

# Promotion of Innovation and Entrepreneurship: Eastern and Central European Model

Statistics relative to education for entrepreneurship draw on responses to the questionnaire sent by the 'Polifonia' Project's Working Group 4 to European conservatoires in January 2013. 14 answers for the Central and Eastern European, Caucasus and Balkan Countries model.

## 1) Education for Entrepreneurship

In Central and Eastern European, Caucasus and Balkan countries, education for entrepreneurship is developing quickly, usually as part of a broader strategy to promote entrepreneurship. Still, there is a lack of qualified teachers.

### \* Primary and Secondary Schools

Few countries include entrepreneurship classes in their curricula at primary and secondary levels.

- In primary schools, entrepreneurship is mainly taught through the social sciences: Bulgaria and Latvia include it in courses such as "home economics" and "technology."
- In secondary schools, entrepreneurship remains an optional class.

### Examples of Good Practice

- Estonia and Bulgaria: entrepreneurship classes are included in the curricula at primary and secondary levels.
- Lithuania and Romania: entrepreneurship is compulsory at the lower level in secondary schools.
- Poland: entrepreneurship is compulsory at the upper level in secondary schools.

### \* Universities

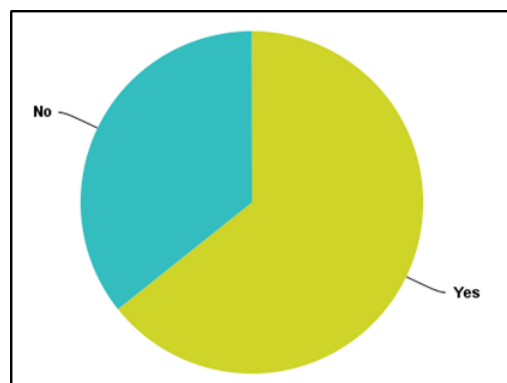
The majority of classes on entrepreneurship can be found at the university level.

The European Foundation for Entrepreneurship Research (EFER) supports the development of teaching and research in the field of entrepreneurship in higher education, both in Western and Eastern Europe.

### \* Conservatoires

64% of conservatoires think their country or region promotes the development of innovative, entrepreneurial projects in the higher education or cultural sector. This rate is relatively low compared to other regions of Europe and can be explained by the fact that these countries are or used to be very centralized.

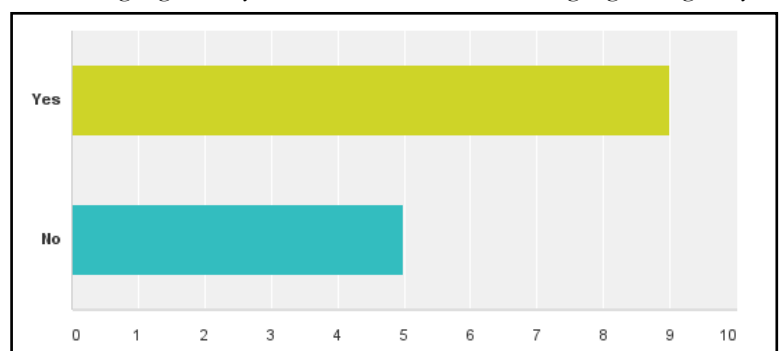
Does your country or region promote the development of innovative, entrepreneurial projects in the higher education or cultural sector?



## 2) Study of a foreign language

In more than 64% of the responding conservatoires is the study a second language obligatory. In these conservatoires, the study of English (100%), German (78%), French (44%), Spanish (11%) and other languages (78%) is possible.

Language Study: are studies of a second language obligatory?



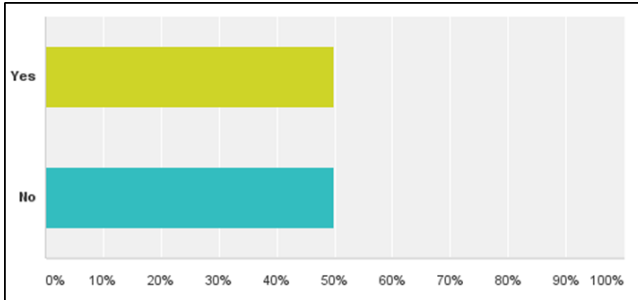
### 3) Entrepreneurial Training in Conservatoires

When such classes are not present, it is usually due to insufficient funding (67%).

