Towards the Entrepreneurial College Model: Estonian and German Examples of Creative Industries

The entrepreneurial role of the culture or art college in the *Triple Helix* (Academia-Industry-Government) linkages has been examined much less than of a traditional university. The paper aims to fulfill the gap in understanding the mission and the model of a university culture college carrying partly a regional partly a national role.

Two case studies were used for mapping the main factors affecting entrepreneurial development by the Viljandi Culture Academy in Estonia and the Burg Giebichenstein University of Art and Design in Halle, Germany.

**Keywords:** entrepreneurial art/culture college, entrepreneurship training, entrepreneurial ecosystem, creative industries, copyright.

**Introduction**

The entrepreneurial role of the university in the *Triple Helix* (Academia/University-Industry-Government/Region) linkages is examined most often in a new or traditional university, and much less in a college and specifically in the college of creative industries.
industries. The frequency of publications and relevant keywords in the related fields serves as proof. The Google Scholar search engine gives 8770 matches to a keyword “entrepreneurial university”, and only 153 matches to a keyword “entrepreneurial college” (in March 31, 2013). This implies clear undervaluation by researchers of the role of colleges in regional development far from the main headquarters of the university and/or capital city of the state.

The authors focus in their case studies on entrepreneurial colleges in the field of creative industries. Currently there is no generally unified and accepted definition of the concept of creative industries. Although many concepts of creative industries emphasize the role of copyright in enhancing these industries, there are also authors who are skeptical of this approach (see Patry, 2012). There is not even an agreement on terminology. For instance, the concept is sometimes referred to as copyright industries (see Kalvi, 2005) or cultural and creative industries (see van der Pol, sine anno). For the purpose of this article the authors use the definition proposed by the United Nations Conference on Trade and Development (UNCTAD). According to UNCTAD (2008) the creative industries:

- are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- are at the cross-road among the artisan, services and industrial sectors, and constitute a new dynamic sector in world trade.

Decentralization of universities and development of colleges and other higher education institutions (HEIs) in the regions has been seen as part of regional policy. R. Andersson, J. M. Quigley and M. Wilhelmson (2004) make a conclusion that such policy leads to higher productivity and better knowledge diffusion, and also to the growth of regions with the new HEIs in general. The number of schools of creative industries is smaller and their contribution into regional development has been also less studied; therefore, the topic is covered mainly by studies representing qualitative research (e.g., Noble, 2009; Kellet, 2007).

The network of colleges around the universities in Estonia has been formed in the period 1995-2005 as the result of consolidation of former independent higher education institutions as well as the result of ambition of universities to grow bigger and to be more influential on the higher education market. Colleges in Estonia run studies maximum on the master level. Because of their smaller size, colleges with more practice orientation and less research ambition are more flexible to meet regional and national development needs.

In Germany, especially in Eastern Germany the process has been of a reverse character, former colleges have been changed into Fachhochschulen (University of Applied Sciences) in the period of 1993-2003 (Ertl, 2005). In some fields there are existing both – specialized universities as well as Fachhochschulen. By their specialization these new HEIs can
be very similar to the university (colleges), the difference being in that traditional universities have doctoral studies and others have not.

The paper aims to fulfill the gap in understanding the mission and business model of university colleges and specialized universities of art and culture studies that carry partly a regional and partly a national role. The authors base their approach to the concept of the entrepreneurial university integrating entrepreneurship education as well as knowledge transfer. Knowledge transfer and contribution into the innovation process in the current paper is only partly related to technologies and more dominantly encompasses knowledge created within art, social science and humanities. Therefore the process mainly relies on the transfer of knowledge protected by copyright rather than by patents. The primary methods of knowledge transfer conducted by entrepreneurial colleges are not confined to licensing and spin-off creation but rather involve the participation of faculty members and students in entrepreneurial activities, consultancies and enhancement of entrepreneurial capabilities in colleges and the society at large. This fully complies with the Report from the European Commission's Expert Group on Knowledge Transfer Metrics (2009) which conceptualizes knowledge transfer as the interaction between HEIs and other actors through formal (contracts, spin-offs, etc.) and informal (networking, access to publications, and recruitment of personnel, etc.) channels. In the previous research the authors have used the concepts of direct and indirect commercialization instead (see Kelli et al., 2013). As a result, the current article could be placed within the framework of the research on entrepreneurial universities as well.

