skilled workers. Due to their better employer branding, more attractive career prospects and wider social benefits they have clear advantages in competing with SMEs for the most talented employees.

Authoritarian style of leadership
As mentioned above SMEs are mostly controlled by the owner. These entrepreneurs frequently show a lack of leadership skills. The advantage of higher responsibility, long term orientation and flexibility can turn negative, if owners don't make an effort to bring in outside viewpoints and perspectives. They'll be limited to their personal experiences and knowledge instead of utilising the knowledge of their employees. An authoritarian style of leadership can evoke a high level of frustration on behalf of the willing employees.

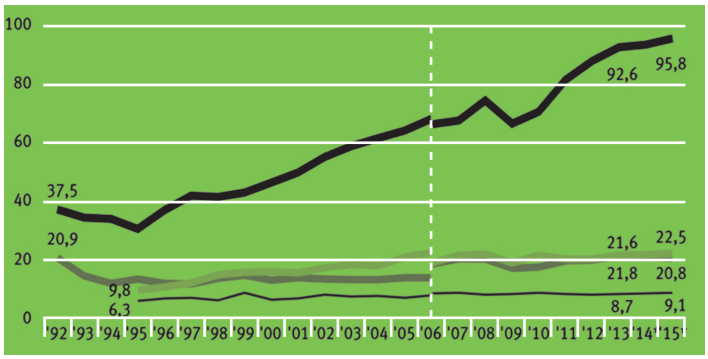
Innovation in SMEs - facts and figures
R&D intensity and innovation activities of SMEs in Germany. Research, development and innovation are important prerequisites for economic development and the prosperity of countries. Research and development are important bases for the innovation performance of the economy as a whole. This also includes other innovation based business expenditure of companies.

'German Mittelstand' is often referred as the engine of the German economy. Besides others one frequently mentioned reason for this fact is that the 'German Mittelstand' companies are some of the most innovative in Europe.

According to Simon Kucher & Partners worldwide spending on R&D amounts to $1.559billion. Leaders in corporate R&D spending in 2013 are for instance VW with $13.5billion (5.2% of turnover), SAMSUNG with $13.4billion (6.4% of turnover), Microsoft with $10.4billion (13.4%) of turnover) or Google with $8billion (13.2% of turnover)

In order to analyse Germany´s innovation power we have to focus on the overall spending on R&D in the industry. According to the Zentrum für Europäische Wirtschaftsforschung (ZEW) innovation expenditure in the German economy doubled from about € 75billion in the beginning of the 1990s up to €144.6billion in 2012, resulting mainly from large research-driven companies. Spending in 2014 is estimated at €146.1billion and for 2015 experts estimate R&D spending of €148.2billion.

Exhibit 8: Innovation expenditure in Germany



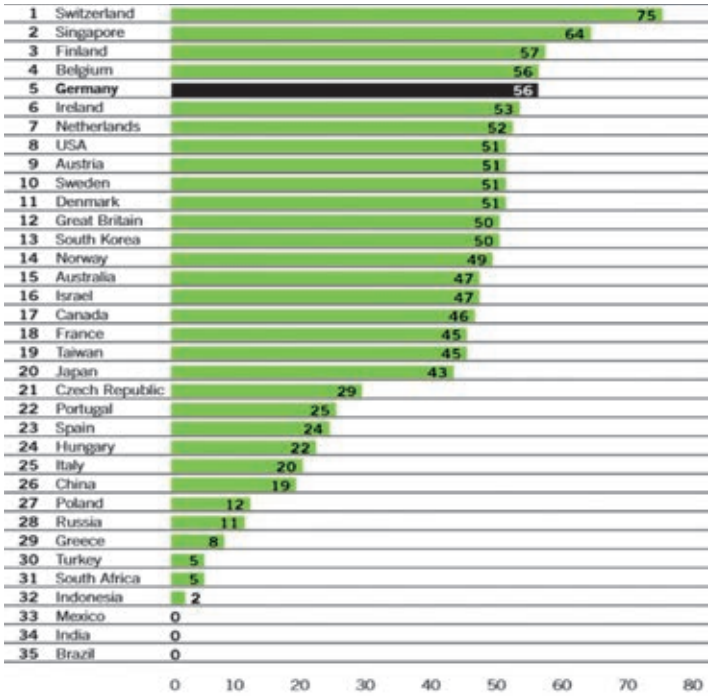
Source: Rammer, C. et al. 2014, p. 5, (ZEW Mannheim)

In 2013, 15% of German companies introduced new product innovations, 9% process innovations and 13% introduced new products as well as process innovations (according to ZEW, Mannheim).

Germany's overall R&D intensity, that means expenditures for internal research and development (R&D) in relation to the gross domestic product (GDP), decreased from 2.98% in 2012 to 2.85 in 2013, which is somewhere in the midfield on an international scale. Yet, experts pose that in order to close the gap on leading innovative nations in the long run Germany will have to commit to a more ambitious target for the year 2020 of 3.5% of GDP for R&D.

Regarding the BDI Innovation Indicator survey 2015, a measure of the innovation capacity of an economy, Germany is ranked fifth. According to these results Germany is not part of the absolute top in the international innovation comparison, as should be its aspiration, but instead it is part of the directly pursuing group. Noteworthy is the fact that compared to other large developed economies Germany performs best in the Innovation Indicator. USA or Great Britain are to be found only slightly behind Germany in the pursuer group.

Exhibit 9: BDI Innovation Indicator 2015



Source: BDI Innovation Indicator 2015

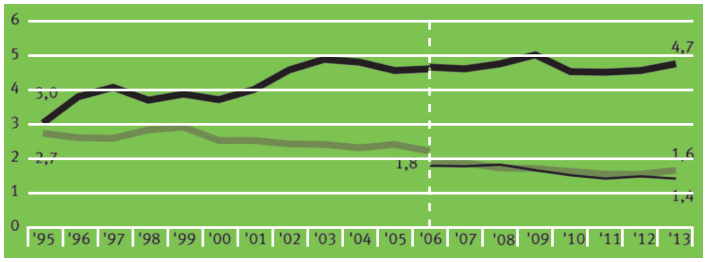
Innovation activities of German SMEs
In the years 2008 to 2010, 57% of the companies of the 'German Mittelstand' introduced a product or process innovation to the market – more than in any other European country. In EU average there were only 38.4% introductions.

Comparing R&D expenditure of large companies against SMEs R&D spending the longterm development of innovation activities of German SMEs is a cause for concern. Although German SMEs recorded growth in terms of employment of engineers and natural scientists, R&D growth rates did not keep pace with those recorded by large companies in the past decade, as exhibit 10 depicts. While large companies increased their expenditure on R&D in relation to turnover between 1995 and 2012 from 3.0% to 4.5%, innovation expenditures among SMEs dropped considerably from 2.7% of turnover in 1995 to 1.6% in 2012. In 2012 the innovation intensity in SMEs increased again for the first time since 2007. The reasons for this have yet to be resolved. Since the development of SMEs is important for employment and economic growth, these finding should be cause for general concern regarding to innovation activities of SMEs in Germany.

The contribution of SMEs to the overall R&D intensity of an economy can serve as an indicator of the overall economic importance of R&D activities of SMEs in an economy. R&D spending by SMEs accounts for 0.37% of GDP in the United States, 0.31% in Germany and 0.24% in Japan. In these economies, the dominance of large enterprises seems to affect the R&D activities of SMEs.

In this respect Austria, Switzerland, Denmark, Finland, Singapore and South Korea reach particularly high values. R&D expenditures of SMEs account for between 0.75 and 0.88% of GDP. In these countries, SMEs are thus an essential pillar of the innovation system.

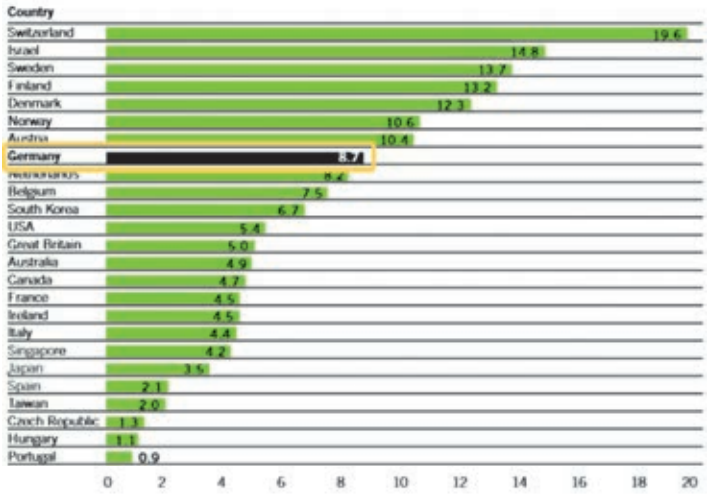
Exhibit 10: Share of R&D expenditure in Germany



Source: Rammer, C.et al. 2014, p. 12 (ZEW, Mannheim)

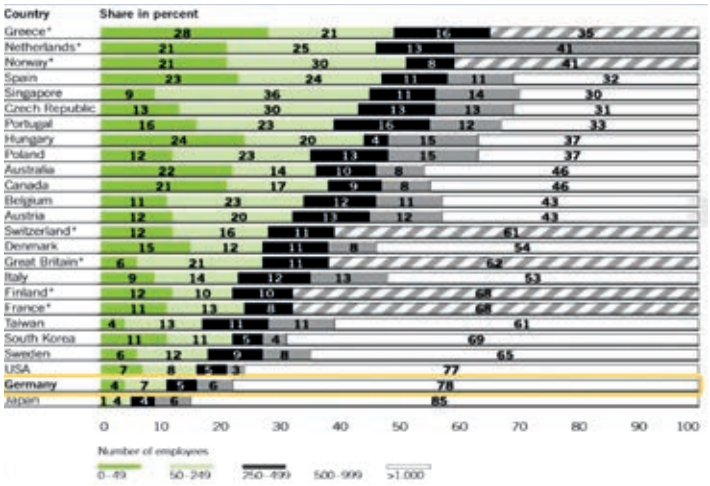
The importance of SMEs in comparison to the results of R&D can be measured by the SMEs share of patent applications of a country. According to exhibit 11 the applications in transnational patent offices (EPO and PCT procedures at the World Intellectual Property Organization) Germany achieved a value of 8.7 patents per 100.000 inhabitants from 2010 to 2012. In that regard German SMEs are ranked 8th on international scale. SMEs' share of the R&D expenditure on the other hand reached a share of just 16% of the overall R&D spending in Germany. Concerning the R&D expenditure German SMEs are ranked 22nd. Only Japan performs.

Exhibit 11: Patent Applications (average 2010-2012, per 100.000 inhabitants)



Source: BDI Innovation Indicator 2015

Exhibit 12: R&D Spending



Source: BDI Innovation Indicator 2015

The level of patent dynamic of SMEs in highly developed countries must be seen against the background of a superior level of patent activities. The patent intensity of SMEs, meaning the ratio between the number of transnational patent applications by SMEs and the inhabitants of a country is highest in Switzerland with 20 patents per 100,000 inhabitants, followed by Israel with 15, Sweden with 14 and Finland with 13 patent applications per 100,000 inhabitants. SMEs in Germany have a patent intensity of 8.7 and are placed eighth in the ranking, behind SMEs from Denmark, Norway and Austria. Thus, this proves the impression gained of the R&D intensity: SMEs in Germany certainly are not at the top internationally, but rather rank in the upper midfield.

Improved 'R&D efficiency' reflects greater transformation efficiency in German SMEs. Flexibility, quick decision-making and a focus on few projects contribute significantly to these results. But also the fact that R&D projects in SMEs are often short-term oriented and less technologically sophisticated, plays a part.

In Germany, approximately 24% of transnational patents were registered by SMEs in 2010 - 2012. By comparison, the SME share of the R&D expenditures of the economy stood at 16%. In an international comparison, the contribution of German SMEs to patent activities is low: only Japan has a lower share (9%). South Korea and France come to similar SME shares. In the US, however, the share of SMEs was 31% of all transnational patent applications in the country. Countries where SMEs register a high proportion of patents are Norway, Australia, Indonesia, Israel and Portugal. The achieved value is considerably more than 50%.

Improved cost efficiency of German SMEs

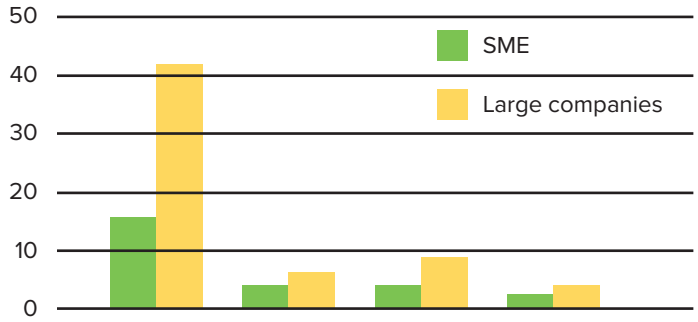
Another aspect of the innovation efficiency of SMEs is their ability to transform invention to product innovation. The turnover which companies achieve with new products is a direct market related output indicator of innovation.

According to the BDI Innovation indicator research study, in the years 2008 to 2012 the share of total new product turnover of enterprises with less than 250 employees in Germany amounted 18% on average. This percentage exceeds the share of SMEs in R&D expenditures, which stood at 11%. This higher percentage corresponds to SMEs' higher percentage of patent applications.

These different values underline that SMEs tend to produce higher returns per euro spent on R&D compared to large companies. The reason for this finding is that SMEs put less emphasis on fundamental high risk and costly innovations. Innovations often represent incremental improvements and adaptations to specific customer requirements.

In international comparison the SME share of total new product turnover compared the economy is rather low in Germany.

Exhibit 13: Share of turnover with new product



Source: Rammer, C. et al. 2014, (ZEW, Mannheim)

Another output measure of the innovative strength of small and medium-sized enterprises is the share of product innovations of the total national turnover of SMEs. From 2006 to 2012 German SMEs achieved nearly 10%. Referring to European average, Germany is ranked in the midfield. In Turkey SMEs obtained the highest value, namely 17%. Great Britain and Italy follow. Poland, Greece, Norway and Hungary reported values between 5 and 7%.

It is noticeable for Germany that the share of national sales, which can be traced back specifically to market innovations, is particularly low with 2%. However, the low rate is not necessarily a weakness of German SMEs. Instead, it points to their stronger global market orientation. Many market innovations of German SMEs are new products for the world market. Whereas in many other countries, market innovations are only a novelty for the regional or domestic market.

Germany´s SMEs –leaders in world market innovations
Considering the sales share of world market innovations, a very different picture emerges: German SMEs are at the forefront. In 2012, 5.9% of all SMEs in Germany had a world market innovation in their product portfolio. Only SMEs from Norway and the Netherlands reach higher values. In Turkey, which leads on the share of sales generated with market innovations, only 0.5% of SMEs introduced a global market novelty. While in Germany almost 50% of SMEs with market innovations has introduced at least one world market innovation, this share is between 20 and 35% in most other countries. The corresponding values in Hungary, Greece, Turkey and Poland are only a few per cent.

Conclusion: some SMEs are top-notch, but many are only average
In summary, Germany´s overall position among the most innovative countries is rather mediocre than top notch. In order to keep up with leading innovative nations, Germany will have to set a more ambitious long term target of 3.5% of R&D spending compared to the GDP.

In contrast to the public image the innovation capacity of SMEs in Germany does not prove to be outstanding. Taking an international perspective both in R&D spending as well as in patents and new product sales German SMEs prove to be rather average compared with SMEs from other countries. Comparing German SMEs innovation capacity to large German companies the SMEs are better at the implementation of innovations. But higher efficiency is not a unique characteristic of German SMEs. Other countries are often much better in this respect. On the other hand, Germany has a group of internationally particularly successful innovative SMEs, being far ahead concerning their share of sales with world market innovations. In this perspective one should not speak of 'the SMEs'. The group of SMEs is heterogeneous and in addition to very high performing companies, there are also a lot of mediocre ones.

In the public perception innovative SMEs are supposed to have an own R&D department, which is solving technological problems, researching new technologies, in order to introduce innovative products with latest technology on the markets. Without any doubt there are many SMEs that are innovative in this way. But they do not make up the majority. Less than half of all SMEs in Germany with product or process innovations in fact have company internal R&D activities. These SMEs therefore innovate successfully without own R&D.

What can we learn from German Hidden Champions in terms of innovation?

Who are Hidden Champions?
A particular characteristic of the German economy is that it has spawned quite a lot of innovative SMEs, which have gained a world market leader position – the so called 'Hidden Champions'.

The term 'Hidden Champions' was coined by Hermann Simon, former Professor of Management at various German and international universities, nowadays chairman of a worldwide consulting firm 'Simon Kucher & Partners'. He investigated German mid-sized companies and their specifics.

He discovered that many Hidden champions are relatively small but extremely successful companies that are 'concealed behind a curtain of inconspicuousness, invisibility, and sometimes secrecy'. First he introduced the term as a title of a publication in a scientific German management journal, describing these small, highly specialised world-market leaders from Germany. In his books he described the success factors of those hidden world market leaders.

