

## Promotion of Innovation and Entrepreneurship: Continental 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.  
28 answers for the Continental model.

### 1) Education for Entrepreneurship

#### \* Primary and Secondary Schools

Entrepreneurship education is not a priority in primary and secondary schools, although at times it is taught through a cross-curricular approach. Only a few countries offer entrepreneurship training as a separate subject. There is no coordinated strategy of implementing entrepreneurship courses in education, although some governments are encouraging the development of an entrepreneurial spirit.

#### Examples of Good Practice

- The Netherlands, Education Networks Enterprise 2009: subsidies support initiatives to implement entrepreneurship through partnerships involving primary, secondary schools and local businesses.
- Austria: Junior Enterprise Austria (part of the network Junior Achievement) offers specific programs for entrepreneurship education, including the creation of real companies as a school project.

#### \* Universities

All countries recognize entrepreneurship education in their steering documents, even if the exact term «entrepreneurship» is not always used and understood in the same way.

In most countries, entrepreneurship as a separate subject (Germany, The Netherlands) is either compulsory or optional.

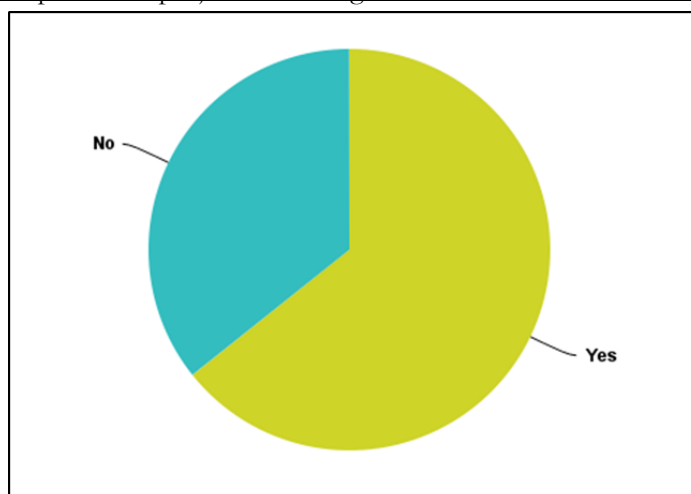
#### Examples of Good Practice: Degree Programs Specializing in Entrepreneurship

- Austria : 11 Master and 8 Bachelor level programs
- France : 34 Master level programs
- Germany : Over 39 Master level degree programs
- Netherlands : 13 Bachelor level programs
- Switzerland : 13 Master and 2 Bachelor level programs

#### \* Conservatoires

64% of conservatoires think their region promotes the development of innovative and entrepreneurial projects in the higher education or cultural sector.

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

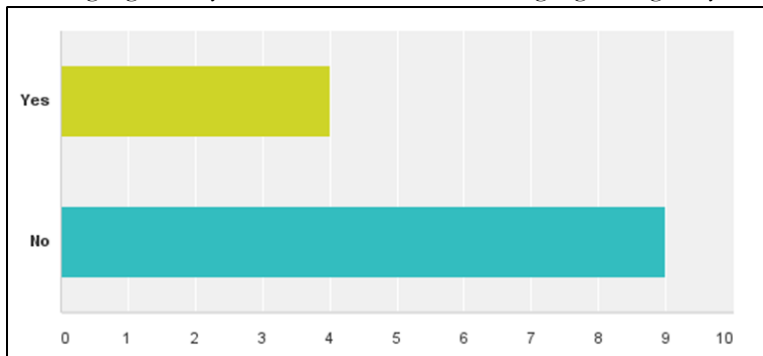


## 2) Study of a foreign language

In 45%, the study of languages is compulsory.

Languages: mainly English and German.

Language Study: are studies of a second language obligatory?



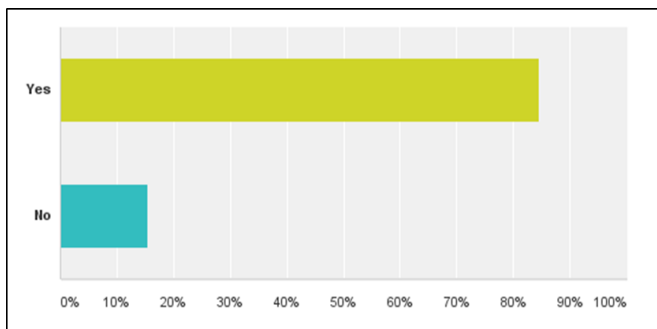
## 3) Entrepreneurial Training in Conservatoires

In general, courses are taught by music professionals (84%), music professors (53%), and business managers or in collaboration with business and management schools (30%).

When such classes are not taught, it is mostly because the subject is not a priority (75%) or because of insufficient funding to do so (50%).

