

Vitae Occasional Paper, Volume 3

D2: BaFL Business as a Foreign Language

How should we speak to PGRs from the Arts and Humanities in order to encourage engagement with enterprise and entrepreneurship education and training?

Paper based on a workshop presented at the
Vitae Researcher Development International Conference
8-9 September 2015, Manchester, UK

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Vitae and its membership programme is led and managed by
CRAC: The Career Development Organisation

'Vitae Occasional Papers: Volume 3: 'D2 BaFL: Business as a Foreign Language' was published by The Careers Research and Advisory Centre (CRAC) Limited September 2016.

It is part of a series of Vitae occasional papers published in 2016, including:

- **A5: Who Shares Wins: A New Model in Doctoral Training**
- **B10: Employing and supporting early career researchers – learning from Italy and Germany**
- **C5: The mentoring pipeline: institutional perspectives on mentoring as a development tool**
- **D2: BaFL: Business as a Foreign Language: How should we speak to PGRs from the Arts and Humanities in order to encourage engagement with enterprise and entrepreneurship education and training?**

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'Vitae Occasional Papers: Volume 3: 'D2 BaFL: Business as a Foreign Language', Vitae, 2016 is acknowledged. If material is required for commercial use, please contact Vitae in the first instance.

ISBN: 978-1-906774-63-9

Foreword

Welcome to the third in the series of Vitae Occasional Papers, in this instance based upon work presented at the 2015 Vitae Researcher Development International Conference. The series has now provided a total of 16 papers on a wide range of subjects relating to the development of researchers. It is well worth taking a look at previous editions of the occasional papers if you haven't done so already. A full listing of the papers published so far is available in the annex of this edition.

As in previous years, presenters of workshops or special interest sessions at the conference had the opportunity to subsequently write a paper for the occasional papers series. The four papers included here again reflect the diversity, depth and vibrancy of the conference. This year, four papers were submitted. They are now published as separate papers, which together comprise Volume 3, which is available at www.vitae.ac.uk/occasional

In this paper we get baffled! Jane Nolan and Dawn Weatherston present, 'BaFL: Business as a Foreign Language: How should we speak to PGRs from the Arts and Humanities in order to encourage engagement with enterprise and entrepreneurship education and training?' This is a terrific study of the use and impact of language relating to business in the arts and humanities. The very practical listing of words that 'work' and those that don't in the appendix to the paper I think will be of great help going forward in understanding the different perspectives on language with a view to mutual engagement between business and the arts and humanities.

In 'Who Shares Wins: A New Model in Doctoral Training' Rebekah Smith McGloin provides a very valuable and interesting review of policy context in postgraduate research as a pretext to presenting an innovative new model for Doctoral Training. The Doctoral Training Alliance works across some 15 UK universities and offers a model in collaboration. The paper details how the model works including of course reference to the training and development of the researchers involved.

Our next paper 'Employing and supporting early career researchers – learning from Italy and Germany' by Laurence Hopkins, Hayfa Mohdzaini, and Geoffrey White, provides a fascinating account contrasting early career support and employment for researchers in different European contexts. As the authors state in their paper, 'The two country case studies highlighted in this paper offer different perspectives on the employment of early career researchers which merit consideration by UK HEIs.' The paper is well worth reading for anybody involved in supporting early career researchers in any nation.

For those already running mentoring programmes for researchers and particularly those wanting to set a programme up, the final paper in this occasional series should be essential reading. Susan Brooks, Sam Hopkins, and Kay Pearson, present an informative and practical guide relating to their experiences in setting up and running a range of different mentoring schemes in, 'The mentoring pipeline: institutional perspectives on mentoring as a development tool'. The authors cover a wide range of practical topics from launching schemes through to matching mentors and mentees and training and development support.

I do hope you enjoy the latest edition of the occasional papers and I also hope they will at least in part inspire you to make your own contribution to future editions.

Dr Tony Bromley

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Introduction

In 2013 an interdisciplinary, tripartite doctoral student partnership from three UK universities met for the first time; a music student from Durham, an English student from Newcastle and a student of creative writing and music from Queen's University Belfast. What brought us together were our combined histories in the application of our academic subject to wider entrepreneurial initiatives and a desire to encourage broader engagement in enterprise training by arts and humanities students.