Comparing to western HEIs, the Estonian higher education system has been developing under different conditions not only due to the location and so called post-Soviet history, but also, in a wider context, including the universities’ general profile, mission and regional aspects. Some similarities with the societal background could be found in Eastern German HEIs. Due to the small country origin, Estonian colleges can have a unique mission to develop a concrete field of the national culture. Therefore, studying the entrepreneurial role of colleges or specialized universities of post-socialist European countries is raising the questions, which is common and which is specific about the historical, cultural and economic background.

As a result, it is essential to study how colleges create value from their profile and regional location – which educational model they use, what they have learned from their own experience and how they contribute into the entrepreneurial environment of the region.

**Attributes of an entrepreneurial art and culture college**

As mentioned above, there are very few studies concerning entrepreneurial art or cultural colleges. Therefore, in order to increase the understanding of an entrepreneurial college, we start by drawing on the previous studies (also from the Estonian perspective, e.g., Mets, 2009, Pisuke, Kelli, 2007) on how to conceptualize the entrepreneurial university. Therefore we define the features of a college specifically complimenting its entrepreneurial role.
The entrepreneurial role of the university has been traditionally described primarily via technology and knowledge transfer especially in the University-Industry-Government framework, also known as the Triple Helix relationships (Etzkowitz, 2003). An excessive overview of that approach has been created by F. Rothaermel, S. Agung and L. Jiang (2007) implementing sub-themes:

1. Entrepreneurial research university,
2. Productivity of technology transfer offices (TTOs),
3. New firm/venture creation, and
4. Environmental context including networks of innovation.

Entrepreneurship education (EE) is only partly covered as a component of the infrastructure by publications in the influential journals, on the entrepreneurial university theme, mentioned above. The review of the entrepreneurship education literature (Pittaway, Cope, 2007) includes the more detailed but overlapping with the entrepreneurial university topics: general policy climate for entrepreneurship education; university enterprise infrastructure; commercialization policy and University – Business interface; Student – Entrepreneur interaction; pedagogy in curriculum; extra-curricular activities; departmental philosophies; student orientation/propensity; student capability; student and graduate enterprise; graduate recruitment; general enterprise infrastructure. Several researchers have shown that entrepreneurial education leads to a contextual change from the ivory tower to the entrepreneurial university, to a didactic change from entrepreneurship to enterprising behavior and a pedagogic change from teaching to learning (Blenker, Dreisler, Færgemann, Kjeldsen, 2008). Learning (by doing) has become a central concept of the entrepreneurial process as well as for entrepreneurship pedagogy and leading approaches are entrepreneurial processes and entrepreneurial process-centered learning.

The further development of the concept of an entrepreneurial university has raised the awareness about the role of entrepreneurship infrastructure and entrepreneurial education at the entrepreneurial university (Meyers, Pruthi, 2011) as it is partly presented in Table 1. The table is also generalizing the authors’ interpretation on the usage of the concept for culture/art/design colleges.

J. Heinonen and U. Hytti (2010) outline the context of the entrepreneurial pedagogy depending on the mission of HEI. That means for the research university and the teaching or entrepreneurial university that the objective of the EE is “about”, “through” or “for” entrepreneurship, respectively. Thus it should be mentioned that entrepreneurship within the training process should be interpreted in a wider meaning as entrepreneurial behaviour and competence in private, public and third sector, including intrapreneurship, not only in the venture launching context.

Entrepreneurial intentions in the networks of universities and their colleges have uneven distribution between institutions depending on their profile and management. Universities because of their research-orientation can have international and even global ambition in their all three missions, instead of colleges channeling frequently their international experience and networks into the regional cultural context and the development in their location.
The role of entrepreneurship education in art and culture schools/colleges

Although the discussion about the origin of entrepreneurial behaviour has already the long-time background, more than 15 years quite frequently public opinion feeds the myth that entrepreneurs are born and not learned/trained. Therefore universities have very different approaches to implementation of entrepreneurial training/

