

## Promotion of Innovation and Entrepreneurship: Mediterranean 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.

15 answers for the Mediterranean model.

### 1) Education for Entrepreneurship

Generally speaking, education for entrepreneurship is not a priority in primary and secondary education in Mediterranean countries. Entrepreneurial training begins at the university level, especially in technical and professional training.

\* Primary and Secondary Schools: Encouragement of entrepreneurship as a way of thinking and behaving is relatively rare at this level.

#### Example of Good Practice: Spain

- Entrepreneurship appears explicitly in the National Program of Education in the primary and the secondary school curricula since 2004-2005: entrepreneurial notions are considered in geography and history classes.  
- Results are limited however, due to governance structure through autonomous regions. -> entrepreneurial training exists only in the Asturias Region.

#### \* Universities:

Most universities (especially business schools) provide entrepreneurial courses.

- at the Bachelor level: 6 programs (LUISS of Rome, IE University of Madrid, the American college of Athens...)

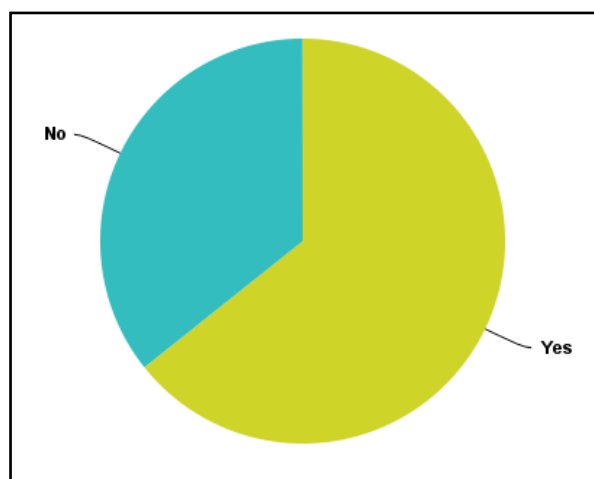
- at the Master level: 44 programs (SDA Bocconi, ESADE Business School of Barcelona, Catholic University of Lisbon, Alba graduate Business School of Athens, University of Malta, Open University of Cyprus...)

Example of Good Practice: Portugal: In Portugal, despite the absence of specific undergraduate programs on entrepreneurship, 11 Master's degrees are available at the Catholic University of Lisbon, the Instituto Superior Técnico of Lisbon, the University of Porto... etc.

#### \* Conservatoires:

58% believe that their country or regions 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?



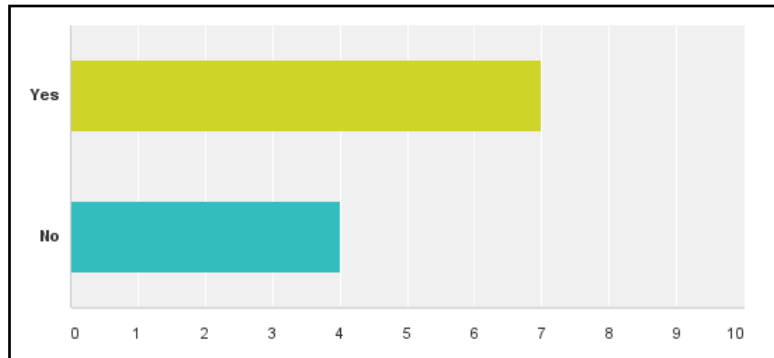
#### Potential Asset: Italy

High density of conservatoires (58 in 2008).

## 2) Study of a foreign language

77% of the conservatoires provide language classes (English classes at minimum).

Language Study: are studies of a second language obligatory?



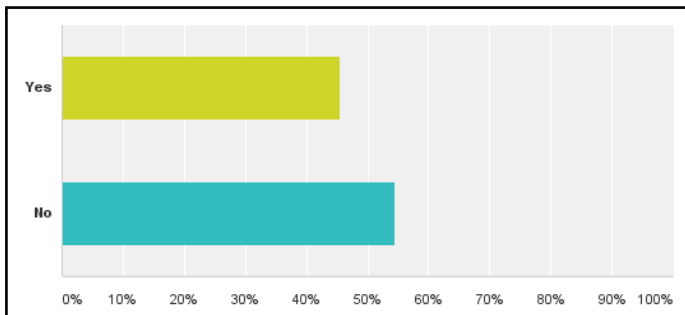
## 3) Entrepreneurial Training in Conservatoires

Generally, courses are taught by music professors (50%) and music professionals (50%), less so by business managers (25%) or university professors (25%).