According to his definition, a company must meet three requirements to be considered a hidden champion:

- Hidden Champions have to be number one, two or three in the global market, or number one on its continent. The market position is generally determined by the market share
- Hidden Champions realise an annual revenue below €5billion
- Hidden Champions have a low level of public awareness. This aspect cannot be quantified precisely, but over 90% of the companies included meet this requirement from a qualitative point of view

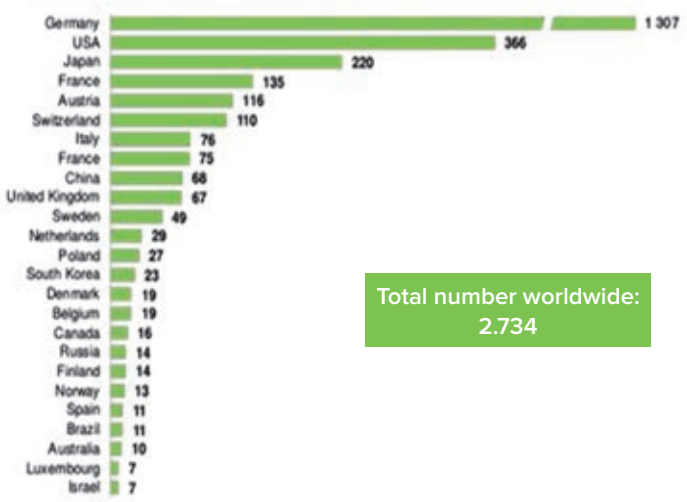
Most Hidden Champions pursue a strategy of achieving a high market share in global niche markets. This enables even medium-sized companies to achieve above-average profitability applying a strategy of niche market leadership. In order to achieve this, Hidden champions usually use a very narrow definition of their core markets and try to exploit these markets with an early and powerful internationalisation strategy in their core segment. This results in a high world market share for Hidden Champions. With this strategy Hidden Champions avoid entering price-sensitive mass-markets and hinder large corporations to enter these markets (slogan: 'Don´t play where the elephants dance.')

According to Simon's analyses, Hidden Champions achieve an average annual turnover of Mio. €326, about half of them make an annual turnover of less than Mio. €150. Simon estimates the total turnover of all German Hidden Champions at Mio. €893. Hidden champions employ 2,037 employees on average (median) with an average age of 80 years. Half of the Hidden Champions were founded more than 65 years ago. 69% act in the industrial

sector and they are mostly located in more rural areas. According to research of Simon the majority of Hidden Champions resides in German speaking countries. 55.1% of all identified Hidden Champions worldwide are located in German speaking countries. 1.307 companies are located in Germany itself.

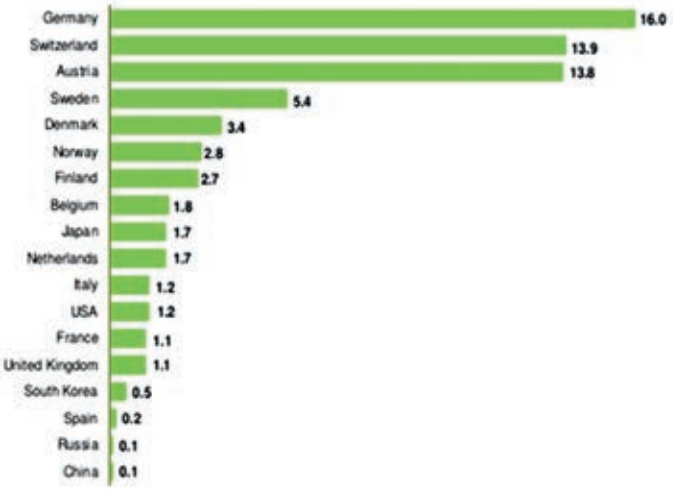
Even in relation to the number of inhabitants Germany proves to be no. 1 worldwide.

Exhibit 14: Hidden Champions by country



Source: Simon Kucher & Partner, Bonn

Exhibit 15: Hidden champions per million inhabitants



Source: Simon Kucher & Partner, Bonn

What can we learn from Hidden Champions in terms of innovativeness?
Today innovation is the only basis for being and staying a world market leader. Investigating the secrets of innovation of Hidden Champions we found out that these companies are not reinventing the wheel. They rather rely on general strengths of German innovative SMEs, reinforce these with supporting factors and combine them with the specific Hidden Champions strategy.

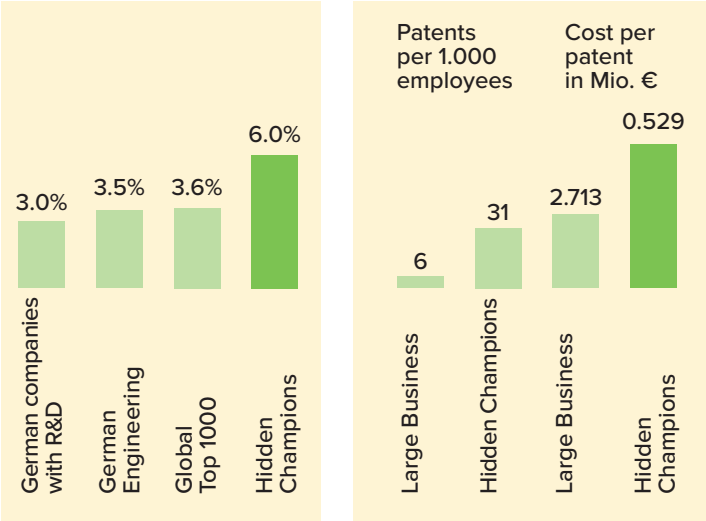
Global growth as a strategic corporate goal
According to their specific strategy the above-average growth of Hidden Champions results from the fact that growth is one of their key strategic objectives. Achieving world market leadership within their specific niche market is the top prioritised goal of this group of companies. Other objectives such as improvement of the profit margin, revenue increase and cost reduction are of great importance for all SMEs, but Hidden Champions focus most on the increase in market share. Going global is an important measure to achieve their corporate goals.

Innovative and active in research associated with superior R&D efficiency
More than 80% of medium-sized world market leaders have introduced product- or process-innovations in the past three years. This is 10% points more than in the comparison group of other SMEs not being Hidden Champions. At the same time their innovation processes are designed more efficiently.

In exhibit 16 Simon compared the R&D spending of German companies in general, German engineering companies, global Top 1000 companies with the R&D expenditure of Hidden Champions. Exhibit 16 depicts, that Hidden Champions are spending almost 6% of the annual turnover on R&D. This makes up twice the amount of the other companies under review. Simon further compared R&D costs and number of patents of large corporations with those of HC and found out, that on average large corporations spent €2.7million per patent while they spent only €0.5million per patent.

ZEW Research proves that with similar expenditure on research and development and product launches, Hidden Champions achieve higher sales revenues with innovations. These innovations include market novelties as well as radical innovations. With nearly 53% the share of market innovations is significantly higher among medium-sized world market leaders than in the comparison group of SMEs. This goes along with an increased focus on continuous own research efforts.

Exhibit 16: R&D Spending of Hidden Champions



Source: Simon H, 2015, p.269

Proximity to the customers and research partnerships
'Listen carefully to what your customers want and then respond with new products that meet or exceed their needs' is the mantra of Eric von Hippel, Professor at the MIT in Boston.

An important factor for the innovativeness of Hidden Champions in general is the proximity to their customers. This is a common characteristic of German SMEs, but Hidden Champions refine and reinforce this general strength.

According to Institut der deutschen Wirtschaft, 92% of innovations are triggered by customers. Comparing Innovation in large entities and Hidden Champions Simon further found out, that innovation in Hidden Champions companies is more often triggered by market and technology impulses. Customer based innovation and product development in cooperation with the customer ensures customer-oriented solutions and reduces the risk of developing non-feasible product innovations.

Besides this, 60% of medium-sized world market leaders undertake cooperation on projects in research, development and innovation. Of importance are universities and other research institutions.

Incremental vs. radical innovation
The term innovation is frequently associated with radical new product or process developments. But in reality, those breakthrough innovations are rare. The typical innovation process consists rather of small improvements. Although that is numerically difficult to prove, Hidden Champions put more focus on continuous, customer-oriented improvements than on breakthrough innovations. This kind of procedure reduces costs of development and the risk of failure as well as avoiding to develop non-feasible new products or services. On the other hand this innovation strategy might result in a lack of really pioneering innovations in Hidden Champions companies.

Excellent process management driven by the ambition of the top management
The ambitious top management of Hidden Champions plays an important role as an active catalyst for the implementation of innovation. Their task is to look constantly for internal improvements, detect new customer needs, incorporate almost all employees in the innovation process, and have the expertise to quickly implement new technical solutions according to customer needs. Excellent organisational structures as well as excellent skilled employees are crucial for the success of Hidden Champions in this respect. For this quality management tools, knowledge management and forms of work organisation such as job rotation and teamwork are increasingly being used.

Time to market and know-how protection through high-speed innovation
Medium-sized world market leaders transform ideas and knowledge into marketable products and services very quickly. With this temporal time lead Hidden Champions are able to achieve a leading position in introducing innovations to the markets and earning the price premium benefit on innovation. This is another reason for the over average profit rates of Hidden Champions. Besides this, the innovation time lead enables high effectiveness in securing know-how and thereby establishing a long lasting competitive advantage. Thus, by designing products and services that are hard to imitate, Hidden Champions manage to erect market entry barriers for new competitors. For example Bosch Power Tools, world market leader in power tools, reduced development time for new products from 24 months in 2004 to 12 months in 2012.

In order to protect their developments against counterfeiting, Hidden Champions mostly apply for patents and other intellectual property rights.

Conclusion and discussion

Innovation strength is based on different strategies
Empirical findings disprove a uniform innovative behaviour of German SMEs. The conventional wisdom today explains differences in competitiveness and innovation primarily from a resource-based view. Accordingly, the sustainable competitive advantage of a company lies in bundling strategically relevant resources. Strategic combination of these resources creates competitive advantages.

Many possible combinations of these various tangible and intangible resources – in terms of a 'corporate DNA' – lead to

unique innovation strategies. The different types of innovation knowledge, individual customer requirements, new advanced technologies in product development and production as well as the way of organising production determine the type of innovation of companies. Therefore innovation patterns of SMEs differ in terms of their technical and non-technical innovation capabilities, the use of modern manufacturing and production technologies, the offer of product-related services, the integration into networks and partnerships as well as the design of internal processes.

'Hidden Champions' are not 'reinventing the wheel'. In fact they are picking up the overall success factors of SMEs and reinforcing important factors.

In summary – in addition to leadership qualities and strategic measures – innovation activities are essential for the strong market position of German Hidden Champions leaders. An innovation management, which combines customer requirements and technological possibilities, is one secret of their success – another one is relating their own technical know-how with complementary knowledge of customers and science. These core competencies are difficult to imitate by competitors. The result is that Hidden Champions are economically more successful compared to their medium-sized competitors. They are able to achieve significantly higher market shares, higher revenue growth and higher returns on sales. Hence the high level of investment in R&D and innovation projects pays off for these world market leaders.

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Workshop: Artists and Entrepreneurs. Are they compatible in the world of modern business?

Professor Svetlana Averyanova

Head of Business English Department, Russian Foreign Trade Academy (RFTA), Russia

I would like to thank Regent's University London and the International Partnerships Office for giving me a privilege to be talking about such a very important and up-to-day issue as business and creativity.

There are quite a few questions we ask ourselves today: Why do we create? For love? For money? Or both? Can business be as creative as the arts? Is business the same kind of creativity as the arts, or something different? How can the skills of creativity, entrepreneurship and collaboration contribute to success of business? And another one, which is crucial for us, teachers: is it possible to teach a combination of these skills to our students? I believe, we think really hard trying to find answers.

A steady job and a predictable career are surely becoming historical relics now. Taking up this or that job or responsibility can be a great learning experience and a worthwhile investment in ourselves but, to my mind, only entrepreneurial approach to our own careers, constant development, building our network and reputation and creating new opportunities can provide real security and self-confidence in life.

Today I would like to speak about entrepreneurial artists, creative entrepreneurs and creative economy, and then I'll present my ideas on how we, teachers, can help our students become successful society members. If there are questions, please, ask them at the end of my talk.

Conventional thinking sees art and business as worlds apart, with little or nothing in common. But nowadays it is a completely wrong way of looking at things like this as in the modern world the Artist and the Entrepreneur working together in harmony can bring an amazing degree of success to any company. It is obvious that the future belongs to a different kind of person with a totally different mind. Who are they? The answer is: they are artists, inventors, creative storytellers and entrepreneurial 'right-brain' thinkers in one package. Today when a person is making a pitch, their objective is to make the other party say 'yes' immediately and adopt the idea. The main goal is to begin a conversation and invite the other side to collaborate. The more the pitch invites collaboration, the more effective it is. And it's definitely entrepreneurial art! So the term 'Entrepreneurial Artist' can be used.

You can argue saying that the arts should remain pure, that artistic talents and masterpieces shouldn't be mixed with business and money. But it's not as simple as that.

Artists, making money from their art, could entertain and inspire people but will last longer. The modern market is very interested in artists, but today to survive as an artist, you need to be more flexible and ready to adapt to changes than ever. Now absolutely new opportunities, not available even 10 years ago, have appeared for artists, illustrators, designers, singers, sculptors, etc. There is a new crop of artist-turned-entrepreneurs who start their own businesses. They create products (sketches, prints, photos, T-shirts, stationery and many others), sell them online, or at craft and art fairs, or wholesale to boutiques. They license their designs to other companies or even sell via galleries. They're not waiting around to be discovered. They're branding themselves and creating a DIY revolution. There are a lot of artists that have a flavour for business and are able to capitalise on their artistic output, as it's hard to make a living doing art only. There are more ways to reach an audience now, no matter how niche an artist's work is.

Let me refer to the fast-paced world of advertising and logo design which can be a brilliant example of a combination of entrepreneurial artist's and creative entrepreneur's abilities.

Some time ago logos (recognisable and distinctive graphic design, stylised name, unique symbol or others) were used just to identify the company. Now the main task of logo is to express an emotional quality, whereby the logo becomes the face of a brand. Three-dimensional branding, animated logos and interactive media are today's billboards, where a logo needs to be as striking as possible to survive. In the recent years pioneering designers have been striving to smash the rules and to create new and exciting advertising campaigns and logos. But at the same time contemporary logo design is not solely about the new. More and more clients are demanding a blend of tradition and innovation, assimilating their brand heritage with fresh visual styles.

Unfortunately, in reality few people have equal capabilities in idea generation and idea commercialisation; and although the passion

for an idea is highest among its originators, projects often lose steam at the handoff. A creator might not be a salesperson in the traditional sense, an attempt to sell the idea is likely a big part their job today. Creators can and must use entrepreneurial approaches to survive. Talented authors must become entrepreneurs as they are engaged in 'non-sales selling,' such as persuading, influencing and convincing others, as buyers now have a lot of information, choices and ways to talk back. Whatever you're selling – your idea, your product, yourself – it's tough now.

And now I'd like to move on to another phenomenon of the modern business world - creative entrepreneurs.

Creativity has always been at the heart of business, but it has never been as obvious as nowadays. Creativity has become the first item on the management agenda and the core feature of the 21st century global economy.

The modern economy requires creative people in science and engineering, architecture and design, education and arts. Their economic function is to come up with new ideas, new technology and/or new creative content. But that is obviously not enough as the ideas should be implemented into reality! And here creative business professionals or, in other words, creative entrepreneurs, come, as even at the conceptual stage, creative work involves more perspiration than inspiration.

It's quite obvious that nowadays to start your own enterprise and make it successful you need not only entrepreneurial education, which is surely vital, but creativity as well. Setting up their own businesses people should forget all kinds of fear and concentrate on their idea which should be really special and could make a good change in people's lives. The quotation 'the thrill of being an entrepreneur is that you get your ideas out in the real world, and they live or die there' is absolutely right. Now business is not only about making money, it's becoming a genuinely creative field as it's about making dreams come true for yourself and others.

Designing their own company, their own business world, different from existing enterprises, entrepreneurs make something new, and, no doubt, enjoy the joy of creation. Business is like the arts. You start from scratch, zero, blank canvas. You can make anything, but before you create something really very valuable, there could be a zillion bad paintings.

Creative entrepreneurs think in terms of setting up opportunities, producing results and making profits. This leads them to establishing businesses that generate wealth and free up their time for their next big idea. They are never satisfied, 'just enough' is not a concept that appeals to them. So when, once a target has been met, new challenges are set. Creativity is essential to entrepreneurship as it is definitely the thing that gets new businesses started and sustains the best companies after they have reached a global scale.

and here let me say that if the whole package of the arts, business and creativity is at your disposal and you wish to turn your entrepreneurial and creative talents into a viable career you fit the contemporary economy which is the creative economy. On the one hand, creative economy opens up a brave new world of opportunities but, on the other hand, this world is full of uncertainty and risk. John Howkins in his book *The Creative Economy* points out that 'the creative economy consists of the transactions in ... creative products. Each transaction may have two complementary values, the value of the intangible, intellectual property and the value of the physical carrier or platform (if any). In some industries, such as digital software, the intellectual property value is higher. In others, such as art, the unit cost of the physical object is higher.'[1]

For example, advertising and logo design, which I described above, is not only the new market for artists but are core spheres of creative economy. Erin Ferree, the author of several books and articles for design journals on the marketing power of branding, remarks: 'Bigger brands have the advantages of big budgets, more advertising impact and strong name recognition. Look at Nike and Starbucks, who often change the look and feel of their advertising campaigns. They've built up brand recognition and awareness based on their company name - so consistency from campaign to campaign is less important. But for a small business with a limited budget and outreach, consistency is hugely important - and every piece of the marketing should build off each other.[2]

No doubt the term 'creative economy' could be applied to any industry, since it's hard to think of an industry that does not rely on creativity, skill and talent.