| Table 1 |
|-----------------|-----------------|-----------------|
| Entrepreneurial HEI | Entrepreneurial research university | Entrepreneurial culture/art/design college |
| 1. General policy climate for entrepreneurship and entrepreneurship education (EE) | Support to EE and leaving 'ivory tower’ – serving society; regulation of the intellectual property (IP) ownership and knowledge transfer | Colleges may have double dependency: on a state as well as on the university policy |
| 2. Top-down vision, strategy and leadership, incl. commercialization policy | Depends on an educational policy and commitment of the university management | Depends on the autonomy of a college and commitment of the management in the university framework |
| 3. Clearly defined entrepreneurship (e-p) learning objectives that drive the curriculum, incl. pedagogy in curricula | (1) Oriented to entrepreneurial behavior, attitude and skills; (2) encouraging to become an entrepreneur; (3) EE for and through entrepreneurship; (4) E-p as a research discipline: about | Applicable with more emphasis on practice-based learning, freestyle and project-orientation, mentoring and coaching |
| 4. Robust internal and external networks, incl. informal and formal Triple Helix relations and internal enterprise infrastructure | Facilitating interaction and information flow to alumni, stakeholders and customers | Applicable partly with the emphasis on industrial (interdisciplinary) linkages in earlier professional career phase |
| 5. Regional aspect of Triple Helix relations | Involving bigger (global) industry into collaborative R&D leveraging public and industry funding for collaborative research | Involving local/regional professional freelancers and companies (SMEs) |
| 6. A culture of innovation, norms, referred to as Entrepreneurial orientation | Open communication, risk-acceptance, problem-based inter-disciplinary R&D and learning organization orientation | Differing in more real-life practice orientation |
| 7. Experiential learning and knowledge-transfer opportunities, incl. extra-curricula activities and University-Business interface | Industry sabbatical scheme, (in)formal EE and training, students’ innovation labs, TTOs mainly with industrial property (incl. patenting) orientation, seed funding, linkages to incubators and science parks | Applicable with the emphasis on project-based assignments addressing real-world customer needs, incl. new product development (NPD) and design |
| 8. Role of intellectual property rights (IPR) in commercialization | Emphasis on patents and technological know-how | Emphasis on copy-right, related rights and non-patentable know-how |
| 9. Channels of knowledge transfer | Assignments, licensing, contract research, spin-offs and collaborative research | Consultancy, contract design, professional freestyle career and spin-offs |

learning in their curricula. The character of entrepreneurship education (EE) is different from traditional academic studies (see e.g., Blenker, Dreisler, Kjeldsen, 2006), especially if a target group is mainly of non-economic and non-business specialities.

Entrepreneurship education (EE) and development of graduate entrepreneurship has been seen to have the main role in influencing the attitudes and patterns of personal behavior; and entrepreneurship in transition becomes especially important to the knowledge-based economy (Andersson, Curley, Formica, 2010).

The role of entrepreneurship in the higher education described above has not been so self-evident among educators in art and creative industries. The discussion among participants of Creative Enterprise Conference 2006 in UK concluded the need to have “enterprise education embedded as part of the course rather than an add-on to it” (Carey, Naudin, 2006). The university’s role has been seen in the development of a “softer” side of entrepreneurship including:

- entrepreneurial spirit,
- receptiveness to entrepreneurship,
- awareness about career choices,
- self-confidence,
- sector knowledge, etc,

and the role of external institutions have been seen in “harder” skills including:

- business planning,
- marketing,
- legal framework and
- finance (ibid).

Besides, as studies in art and creative industries are very practical by their content, students are getting practical “real life” experience in their speciality studies corresponding to business of their own field (Carey, Matlay, 2010). Although it is very usual for artists and designers to work as freelancers, this does not mean that they are already entrepreneurs (Carey, Naudin, 2006) and do not need to be prepared as entrepreneurs.

Although the exact balance between university internal entrepreneurship training/learning and external “hard” support side has not been defined, the main function of internal “soft” training is to encourage entrepreneurial mind-set (Blenker, Dreisler, Kjeldsen, 2006). According to some overviews (e.g. Kozlinska, 2012, 2012a) and surveys (Gibcus, Kok, Snijders et al, 2012) there can be found a positive relationship between the key entrepreneurial competences (attitude, skills, knowledge). This means that development of the components of knowledge and skills in a right way in “harder side” enables reaching a positive attitude towards entrepreneurship and a higher level awareness to be entrepreneurial (an intrapreneur) or to start as an entrepreneur. Besides, in the early stage of studies the basic knowledge prepares students to identify better (entrepreneurial) opportunities in their own speciality and find their position in society as professionals (Malinen, Partanen, 2008). Transferable competences of entrepreneurship such as brainstorming, project management, team-working, leadership, etc. also support the main study process in the professional development and readiness for better decisions about their own professional career. And, vice versa, implementation of the elements of transferable (entrepreneurial) competences in their speciality programs prepares students better for their further professional job. Being more professional in their speciality they are more realistic about their chances to be an
employee, a self-employed/freelancer or an entrepreneur – a future employer.