### \* Communication Skills

#### Written communication skills

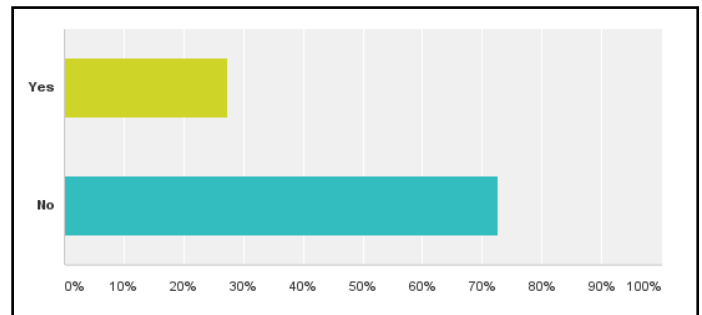
(appropriate sensitivity, artistic and verbal skills to engage with diverse audiences)



*Written:* provided by 33% through reports → both at Bachelor's and Master's levels.

#### Training in outreach/community engagement

(ability to engage through teaching, research, and performances with new and/or diverse audiences)

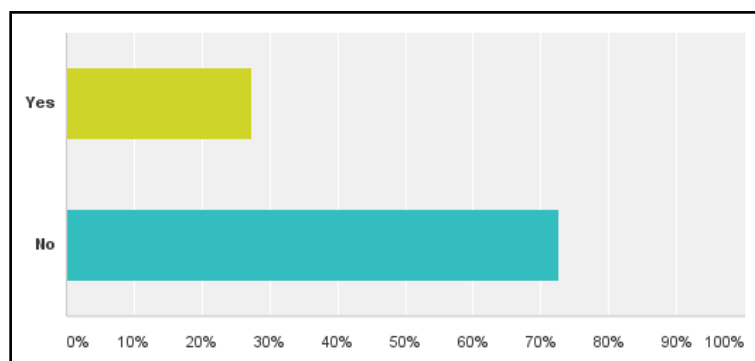


*Oral:* provided by only 22%. At Master level only and not compulsory.

### \* Management and Business Skills

Provided by only 11% through classes on generating, delivering and planning musical projects. None of them are mandatory.

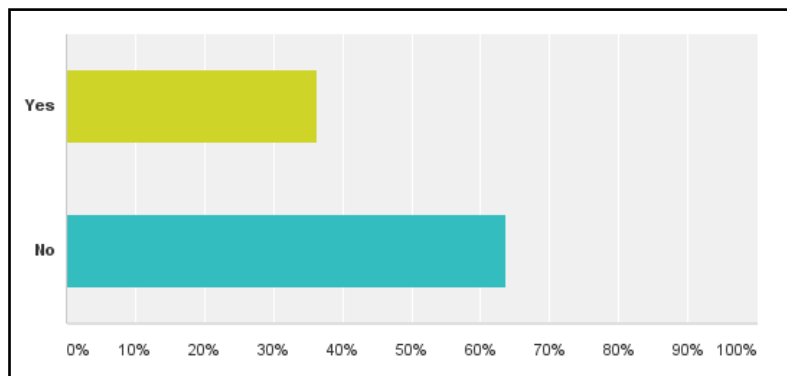
Generating, delivering and planning musical projects: project management and self-management skills, developing a business plan, fundraising skills; marketing skills



\* Leadership Skills

Provided by 33%. All optional at the Bachelor's and Master's levels.

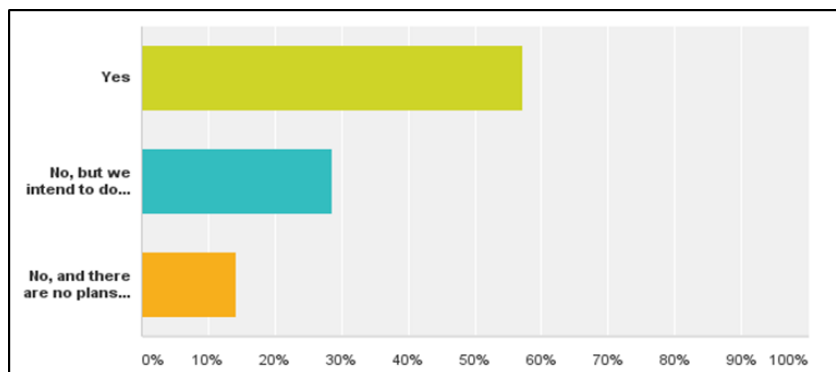
Leadership skills: are students asked to initiate and take full responsibility for larger scale projects, be they for performances, developing new audiences, etc.?