The aims of creative economy are to:

- Revitalise manufacturing, services, retailing and entertainment industries
- Change places where people live, work and learn, think, invent and produce

1 John Howkins (2001). The Creative Economy. How people make money from ideas, The Penguin Press
2 Erin Ferree. Logo Design Questions: Answered! URL: http://www.elf-design.com/article-Logo-Interview.html

The core spheres of creative economy are:

- Creative services (advertising, architecture, design (including fashion design)
- Cultural industries (cinema, video, music, radio and television, publishing (books, newspapers, magazines), printing and reproduction (printing in physical media, typographies, printers)
- Artistic and cultural activities (artistic and literary creation (including photography, performing arts, crafts, etc.) and cultural heritage)
- Creative business sector (regeneration and the economic growth of countries and whole nations)

Mature economies such as the US, Europe and Japan, which previously shifted from manufacturing to knowledge work, are now relying more and more on creative work.

New ideas, not money or machinery, are the source of success today, and the greatest source of personal satisfaction. It is not enough to store, process or analyse information – it must be creatively transformed into something new and valuable. So entrepreneurial talent is good but creativity is a hot property in the 21st century.

Creative economy is based on a new way of thinking and doing. So entrepreneurs and artists should come together to make a successful product. The primary inputs are our individual talents or skills but the output value depends on the uniqueness of these talents and skills, on how easily they can be copied and sold to large numbers of people. The heartlands are art, culture, design and innovation and entrepreneurial risk.

Let's look at the most creative and innovative organisations we know, such as Apple and Google, Samsung and Sony, Ikea and Alibaba. They're also some of the highest performing organisations in the world. So, what's the connection between creativity and performance? It comes from trying to stay ahead of what everyone else is doing. In other words, these firms not only do things differently, they do things better. And the demand for goods and services produced by creative industries is anticipated to increase, fuelling growth in these sectors.

In the final part of my talk today I'd like to raise a really important question. What can we, teachers, do to help idea generators and beginning entrepreneurs, who are often forced to be engaged in commercial or artistic activities, well beyond their comfort zones, feel more confident?

The answer is simple and difficult at the same time!

The only way to stay afloat today is to do things better and be different. This is creativity. Realising it some countries (China, Japan, Mexico and Germany) started including creativity into their educational programmes. And this is absolutely right decision! When the best practices in the industries are documented, they become normal practices, thus can be taught, learned, developed and applied creatively. Institutions providing detailed in-depth learning programmes based on real-life experiences and practices of successful enterprises and corporations can (and already do) help their students become creative and successful entrepreneurs or entrepreneurial artists.

Educational programmes can and must teach how to make any work more sellable as the most challenge now is selling either the idea or product to the client.

A balanced combination of creativity skills and innovation training and entrepreneurial education offered to both artistic people and entrepreneurs is now recognised as an essential part of teaching programmes. And such a programme becomes a cutting-edge and competitive product in its turn.

Nowadays many institutions provide students with creative thinking skills and techniques training trying to help them unlock their talents and innovation abilities and transform ideas into reality. Courses also provide practical problem solving training, introducing creative thinking models and strategies that challenge students and help to review existing perspectives and consider alternative ways of working.

Entrepreneurial education is vital for creative graduates who want to become involved in successful start-ups, management, development and growth of business in different industries. So on such courses theoretical aspects of the creative industries and the social, cultural, economic, political and increasingly international contexts in which they operate should be examined. The programmes should be aimed at those who wish to turn their artistic talents to business ones, but they should also remain attractive for those who are already involved in developing enterprises.

And the last but not the least! It is absolutely vital that such programmes are run by creative professionals! To satisfy the demand programmes should be developed in cooperation with industry practitioners and taught by teams of academics with strong linkages to regional organisations and extensive professional backgrounds in the business world. Since entrepreneurial education needs to be experiential, there should be a significant practical element, delivered by a professional involved in creative businesses and working with practitioners across the sector.

Teachers should be gurus in presenting material and sharing ideas to get their class interested in learning and acquiring new

knowledge and skills. They should look for original ways to attract new students and retain the ones they have already been teaching offering the best and up-to-date 'product'.

I am proud to say that educational programmes provided by the Russian Foreign Trade Academy which I represent here could be an excellent example of programmes described above. Our purpose is to ensure high-quality educational programmes, giving our students deep academic knowledge and providing successful scientific research, and develop their practical skills which will help them to meet various requirements on the labour market.

During the teaching process we actively use role-plays, business games and case studies, conduct presentations, meetings, negotiations and many other teaching methods applying modern technologies at lectures and workshops. To develop students' professional competencies, skills, independence and creativity most Academy Chairs organise discussions, contests and debates.

I am happy to say that the Russian Foreign Trade Academy is a team of highly intellectual, competent, creative professionals. Among the Academy staff there are distinguished scientists, authors of numerous publications well known and respected both in Russia and abroad. Many of our tutors are former and current executives of federal governmental bodies, trade representative offices, foreign trade enterprises and international organisations. They are people with really high creative potential.

At the same time the Academy realises the necessity of constant professional development that is why we have worked out and have been applying on a regular basis a system of continuous professional training for our scientific and teaching staff.

All this makes us feel confident that the education the students get at the Academy provides them with a solid foundation for a successful career in the fields of government service, science, education and business. Our graduates also have a wide range of employment opportunities in various organisations engaged in international trade.

Let me finish here and wish all of us to remain creative, professional and entrepreneurial to some extent to meet challenges of our constantly changing life!

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Workshop: Innovation in Israel and place in the ecosystem

Dr Eric Zimmerman

Director of Research & Global Engagement, Interdisciplinary Center Herzliya (IDC), Israel

The State of Israel is referred to lately as the 'Start Up Nation' – made famous in a recent book of that title. 21 year-young IDC Herzliya is similarly referred to as the start-up university by many (in Israel), having sprung from the ruins of a once vibrant anti-aircraft training facility of the Israel Defense Forces. In this session Dr. Zimmerman will explain the Israel national innovation ecosystem; the distinctive entrepreneurial spirit of Israel; the place of academia on the landscape; and the unique role IDC Herzliya plays in it - through its academic and non-degree programs, and wide network of peers and alumni.

Workshop: Women entrepreneurs: is it possible for them to invent new and creative models of organisations? Challenges and advances of women entrepreneurs in Brazil

Professor Maria José Tonelli

Full Professor, Fundação Getulio Vargas, Escola de Administração de Empresas de São Paulo, Brazil

The workshop had the objective to present an overview on Latin America context and the role of Brazil in this environment and showed some demographics on the region. Unfortunately, Latin America still ranks among the most unequal regions in the world. Latin America cannot be taken as a homogenous group with differences between and within countries. Despite similarities between Spanish and Portuguese, language is still a barrier between Brazil and other countries of Latin America.

Brazilian context and cultural aspects of the country was also discussed to introduce gender issues in this country. Brazilian college-age adults enrolled in higher education – three times less than in European countries and the United States. There are more women than men in Brazilian higher education. Brazil is marked by:

- Ethnical hybridism
- Religiosity and hope
- Cultural mixture
- One common language
- Inequalities and contradictions
- Ageism, racism and sexism
- Entrepreneurship as a necessity

Women entrepreneurs in Brazil were the last topic explored in this workshop, with an overview on this question: 51% of new businesses in Brazil are created by female entrepreneurs, but women run fewer of the established businesses. Brazil is still ranked as # 60 at the 2015 Female Entrepreneurship Index (Chile is ranked # 15, the best country for women in Latin America). Businesses are created by necessity and to conciliate work and family, since Brazilian women are the head of 35% of families in the country.

Some challenges for women entrepreneurs in Brazil were appointed such as: i) networking, financial support, conflicts with family-work, ii) business conducted by women are not valued as businesses conducted by male entrepreneurs. Suppliers prefer to negotiate with male entrepreneurs and customers tend to question information given by women. They also have to deal with stereotypes: women tend to be rivals than co-operators in businesses partnerships. And, besides that, they suffer with questions of class, racism and ageism.

The workshop ended with many questions:

- Do businesses conducted by women entrepreneurs reproduce male models and social stigmas?
- Do businesses conducted by women promote equality in society?
- Is there a female leadership model or does leadership depend on context?
- Are the organisational structures informal, horizontal and decentralised?
- Do women entrepreneurs employ more women?

Plenary Session: Creative Multidisciplinary Models: Three Case Studies – Monmouth University, USA

Introduced and chaired by Dr Rekha Datta

Interim Vice Provost for Global Education

In keeping with the theme of the conference, the plenary session focused on creative models of curricular and extra-curricular initiatives that provide best practice models of interdisciplinary collaboration at Monmouth University.

Case Study One: From the Global Understanding Project to the Institute for Global Understanding

I will focus on a grassroots initiative, the Global Understanding Project (GUP), that transformed and has galvanised the campus community to celebrate global and cultural diversity through an annual convention since 2002, and helped introduce research collaborations, community and international partnerships, including with the United Nations, and curricular changes.

It all began with an email. After teaching at Monmouth University for several years, starting in 1994, I felt that when I was teaching students from outside the political science major, there was a missing link. For example, when I was teaching education majors about international relations, students would tell me that they were not sure how learning about the history of countries far away would help them become better teachers. I realised that I would need to make theories of nation-state formation, colonialism, and dependency, relevant for them. One way to do that would be to engage them in dialogue inside and outside the classroom. For example, let us begin with the premise that we all believe in the fundamental right to education. Every child, regardless of which country they are in, ought to have access to basic education. The history of colonialism, and unequal resource allocation meant lopsided economic development, and could lead to lack of access to universal education for all, especially in developing countries. The education major can now see a connection between the theories of state formation, global resource distribution, and relevance to her field. The next question, to inspire students to take their learning further, would be: what can we do to facilitate education for all? This process, of awareness, understanding, and action would be critical. And, we needed to go beyond the classroom to provide for opportunities for this to happen. Furthermore, if we can get faculty and students from different disciplines to have a dialog on issues such as these, the learning will take a new meaning all together.

In June, 2001, I sent out an email to colleagues who I knew were interested in global affairs. I invited them to meet and discuss the possibility of creating an interdisciplinary forum. The email said, the forum, or group, would constitute.

'A network of faculty, students and MU community members who are interested in issues related to international dimensions of the following: economic development, peace, history, business, gender issues, human rights, health, and education and other issues. This will serve as an interdisciplinary forum/centre for the study of global and UN issues. The purpose and goal of this group will be to meet and decide on strategic planning to host an annual conference on campus or a public lecture on an issue of global importance. We can decide on a theme every year and have activities around that theme.'

About 20 colleagues, representing a wide variety of different academic disciplines, attended the June meeting and enthusiastically supported the idea of an interdisciplinary annual convention. We set a date for our next meeting, September 14, 2001. We wished each other a happy and productive summer, and adjourned.

That fall, September 11th happened. Overwhelmed with shock and confusion, the campus community struggled, with the rest of the world, to find ways to live in harmony and peace, and understand our cultural differences and similarities. Fearful of backlash, we hesitated, but did not cancel our meeting scheduled for September 14. The turnout was overwhelming. Now, more than ever, everyone agreed, we needed to create opportunities to promote greater and empathic understanding of cultures.

In April of 2002, we had our first annual Global Understanding Convention. Going into its 15th year in 2016, it has now become an annual tradition at the University. Typically, there are over 50 events throughout a designated week in the spring semester. To date, every school has participated in the convention. Through lectures, guest speakers, classroom colloquia, art exhibits, international food bazar, sporting events, and fundraisers, this is a true celebration of cultural and global diversity. Faculty and students from the arts, humanities, social sciences, business, social work, the sciences, health studies, all engage in a multidisciplinary effort to better understand the world, its challenges, and offer solutions. We adopted broad themes, which created opportunities for a variety of

disciplines to approach the issue from their disciplinary perspective. For example, when we looked at sustainable development, art majors were able to look at climate change through creative expressions. The Urban Coast Institute invited noted environmental scientists to talk about research on climate reality. We even worked together to plant the first shrubs and bushes in the Monmouth University community garden!

GUP was a community-based effort by students, faculty members, staff, and administrators at Monmouth University. Following on the success of GUP, which has functioned since 2001, the Institute for Global Understanding (IGU) was created in 2008 to offer institutional recognition and facilitate the work of encouraging and promoting activities and awareness concerning global issues. This marked an important milestone. The university recognised the passion and creativity of faculty, students, and staff, and their desire to work collaboratively to celebrate global understanding through research, teaching, and service.

In order for multidisciplinary collaboration to work, faculty need to come together to begin the conversation. Faculty are the linchpin to inspire students to think creatively and beyond the parameters of their disciplines. In order to do that, faculty need to broaden their own disciplinary perspectives first. Having the university administration recognise the willingness of interdisciplinary collaboration by institutionalising the efforts is critical. Having GUP morph into IGU has facilitated the stability of the convention, creation of sustaining partnerships with the United Nations (DPI-NGO), faculty fellowships, student grants, external funding, community partnerships on mentoring, internships, international service learning, collaborative interdisciplinary scholarship, and a co-edited book.[1] In 2010, the revised General Education curriculum of Monmouth University recognised 'global understanding' and 'cultural diversity' as foundation learning goals. The university's brand new strategic plan recognises the importance of global education as a core principle of a liberal arts education, offering immersive and transformative experience.

1 Publications from GUP and IGU reflect collaboration of faculty from Monmouth University and external scholars. See for example, "Cultivating Global Understanding through Campus-wide Learning Communities," Bonnie B, Mullinix, Rekha Datta, and Morris Saldov, in M. Oulett Ed. *Teaching Inclusively: Resources for Course, Department & Institutional Change in Higher Education*, (Oklahoma: Forum Books, 2005), and V. Mele and M. Vujnovic Ed. *Globalizing Cultures: Theories, Paradigms, Actions,* (Netherlands: Brill, 2015).

This is the story of a grassroots initiative at Monmouth University which is a model of interdisciplinary collaboration, and which has sustained for over a decade, reflecting change and continuity in higher education and the university, of holistic and action-oriented interdisciplinary global learning.

Dr Michael Palladino

Interim Vice Provost for Graduate Studies

Case Study Two: A Cross-Disciplinary Approach for Creating a Biobusiness Course

Consistent with the conference theme of 'Bridging the Gap: Creativity in Business, Sciences and the Arts' a model was described for development of a unique, cross-disciplinary course for undergraduate students, The Business of Biotechnology: From the Bench to the Market. A knowledge 'gap' exists in that scientists who made bench discoveries leading to development of a biotechnology company often lack an understanding of basic business principals. Conversely, many biotechnology CEOs, Presidents and other leaders who were trained in traditional business programmes often lack an understanding of the life sciences and how living cells or their components can become products for creating and growing a profitable biotechnology company. For each group, cross-learning necessary skills is a challenge frequently addressed through trial and error, and experience.

We described the curriculum development process for designing a course intended to bridge this gap for science and business majors and to also help broaden student perspectives on career opportunities across both disciplines. Lessons learned from faculty planning and engagement were discussed, as was incorporation of external expertise through biotechnology industry leaders as adjunct faculty and course contributors. An overview of course topics was discussed. This case study concluding with discussion about a group project for building a biotechnology company and a 'Shark Tank/Dragon's Den' approach for student presentations pitching their company to experienced leaders from the biopharmaceutical and venture capital communities for critiquing. Elements of this approach for bridging the gap between business and science are broadly applicable to anyone interested in cross-disciplinary curriculum development to benefit student learning.

Dr Kenneth Womack

Dean of Wayne D. McMurray School of Humanities and Social Sciences

Case Study Three: Establishing Global Understanding through Donor and External Relations

Stimulating global education and study abroad opportunities among our students is a key aspect of any institution of higher learning that is attempting to navigate our marketplace. In addition to affording students with access to scholarships and other innovative means for confronting the often challenging expenses associated with global travel, contemporary administrators frequently turn to donors and other external parties in order to address these costs.

As always, administrators should work diligently to realise the passions of our donor networks. Increasingly, these passions often turn towards global study, given its central role in shaping the minds of so many of today's external supporters of Higher Education's attendant missions. During the process of identifying donor passions, administrators and senior educators can work to create innovative gifts that provide students with the much-needed extra funds to make their dreams of international study come to fruition without hampering their ability to cover the larger expenses associated with their education.

In this case study, we reviewed several means for highlighting insightful gift planning as means for fulfilling this growing need, including associating study abroad with larger, department-level endowments. We also discussed the remarkable value of study abroad as a way for fomenting strong stewardship in regard to the people who have so generously shared their hard-earned dollars on behalf of our mission. To this end, it is important to involve donors as much as possible in the students' experiences, particularly after they return from studying abroad, so that the donor can recognise the difference that they make in students' lives.