Funded through the UK Arts and Humanities Research Council (AHRC) Collaborative Skills Development fund and responding to the theme of Entrepreneurship and the Creative Economy, the group developed and delivered the first 'Speaking the same Language' workshop for Postgraduate Researchers (PGRs) in the autumn of 2013. PGRs from music, English and the digital arts were specifically targeted; subject areas where research reveals that students are likely to be highly creative and enterprising (Weatherston, 2009; Brown 2004; DCMS, 2006). The one-day intensive, interactive workshop was aimed at enhancing enterprising and entrepreneurial awareness with a more ambitious long-term aim to develop a community of creative practitioners who, through 'Speaking the same Language' as their peers, would enhance the potential for the launch of future creative businesses in North East England and Northern Ireland.

Since then our ethnographic fieldwork with music and English students, which has been carried out at Durham and Newcastle Universities respectively, has consistently revealed that many of these students are resistant to ideas of commercialisation or commodification which they associate with business, and tend not to opt for traditional models of business/enterprise training, even though they may well have future self-employed, freelance or self-managed creative careers. However, they do respond well to the idea of using their discipline to solve societal issues, create social good, or further their artistic practice. A key issue is how to appeal to these students in a way that is relevant to them, and it appears that using the right language to discuss entrepreneurship within a creative context is key.

Subsequently, this workshop proved to be the starting point for the development of our practice in a broader context across a range of enterprise education projects for arts and humanities students. We have become increasingly aware of the significance of the context and language used to frame the enterprise agenda and that for many of our students the language of business was both alienating and inaccessible – the concept of BaFL or Business as a Foreign Language was born.

Contextualising ‘Speaking the Same Language’

Our research and practice fits into the wider context of the researcher development needs of researchers in the arts and humanities, and resonates with the Vitae Researcher Development Framework (2011), including the Enterprise, Employability and Intrapreneurship lenses, the Oakleigh Report (2014), the AHRC Research Training Framework Guide (2011), the Concordat (2011) and the AHRC Research Training Framework – Early Career Researchers (ECR) (2015). Our wider work also links to the underpinning ideas of initiatives such as AHRC Translating Cultures and RCUK Connected Communities, which look at working across boundaries, addressing social issues through multi-disciplinary research, engaging communities and forming partnerships beyond academia.

During our AHRC project, we co-created the workshop with researchers from the arts and humanities in order to engage them in ways that they felt were appropriate and to enable them to work with curricula and activities to meet their needs. The workshop responds to the AHRC Research Training Framework’s call for key transferable skills to be developed through training, including enterprising and entrepreneurial attributes, skills and behaviours such as initiative, problem solving, adaptability, innovation and creativity, open mindedness, the capacity to work across boundaries and remove barriers; to recognise and evaluate opportunities, developing and delivering projects effectively; gaining social, commercial and employment and self employment awareness; developing leadership, team work and networking skills (AHRC, 2011, p 11; 2015, p3). It is these skills, attributes and behaviours, which are valuable for all careers whether inside or outside the Academy, which the ‘Speaking the same Language’ workshop is focused on developing.

When we present the workshop to researchers we actively involve someone who has made the transition into a creative career, sometimes alongside work in academia, as well as completing a PhD, as a real life case study. Creative careers often require enterprise and entrepreneurial skills, in view of the high likelihood of freelancing and self-employment in the creative industries, and the workshop develops knowledge and skill to support this. This approach aligns with the AHRC Research Careers Training and Advisory Group (RCTAG) Network’s response to the Oakleigh Report (2014), which found that case studies could be an effective way of illustrating the potential for a variety of career paths. The Oakleigh Report (2014) has also recommended that ECR needs and requirements should lead and inform the support available; again our approach is aligned with this, we have sought to work with researchers to ensure their needs are being met and that they are able to engage in a way that feels appropriate to them. We have further developed the workshop in response to feedback from participants.

The skills and knowledge developed through the workshop enhance employability, as well as preparing participants for freelance or portfolio careers or for self-employment. It also helps participants understand and reflect upon the ways in which their skills as researchers are transferable into careers in other fields or self-employment and thus aligns with Principle 3 of the Concordat (2011), helping to equip and support researchers to be adaptable and flexible in an increasingly diverse, mobile, global research environment.