\* Knowledge of the Professional Sector

Provided by 58%. Courses titles include: «Organizzazione, diritto e legislazione dello spettacolo» or «Self-promotion and cultural management». Optional and only taught at Bachelor level.

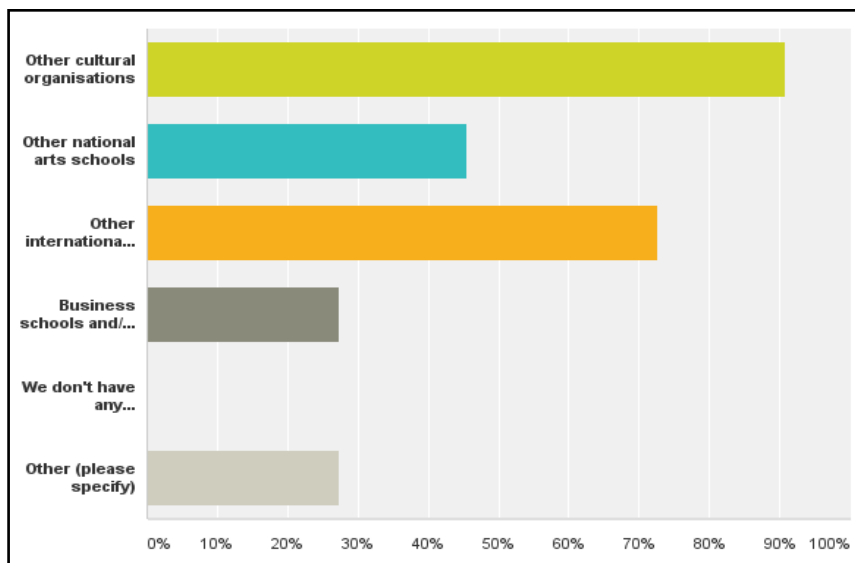
Knowledge of the professional sector: music & concert venues, cultural organisations, media...



4) Partnerships and Mentoring

\* Mediterranean conservatoires have partnerships with:

- other cultural organizations (91%)
- other national art schools (55%)
- other international art schools (80%)
- business schools and/ or the business sector (27%)



\* 50% of the conservatoires provide formal or informal opportunities to meet with alumni to help students developing their entrepreneurial projects. 44% provide individual counseling to students, through outside professionals or within the conservatoire.

\* The incentives to create entrepreneurial projects are almost non-existent. These include helping to build a student's network (67%) and financial incentives (9%).

## 5) National Funding for Culture

- \* Public Funding for Culture: historically high in Mediterranean countries.
- \* - Since the crisis, Mediterranean States have decreased cultural funding significantly (elimination of the Ministry of Culture in Portugal in June 2011). Governments' goals are twofold: to save money in a European context of lowering the public deficit and to encourage new ways of financing culture through private sources or self-financing.
- \* Decreases in public subsidy (-17 millions € for La Scala (Milan) in 2011) are forcing the cultural sphere to diversify its revenue sources (public subsidy, fundraising, ticket sales...).

- Spain: the government is currently working on a new sponsorship law (close to the French one). Moreover, some cultural venues already started to increase ticket prices and establish sponsorships with big companies (Prado Museum in Madrid...).
- Italy: some cultural venues are establishing sponsorships with famous brands (Coca-Cola, H&M...) to cover their façades during renovations. Simultaneously, Venice's La Fenice created a new group of sponsors (Circolo la Fenice) in 2012 to support new productions, favor new artists, imagine prestigious events and build up new sponsorships with companies and foundations.

### \* Private Funding:

- bank foundations
- corporate donations
- individual donations
- brand partnerships and/or sponsorships

By way of example, in Italy (total public funding: 472 million € in 2010), private funding for culture represents more or less a third of public spending.

### \* Overall Trends : percentage of GDP dedicated to culture

- Italy: 0.9% in 2002 / 0.8% in 2010 (12 703 million €)
- Spain: 1.3% in 2002 / 1.6% in 2010 (16 764 million €)
- Portugal: 1.3% in 2002 / 1.3% in 2010 (2 242 million €)
- Greece: 2.1% in 2002 / 2.1% in 2010 (297 million €)
- Malta: 0.6% in 2002 / 0.8% in 2010 (47 million €)
- Cyprus: 1.1% in 2002 / 1.3% in 2010 (225 million €)

Source: Eurostat