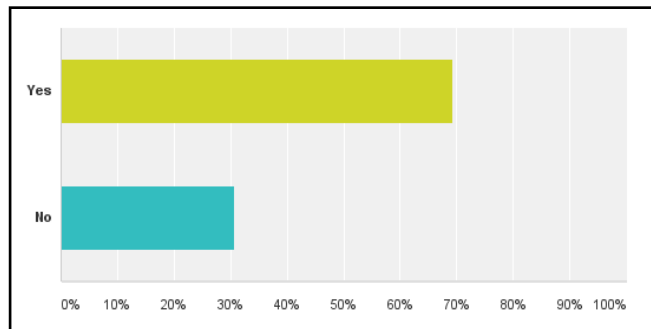
### \* Communication Skills

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



*Written:* provided by 75%, through reports (100%), reflective journals (25%) but also by programs notes, workshops, written presentation, methodology. Taught at Bachelor (83%) and Master (50%) level.

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

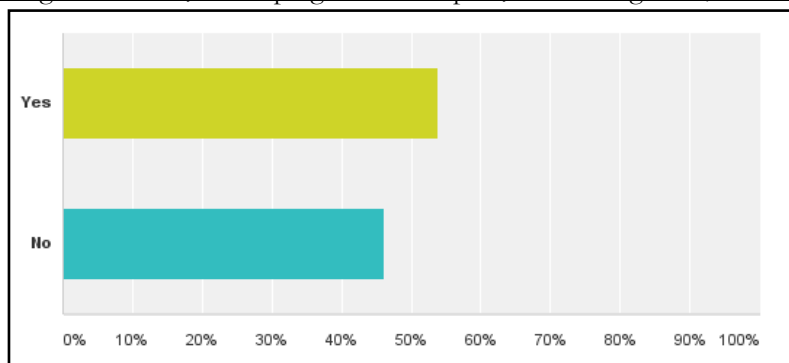


*Oral* (training in outreach and community engagement): provided by 56%. Mandatory courses for 77%, taught at Bachelor (66%) and Master (55%) level.

### \* Management and Business Skills

Provided by 62%. Compulsory classes for 80%. Taught either at the Bachelor (50%) and Master level (40%) during on average one semester (40%).

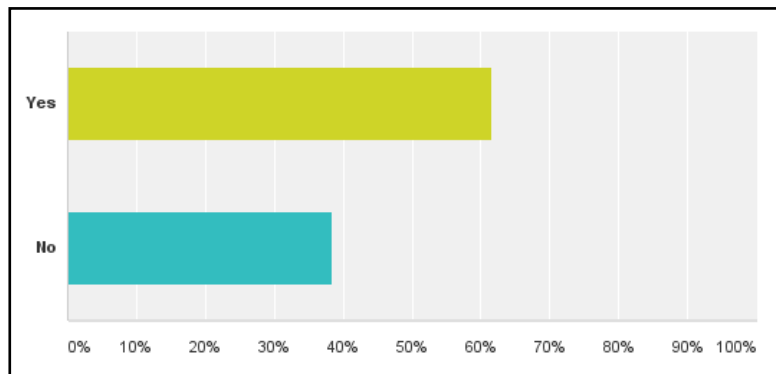
Generating, delivering and planning musical projects: project management and self-management skills, developing a business plan, fundraising skills; marketing skills



\* Leadership Skills

Provided by 56% of conservatoires, through different activities. Obligatory for 77%, offered at Bachelor (55%) and Master (44%) level.

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



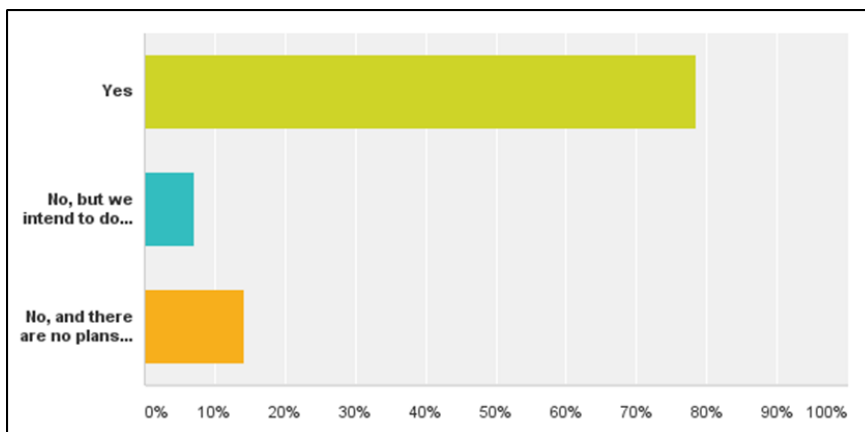
Examples of Good Practice

- Austria, University of Music and Performing Arts Graz: “Musikvermittlung”, in which students are asked to organize a concert project on their own.
- France, Pôle d’Enseignement Supérieur du Nord-Pas-de-Calais: students have to create and imagine concerts in different places for different audiences both within teacher and performance training.

\* Knowledge of the Professional Sector

Provided by 76% of conservatoires. Course titles include: «Introduction to music practice», «Days of the Profession», «Music and society», «Knowledge of Professional Context», «Practical Aspects of the Profession». Taught at Bachelor (91%) and Master (41%) level.