Pedagogical rationale

We had noted during our doctoral research, and through our teaching and facilitation practice, that arts and humanities researchers can find the language of enterprise and entrepreneurship off-putting and jargonistic and this can be a barrier to engagement. We recognised that BaFL, Business as a Foreign Language, required translation and careful consideration to find congruent and engaging ways of speaking and understanding. We have therefore sought to create curricula and pedagogical approaches which aim to engage rather than alienate.

During the workshop we use innovative and appropriate pedagogies aimed at creating an enriched learning environment in which deeper level, active learning can occur (Biggs and Tang, 2011; Gibbs, 1988; Vyakarnam and Hartman, 2011). The main approach to designing and planning the learning and development activities is to introduce participants to relevant knowledge, skills and networks and provide opportunities to learn actively and experientially by doing a series of practical activities. This enables participants to apply theories and concepts, and reflect on and evaluate outcomes (Angelo 1993, Biggs and Tang 2011). Experiential learning through the practical application of knowledge, skills and attributes is a core principle of enterprise education; in terms of Rae's (2007) definition of enterprise in an academic context, participants apply the skills, knowledge and attributes needed to apply creative ideas and innovations to practical situations, including initiative, independence, creativity, problem solving, identifying and working on opportunities, leadership, acting resourcefully and responding to challenges. This develops self efficacy and confidence (Bandura, 1977; 1997; Vyakarnam and Hartman, 2011) through learning by doing and by being reflective (Gibbs, 1988).

It is challenging to undertake this type of experiential learning and also to engage with what is represented in media and popular discourses of enterprise and entrepreneurship in terms of reality TV shows such as, in the UK, The Apprentice¹ and Dragons' Den², which are perceived negatively. To create the scaffolding to help participants engage with enterprise and move into the more uncertain experiential avenues for their learning (Belluigi, 2013), they are first invited to consider the philosophical aspects, their personal values and the capacity of using an enterprising approach and an entrepreneurial mindset as a way to enable themselves, as creative practitioners, to further their practice and as researchers, to enhance the impact of their research. To some extent we are asking participants to step out of their comfort zones. This requires the creation of an environment which is hospitable, creates a sense of safety and solidarity and offers the possibility for participants to take some responsibility for their own learning; the curriculum should be challenging and the relationships which sustain the learning should be receptive, supportive and dynamic (Boler, 1999; Mann, 2001; Belluigi, 2013). The workshop aims to establish this type of environment through the use of appropriate language, the creation of tools such as the Creative Enterprise Canvas (See Appendix 2), the use of peers as case studies and through supportive facilitation. This enables participants to accept some uncertainty as part of their learning; people are more willing to step out of their comfort zones, to share and work on ideas for their creative futures (Boler, 1999; Belluigi, 2013.)

Delivering the workshop – key principles

The pedagogical principles have been applied in a number of different settings from half-day workshops to six month schools but all have three key elements:

- They are co-created with creative practitioners who provide the real live case study
- There is heightened attention to the language used by the workshop facilitators throughout avoiding jargonistic and incongruent words
- They involve real world, experiential learning

Co-creation

The workshops have been developed through a process of co-creation and feedback using case studies and speakers from a range of backgrounds to illustrate the potential for a range of careers. In the creative sector, musicians, creative writers and fine artists have in common a desire to make meaning from their practice and to put it on a sustainable financial basis.

¹ The Apprentice: Participants compete for an entrepreneurial role in a business or for a business start-up cash prize.
² Dragons' Den: Entrepreneurs try to gain additional funding for their business from a panel of private investors

The workshops are based around a key tool, the Business Model Canvas, which was originally developed by Osterwalder and Pigneur (2010) working with 450 design practitioners, but adapted for the arts and humanities as the Creative Enterprise Canvas (Nolan and Weatherston, 2015). Working with our selected case study, we run their creative practice through the model, ending up with an authentic, detailed example of a creative business. An unexpected result of this form of co-creation has been the chance for reciprocal benefit, the practitioners themselves gaining new perspectives on the current business elements of their practice.

Language

A precise, considered discourse, informed by our research, underpins all delivery. Supporting this, new teaching materials have included the development of a BaFL Glossary and the translation of the original Business Model Canvas into the Creative Enterprise Canvas. In promoting the workshops we have learned to use a non-corporate approach such as using 'broken typewriter' typeface for flyers whilst within the workshops we will talk about the 'stage set' (event/project/creative enterprise), on stage (marketing; products and services) and back-stage (key activities; finance and organisation).