Workshop: Creative marketing and sales

Professor Ernst Phaff

Head of Creative Marketing and Sales, Rotterdam University of Applied Sciences, The Netherlands

Professor Paul de Jong

Senior Lecturer, Rotterdam University of Applied Sciences, The Netherlands

In the workshop 'Creative marketing and sales' Paul started and explained how students set up real companies during the second year of their four-year education.

The project 'Junior Enterprises' consists of three phases (together 12 ECTS = 6 American credits):

1. Planning phase
   Through brainstorm sessions and market surveys students gather information and ideas, on the basis of which they choose products they intend to market. After a go/no go session they set up a business plan and present this to their shareholders during the first shareholders' meeting. The value of each share is €20 / the minimum capital they work with is € 800 (40 shares) and the maximum is €2.000 (100 shares).

2. Acting phase
   Products are bought and sold according to the business plan. At the end of this phase the students compare the sales-actuals with the forecast and report this to their shareholders in a 'Newsletter'. During a Sales seminar they further develop their sales skills and at the same time bring this into practice.

3. Acting and evaluating
   The selling period comes to its end, so it's time to compare the sales-actuals to the forecast as set up in the business plan.

The Annual Report is made and presented during the second shareholders' meeting at the end of this project. Then the owners of the company learn their share-value and when this value will be remitted to their account.

An example of companies Paul brought forward is 'Oma's Pop Up' restaurant.

The business model in short: Older (lonely) people cook healthy good meals at a reasonable price for younger people (students). Older people have the know-how for this, they have also enough time (they are sometimes lonely) and students do not eat too often healthy food. They got a lot of free publicity (national and international) and they were even invited by the Dutch Prime Minister, Mark Rutte, to the Catshouse in The Hague to explain their business model to him. That was a great experience for them and gave them a lot of positive energy.

As this seemed to be a successful concept, these students made a start through on personal behalf and now they have their own company.

Each of the 48 companies (of this school year) consists of maximally six students and is supported by a lecturer (students-meeting once a week) and an entrepreneur (students-meeting once a month). All eight lecturers and 12 entrepreneurs meet once a month to evaluate this project.

Paul is co-author of the book *Your Own Company* which is used in this project. In this book, the marketing, management, sales, finance, logistic and legal subjects are applied to this project.

The aim of the project is that students not only make their (business) plans but especially implement them. Students succeed if they work hard (and work together), communicate well, show courage and perseverance, are ambitious, set goals and win.

Paul ended the workshop with a quote of Winston Churchill which could also be applied to this project: 'Success is not final, failure is not fatal, but having the courage to go on is essential.'

The second part of the workshop by Ernst Phaff focused on how to leverage this kind of personal commitment in relation to real and complex problems as a curriculum design element.

Reflexiveness as a curricular design element
2015 heralded the introduction of 'communities' in the four-year 'commercial economics' programme. The different communities provide a specific regional focus on an otherwise very broad perspective.

This focus is in line with the national and university-wide strategy of re-profiling the four-year undergraduate programs. The government started this programme because universities had become too much content-oriented to match the demands of society (Commissie Toekomstbestendig Hoger Onderwijs Stelsel, 2010) and the Netherlands was in trouble competing with in the international knowledge economy (Wetenschappelijke Raad voor Regeringsbeleid, 2014).

The profile of the community 'creative marketing and sales'

revolves around the introduction and growth-stadia of the firm as well as the turn-around phase in which new offerings are introduced (fig 1). A prominent element of this context is the high level of uncertainty and undiscovered meaning of the demand, customers and market.

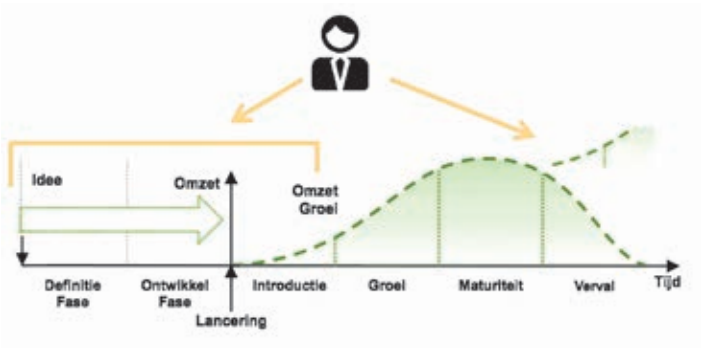

Figure 1: Business cycle - the positioning of creative marketing and sales

In earlier projects and research (Bauwen, 2010; Cazemier 2014) we've seen that successful innovative companies expressed dynamic 'learning behaviour' ('dynamic capabilities': Eisenhardt, 2001) in which the owners and employees actively questioned their assumptions of their business reality and their 'raison d'etre'.

This corresponds with theory on the dynamic nature of knowledge in practical contexts (Gibbons, Nowotny, Scott, 2003) and the idea that learning should also transform the learner is such a way that he can uniquely contribute to the solution of complex problems (Biesta, 2012; Meijers, Kuijpers & Winters, 2011).

Whether or not our student is successful not only depends on the content we provide, but more centrally how he relates to the world around and how he uniquely transfers his knowledge to a unique context. This is why we've chosen to turn the curriculum around and let the 'experience' of complex commercial problems be the focal point of our curriculum (fig2). This way students will learn that theory will give tools and insight into the central problem but is not a certain way of solving these complex problems.

Figure 2: The curriculum of year 1 creative marketing and sales

To thrive in a complex and uncertain context both the organisation (Eisenhardt, 2001) and the individuals (Cunliffe, 2004) must strive for critical reflexive questioning of their experience and interaction with the context to dynamically adjust to uncertainty and pro-actively learn about themselves and their surroundings.

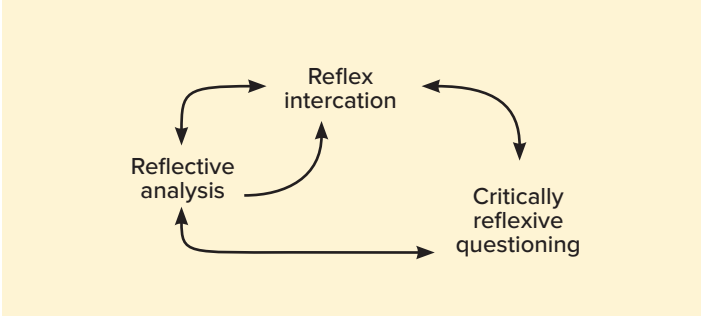

Figure 3: critical reflexive thinking (Cunliffe, 2004)

In short: by making the problem central in our curriculum we've provided a focal point that makes the theory relevant. Students are given models and procedures of how to solve the problem but a lot of room is left given for unique ways of solving the problem (fig 4). This way we aim to facilitate the internalisation and transfer of knowledge to real complex situations and challenge the student to think critically, uniquely and innovatively.

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Workshop: Strategic planning model with a creative and innovative approach

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Abstract
A model of creative and innovative management, based on strategic planning, in order to give people of any academic level, the opportunity to establish a comprehensive strategic plan and developing the administrative process in a sustainable practice presents institutional court.

With this model we can develop skills such as managerial type, conceptual, technical, human and design solutions to achieve effective decision-making.

In this model the administrative tools are implemented in five phases:

- Organisational philosophy
- SWOT analysis
- Factoring and developing proposals through technical specifications
- Annual operating and strategic plan
- Monitoring

1. Introduction

Education is a term that can be defined from different approaches, but today it is becoming increasingly difficult not only understand the concept, but access to the precept. Lemaresquier (1974) mentions that education is an instrument of power, by accessing the successful minority in power and they return to education a myth transit permits cause rapid transformation of society in a balanced socio-economic system.

On the other hand, management has become an indispensable discipline in the functioning of any organisation, as it promotes productivity by establishing principles, methods and procedures to achieve faster and more effective work (Munch Galindo and others, 2012). You can define management as a coordinated process that integrates organisational resources, these resources may be human, technical, technological, financial and material, to name a few, and are optimised for proper and efficient use, to establish simplified objectives short, medium and long term towards achieving community outcomes.

The administrative process is intended to integrate elements organisationally allow appropriate coordination process and the remedies. The administrative process is defined as a set of process steps required to perform an activity (Munch Galindo, Galicia, Jimenez Patino & Pedronni, 2012), and involves six key questions for each stage, these are: What do we want get?, How is it done?, who? and Check it's done; aspects to consider during the institutional or organisational administrative practice.

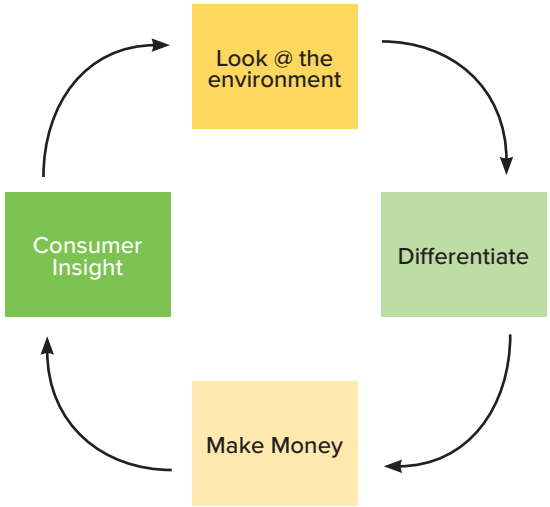

Figure 1: Basic methodology of the administrative process for educational institutions

As illustrated in Figure 1, the administrative process is commonly divided into five steps that can enable an appropriate organisational development; also questions to be asked to meet administrative actions are indicated. This order will allow the proper performance or use of the resources mentioned in defining administration. This contributes greatly to the direction that should be in this case the educational institution in which you want to apply each stage.

The administrative process indicates the different techniques and principles thereof that can be used for the applicability of the concepts and not just stay in purely theoretical aspects. This possibility provides the certainty that makes administration a proven discipline that can be measured.

Considering each of the above steps, it appears that this is the basis on which the model begins to be exposed to the application of strategic planning in the management of educational institutions. The following stages of the administrative process in order to make strategic planning appreciate that integrates much of both structural and operational phase of the process is.

1.1. Institutional management model

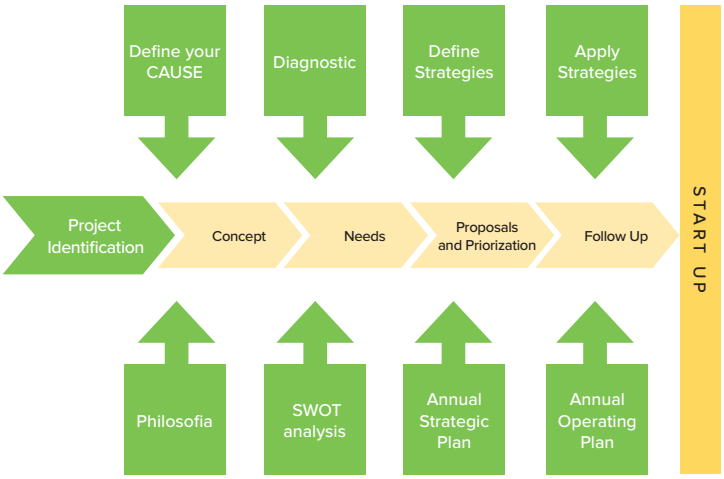

Figure 2: Institutional management model based on the organisational development

1.1.1. Institutional philosophy
Philosophy is understood as a set of principles, values, beliefs and commitments that usually govern the organisational life of those who make up the institution.

Mission - every organisation has a mission to define its purpose and that essentially seeks to answer the question to what organisation I am? That is, the mission statement is that lasting plasma objectives that distinguish a similar organisation.

1.1.2. Vision
Vision is conceived as the path to which the institutions are directed and often considered the medium to long term. The vision should serve as encouragement and direction to guide decisions. That is, what is expected of the organisation, which is the scope in terms of sector growth and effective recognition and because of that recognition.

1.1.3. Values
It is understood as values, those principles that identify the human being, for institutions are those who idealise being, that is, to be distributed institutionally become attitudes and attitudes in behaviour, therefore, these behaviours are those that achieving make things happen within organisations by the results.

1.1.4. Policies
It refers to the rules of conduct made rules, for example, it answers the question: What results do we achieve? For most educational institutions this aspect is defined in the rules of procedure of each institution, this should be integrated in both the obligations and rights of the key players in an institution.

2. SWOT analysis

In this second phase of the model, the practice known as SWOT analysis, in which the strengths, weaknesses, opportunities and threats of each institution by way of statements is performed short sets in each quadrant each set acronym tool, capable of achieving a scan of the current situation in the school.

It is noteworthy that unlike the common denominator of this analysis, after determining each of the quadrants, they are profiled to generate strategies to counter each first weakness, establishing a sentence that triggers or slow the impact of the statement.

For example, if a weakness is the D1: 'Lack of computer equipment', generically you can consider a strategy that minimises the lack of computer equipment, for example, the strategy may arise as E1: Management Team computing with the Ministry of Public Education (SEP). This is heard interesting, however, that this model is more effective, the strategy must become a target, achieving Obj.1: Manage the SEP ten teams desktop computer, in six months. Therefore, this implicit from the SWOT process, allows us to approach the principle that the goal must be measurable, realistic and thus achievable.

2.1 Factoring
Factoring is a scheme in an educational way teaches you to understand the use or employment of deductive and inductive method, commonly used in the research methodology.

Furthermore, this scheme has been taken of the concept of mental and conceptual maps, tool used in different disciplines.

The practice of the scheme means that from weaknesses, outline the requirements that can be controlled internally and classify them. That is, if the needs are: lack of computers, lack of projectors, screens void. This can be classified into a particular concept that you can name 'equipment'. Another example may refer to the 'human resources' that reflected on the weaknesses and may be cited as: lack of training, no motivation, lack of commitment, poor labour harmony.

Once the weaknesses arising from its generality, particularise the factors, these are outlined, identifying each factor that must be addressed as prioritisation strategist noted that each according to their reality.

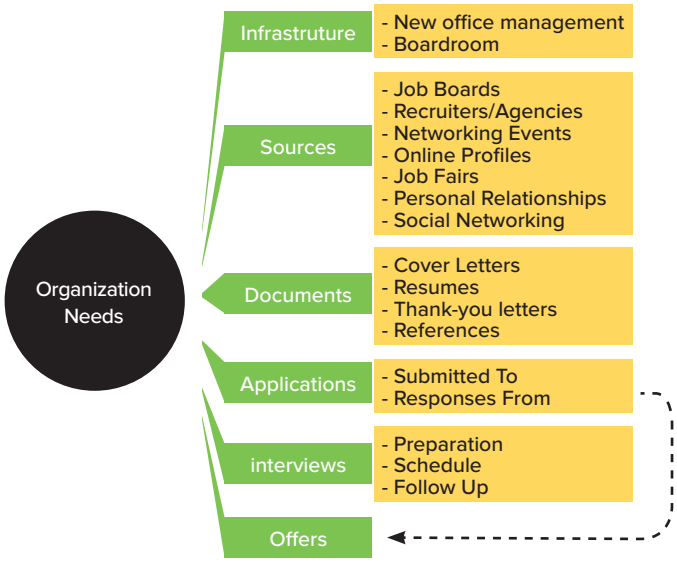

Figure 3: Scheme - Factoring, case study

2.2. Technical specifications
The technical specifications can be considered a tool that drives the vein to realise the objectives for the development of a plan, project or program of institutional court. That is, it is a format showing a structure to create realistic, achievable and measurable proposals as indicated by institutional objectives.

For each identified factor will be a technical, same tab that will propel us via the target and the contribution of those responsible, exceed the possibilities of development of each of the raised and possible programs, plans and projects arising from the needs of each institution once the SWOT analysis and factoring.

2.3. Annual strategic and operational plan
Having concluded the stage of development of technical specifications, the step of measuring or monitoring starts, also known colloquially as the annual budget.

With the foregoing and in accordance with the technical specifications, the annual strategic plan (PEA) shows the sum of all projects, whereas the annual operating plan (POA) involves quantifying a year of work to achieve each objective, however, as noted, there are strategies that can eventually involve four or five years.

In the above table, you can see the idea of this step, something that allows us to observe comprehensively the needs of the institution, and allows the appropriate decisions from proper planning, organisation, management and control.

3. Conclusions
The newness of this methodology is that not centralise decision making and every area of the organisation or institution can develop its own strategic planning, improving processes in a holistic or integrative. Besides having added in the SWOT analysis, strategies and objectives that led us to visualise a problem or two or more solutions for improvement. Once this analysis, we applied two methods known in research as deductive and inductive, it simultaneously.

It is noteworthy that this also allows us to outline the needs and by successful organisation, allows us to determine the order of each factor to the approach of the technical specifications.

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Workshop: Creativity and negotiation

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As we all know, employers are increasingly looking for graduates who display creativity and flexibility. Aldwyn Cooper referred to 'broader citizens' in his opening speech, and this is a fitting description of the kind of graduate we are trying to produce (if that is the right word) at the University of Applied Languages. In this brief summary of my workshop I would like to state how creativity can be part of negotiation techniques.