Some very good European examples of action-based entrepreneurship education can be found in Swedish universities (Rasmussen, Sørheim, 2006). One of the most well-known among them is Chalmers School of Entrepreneurship (CE) which began “as a pilot project in 1996 aiming at commercializing research-based ideas, while at the same time educating students to become future entrepreneurs” at Chalmers University of Technology in Gothenburg. Currently CE recruits students from engineering, business, and design schools at the bachelor level which has a good potential for interdisciplinary project-teams. The students are provided with relevant courses and action-based projects. A private limited-liability company is formed around each project-team and located in CE’s incubator facilities. Experienced business people are involved as board members. Training is adjusted to the challenges and needs of each company. Evaluations show that 12 new companies and 131 jobs were created by the first three classes from CE, which counted 45 students in all. For benchmark, partly, because of high operating cost of CE (about one million EUR a year) a full model, maybe, could not implemented everywhere, but most elements of the CE’s experience are applicable to many universities (ibid).

Entrepreneurial ecosystem of the entrepreneurial college

The attributes of an entrepreneurial art and culture college, including the role of entrepreneurship education in it, can be in the best way integrated into the model of entrepreneurial ecosystem. The ecosystem, as a conceptual approach, has been quite widely used in researches of an entrepreneurial university (e.g., Rice, Fetters, Greene, 2010; Carvalho, Costa, Dominguinhos, 2010; O’Neal, Lasrado, 2012; Hofer et al., 2010; etc.). The entrepreneurial ecosystem of the college is part of the university ecosystem in general as well as it can be integrated into its region of location. M. P. Rice, M. L. Fetters and P. G. Greene (2010) analyze the university-based entrepreneurship ecosystems on the example of six universities worldwide and present a list of characteristic elements of them. The list is quite similar to the presented in Table 1. Entrepreneurship courses for non-economic majors, business plan competition and existing entrepreneurship centres are common to all of these universities (ibid).

The authors conclude that although the universities can have alternative pathways of reaching the comprehensive, highly involved university-based ecosystem all cases share common elements. The own active position in the development of the entrepreneurial ecosystem has been seen as the main success factor (ibid). Comparing with the previous entrepreneurial university models (e.g., Mets, 2009; Avotins, 2012) the entrepreneurial ecosystem (Fig. 1) for the college has more tight linkages to the region. Of course, the domain of R&D is more practice-oriented than in research universities.

Generally this is a framework describing the entrepreneurial ecosystem of culture and art colleges. Entrepreneurship appears here as the main domain linking academia with industry and region. Here the region can be understood in a wide meaning, not only own municipality or county. Figure 1 together with the
elements in the Table 1 shapes the framework to map the attributes of the entrepreneurial college in the region.

Research object and methodology

A case study was implemented to gather empirical data so that to evaluate the processes of the entrepreneurial development of college/HEI and its curricula. We have examined comparatively two HEIs of creative industries, one in Estonia, another in Germany. Partly we are covering the Triple-Helix relationships of these HEIs. The case studies are about Viljandi Culture Academy – the college of the University of Tartu, Estonia, and the Burg Giebichenstein University of Art and Design in Halle, Germany. Information about both schools was collected not only from their web-pages, searching in web, publications (e.g., Mets, 2010) and other documented materials, but also by interviews and personal communication. One of the authors as a member of the OECD expert group in 2012 visited the Burg Giebichenstein University of Art and Design (BGU) to assess the graduate entrepreneurship at the school. For that purposes information was collected from the background paper by M. Wehrle (2012), spot visits into entrepreneurial infrastructure institutions, and interviews with the University management, staff members and students.

The first case is about the Viljandi Culture Academy (VCA) which is one of the four colleges of the University of Tartu located in Viljandi, a centre of the county in a rural area of South Estonia at the Latvian border. The school providing specialized culture management education was initially founded in Tallinn, the capital of Estonia in 1952, but was soon

Fig. 1. Entrepreneurial ecosystem of the culture and art college.
transferred to Viljandi. In 1991 the former Viljandi Culture School was reorganized into a college providing the applied higher education on a growing number of specialties in different areas of folk and modern culture: theatrical and dance arts, music, native (handi)craft, youth work as well library and information sciences, and also culture management. The Academy offers study programs at the bachelor and master level as well as diploma studies and pedagogical training. As a result of the restructuring of the Estonian higher education system at the beginning of a new millennium, the Academy joined the University of Tartu in 2005. The number of students in 2010/11 was 1,035 (Ministry of Education and research, 2013).