Generally, courses are taught by university professors (90%), whereas only 27% conservatoires have business managers as teachers.

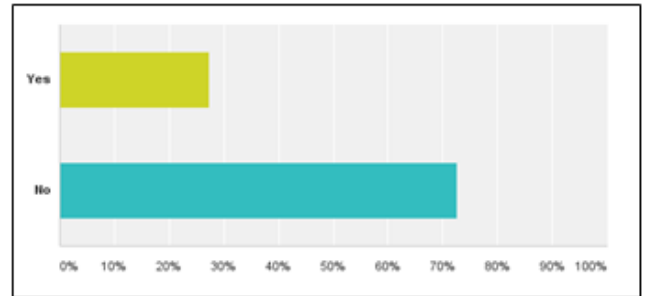
#### \* Communication Skills

Written communication skills  
(appropriate sensitivity, artistic and verbal skills to engage with diverse audiences)



*Written:* provided by 50%, mainly through writing reports, usually for Master's students.

Training in outreach/community engagement  
(ability to engage through teaching, research, and performances with new and/or diverse audiences)

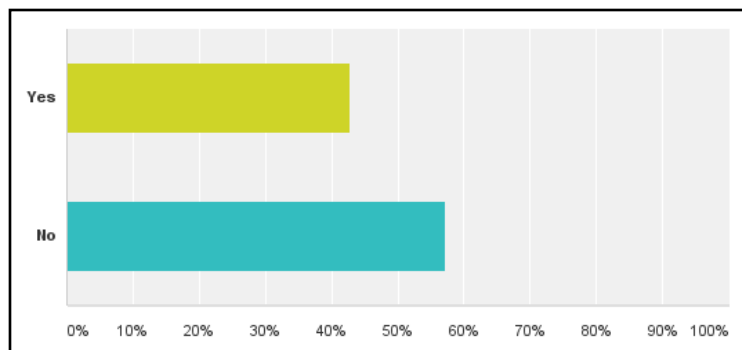


*Oral:* provided by 43%, usually for Master's students, for two semesters.

#### \* Management/Business Skills

Provided by 43%, usually an optional class at the Bachelor level.

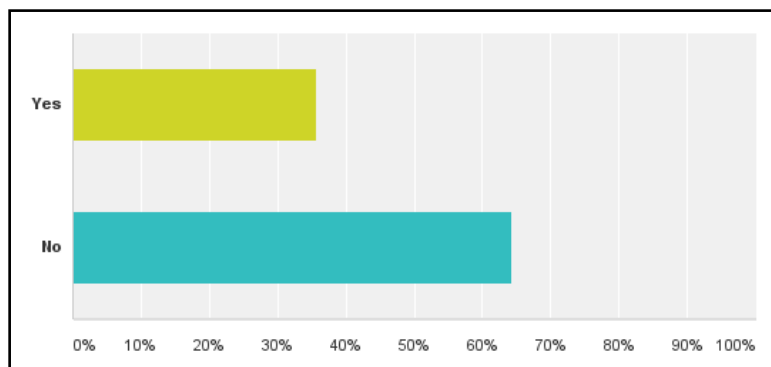
Generating, delivering and planning musical projects: project management and self-management skills, developing a business plan, fundraising skills; marketing skills