The University of Applied Languages is part of the SDI in Munich, which began in 1952 as a school for translators and interpreters, and is still one of the most highly respected institutions of its kind in Europe. Our young University (founded in 2007) offers degree programmes such as 'International Business Communication', 'Intercultural Communication', and 'International Business Communication Chinese'. We aim to equip students with the necessary instruments for international cooperation in a multilingual context.

Creativity goes together with words like talent, originality, phantasy, inspiration, inventiveness, artistic production, and so on, but there is no real agreement on what constitutes a creative person, activity, or thing. Today, more than ever, we are encouraged to be creative and to demonstrate this by sharing the results. I think we often trick ourselves into thinking we are being creative, whereas in fact, we are doing little more than exploring the possibilities of a particular app.

Before I give you one possible definition of 'creative' (a rather dry and matter-of-fact one), I'd like to mention the fact that Germany is an excellent place for thinking about creativity. After all, it was the Germans who first came up with the idea that Shakespeare was a creative genius. Looking at the cultural history of the creative genius would involve a good deal of thought about the change that took place in the late 18th century, when an Originalgenie was, on the one hand, an individual capable of god-like artistic feats and ingenuity, and, on the other, someone who compensated for what he lacked in knowledge by spontaneous inventiveness. In other words, being called an Originalgenie was not always necessarily a compliment.

Here, then, is an attempt at defining 'creative'. Something is judged creative if it is seen to be divergent when compared to a particular set of expectations.

This definition has the advantage of capturing the sense of wonder and amazement we feel as observers when we judge something to be creative. Creativity, you might say, is in the eye of the beholder. We could adapt this definition and say that creativity is daring to do things differently.

Turning to negotiation, we notice that finding creative solutions to serious conflicts has become a priority on a national level. Donald Trump has been in the news in 2015 for saying that the current US administration has been 'out-negotiated' and that his negotiation skills, which no doubt involve a lot of forceful arguments, threats, public blustering and table-pounding, would make him a great president. We don't need to rely on our common sense to make a judgement about this approach: a significant body of research over recent decades has shown that it leads to low levels of trust, feelings of resentment, a desire for vengeance, and even violence.

Common recommendations for becoming more creative include doing cryptograms, challenging your assumptions, being open, and so on. And yet no matter how often we read these recommendations, we still have the feeling that you either are creative or you aren't, that you either have it or you don't. There are even recommendations for being creative when negotiating: break things into more easily managed parts, create cognitive mind maps, and something called 'flipping the situation' – in other words considering the opposite of any given scenario. It is this final technique that I would like to focus on today. And I hope to demonstrate that even if you do not consider yourself creative, this technique can lead to a creative solution at difficult negotiations.

Let us imagine a situation where a celebrity has brought his pet into a country without regard to the country's strict biosecurity laws. This actually happened last year, when Johnny Depp somehow managed to bring his two small dogs into Australia without the Australian authorities noticing. When the error came to light, there was a storm in a teacup, with the Australian Minister of Agriculture using the opportunity to divert attention from other domestic political problems. For teaching purposes, a fictional negotiation between Johnny Depp's manager and a representative from the Australian Department of Agriculture can be created without too

much trouble. Including genuine quotes gleaned from the media makes the whole process relatively simple: 'No one should be able to bypass biosecurity rules, even if they have been voted the world's sexiest man twice'; and 'It's time that Piff and Poff buggered off back to the United States.'

Of course, in the real world Johnny Depp's dogs are not called Piff and Poff, but Boo and Pistol. We change the dog's names for poetic reasons (more on this later). We also change Depp's name to Plodd, and his manager is Mr Noddy. The starting point of the negotiation is this: Johnny Plodd has to remove his dogs from the country at his own expense. If he doesn't, the minister will destroy the dogs.

Flipping the situation (in other words constructing an exactly contrary scenario), we arrive at a situation that seems incompatible with the original one: The Australian authorities should pay Johnny Plodd to leave his dogs in Australia. How can this make sense? Well, obviously, it doesn't make sense. There is no way that Wayne Noddy (as Johnny Plodd's manager) can enter into negotiations by saying YOU pay ME and I'll leave my dogs here, even though you actually would much rather prosecute me and destroy my pets. The effect of flipping the situation in this way, however, is observable in student role plays, and it is this: students search for ways to make this flipped, and thus implausible, situation plausible and to bring it to a sensible conclusion. The most common solution in this case of Mr Plodd and his two dogs Piff and Poff is to suggest to the Australian Authorities that Mr Plodd and his dogs be held in quarantine for several weeks, being filmed all the while (perhaps including scenes of Johnny Plodd visiting his dog in the compound, which is potentially touching). The Australian Authorities would thus have an excellent opportunity to draw attention to the nation's strict biosecurity laws in an entertaining fashion. Of course this solution no longer revolves around money, but rather around value, which should in any case be the central category in most negotiations. Here, the pie has become bigger, an ideal outcome in any negotiation. (Whether this is a realistic outcome is another matter altogether.)

Why Plodd instead of Depp, why Piff and Poff, and Mr Noddy? Encouraging students to be creative when negotiating is a two-way street. If we want students to be creative, then we, as teachers, need to be creative ourselves. In today's example, by providing role plays which are slightly absurd and encourage students to giggle and to make mistakes, teachers can ensure a lively in-class atmosphere. Light-heartedness, after all, is highly compatible with creativity. And if students can be encouraged to 'flip the situation' during their preparations for any negotiation, this is all the better.

Workshop: The art of curating. Contemporary displays across private and public spaces

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What is curating? What factors do we need to take into account when analysing how it has changed over time? We shall also consider what curators do. The role of the contemporary curator is extremely varied. No longer required merely to arrange works of art in a pleasing display, the curator today is required to be highly creative. These are some of the issues explored in this workshop which focuses on contemporary trends in curating in relation to their historic backdrop. Examples are selected from recent displays in London which students at Regent's have benefitted from visiting and studying.

Curating is a module on the new BA (Hons) Liberal Arts degree. It is a required module for Art History majors and an elective for minors and other students. The study of curating is highly relevant to the Regent's student body as it draws on knowledge not only of art but also business, finance and public relations. Thus, as a module, it will interest a wide range of students who can share and extend their own expertise in the classroom. The module will be valuable for Regent's students who are interested in careers in museums, auction houses and commercial galleries, as well as those seeking to develop their own private art collections. All of the art history modules are based around extensive first hand contact with works of art on museum and gallery visits. Students become familiar with the professional side of the art world by regularly visiting contemporary art galleries, especially those that they would never usually know about or might feel intimidated to enter. They benefit from lectures by a range of professionals in the field, raising useful networking opportunities too.

We shall begin by studying some historic precedents in order to assess how curating has changed over time. Our first example is a Flemish painting, Cognoscenti in a Room hung with Pictures, c. 1620, from the National Gallery, London. This kind of painting was relatively common in 17th century Flanders, depicting collectors and visitors in real or largely imaginary settings. While the interior is probably largely imaginary, the objects are real and recognisable. For our purposes today, we are less concerned with the contents of the collection, and more in how the works are presented. Immediately we can see how the display methods then were very different from how they are today. The paintings are hung side by side, floor to ceiling, with very little space between them. Each painting, on the wall areas as well as on the floor in the foreground, is in a clear frame which serves to clearly define the subject depicted within it. Within such a densely packed space, each work responds to its setting in depicting a strong and self-contained subject. While for commissioned works artists would usually know in advance where their work would be hung, and would adapt the composition accordingly, works sold on the open market for inclusion in unknown collections would need to be able to respond to a wide range of spaces. The size of the room available was likely to be limited while the collection needed to look full and impressive. There needed to be plenty of stuff, not only paintings but also sculptures and other contemporary objects, for the collection to resemble that expected and indicative of a well-travelled and well-educated collector.

The Flemish painting depicts a private collection in a private space, however, we can observe how the same display methods moved into the public domain as public spaces for art opened up in the late 18th and early 19th century, as in this engraving by Thomas Rowlandson and Augustus Charles Pugin, Private View at the Summer Exhibition [or The Exhibition Room at Somerset House], 1808. As the reputation of the Royal Academy of Arts and of the Summer Exhibition grew, the number of exhibits increased exponentially. As in the Flemish private collection, the display needed to look full and impressive, with plenty to interest not only potential buyers but also sharp critics who would review it for newspapers as well as more specialist reviews and pamphlets. As most of the works were for sale, their placement and the way in which they were viewed by the art-buying public were particularly significant. The frame of the work needed to define the contents of the image in relation to something else just millimetres away from it. The paintings were not only abutted, but were also tipped towards the viewer and arranged symmetrically. History paintings together with so called 'swagger' portraits by the most celebrated artists of the day were given prime positions. These works sat 'on the line', where the lower edge of the work was eight foot above the floor, thus affording them the best viewing angles and the most flattering space on the wall surrounded by smaller works below and works by lesser-known artists above. All of the works were figurative. The image needed to be clear, and able to capture the complete attention of the viewer in an engrossing narrative and striking composition.

Changes emerged gradually in the late 19th century and the first decades of the twentieth century during the early stages of Modernism. Photographs of The First Impressionist Exhibition, held in Paris, 1874, at 35, Boulevard des Capucines, the former studio of the photographer Nadar, indicate a markedly less full display, with space above the works. The 165 works included were still hung close together and in clear frames, with the subjects remaining relatively self-contained. With the space above the works, the wall colour now became a factor. At first it was often a strong, dark colour. To what extent the architectural details (an elaborate doorway, cornices, chandelier and a floor that looks to be patterned in tiles) were noticeable at the time, or seem to be more so now, is debateable, however, they all play a part in how the works are presented to and received by the public.

By the time that the Museum of Modern Art opened in New York, further modifications were taking place to the public spaces of art, in which the museum itself played a leading role. Installation views of the first exhibition at MoMA, Cézanne, Gauguin, Seurat, Van Gogh, 1929 are indicative of these changes. Alfred H. Barr, Jr., MoMA's founding director, visited numerous commercial galleries, artists' studios, and museums, across the United States and Europe, to explore new display and installation methods. He was particularly impressed by the use of plain walls on visits to some German museums, where the lack of surface decoration was intended to enable the viewer to focus completely on the works of art, without competing architectural details. While the plain walls are clearly unobtrusive, today the chains that were then used to hang the paintings look jarring, and break up the space around the works. The paintings are still in relatively wide frames, and the ceiling looks a little heavy too; at this time the museum was in a rented six-room suite of galleries and offices on the twelfth floor of the Heckscher Building, at Fifth Avenue and Fifty-Seventh Street.

In 1939 MoMA moved to midtown Manhattan, so the hang of Younger American Painters: A Selection, 1954, took place in purpose-built spaces for works of modern art. What are the differences here to the display methods used? The architecture of the space is very simple: plain white walls, neutral floor, no skirting or cornices, with a mixture of direct and indirect lighting which could be controlled. The works are attached directly to the walls rather than hung from a rail, and the frames have become notably narrower, if they exist at all. Interestingly, captions are attached to the walls, a practice that was not in place in earlier periods, and which does not exist in contemporary commercial galleries.

The notion of an ideal gallery space closely related to Modernist essentialism in which the work should be viewed in a neutral space with no distractions. The abstract or non-representational work displayed in it was intended to transcend the specifics of the contemporary world, and engage with the essential elements of art: colour, light, space, paint on canvas. Only the purist 'white cube' space provided the necessary isolation in which to view the work. This increasingly hermetically-sealed environment corresponded to Modernist notions of the autonomous art object. Art should be timeless, transcending contemporary social and political factors. Abstract and non-representational art fitted these criteria, especially within the context of the 1930s and 1940s and the increasing politicisation of art.

As the art market grew in the post-World War II period, and new museums of art opened, especially in north America, the space between the works increased. Frames decreased or came off of paintings entirely, as plinths disappeared from under sculptures. The frame, which had previously served to enclose the world rendered within it with illusionary perspective, became redundant when illusion was no longer a component of art. Both two- and three-dimensional art forms became more spatially-aware, from paintings in unusual shapes to Conceptual and Performance art. Things not only came off of the walls, but moved out of the gallery completely. The 1960s and 1970s was a period marked by intense institutional critique, in which the very structure of the gallery itself came under scrutiny from artists.

The position of the viewer, as an active participant in the work of art, also shifted into focus, whether involved in physically doing something, in negotiating a space or in the less obvious form of thinking, writing about and discussing works of art. Things are seen differently in different contexts, from which different and changing meanings are derived. The way in which the work of art is curated, both within and outside of the museum, is part of this context. Thus the white gallery space, which was supposedly entirely neutral and timeless, became politicised. As early as 1976, Brian O'Doherty wrote in his seminal book Inside the White Cube: the Ideology of the Gallery Space, 'We have now reached a point where we see not the art but the space first.'

By the 1980s, installation art had become increasingly complex and visually sophisticated. In London, Richard Wilson's 20:50, 1987, at the Saatchi Gallery provides an excellent example of installation art from this period, in which the art mirrors the physical space in which it sits, thereby making it an intrinsic part of the visual work. Today, elegant commercial gallery spaces are as visually striking as the works they contain. Conversions of warehouses as well as new builds are worth visiting for their architecture as much as their exhibits.

So, what next for the curating of art? In a global art world, where the public can visit numerous museums and galleries, public and private spaces, art fairs and events, what can the curator do to make their works of art stand out? One of the most interesting directions in recent years has been the emergence, or re-emergence, of

narratives in art. Examples may be found in works by artists as well as works supported by art organisations and projects led by gallerists, working in a range of conventional and non-conventional art spaces.

Elmgreen & Dragset's Tomorrow at the Victoria and Albert Museum in 2013 provides a good example of a narrative exhibition in an established, non-commercial space; by contrast the 2015 sequel, Past Tomorrow, took place at the commercial Galerie Perrotin in New York. Tomorrow created a space for a story about a fictional architect who was spectacularly unsuccessful. The space of the V&A was transformed into five rooms in the architect's grand residence through a combination of pieces from the V&A collection together with replicas and the artists' own additions. Facing bankruptcy, the architect is on the point of selling the apartment to his student, the idealistic Modernist giving way to his commercially successful successor. The visitor walks around the rooms of the fictive apartment, and is able to interact with the space. While some things are not to be touched, there are many ways in which the viewer becomes immersed in the space: playing the piano, reading the books and newspapers, even browsing what appear to be private paperwork. Gallery assistants were co-opted as staff for the architect and got into character. The visitor is invited to reflect on the life of the architect, as representative of the failed utopian dreams of Modernism. The burden of family and cultural heritage are also raised through the biographical narrative of an individual.

An actual individual was the absent focus of a project supported by Artangel, a UK based organisation whose tagline is 'Extraordinary art, Unexpected places'. For over 30 years the organisation has produced art that would not be possible within conventional gallery spaces. In 2014, Artangel supported a project by Saskia Olde Wolbers titled Yes, these Eyes are the Windows an example of a narrative work installed in a non-established, non-commercial space. The site-specific project led visitors around an actual house, 87 Hackford Road in Brixton, south London, where Vincent van Gogh was a tenant from 1873 until 1874. When the property came on the market in 2012, Saskia Olde Wolbers, who had lived in the area for 20 years, took the opportunity to go inside, behind the door, behind the blue plaque. The artist had very little to work with in material terms; there are no traces inside from the time van Gogh spent there, and yet people would regularly walk along the street to view the house where the artist once lived. So what could the artist do? The result is an audio project, which has shapes the way the visitor views the space. The combination of words based on archival material together with a fictional narrative take the imagination of the visitor to a different time in the past but within the same walls. Only a small group of six visitors is permitted to enter the small house at any one time, and the audio plays as the visitor moves from one room to another. The fascination lies in the discrepancy between what the visitor sees – a shabby interior in a non-descript house – and the audio narrative which transports the visitor back to the time when a 20 year old van Gogh lived there. The project was less about trying to pin down historical facts, and more about the fine line between fact and fiction in biographical narratives, where we see or interpret things from a present which is very different from the reality of the past.

How have commercial galleries responded to these new directions in curating? How can the commercial galleries compete with the exciting non-conventional spaces? The art fair provides a particular challenge for the commercial gallery. The Helly Nahmad Gallery, London, took up the challenge at in 2014 by staging The Collector. For our purposes this could be defined as a narrative exhibition installed in a temporary, commercial space. Interestingly, The Collector does not have an artist's signature; instead it was curated by the gallerist together with two designers.

Set in an imaginary apartment in Paris in 1968, the display recreates the life of an imaginary collector. In contrast to the rather tragic stories evoked by Elmgreen & Dragset and Saskia Olde Wolbers, The Collector has a positive feel to it. This collector is described in the text on the follow-up film as 'a complex character with a completely unique personality. A passionate, brilliant, eccentric and humble man. Living in post-war Milan and then Paris he lives and breathes art.' Evidence of this passion can be witnessed not only in the rooms full of works of art as well as books and papers on art, but equally the kitchen sink full of dirty dishes which he has not got around to cleaning.