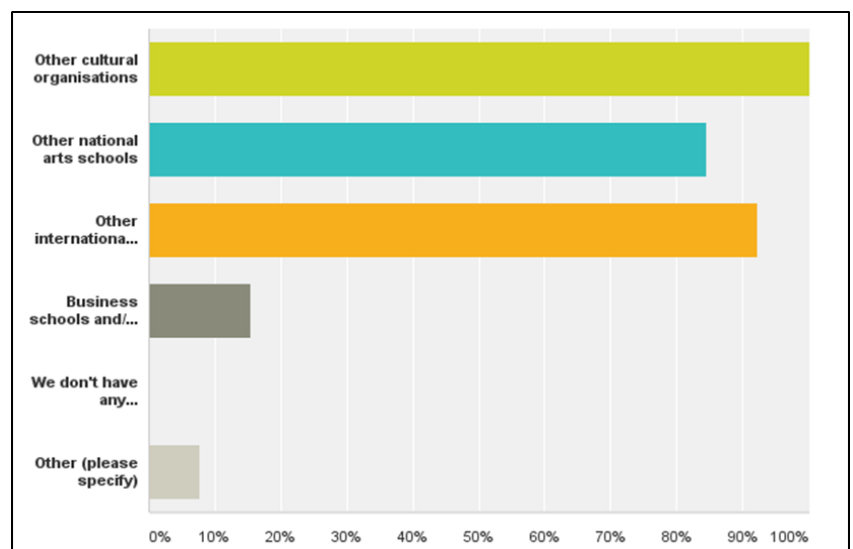
Knowledge of the professional sector: music & concert venues, cultural organisations, media...



4) Partnerships and Mentoring

\* Continental conservatoires have partnerships with:

- other cultural organizations: 93%
- other international art schools: 93%
- with other national art schools: 80%
- with business schools and/or the business sector: 20%



#### Example of Good Practice

- Berlin, University of the Arts Career & Transfer Center: partnership and resource, network of coaches and business professionals.

- \* 53% offer placement opportunities with external arts organizations, but these are mainly optional (62%).
- \* In 73% of conservatoires, there are no incentives or individual counseling for students wishing to develop an entrepreneurial project. For those who do, it is done mostly within the school (33%) and for 20% of them with outside professionals (20%) such as career center services.

#### Example of Good Practice

- Berlin, University of Arts: the Career & Transfer Center is aimed at students and alumni to support their successful positioning in the cultural and creative industries; advice on how to start a business and make a livelihood. To do so, the center offers workshops, individual counseling and coaching.

- \* Only 20% provide opportunities to meet formally with alumni who have developed innovative entrepreneurial musical projects. 33% of the interviewed conservatoires offer informal meetings, 33% don't encourage these meetings, and 13% intend to do so.

#### 4) National Funding for Culture

- \* Public Funding: traditionally significant in continental countries means that the entrepreneurial mind set tends to be less encouraged than in Anglo-Saxon countries. However, due to the crisis and spending cuts, Continental countries are seeking to expand private support.
- \* The levels of subsidy in arts & culture vary:
  - Federalized states: culture is mostly funded at the regional level.
  - Germany -> Federal state (11,1%), Länder (36,6%) and Communes (52,3%)
  - Belgium -> *Communautés* support 52% of cultural spending.
  - Centralized states (France, Netherlands, Luxembourg): cultural spending is handled by a centralized ministry. In France, significant sums are re-distributed regionally.
- \* Private Funding
  - Fundraising is increasing in Continental countries to counterbalance public spending cuts through individual giving, corporate giving, development of fundraising skills, in-kind contributions.

#### Example of Good Practice: France

Aillagon Law, August 2003: Tax incentives to encourage individual and companies to become patrons of cultural institutions.

- Individual giving: Individuals can claim a tax deduction equal to 66% of their gift, within the limits of 20% of their taxable income.
- Company giving: companies can claim deductions up to 60% of their gift (including online gifts), limited to 0.5% of their turnover.
- > Increases in corporate giving: in 2010, 35 000 French companies made tax-deductible gifts. Overall, they have given 2 billion €. However, due to the crisis, culture is in 3<sup>rd</sup> place for overall giving (37%), behind social/education/health causes (58%) and sports (48%).

#### \* Overall Trends:

- Austria: 2,3 billion € for culture in 2013 / 1,55% of total public expenditure / 0,82% of GDP
- Belgium: 4,2 billion € for culture in 2013 / 1,25% of total public expenditure
- France: 7,4 billion € for culture in 2013 (-2%) / 2,5% of total public expenditure / 0,36% of GDP
- Germany: 1,28 billion € for culture in 2013 (+8%) / 1,5% of total public expenditure / 0,38% of GDP
- Luxembourg: 122 million € for culture in 2013 (+1,4%) / 1,06% of total public expenditure
- The Netherlands: 1,86% of total expenditure / 0,95% of GDP / -25% for culture in 2013
- Switzerland: 2,4 billion Swiss Francs / 1,5% of total public expenditure / 0,45% of GDP