Real world

In terms of facilitation, the workshop is structured around a real live case study. Ideally we like to have the practitioners present on the day, but if the preparation is sufficiently detailed it is possible to deliver the workshop through use of websites and supporting materials in a way that still engages and enthuses the students.

In terms of participation, the workshop draws upon the skills of the creative community which is in the room on the day. They will work on a real business idea drawn from the real life situation of one of the participants or a hypothetical idea agreed by the team. Typically ideas are centred on freelance arts businesses, collectives or arts education consultancies. Through working on a real project, they support each other's learning and there is little in the way of lecture content. All learning is therefore applied and delivered in context.

Workshop outline

The 'Speaking the same Language' workshop takes place across a whole day, 10 am – 4 pm. Set out cabaret style with large tables for the teams to work on, the idea is to foster a creative, relaxed space with time for conversation – facilitated further by the provision of lunch.

The workshop is contextualised at the start. We share our assumptions about the group in terms of their future portfolio, freelance careers, their main drivers being passion, talent and creativity. We spend time discussing vision and values and lay to rest some of the assumptions they may be making about us and the enterprise agenda. We juxtapose Guy Kawasaki's ideas (Stanford University, 2004) about 'meaning making' through entrepreneurship with the BBC Apprentice reality TV show.

Having set the context and outlined the aims of the day (we are explicit with the participants about how this fits into the Vitae Researcher Development Framework) we introduce our live case study, in person or through the use of their website or video clips. We take particular care in introducing all the facilitators, including ourselves, to demonstrate how our own histories and expertise will inform the workshop. In doing this we are seeking to facilitate a learning community for day, rather than to set up a teacher/learner construct.

The first activity for the teams is to agree an idea they would like to work on. We explain that they can use a real idea from a member of the team or come up with a new idea. The most important thing is for all members of the team to be committed to working with the selected idea. The route to the idea is through a brainstorming exercise using first divergent and then convergent thinking.

In tune with the collaborative rather than competitive nature of the workshop we would at this point get each group to briefly share their idea with the other teams.

The main body of the workshop then follows a three-step process as we move the students through each of the sections of the canvas:

1. We present the case study example related to, for example, value creation
2. We then unpack the example, using a series of 'mini workshops' where needed – for example providing key knowledge on marketing and finance
3. Participants then apply this to their own creative business idea

In the afternoon, teams will work together using basic materials (flipchart paper/pens/coloured paper) to prepare a five minute pitch on their idea. They then share their idea informally (usually the whole group gather around each teams' table).

The final part of the day points students towards practical resources and help to take things forward should they want to. Time is always available at the end of the day for individual follow-up conversations with participants.

Impact on participants and practitioner community

In general feedback is extremely positive, student comments reflecting back to us many of our aims and intentions. They like the interdisciplinary nature of the workshop, suggesting this could be broadened to 'collaborate with science PGRs'. For those already engaged in some form of freelance, entrepreneurial activity the opportunity to work on their own business idea using the Creative Enterprise Canvas provided a 'structured way to think about business models and 'helped to inform what start-up businesses need to consider'. Participants saw value in the range of facilitators with the leaders identified as 'very knowledgeable'. The sharing, 'hearing about other peoples' projects and interests' and interactivity was highlighted. Some students 'came with an open mind, no specific business goal – just hearing things was helpful.' Feedback also suggested that participation in the workshop 'should be encouraged across the arts and humanities.'

Within Newcastle University there has been a growing awareness of the attitudes of these students, amongst those responsible for postgraduate training programmes, who are increasingly taking on board that PGRs in arts and humanities departments need to be appealed to in a different way from the other faculties when it comes to the offer of enterprise training. Through the dissemination of this work at conferences (International Enterprise Educators Conference IEEC 2014, Vitae 2015) and internal development sessions for enterprise educators, we have sought to provide a model for the wider practitioner community. Our sharing of the adapted canvas through the International Enterprise Educators newsletter has led to new conversations with practitioners in other universities.

The 'Speaking the same Language' workshop has now become an embedded module in the postgraduate training programme at Newcastle University and sits alongside a partner module aimed at social scientists 'Societal Solutions' which uses a similar approach but with an emphasis on idea generation for bids and engagement projects.