The Collector seems to tap into a number of emerging trends both within and outside of the art world. It relates to the re-configuring of biography in relation to oral history projects, and studies on the writing of biography with a shift from the supposedly objective telling of a life, to the relationship with the narrator. It also relates to interest in everyday life, ephemera, and the kind of stuff that is usually overlooked, including the lives of ordinary people. Within the art world, The Collector relates to the re-emergence of narrative in contemporary art and attention to the tensions between fact and fiction, especially pertinent to photography and film practices, but also explored in other art forms. On a theoretical level, connections can be made with the notion of 'Relational aesthetics' as articulated by Nicolas Bourriaud in his 1998 book of the same name. Bourriaud argues that "[...] the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real [...] an art, taking as its theoretical horizon the realm of human relations and its social context [...].' Most examples of this type of art tend to involve the notion of the artist as catalyst and the viewer as active participant in the production of art, however, the concept can be expanded to the examples that we have discussed. The work engages the viewer not only with discrete art objects but with the social context in which art is

produced and experienced. When fictional devices are employed, they are done so in order to explore wider issues relating to contemporary social life. Returning to the points made earlier about the hang of a display, here the focus is less on works of art with space or frames around them but on a cohesive space filled with the other stuff that goes on around the work of art, that of the everyday life of the artist, viewer or collector. In contrast to the open spaces of Modernist displays, The Collector recalls earlier display methods.

We could go on to discuss numerous other examples on recent display in London, including the Galerie De L'Epoque at the Stephen Friedman Gallery and Fiona Tan's, Ghost Dwellings at Frith Street Gallery (Soho Square), both in 2015.

To conclude, according to critic Jerry Saltz, 'The alchemy of good curating amounts to this: sometimes placing one work of art near another makes one and one equal three. Two artworks arranged alchemically leave each intact, transform both and create a third thing.' Whether art hangs on a wall, or creates a space of contemplation for the viewer, it never exists in isolation. It is seen in the present, from continually changing visual as well as social and political perspectives. Curating requires taking these factors into account. New trends in curating involve the visitor in new ways. No longer considered an outsider, but also not required as an essential participant, a number of recent projects have called on the visitor to engage with new forms of display. It will be interesting to see how this trend develops in the years ahead.

Plenary Session: The Importance of Creativity in the Internet to Business

Rob Cowen

Director, Untold Agency

Rob spoke about setting up the agency he set up in 2014, called 'Untold', which is a storytelling agency and he wanted to talk about the importance of creativity in the internet, but specifically in storytelling. By telling a story that happened to him in Scotland, he explained how and why his agency was set up: as journalists, marketers and travellers as well, they knew how easy it could be to inspire people to travel with great stories but when they looked around at how brands were doing it, they didn't always like what they saw. They wanted to do things differently. His idea was to build a network of real storytellers, the kind that magazines, newspapers and television trust to seek out and tell powerful stories, because they know what people want to read, to watch better than anyone else. Then, he wanted to offer brands a chance to own that content, to own their own stories and use them strategically on their own channels, to be the channel. He continued saying that that was about partly travel, but it was really about storytelling, which is indeed something that isn't limited to travel or anything else. All those reasons brought him, together with his friend Theo, who was very experienced in that field and had a real in-depth marketing background, to form that kind of agency that actually did that kind of job (telling stories) for brands. To do so, they made up a unique global network of the best travel journalists, filmmakers, writers and photographers offering unrivalled expertise and each of them have an extensive experience with top-tier publications and media brands. All of them are used to producing content which rival travel title and moreover, they have a profound understanding of storytelling, context and delivery. Besides, there is such a holistic and consistent editorial strategy that runs across the brand. Rob Cowen then affirmed that the key thing about being creative is also being opportunistic and that storytelling is the new buzz word. He explained that travel is the area in which they are particularly interesting in and he hastened to add how the majority of us research online before making travel decisions, specifying that in most cases that time is about dreaming and planning and only a very small amount is ever given over to the technical process of actually booking. Searching for where to go and stay or what to see, eat and drink are all real emotional considerations yet traditional marketing invariably fails to paint a picture of the experiences on offer. Because most travel businesses don't provide the right kind of content online – or do it badly – customers search elsewhere, turning to newspapers, blogs and other trusted sources to inform and inspire their decisions. They leave brand sites to look elsewhere for the stories that resonate. Many won't return. So, to succeed today, travel businesses have to provide quality, relevant and engaging content at every stage. And Rob Cowen's agency calls them stories, not content and think about them in an 'emotional' way, believing that stories are the current currency for travel. But, as Rob Cowen was explaining, there are also technical aspects about this: for instance, 50% of users go directly to brand sites but find the experience lacking. Rob Cowen also talked a little bit about socials, saying first that the key thing to understand is that technology cannot replace emotions: social has levelled the playing field giving powerful, amplified voices to many and this, of course, has important far reaching consequences especially in politics. He suggested that brands have to wake up in how social works: they have to be providing stories and dialogue to do so is fundamental but you need to feed it. But there are mainly two problems: the first one stays in the fact that brands hope that all these new found storytellers will do their work for them, that bloggers/UGC will buy, endorse and sell on their own: and the other one is that brands also hope agencies will tell their stories but working at an agency doesn't make you a storyteller. After that, Rob Cowen showed many pictures and spoke about storytellers, mentioned Marco Polo as well and said that telling tales of Silk worms, Tibetan monks, tigers, gold teeth, battle elephants, gemstones and the untold wealth of the East have captured the collective imagination for centuries, inspiring others to explore and travel. That is because great stories have the power to inspire: Polo's travels are still doing it, right now inspiring a new generation with the recent Netflix TV adaptation and the amazing thing is that 900 years on the story is still exciting, it still ripe to be retold. Cowen then went on pointing out key elements from Marco Polo and he continued by quoting Paul Klee: 'Art does not reproduce the visible, it renders visible' basically to affirm that if you're going to tell a story, you must use all the artistry at your disposal. He then talked about Jan Morris in order to relate the long and rich tradition of making and remaking stories over time to being creative. Finally, Rob Cowen listed some key points about what storytelling is about: it is not a new or undergoing a renaissance; telling a resonant, emotive story is an art and by being so, it requires using all the artistry at your disposal. Moreover, it is important not to forget that the latest technology is nothing without emotion. Storytelling is about building trust; it's about taking your time, but most importantly, it's always about being creative.

Ornela Peka

Student, BA (Hons) Film, TV & Digital Media Production, Regent's University London

Ornela spoke about a current project that she was working on at that moment and she started by giving the definition of two words: creativity and innovation. Creativity involves two processes: thinking, then producing. So, if you have ideas, but don't act on them, you are imaginative but not creative. Innovation, instead, is creating new value and/or capturing value in a new ways. She explained that she was working on a short film called 'Granate', which means 'grenade' in Albanian. It's a drama documentary and it is based on true events. It's about two innocent children, an Albanian and a Serbian, who experience the effects of warfare, and meanwhile in London a successful architect shares his story and the influences for his new project which shelters thousands of Syrian refugees in the UK. Afterwards, she explained the process she came up with: the script, the posters, the campaign and the production folder. She also created platforms for audiences, justifying that by saying that we now live in a society in which, the only way you have to connect with people is via social media. Then she showed to the audience her campaign in order to raise funds for the film. To do so, she created a video that explained what the project was about and what people would be investing in: it was possible to see an interview she had in which she was speaking about the short film she had been producing. She told she was a refugee in 1999 and that the story came basically from there and explained that in her film, she used events that happened in the past, combining it with what's happening at the moment which is what made the product universal, in the sense that many people across the globe can connect with it because refugee crisis has been an ongoing timing issue that we can't face. She finally admitted that the outcome of the film was very great: even if she was still in the funding process, she already had much recognition.

Workshop: Seminar abroad

Professor Curt Hamakawa

Associate Professor of Sport Management and Director of the Sophomore Experience Abroad Program, Western New England University, USA

Synopsis

The benefits of studying abroad are legion, which explain why virtually every college and university offers – and even promotes – programs for students to spend a week, semester, or even a year in another country to learn about the culture, business practices, politics, language, and other aspects of the host country. This paper explores how teachers can create custom opportunities for their students to obtain a unique, guided study/travel experience abroad. Academics are often intrigued by the prospect of teaching a course in conjunction with travel to an exotic locale, but are at the same time daunted by the considerable logistics. The presenter has created an international travel course ('Seminar Abroad') and since 2008 has taken groups of students to China, South Africa, England, and Brazil in conjunction with the 2008 Olympic Games, 2010 FIFA World Cup, 2012 Olympic Games, and 2014 FIFA World Cup, respectively.

Introduction

While creating faculty-led travel courses to other countries is neither a novel concept nor unique to Western New England University, designing a program that affords students the opportunity to attend the Olympic Games and FIFA World Cup as these events circumnavigate the globe, is not commonly seen in academic circles. Notwithstanding the obvious allure and intense interest on the part of would-be participants, study-away programs that feature attendance at these high-profile mega sporting events present myriad challenges for the faculty organizer owing to the hyper demand on event tickets, airline seat blocks, and hotel accommodations. Even if tickets, airline bookings, and suitable housing were accessible, the faculty organizer must be adept at budget management in order to keep the program cost at a reasonable price point for a student group.

Program Background

Upon joining the sport management faculty in the College of Business at Western New England University in 2006, the presenter sought to leverage his experience and contacts acquired through his previous tenure as director of international relations for the United States Olympic Committee (USOC). The result was the establishment of the Center for International Sport Business (CISB), which is a forum for the study of the business of sport with an international focus. Two significant programs of the CISB are a popular speaker series called 'For the Love of the Games,' which brings to campus prominent and influential personalities from the world of sport and business, and an equally popular study-away travel course called 'Seminar Abroad,' which to date has taken 49 students to two Olympic Games and two World Cups in four countries. In 2016, an additional 12 students will attend the Olympic Games in Rio de Janeiro through the CISB Seminar Abroad program.

Destinations

While the destinations of most faculty-led study-away courses are largely influenced by the faculty organiser's preferences based on personal interest and professional expertise, the CISB Seminar Abroad destinations are determined by the selection of host cities for the Olympic Games and host countries for the FIFA World Cup. Since each quadrennial event traditionally occurs in the summer of the even-numbered years, the Seminar Abroad program alternates between the Olympic Games and World Cup every two years. Thus, the past and future events are as follows:

2008	Olympic Games	Beijing
2010	FIFA World Cup	South Africa
2012	Olympic Games	London
2014	FIFA World Cup	Brazil
2016	Olympic Games	Rio de Janeiro
2018	FIFA World Cup	Russia
2020	Olympic Games	Tokyo
2022	FIFA World Cup	Qatar
2024	Olympic Games	TBD

Rationale

If education is about providing students with opportunities to learn new things while gaining a better understanding of the world we live in, and at the same time instilling in them a sense of self wherein they develop the confidence to engage what was previously unknown or mysterious to them, then this Seminar Abroad program seeks to advance these interests in the framework of sport and business in the context of Olympic sports and

international football. On a personal level this program provides students with a rare and practically exclusive chance to participate in a life experience that for most of them is certainly a once-in-a-lifetime opportunity. Indeed, past participants have attested to the value proposition of their participation being documented in their curricula vitae, and the heightened interest expressed in the students by prospective employers. Creating unique and high-value participation opportunities for students helps them to further distinguish themselves in an increasingly competitive jobs market.

An ancillary, yet impactful, benefit is the promotional value that Western New England University has come to leverage over the prestige and profile of these biennial trips. In fact, the University's marketing materials prominently feature past participants photographed across iconic backdrops – the Great Wall of China, on safari in South Africa, Stonehenge, Maracana Stadium – such that prospective students are well aware of the import of this Study Abroad program. For the greater University community, the Seminar Abroad program also contributes to a deep sense of pride that they – students, faculty, staff, and alumni – belong to special place; a place that promotes new and creative ideas to develop distinctive programs for its current and future students.

Planning
Due to the logistical challenges of organising a faculty-led trip to the Olympic Games or World Cup, it is imperative to plan sufficiently in advance to ensure that all essential arrangements are put to rest. At Western New England University, promotional adverts are posted two years prior to the trip, giving students ample time to decide whether they are able to commit both financially and emotionally to this undertaking. Informational meetings are held to allow interested students the opportunity to have their questions answered by the faculty leader as well as prior student participants. A call for applications is made about 18 months prior to the trip and following in-person interviews, the accepted students are notified about two months later. In most cases, the travel roster is confirmed 15-16 months prior to the trip.

Class/travel roster size
For reasons of economy of scale, Western New England University regards eight students as the minimum number that is required for a travel course to be approved. In practice, the Seminar Abroad trips have ranged from ten to 15 students, but it is also important to consider imposing a ceiling on this number in deference to group movement and transportation logistics.

Budget
The number of participating students will dictate the overall budget, because each student is a multiplier of the program fee. The program fee consists of tuition, air travel, ground transportation, hotel accommodations, event tickets, local guide services, meals, and admission to certain attractions. In addition, the all-inclusive expenses of the faculty leader/organiser and faculty chaperone are rolled into the program fee. The program fee that is assessed to each student (currently running at approximately USD $6,000 or GBP £4,200) must be determined prior to soliciting applications so that students are informed of their participation costs. Given the elasticity of air fares and fluidity of hotel costs, the budget should include a hedge for these and other contingencies.

Local services provider
It is imperative to retain the services of a local guide to coordinate ground transportation and to provide logistics support for sightseeing, scheduled appointments, and visits to cultural attractions, etc. Since 2008, Western New England University has contracted with ISP – International Study Programs – headquartered in Prague, Czech Republic, which in turn makes arrangements with a local service provider in the destination country and city.

Course delivery
Participating students are automatically enrolled in a three-credit course, BUS 315: International Sport Business Practicum, which is a business course designed to help students enhance their understanding of cross-cultural differences and the globalisation of the sport business industry and work environments. While the course is taken during the corresponding summer of travel to the Olympic Games or World Cup, participating students meet during the preceding spring semester with the faculty leader/organiser to begin their acculturation and familiarisation of the host country's history, economy, politics, as well as issues related to the organising committee's preparations in the countdown to the mega sporting event. Typically, guest speakers from the host country including current Western New England University students and faculty share their insights into their homeland in the context of hosting the Olympic Games or World Cup.

Itinerary
In addition to attending 3-4 World Cup matches and 7-8 Olympic events, the Seminar Abroad schedule commonly includes visits to museums, sites of cultural and historic importance, educational institutions, and meetings with business leaders, sport officials, and government representatives. Over a ten- to 14-day trip, most days begin with morning seminar where students take turns presenting the results of their research to the group on topics ranging from the economic and human costs of hosting mega sporting events to the politics of bidding for the right to host these events. Daily schedules typically include a combination of events, sightseeing, tours, and business meetings, culminating late-night returns to the hotel. The pace of the schedule is intense, and students rarely get more than 4-5 hours of sleep per night, but without exception the consensus has been that they want to optimise their time in the city/country by seeing and doing as much as is humanly possible.

Marketing/publicity
In light of the global platform that the Olympic Games and World Cups provide, it is incumbent on Western New England University to exploit its students' participation in the Seminar Abroad program. In addition to generating media attention stateside around the excitement of the students' impending trips, the faculty and students typically resort to social media chronicling their experiences in real time. Some students have written dispatches for their local town newspapers from the Olympic Games and World Cup, and others have been interviewed by media upon their return stateside. The CISB blog can be seen at www.centerforinternationalsportbusiness.blogspot.com

Photo gallery/memory book
In addition to serving as a keepsake of the students' experience in a Seminar Abroad program, producing a short (4 minutes) and long (14 minutes) music video that captures a series of memorable moments for a particular group provides another powerful marketing tool to promote the University to prospective students as well as to publicise the next iteration of Seminar Abroad.

www.youtube.com/watch?v=CmZKtUEMc2g (3:54)

www.youtube.com/watch?v=LhO-pBJUJ7g (14:09)

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Workshop: Gardens, food, film and math—the essentials of the creative life

Dr Mimi Barnard

Associate Provost for Interdisciplinary Studies & Global Education, Belmont University, USA

About the London and Paris program: In May 2015, four faculty, 29 students, and one administrator from Belmont University in Nashville, Tennessee, studied abroad in London and Paris. The concept for the 'Maymester' program began when a Belmont student, a music business major who had grown up at Château de Chantilly, France, and I met in February 2014. The student wanted Belmont to create a study abroad program that would be based at Château de Chantilly and that would focus on a remake of the famous song, 'Chantilly Lace.' After considerable conversation regarding the availability of housing, copyright law, what courses would be appropriate to offer, etc., it was decided that Chantilly could be part of a study abroad initiative to Paris, but that being based at the Château de Chantilly wouldn't provide as many opportunities for students as being based in Paris.

The first faculty member I recruited was Will Akers, Chair of Motion Pictures. Akers, who speaks fluent French, had studied abroad in France as an undergrad and frequently travels to France. He was interested in teaching a general education course in short film production, 'Cool Docs and Awesome Shorts.' In discussing the program's developing concept with other Belmont faculty, Dr. Judy Bullington, Chair of the Department of Art, suggested that an art history class, 'Gardens, Art & Culture in the Age of Enlightenment,' would be a wonderful fit, and she encouraged me to consider adding London to the program. Next, I asked Dr Kim Daus, chemistry professor, to teach a Chemistry of Cooking class, 'From Barbecue to Crème Brûlée: Exploring the Chemistry of Food & Cooking.' To my thinking, the Maymester was set with film, art, and chemistry courses. Later, I was approached by Dr Michelle Guinn, a new math professor who had not travelLed abroad but was interested in joining with a seasoned team of faculty to do so. After talking through various course options, she decided to teach 'Budgeting Abroad: London and Paris.' With four very different general education courses, all tied to location, culture, and history, our curricular content was set.