#### \* Leadership Skills

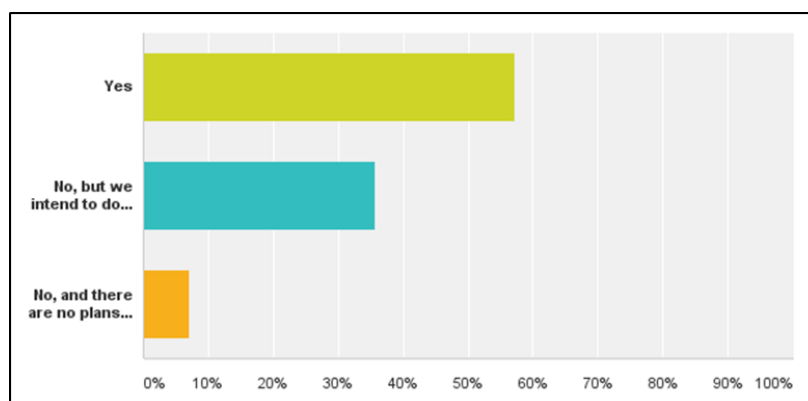
Provided by 36%, to encourage students to initiate and take full responsibility for large scale projects. Usually an optional class, at the Master level.

Leadership skills: are students asked to initiate and take full responsibility for larger scale projects, be they for performances, developing new audiences, etc.?



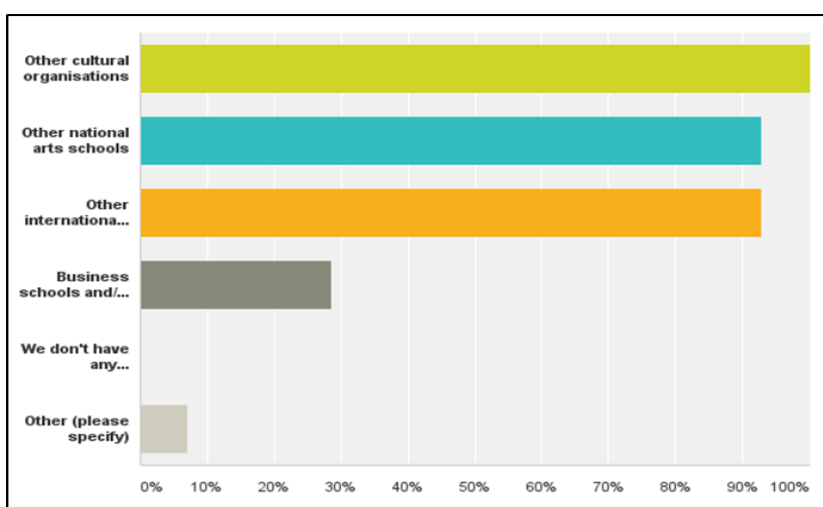
\* Knowledge of the Professional Sector:  
 Provided by 57%; 36% intend to do so.

Knowledge of the professional sector: music & concert venues, cultural organisations, media...



4) Partnerships and Mentoring

- \* Central and Eastern European, Caucasus and Balkan conservatoires have partnerships with:
- other cultural organizations (100%)
- with national art schools (93%)
- with international art schools (93%)
- with business schools (30%)



- \* 64% offer placement opportunities with external arts organizations, generally at the Master level, but these placements remain mostly optional.
- \* Incentives to the development of entrepreneurial projects exist in 64% and are usually technical. 57% of conservatoires provide individual counseling within their institutions.

5) National Funding for Culture

\* Public Funding:

- Public expenditure is the major source of funding for culture in Central and Eastern European, Caucasus and Balkan countries.

\* Private Funding:

- Privatization is slowly developing, mainly in Croatia, Hungary, Czech Republic, the three Baltic States, Poland, Republic of Slovakia and Slovenia.

- Usually, no direct support is offered to the individual artist, and sponsorship firstly benefits large and well-established projects.

\* Overall Trends:

- There exists a strong will to move towards cultural entrepreneurship, but the need for public funding is still very high.

- the % of culture and the arts in the overall GDP is generally less than 1%, ranging from 0,35% (Serbia, 2011) to 1,6% (Estonia, 2011) .

- Decentralization has begun in some countries. In Poland, only 17,60% of public spending on culture is made at the national level whereas 46,60% is made by provinces or regions, and 35,80% by municipalities (2011).

- There is an overall downward trend in the share of performing arts within the total public expenditure: decreases took place in Bulgaria (from 48% of the total public spending for culture in 1997 to 14,6% in 2007), Georgia, Hungary,

Poland, Slovenia and Latvia. However, public spending for the performing arts increased in Estonia (21% in 1996 to 26,8% in 2007), Moldova, Lithuania and Slovakia.