Concluding reflections

Feedback confirms that this co-created workshop, which translates what is perceived as jargonistic, alienating and 'BaFL-ling' into congruent language and ideas, engages arts and humanities researchers, opening up opportunities to gain essential knowledge and skills to support self employment, freelancing and portfolio careers, as well as enhancing employability within the Academy and beyond. 'Speaking the same Language' with arts and humanities researchers helps to overcome barriers and encourages engagement with enterprise and entrepreneurship education and training.

Appendices

Appendix 1: Some tools, techniques and approaches used in PGR and ECR workshops (Includes the Creative Enterprise Canvas)

Appendix 2: BaFL Glossary

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Appendix 1:

Resources Sheet: Some Tools, Techniques and Approaches used in PGR and ECR Workshops

1. Creative problem solving: students are introduced to creative problem solving (Osborne and Parnes) as a way of approaching a problem or challenge more laterally, using divergent thinking to try and get beyond limiting assumptions, to generate a large quantity of ideas which might lead to breakthrough ideas and solutions. After the divergent phase, convergent thinking is used to evaluate the ideas and define potential action.



2. Creative idea generation: students are introduced to lateral thinking and Six Thinking hats (Edward de Bono) – techniques for facilitating thinking in different ways to get out of our habitual thinking styles, achieve more rounded views of problems and develop more imaginative solutions. For an example of lateral thinking in action visit <http://www.thefuntheory.com/>

Students also use SCAMPER (Bob Eberle) – a mnemonic (Substitute, Combine, Adapt, Modify/Magnify, Put to other uses, Eliminate, Reverse/rearrange) – as a set of provocations to help generate ideas.

Brainstorming (Osborne) – students use brainstorming as a means of divergent and lateral thinking, avoiding judging and converging until after the free flowing generation of ideas.

3. World Café: World Café can be used to explore issues and generate ideas during a workshop or school. It is an innovative approach to large group dialogue which involves the participants in a free flowing discussion, brainstorming and recording ideas in words and pictures, sharing knowledge and insights. Each café table has a question about an issue which requires ideas and solutions. The participants move around the café tables during rounds of divergent thinking and their conversations with different people result in the cross pollination of ideas. Ultimately, through the final convergent thinking stage, innovative possibilities for action can emerge. It is helpful for each table to have a facilitator, who can act as a ‘table memory,’ summarising the discussions so far as each group of participants arrives at the table. <http://www.theworldcafe.com/>

4. The Creative Enterprise Canvas (Nolan and Weatherston, 2015)

The Creative Enterprise Canvas is an adaptation of the original Business Model Canvas developed by Osterwalder and Pigneur (2010) who worked with 470 practitioners from 45 countries to develop a framework which they compare to a painter’s canvas, with nine key areas. This new iteration of the canvas has been specifically adapted for the arts and humanities using more congruent language.

The Creative Enterprise Canvas can be applied to potential enterprises or to research and other types of projects.

Key Partners		Key Activities	Value Creation	Audience/ Customer Relationships	Customer Groups
Who do we need to partner/ collaborate with? What do we need to share? Who can help us to deliver the business or project?		What do we need to do to deliver the value to our audience/customer?	What unique experiences, services or products are we offering to our audience/customer? Which of our audience/customer problems are we trying to solve? What are we helping audience/customer to achieve? What audience/customer needs and interests will we be helping to satisfy? What are we creating which is valuable to our audience/customer?	What type of relationship do we need with audience and customer? How can we connect, develop and maintain relationship with audience/customer? How do we build community? What is our story? • Who are we? • what we do? • what are our values? (our marketing and brand)	Who are our most important audience/customer? Who will be interested in our experience, services or products? How can we understand groups of customers and identify their interests/needs?
		Key Resources What key resources do we need? • Intellectual/ creative • People • Physical • Financial • Technical		Channels How do we reach each of our different audience/customer groups? • Communication of our offer • Delivery of creative project/service/product/ or business	
Funds Out (Cost Structure) What are the costs? • Resources • Activities			Funds In (Revenue Streams) What is the most significant source of funds for our project/business? What are our audience/customer willing to pay for?		

Based on <http://businessmodelgeneration.com/canvas>

5. Speaker, practitioners and case studies – sharing their experience or setting problems and Team Challenges for participants to work on during a workshop, which offers an opportunity to apply knowledge and skills to a practical situation and give insights into the potential for a range of career options both in and beyond academia. This is carefully planned and structured within the workshop to ensure relevance.

6. Reflective practice: students are encouraged to reflect on their experience to consider the insights and learning from the workshops.