As the administrator tasked with leading the program, I next worked with Shelley Jewell, Belmont's Director of Study Abroad, to identify third-party providers who would build the on-the-ground itinerary. As I'd participated in the Regent's IPO Conference before, I had already decided that Regent's University London would be a fantastic home base for the London portion of the program, where students had class in the mornings and then used the city as a laboratory during the afternoons and evenings. Several 'days out' were also planned, which included coach excursions to Oxford, Blenheim Palace, and Chatsworth. We worked with Aladdin Travel, an agency located in Winston Salem, North Carolina, for purchasing plane tickets, the Paris hotel (Novotel Monmartre), and also the various tour guides and entrance fees for the program. Our program fee of $6750 included airfare, housing, most meals, and entrances and excursions that included: Tube passes in London, a scavenger hunt, London tour (with two guides), a West End show (Warhorse), tours of Bloomsbury and Shoreditch (Walk. Eat. Talk. Eat.), Tea Bus Tour, Kew Gardens tour, group cooking lesson and dinner at Jamie Oliver's Recipease, the Chunnel to Paris, Paris Passes (subway and museum entrances), tours of Musée du Louvre and Musée d'Orsay, Musée Chocolat Paris, dinner at Bouillon Racine, Fat Tire Bike Tour, and coach excursions to Chantilly, Giverny and Versailles.

Regent's University London was an ideal partner for our stay in London. Their location is excellent, very near to the Baker Street Tube Station; their campus has 24/7 security, and their campus restaurants offer healthy, quick, hot, and tasty meals. We used their classrooms and sound stages for our pedagogical space needs. Finding classroom space in Paris was a bit more challenging. A conference room was available at the hotel, but the cost was prohibitive; this led to our using a portion of the hotel lobby and many Paris sidewalks for classroom space. Our cooking classes were taught by La Cuisine Paris—this was a favourite of the students! We also made several stops for macarons at Laduree, enjoyed a tour of Paris food markets, and took a cruise on the Seine at sunset, just as the Eiffel Tower lights began twinkling. On our last evening in Paris, the film students premiered their documentaries, one of which was about our Maymester—I showed this during my presentation at Regent's IPO Conference.

The students raved about their experience—their one complaint was that we did too much. In hindsight, I had to agree. 'Too many palaces!' was a common refrain. Also, students suggested that it would be an improvement if they were able to earn an exercise science credit—we had walked miles and miles! This led to a tweaking of the program for 2016. With Judy Bullington

committed to leading a program to Greece, we took away the gardens content and added exercise science. Our 2016 Maymester program is entitled, 'London and Paris: Food, Film and Fitness.' The 2015 initiative was so successful that I was inspired to invite other programs to join us at Regent's. We'll have a music business program and also a health science and education program; in total, we will have 70 students and faculty at Regent's this May!

About Belmont: Ranked No. 5 in the Regional Universities South category and named as a 'Most Innovative' university by U.S. News & World Report, Belmont University is celebrating its 125th anniversary in academic year 2015-16. Founded in 1890, the University consists of more than 7,400 students who come from every state and more than 25 countries. Committed to being a leader among teaching universities, Belmont brings together the best of liberal arts and professional education in a Christian community of learning and service. The University's purpose is to help students explore their passions and develop their talents to meet the world's needs. Belmont offers more than 80 areas of undergraduate study, 22 master's programs and five doctoral degrees.

About Belmont's Study Abroad: Belmont recently ranked No. 18 in on The Institute of International Education's 'Open Doors Report' for the number of students studying abroad; since 2008, student participation in study abroad has tripled. Director of the Office of Study Abroad Shelley Jewell said each initiative is a truly transformative experience that pushes students outside of their comfort zones. 'We see students return to Belmont with increased intellectual maturity, improved self-confidence, increased flexibility and adaptability and a greater appreciation for their culture, as well as that of others,' she said. 'Study abroad teaches students to appreciate diversity and recognise or dismiss stereotypes of different cultures, resulting in an expanded world view and the development of new perspectives on domestic issues in turn.' Additionally, studying abroad also enhances and unlocks career and international networking opportunities.

Workshop: Economic crisis and creativity: when getting out of the abyss depends only on us

Dr M. Fátima de la Fuente del Moral

Professor of International Finance, Hochschule für angewandte Wissenschaften, Germany/Universidad Complutense de Madrid, Spain

Albert Einstein said: 'In a situation of crisis, only imagination is more important than knowledge'. It sounds interesting. But for me there is a difference between imagination and creativity. Human beings have the need to imagine things without a purpose, just for fun. And the development of our imagination is especially important when we use it to solve conflicts. In these cases we are no longer speaking about imagination, but about creativity.

If we think now about economics, probably the most important conflicts we have to overcome using our imagination are the economic crisis. Economists are used to deal with them, due to the fact that economic growth has a cyclical evolution, not a linear one. This means that in the past, in the present and in the future, it is normal that the economic cycle shows upward and downward trends. It can even present to us the signs of a recession or a depression.

So having crisis is quite normal in economics and it is not the end of the world, but a breakup on itself. The good news is that we can also see economic crisis as an opportunity, as a new beginning, a new starting point after our old economic system is broken. But to be able to have success on the construction of a new model after a crisis we should use our imagination and our creativity in the best possible way. Apart from that, it is always useful to have a look to the past to try to understand the present in order to predict the future. The final idea is to protect people of the effects of economic crisis.

In this sense, it is interesting to study today what happened in Holland in the 16th century. In 1585, as the Netherlands wanted to be independent from the Spanish Empire, the Spanish Army decided to take Antwerp's port and to implement an embargo, to try to isolate this area as well as to make it dependent from the Empire. What a conflict! The only way to overcome this crisis was being creative. So people from the Netherlands decided to go to the North and to open new ports, like Amsterdam or Haarlem in order to continue supporting their economic growth on what they knew to do very well: trading. So they designed an economic model based on trade that took them to a sustained growth. Compared to the seasonal products produced by the Spanish Empire, such as olives or fruits, they had non-seasonal products, like cheese or oysters. So they were not isolated at all. William Temple said by then: 'The Netherlands is the envy of some, the fear of others and the surprise of everyone'.

The problem was that as the economy was so booming at the time, that the inhabitants of the Netherlands thought that the growth was going to be maintained forever. In Economics, we should use very carefully the word 'forever', because of this cyclical evolution. But people forgot about that. And unfortunately, they decided to invest a lot of money on a speculative asset, which price, according to their expectations, was going to grow forever: tulip bulbs. With their actions, they were planting the seed of a new Economic crisis: The 'Tulipmania'. Again, we have a conflict that has to be overcome by the capacity of human beings to use creative properly.

Workshop: Global Perspectives: a common learning experience for Regent's undergraduates

Professor Mark Allinson

Head of Academic Practice, Regent's University London

Context and aims

Regent's Senate approved in 2012 a project to implement a common module for all first-year undergraduates in the University. The aims were to create enhanced awareness of institutional identity, offer a shared educational experience across disciplines and to celebrate our student diversity. Additionally, potential benefits for staff were innovation in learning and teaching methods and collaborative curriculum design and delivery. Our starting point was the need to enhance cross-cultural dialogue. Experience in our existing US liberal arts programme was supplemented by research into other common curricular models and reflection on theories of curriculum. These can be distilled into three broad strands: curriculum as content and education as transmission; curriculum as product and education as instrumental; and curriculum as process and education as development. Barnett et al. (2001) refer to these broad positions as focussing on, respectively, knowledge, action and the self. The development team agreed that development was the key driver for the module: students' development of the self as learners and citizens; and staff development as designers and deliverers of education. We agreed that the content should be flexible, responsive to context and current affairs. The learning outcomes would be all in the development of transferable, principally interpersonal and reflective skills, and mapped against the University's values. Compromising with the instrumentalist imperative of the UK's higher education framework, we aligned learning outcomes, learning activities and assessment (Biggs and Tang, 2007) as follows:

Our approach

In an attempt to unlock creative thinking we used the Lego SeriousPlay method to explore the qualities we wanted to develop in our students, recorded and transcribed the workshops to elicit ideas to inform the curriculum. It is revealing to look back at that transcript and see just how closely aligned the final, delivered module has been to the thinking of the staff and students involved in those developmental workshops.

The implementation of the new module represented a series of challenges to the University. A single new module was to be incorporated into every existing programme. Space had to be found in already congested syllabi. Timetabling and a myriad of other logistical issues had to be addressed. Our response was to adopt a professional project management approach, new to many academics, involving detailed work plans, a project manager and working groups. Even more crucial, perhaps, was selling the module, first to staff. Once again, we took a novel approach to consultation: we worked with the Leadership Foundation for Higher Education and the Higher Education Academy on a programme for all our degree programme directors entitled Leading Transformation in Learning and Teaching, identifying the new Global Perspectives module as a case study for a one-day workshop to develop the idea as an educational initiative. This led to a combined consultation and collaboration and secured precious buy-in from academic staff who would be key to making the new module work.

The module as designed

The resulting new module employs an innovative delivery mode. Learning activities are split into two kinds of session: a high-impact lead event every two weeks introduces a theme which is then followed by small-group discussions in which students share responses and ideas through structured and semi-structured activities. Lead events included student voting on educational and cultural experience, simulated United Nations sessions and forum theatre. The response from students has been mostly enthusiastic in quantitative and qualitative responses, although there was scepticism about how the module relates to the main discipline studied. A further challenge for the team is the assessment of the module through reflective writing, a new concept for many undergraduates. For staff the challenge – and also the rewards – has been one of letting go of the idea of teacher as expert source of knowledge and embracing (aided by training) a more facilitative approach to teaching. The developmental educational journey continues.

Workshop: Russian language corpora: bridging the gap between formal and intuitive approaches in Russian language studies

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Firstly, I would like to thank Regent's University London and the International Partnerships Office for the opportunity to present some of the most valuable results of our research to all of the participants of International Partners' Conference 2016. It is a real pleasure and a great honour for me.

Main topics of the current workshop are:

1. Outlines of mail trends in corpus linguistics for multidisciplinary researchers

2. Types of language corpora in use in social sciences and humanities' research and practice

3. Types of the Russian language corpora

4. Patterns of the research carried out with the Russian national corpus: general recommendations for research and education

Later we'll show on the presentation slides best examples of research done with various language corpora – Russian language corpora on the first hand – to discuss professional advantages and cultural benefits of introducing linguistic corpora technology into broad spectrum of interdisciplinary studies in Social Sciences, Arts and Humanities. We'll compare advantages and disadvantages of the pre-computational and pre-corpora state-of-the-art in language research and language learning, as well as in the Humanities in general. As the balance is definitely in favour of corpus linguistics, we consider thus digital literacy in using language corpora facilities for research in Social Sciences, and particularly in language learning, as one of the primary targets in professional formation within wide variety of disciplines. Therefore principal role of corpora literacy as a necessary cognitive component of modern education in the humanities will also be under discussion. Various types of students' research projects using corpora technologies will be presented.

It is already a kind of common statement that modern Corpus linguistics turned to be an exceptional tool to bridge the gap between formal and intuitive approach in Social Sciences, in Arts and Humanities. One could even state that language corpora would be pretending to become the new Holy Grail for modern linguists. There is every reason to believe that this might be true while language corpora afford researchers with effective means to minimise half-blind search of special contexts and to optimise time-consuming wading through infinity of available language data. In the 'good old times' (rather 'bad' old times), that is: before the 'corpus era', researchers were chained to the desk cluttered up with books, or have had to beat tirelessly library's corridors in search of an appropriate information source. They were condemned to spend hours and hours browsing texts, writing down conversations (samples of conversational speech), lurking underhand people's behaviours in speech communication, and taking notes afterwards. They were wholesale turning into bespectacled 'professors', or / and allergics, being smothered with dust while working in archives, and stiff with rheumatism after climbing book stacks. Therefore construction of various kinds of massive annotated well-balanced and representative databases of text and speech samples has become recently a worldwide phenomenon in language and culture studies. The databases got a name of 'language corpus / linguistic corpora'.

Why language corpora are moving to the forefront of actual agenda in all fields of modern theoretical and applied linguistics? For years and years linguists have been constantly overwhelmed with innumerable requests from the nation to give decisive answers to the questions:

- What is the language standard ('normal' language use) and what is stylistically (phonetically, grammatically, etc.) deviant?
- What is normal as against what is possible?
- Why are some lexical items a preferred choice of speakers and the others are not?

Or, they were challenged to judge statements of the kind:

Is it true that 'only Americans shop Harrods or protest an action, and only in the USA does it pour rain'? And on the other hand, is it true that 'only a British speaker will find a constituency, look a fool, or operate a policy'? [Greenbaum, 1991:3]

It is obvious that answers to these questions strongly depend on methods of current practices of linguistic investigation. It is worth to underline that an act of speech is always a 'multifaceted phenomenon which thrives on the speaker's knowledge of the language as well as his/her 'linguistics behaviour' as a member of a given speech community and a 'carrier' of a given linguistic culture'. [Gvishiani, 2008:20]. Therefore some cardinal methodological questions arise:

- What methods of language description and investigation should be most effective and thus, the most appropriate?
- How can the whole macrocosm of speech reality be investigated in its entirety and complexity?
- How could be language usage registered and presented in full coverage for investigation?

The right answer to these and to many more similar questions is – to bring into investigation a language corpus/language corpora as large and constantly replenished computer database being unique evidence of language functioning. However, following to these answers another fundamental question arises: What is language corpus / language corpora?

One of the received definitions for 'language corpus' is as follows: Language corpora are 'large quantities of natural, 'real' language, taken from a variety of sources and lumped together in a computerised system, so that people, dictionary people in particular, can study the meanings and patterns that emerge' [Summers, 1992:14]

In order to make the corpora more useful for doing linguistic research, its content is usually subjected to a special data processing known as annotation. An example of annotating a corpus is part-of-speech tagging, or 'mark-upping' any other grammatical, stylistic, phonetic, etc. categories. The processing algorithm is as follows: information about each word's grammatical characteristics (gender, grammatical meaning, word class mark, etc.) is added to the corpus items in the form of tags. The tagging procedures and practices, however rather time consuming and labour-intensive, should be considered as universal and indispensable approach in building language corpora of every type. Linguistic corpora become thus a unique source of statistically proven, verifiable and reliable information. According to Michael Halliday: 'Corpus linguistics re-unites the activities of language gathering and theorising and argues that this is leading to a qualitative change in our understanding of language.' [Halliday, 1993:24].

Language corpora are at the moment the main knowledge base in modern language and communication science. They are also widely used in computational linguistics, speech recognition and machine translation. Corpora and frequency lists derived from them are useful for language teaching and learning. Recently language corpora resources and corpus facilities find ever-growing use in multidisciplinary research in social sciences and humanities as well.

Spreading of language corpora technology could not do without challenging new abilities from scholars. Earlier we've have already mentioned that most of language data have been analysed manually, in the traditional ways, whereas corpus linguistics brings computer into the focus and claims skills for a quantitative study of a vast variety of language samples. Therefore, to be able to do corpus linguistics one has to be a computer user and have basic knowledge of statistics. This probably explains why corpus linguistics still has a limited audience, though continuously struggling to become the mainstream trend in modern linguistics. However, with new generations of humanitarians (pioneered by linguists) to come into research activity, the situation is changing in a fast-paced manner even before our eyes.

The variety of modern corpora is determined by extreme complexity of language performance. The corpus building history – though short but very productive – begins with the first in the line – the English language corpus. Here are some of the well-known English language corpora:

- Corpus of regional variant of a language: Brown corpus – a corpus of American English (the pioneering project in the field)
- General language corpus – the British National Corpus (BNC).
- Dialectal corpora – for the English language it's the International Corpus of English (ICE) (both dialectal and register differentiation of English speech if fully represented in ICE)
- The International Corpus of Learner English (ICLE)
- Parallel corpora (translation corpora)

And multiple other specialised databases of the kind.

It has also become obvious that merging corpus linguistic methods and advanced digital technologies could provide new ways of representing special genres of language performance tightly interconnected with cultural background and/or historical information, enhancing thus our understanding of the literary, folklore, regional or historical work. [Scrivner, 2013]. Several new historically and culturally oriented language corpora did not take long to appear: Old-Occitan Romance of Flamenca corpus (Indiana University), Corpus of Slavic Gospels (Leiden University), Russian Dialectal Corpus (Lomonosov Moscow University), Poetic Sub-corpus of the Russian National Corpus (RNU), Corpus of Regional Media within the Russian National Corpus, etc.

Main principles of corpus linguistics elaborated through the English Language corpora's construction activities enabled very soon similar project in other world languages. Russian linguists, as usual,

were not standing apart, one might even state that they were in the vanguard of a movement and continue to work very successfully trailing the path in various sections of general linguistic corpora construction processes. [Plungian, 2008]. Thus, alongside with the foreign well-known corpora of the Russian language (i.e. The Uppsala Russian Corpus, Parallel Corpus Old Church Slavonic Gospel Texts, etc.), a new project in Russian language – The Russian National Corpus (RNU) has become at the moment one of the most (if not the only!) authoritative information source on the Russian language: its current usage, historical evolution, dialectal and stylistic variety, political and cultural values.