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Careers Service
where opportunities begin

Appendix 2: The BaFL Glossary

The bad and ugly	The good	Issues of translation
Royalty Mass market IP Sales pitch Money spinner Hard sell Advertising Strategy Profit Spin Networking Supply and demand Venture capitalism Target audience Economics based language Quick and dirty Synergistic Accounting Sales Footfall Consumer Any business sounding words Nail it Consultant Finance Deadline Cash flow Drill down Solve Turnover Business plan Entrepreneurship Income tax Money Get funding	Sharing Ownership Dissemination Delivering impact Unique Use relevant case studies Scenes Community Project Added value Creative Lateral thinking Promotion Social – enterprise and values Make your own mark Change the world Personal enterprise “undertaker” Self-employment Freelance Portfolio career Realising my potential Authentic achievement Creative Lateral thinking Skunk works Performance Research Second generation Cooperative Patron ‘planning your own business’ (not business planning) Aspirational Creative engagement Commissions Social good Social enterprise Crowd funding	<ul style="list-style-type: none"> • Always think about alternative wording • Employ literary and artistic language • Focus on social value rather than economic value • Use more positive language, focus on benefits

Co-created with Enterprise Educators and PGR students

Annex

Previous volumes in the Vitae occasional papers series

Vitae occasional papers volume I: Vitae Researcher Development International Conference 2013*

Establishing a Baseline as the First Step to Evaluating Impact - Sheffield Hallam University Case Study, Keith Fildes, Sheffield Hallam University, UK.

Making an impact? Realizing the potential of post-doctoral health professional researchers in higher education institutions in the United Kingdom, Tracy McClelland and Melanie Cooper, University of Bradford, UK.

Using 'Research-Based Learning' to Enhance Doctoral Skills Development, Neil Willey and Paul Spencer, University of the West of England, UK

Developing future research leaders: designing early career researcher programs to enhance track record, Lynette Browning, Dr Kirrilly Thompson, and Professor Drew Dawson, Central Queensland University, Australia.

The Value of Researcher Development: Case Studies of PGR Alumni, Katharine D'Souza, University of Birmingham, UK

Evaluating researcher development using Masters student projects, Rob Daley, Heriot-Watt University, UK

Vitae occasional papers volume II: Vitae Researcher Development International Conference 2014**

Realising Researcher Potential – Introducing the CNA– Confidence Need Analysis!, Davina Whitnall University of Manchester, UK

Careering Past the Doctorate: supporting the career progression of doctoral students, Dr Anne Boulton, Birmingham City University, UK, Jayne Sharples, University of Birmingham, UK

The Importance of Coffee: Peer Mentoring to support PGRs and ECRs in Art & Design, Dr Anne Boulton, Dr Jacqueline Taylor and Dr Sian Vaughan, Birmingham City University, UK

Diagnosing and enhancing research cultures to maximise the potential of researchers, Dr Janet De Wilde, Dr Rui Pires Martins, Queen Mary University of London, UK

Cultivating interdisciplinary researcher communities: The Crucible effect, Dr Sandrine Soubes, University of Sheffield, UK

Adoption of e-Infrastructure: frontline experiences of researchers, and a model for researcher development, Shailesh Appukuttan, University of Huddersfield, UK

Why do fewer postgraduates disclose a disability and how can we work to change this?, Dr Emma Rowlett, University of Nottingham, UK

*Available online at: <https://www.vitae.ac.uk/vitae-publications/reports/vitae-conference-occasional-papers-vol-1-2014.pdf/view>

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Vitae, is an international programme led and managed by CRAC, a not-for-profit registered UK charity dedicated to active career learning and development. Working in the UK since 1968, when we ran our first project to support transitions of doctoral researchers to industry, Vitae has great expertise at enhancing the skills and career impact of researchers locally, within a global context.

We work in partnership with UK and international higher education institutions, research organisations, funders, and national bodies to meet society's need for high-level skills and innovation.

Vitae aims:

- Influence effective policy development and implementation relating to researcher development to build human capital
- Enhance higher education provision to train and develop researchers
- Empower researchers to make an impact in their careers
- Evidence the impact of professional and career development for researchers

Vitae and its membership programme is led and managed by CRAC: The Career Development Organisation.

Further information on our activities with HEIs, researchers and employers may be found on this website, www.vitae.ac.uk