It is important to note that basic knowledge and useful skills developed during construction of the RNU triggered various kinds of broad-scaled activity of Russian linguists in the field of 'corpus building'. At the moment researchers and educators worldwide have access to multiple Russian and other language parallel corpora (Russian-Italian Parallel Corpus, Russian-Chinese Parallel Corpus (RCPC), Russian Learner Translator Corpus (RusLTC), etc.) These corpora are extensively used in the field of machine translation, bilingual lexicography and translator training, as well as in studies of language-specific translation phenomena. A very rich source of information on various modalities of the patterns of Russian language production are nowadays provided by specialised corpora, such as Speech Corpus of Everyday Communication (multimedia database of annotated Russian speech recordings named 'One Speech Day'), Russian children's Speech Corpus (CHILDES Project), Online Corpus of Russian Sign Language (RSL), Russian Emotional Corpus (REC), Corpus of Russian student texts, etc.

The biggest and most authoritative and representative database of the Russian language is nowadays Russian National Corpus (RNC) (detailed users' instruction and full open access is provided at: http://www.ruscorpora.ru). The corpus consists of several sub-corpora:

Sub-corpus Main corpus comprises 265 millions of word tokens. The sub-corpus includes texts representing standard Russian, it can be subdivided into 3 parts, each of which has its distinguishing features: modern written texts (from the 1950s to the present day), a sub-corpus of real-life Russian speech (recordings of oral speech from the same period), and early texts (from the middle of the 18th to the middle of the 20th centuries). By default, the search is carried out in all the three sub-groups, however, it is possible to choose one of them and add search parameters on the 'customise your corpus' page.

Mass-media sub-corpus (http://www.ruscorpora.ru/search-paper.html) with a new corpus of regional media within the Russian National Corpus http://ruscorpora.ru/search-regional includes metropolitan and regional paper texts published in the territory of the Russian Federation and the near abroad, and is aimed at studying the specifics of regional varieties of the Russian language. The sub-corpus currently comprises 228 millions of words.

Poetry corpus (http://www.ruscorpora.ru/search-poetic.html) with 11 million word tokens. At the moment the poetry corpus covers the time frame between 1750 and 1890s, but also includes some poets of the 20th century.

Parallel text sub-corpus (http://ruscorpora.ru/search-para-en.html) where a text in Russian is complemented by its translation into a different language, and vice versa. The units of the original and the translated texts (usually, a unit is a sentence) are matched through a procedure known as 'levelling'. A levelled parallel corpus is an important tool for various type of research, including studies on the theory of translation; it can also be used as a language teaching tool. This site contains the following parallel text corpora: English-Russian, Russian-English, German-Russian, Ukrainian-Russian, Russian-Ukrainian, Belorussian-Russian, Russian-Belorussian, Russian-Italian and multilingual. Currently the Parallel text sub-corpus comprises 24,6 million words.

Corpus of Spoken Russian (http://www.ruscorpora.ru/search-spoken.html) with 11.3 million word tokens. The Corpus of Spoken Russian includes recordings of public and spontaneous spoken Russian and the transcripts of the Russian movies. To record the spoken specimens the standard spelling was used. The corpus contains the patterns of different genres/types and of different geographic origins (Moscow, Saint-Petersburg, Saratov, Ulyanovsk, Taganrog, Ekaterinburg, and so on).

Multi-media corpus (http://www.ruscorpora.ru/search-murco.html) with up to 4.3 million words.

There are also other types of sub-corpora within the Russian National Corpus, for example: sub-corpus of Dialectal speech, sub-corpus of Russian rhythmical structures, syntactic sub-corpus, etc. but we won't talk of them today.

During the workshop's presentation multiple colourful examples of students' research work done within various sub-corpora of the Russian National Corpus, has been exposed to the audience and a lively discussion on professional advantages and cultural benefits of corpus linguistics technology in comparison with the pre-computational and pre-corpora state-of-the-art in research and education in Social Sciences and Humanities has been broached. The workshop attendants agreed upon exceptional role of the language corpora as unique reliable source of objective information on the actual state of language practices. As the most faithful 'mirror' of political, intellectual and spiritual life of a nation during

current state and in historical perspective, linguistic corpora could be also applicable as innovative research methodology in wide variety of research projects in Social Sciences and Humanities. Corpus linguistics thus provides new theoretical approach for the whole field of humanitarian research and education.

Core principles of language corpora literacy education embedded in the innovative course of Master program in Linguistics at the Faculty of Philology of Lomonosov Moscow State University has been presented to the Workshop's participants in general outline.

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Closing Keynote Address

John Kampfner

Chief Executive, Creative Industries Federation

Thank you for having me, it's a great pleasure to be here, except for the fact that I am standing in the way of you at Friday evening drink and dinner. So, at the end of a three-day-conference, which I am told has been excellent and set off by my very good friend Peter Bazalgette, the Chair of Arts Council England. So I am going to rattle through my pre-prepared thoughts in order not to delay you but also, if time permits, to have time for some questions cause I'll be very keen to hear your insights or to answer any questions you may have and I'm also around for the drinks and the dinner; although I'm doing two months of alcohol free which has become a terrible cliché in this country but I follow that as well. So, I'll be spending some time with you for the rest of this evening to get to know you all and very much to develop our thinking about our international network.

So, this is an excellent title of your conference 'Bridging the Gap – Creativity in Business, Sciences and the Arts'. And there is a gap that shouldn't be a gap and that is why the Creative Industries Federation is here, that is what we're all about. Let me first of all, if I may, just briefly go through some of our history. It was in 2013 that a group of the UK's Arts and Creative Industries and Education Leaders came together. They asked themselves the question: why is the fastest growing sector in the UK, the sector that is the calling card for Britain around the world so poorly represented in government, in the media and elsewhere? Music did its own thing, visual art did its own thing, fashion does its own thing, video games and etc. There was no coming together. It was time to do just that to bring it all together. Our Chair is the leading designer, Sir John Sorrell; we had Caroline Rush, the Head of the British Fashion Council; Amanda Nevill, Head of the British Film Institute; Tony Hall, who runs the BBC; Nick Serota, who runs Tate and many more besides. You have the sense of really the people running the Arts in the Creative Industries seeing the need to up our game and really to change the way we represent ourselves. So the whole idea was to bring together the public arts, the arts that have state investments alongside the commercial for-profit companies, our film companies, TV, fashion, design, architecture, video games and others alongside education. To bring together the arts and tech, to bring together the very largest multinationals with the tiniest and including individuals, to bring together all of the UK and not just England and so much is focused on London, but also Scotland, Wales and Northern Ireland, and to connect all of the above with the world. It was no small task and I started on my own at a borrowed desk at Central Saint Martins in King's Cross, just under two years ago in March 2014. And next week on Tuesday at Television Centre in West London, we will celebrate our first anniversary. It will be a huge event. It's already sold out 550 people, both the emerging talent and many famous names from around the country and senior politicians, ambassadors and others to celebrate our first year, getting on for a thousand members. As I say, we represent all the disciplines, the four nations and regions. We've already done 8 road show events around the country: starting in Manchester, which the government now likes to call as the headquarters of the Northern Power House; alongside Leeds; Birmingham; Liverpool; Newcastle or in Glasgow, with the Scottish Culture Minister; Bristol and Norwich. I hope that makes 8, but we certainly did 8. We've engaged with all political parties, we've engaged with all Government departments, very closely with 10 Downing Street, with Treasury, obviously with the Department for Culture, Media and Sports, with Business, with UK Trade and Investment, with the Foreign Office and crucially with the Department for Education as well. We're very political but we are non-partisan. We are fearless and we are completely independent. There isn't a Government Civil Servant insight and we don't take a penny of State money. All our dues and all our work is the result of the investment of our members and we've only just begun. And we hope that even in the short time, in the year that we have been in existence, we have begun to get the arts and the creative industries and cultural education the help they have not had before and that they deserve.

Just briefly: why the two terms? Which maybe are alien concepts for some, arts and creative industries. To be honest I would love it if it was just one term but it is still used 'arts' being seen as the publically supported arts; and the 'creative industries' being seen as the commercial side of our cultural content. I regard them as two different business modules producing the same thing, which is cultural benefit for the individual, for the community, for the country and for the world. Importantly, we are breaking out of the silo at seeing the arts and the creative industries as on their own and this brings me to perhaps the most important argument underpinning the Creative Industries Federation. The centrality argument, we work with all sectors of the UK economy, I've done meetings with Automotives, with Apple, with the retail, with insurance, with who

knows what... under the Chamber of Commerce, with Institute Directors and others because the creative industries and the arts underpin everything that goes on in this country. A quick taste of the events in the papers we published on diversity, where we had actor David Oyelowo, famous for his role in 'Selma' and many others, lamenting the fact that so many black actors in Britain go to the United States and elsewhere because the lack of parts and opportunities. We did a very good route to finance events with the Institute of Chartered Accountants. Now that's an interesting idea, coming together with the arts to really investigate what are the routes to giving greater financial security to our arts. We've done important events with the science community and with the education community which brings me to the subject, to the heart of the conference. Did you know, as we pointed out in our paper which we launched last May at the Institution of Civil Engineers that Nobel laureates in the sciences are 17 times more likely than the average scientists to have been a painter, 12 times as likely to have been a poet and 4 times as likely to have been a musician? And yet, only 8.4% of English students combine arts and science subjects at the final stage at A-level. I also loved listening to the Director of Design at Jaguar Land Rover. He shows on a screen behind him the latest high-tech model of the latest car, before declaring that none of this would have happened without creativity. He himself studied at the Glasgow School of Art before taking a Master's in Vehicle Design at the Royal College of Art in London, both of whom are our members. So you see the arts not just being a route into the arts but arts being a route into all areas of society and economy and public life and public benefit. Creativity, therefore, is at the heart of everything we do: behavioural economics underpins so much of government policy and so many economic and business decisions. It's about interpreting the way we live, and the way we live response to what is around us and if you look around you, every aspect of urban design has a creative element: from each building, to each post box, to each billboard. Every aspect of digital technology is underpinned by creativity! And yet, think of the term 'Arts': it has a certain distant ethereal quality. The arts are somehow distant; they are what most people might do on a Saturday night: they're soft. It's about going to a film or watching TV. They are tangential. The arts use a term someone in Government said to me only a few weeks ago and I gave him a right old stare when he said this to me: 'They are what loves do!' Now all of this, as we all know, is complete non-sense. Most decisions make us now understand that it is non-sense but by no means all: there is a huge amount to do! The arts and the creative industries are the fastest growing sector in the British economy. The same applies to most develop countries as well, with emerging powers catching up as a rate of knots. When George Osborne, the Chancellor, launched the Federation in November 2014 before a huge audience, he started his speech by rattling off the statistics as they relate to the UK. Briefly: '2.62 million jobs in the creative economy. That's 1 in 12 jobs employment growth within the creative economy! 66 thousands jobs more in a year; a higher rate of growth in the economies than in the economy as a whole; GVA growth value added of the creative industries; 77 billion which accounts for 5% in a growing proportion etc.' But it's Friday night. I'm not going to give you more, I'm not gonna give you more stats than that, but boy do I have them. As the Chancellor pointed out in his speech just over a year ago: the facts speak for themselves: the economic power house of this country. But then he made a studied, and if you were there you would have seen it, a deliberately dramatic pause. And he told the assembled audience, hundreds of leaders and upcoming figures that that wasn't what he wanted to talk about. This is the Finance Minister. He then went on to give a powerful exegesis about the broader value of the arts and the creative industries: how they stir the soul, how they bring joy (yes, an interesting word for a politician to use), how they bring communities closer together... In short: how they improve lives! Many arts organisations in seeking to justify their existence in increasingly instrumental times work with academics and think tense, trying to quantify value. Reports reassured on how arts can improve health, mental health, how they can improve law and order and anti-social behaviour as well. I can attest for that myself! Briefly, until only last month I was the Founder Chairman of 'Turner Contemporary': it's an art gallery in a seaside town of Margate in Kent, which we built from scratch and launched in 2011 to some fun fair. Very quickly it became one of the most visited galleries in the UK, with half a million visitors a year in one of the poorest towns in England and it did turn around, and it has started to turn around the economy and the life chances and the previous poverty of aspiration in an until recently forgotten coastal part of England. And that it a wonderful buy-product of this incredible art gallery but it wasn't the purpose of the art gallery! But certainly all of these attempts to link the arts to the wider economy are on one level entirely good, right and proper. But they mustn't be seen as the cause they should be seen as the effect of the arts.

Then there is the global dimension. I remember a couple of years ago David Cameron making a visit to China, when at the end of his trip he did a social media way chat with a selection of Chinese young people. He was anticipating, I'm sure, the questions to be around disputed islands, or geopolitics, or the environment, or this, or that... And instead the first question that came up was: when is the next series of Sherlock coming on the TV? And these people at number 10 like to admit that was actually a bit of a wakeup call to the Prime Minister. This idea that actually people are right when they say that that is what people associate with this country. As I said at the beginning: they are the country's calling card. I mean, we don't have the weather or other things to necessarily write home about but when people do talk about the UK around the world, they talk about our TV, our film, our design, our amazing art galleries and museums, our great book publishing industries and increasingly our fashion as well. We are, it must be say however, blessed with a good fortune of possessing the global language, but our success also comes from 20 years of enlightened thinking and planning. I

say this in the non-partisan way. It started in the 1990s with John Major and the investment that came from the public lottery into the arts and then successive governments continued that with public investment in 3 areas, directly to the national museums and galleries and then indirectly via the Arts' Councils you heard from Peter Bazalgette earlier and their equivalence in Scotland, Wales and Northern Island and local authorities, local councils whose finances are increasingly now in payroll. But, nevertheless, George Osborne, he mentioned in his autumn speech, only a couple months ago said something that no previous senior politician has said: 'public investment in the arts is more than repaid in public benefit'. And that was a great moment and he also didn't cut the arts any more than they had already. However, the big problem we face is a failure to prioritise creative and cultural education. This government that I have already sort of explained lost the proselytism about the creative industry. New figures will come out only in a couple of weeks the latest; expect more praise from Ministers then and it's great that they do give that praise. It's justified but just as countries from Brazil to China, from France to Korea are investing heavily in our creative industries and cultural education and thinking long term. We, in the UK, are in danger of losing that global prominence we are so proud to enjoy. All recent government but particularly this government are obsessed with the stem agenda. They are on one level entirely right to do so: bringing Riga back into education is no bad thing; encouraging girls and young women not to regard science, technology, engineering and maths as geeky or uncool is vital. But you don't promote science by denigrating arts education and this is perhaps inadvertently what Ministers are now doing. The government related this month concluded consultation on the EBac, the new curriculum, which emphasises core subjects: math, science, English, either history or geography and one foreign language. 'These - David Cameron told Parliament recently – are – what he called – the basic subjects'. He then airily added: 'it is then more possible to put in place the arts, the dance and the drama that I want my children to enjoy when they go to their schools'. It's no surprise that there has been a 50% drop in the number of students taking design and technology at the age of 16; there has been a 25% drop in other craft related subjects. All this, leaving aside issues about a rounded education and their fulfilled individual amount to economic illiteracy. Look at the number of Chinese students in the UK, just to cite one of the powerful countries. The decade or two ago they came here all to study stem subjects; now they are piling into our arts schools. We are in danger of 'ungetting' it just as other countries are beginning to get it. The point has not been lost on the Federation's members: for 89% of them, according to our most recent survey, education and ensuring a pipeline of talent for the creatives industries is our greatest policy concern. It goes back to the centrality argument and it's at the heart of our policy plans for 2016: ensuring the success of our arts and creative industries.

So, very briefly and to conclude, this is what we'll be doing this year: education is at the top of our agenda; we will link the creative industries and the arts to all forms of the UK economy and public life; we'll be looking for new forms of investment and for all kinds of innovative ways of investing and people getting a return for their investment in our arts and creative industries and looking for yet further global integration of our arts. This venue here could not be more appropriate: Regent's students as you all know are from 140 countries worldwide, delivering international programmes for over 30 years, close links with 200 partner institutions across the globe and I'm delighted that today we launch our international advisory council. We'll be issuing two reports this year on global trends in the arts that haven't been seen before. We've had enquiries from potential partner organisations around the world which we will now be setting in train. I look forward to working and discussing further with all of you this evening, making sure that from whichever country you come from, creativity is at the heart of everything we do. Thank you!

Delegate list

Argentina

- Universidad Argentina de la Empresa
  - Mr Héctor CAVALLERO
    Performing Arts Program Director

Australia

- Deakin University
  - Dr Katya JOHANSON
    Associate Dean, Partnerships and International
- Queensland University of Technology
  - Ms Shelagh WHITTLESTON
    European Representative

Austria

- Johannes Kepler Universität
  - Dr Ilse BORN-LECHLEITNER
    Provisional Head of Centre for Business Languages and Intercultural Communication

Belarus

- Minsk State Linguistics University
  - Ms Elena BETENYA
    Vice-Rector for Academic Affairs

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- Arteveldehogeschool Gent
  - Mrs Annelies DEDECKER
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  - Ms Lien VERMEULEN
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- Haute Ecole EPHEC
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  - Ms Kristyna KYSILKOVA
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