The second case coming from Germany is about the Burg Giebichenstein University of Art and Design (BGU) in Halle. BGU was founded in 1915 and it has two faculties: 1) Art (with the share of students 33 %), and 2) Design (66 %). The data about the graduate entrepreneurship in BGU were gathered by one of the authors visiting the school in 2012. The school offers bachelor and master level studies as well as diploma studies and certificate in education. The number of students in the winter semester 2010/11 was 1,076 (there-of 62% female) (Wehrle, 2012).

Although the authors have been personally participating in the development processes in Estonia, for the objectivity of the study, as described below, there were implemented concrete documents, information of web-pages and interviews to learn and present facts in the article.

And finally, this publication reflects the views only of the authors, and any other person or institution cannot be held responsible for any information contained therein.

**General approach to entrepreneurship at the university college**

Implementation of the entrepreneurial university approach in HEI/college management means covering:

- the role of network of institutional actors of higher education,
- the focus and role of institutional actors in entrepreneurial development process,
- the role of management in entrepreneurial development of higher education institution,
- methods of knowledge transfer and intellectual property regimes which facilitate it,
- methodology of entrepreneurial training at HEI, and
- the impact of the entrepreneurial environment on development of HEIs.

The case studies were used for mapping the main factors affecting entrepreneurial development by universities and colleges. The current case studies are based on secondary data, personal communication in joint seminars and meetings, personal and group interviews.

**Case One: Viljandi Culture Academy, Estonia**

Viljandi Culture Academy (VCA) of the University of Tartu has integrated entrepreneurship competences into its study curricula already for more than ten years, although the Ministry of Education and Research included entrepreneurship training of non-economic specialties into the performance contract with universities only since 2013. At first, it was
implemented in the curricula of culture management because the graduates are working not only in private businesses but also as culture field managers and developers in municipalities and the third sector around all Estonia. The culture field in rural areas is frequently poorly funded and this requires enterprise from the developers to find resources. In the last five years EE has been implemented within the study program of Native Textile, Native Construction, etc. VCA has had its own lecturer positions in entrepreneurship as well as collaborated with the Centre for Entrepreneurship of the University of Tartu. The main approach in the EE during the last five years has been social constructivist entrepreneurial process-based training methodology under the trademark Entrepreneurship Home® (for further discussion on the methodology see Mets, Raudsaar, Summatavet, 2013). The courses include the Basics of entrepreneurship, Business planning and Practical skills for an entrepreneur, including Internship. The options for students, depending on specialization, are between 3…18 credits (ECTS). Besides, some marketing and management courses are also included into the curricula. Since 2013, all new versions of the curriculum of VCA contain 6 + 2 ECTS entrepreneurship modules and related business practices at least of 6 ECTS modules. In the course of studies students should be able to develop a business model, set up a small company and keep it in work for at least one year. The pilot project will test the system over the 2013/14 academic year with ca 80 students.

An experiment was launched in 2010 with MA curriculum Design and Development of Virtual Environments. The idea of that is to bring together skills and knowledge of business, design, and IT (see more: http://www.ddve.ee/). That already means implementation of the EE within interdisciplinary teams. The Director of the VCA describes his understanding about the need in EE in the following way: “Entrepreneurship skills should be part of literacy – 3rd literacy after reading and writing, and computer proficiency.”

The VCA has initiated and reached funding and equipped its own incubators of native handicraft and inherited traditional technologies since 2008. The incubators are involving local industry (e.g. in textile products’ design for furnishing, metal processing and wood building) into the projects of product development and design. The contribution of the VCA into the revival and renewal of Estonian national handicraft and folklore textile is more than just remarkable. This has been the main focus of the first incubator of the VCA as well as several projects titled “Employment with handicraft” targeted to enhance product development and freelance entrepreneurial skills among Estonian folklore artists and handicraftsmen. In the period 2008-2012 the project had over 400 participants. Creative Incubator is closely related to the MA curriculum of Native Crafts, which provides development opportunities for professional craftsmen, researchers and specialists of creative arts who share the ability to design innovative solutions drawing on cultural heritage, product development, etc.

The contribution of the Academy into regional development of this rural county is strong as the graduates of the Academy and Academy itself have been playing the main role in launching and organizing regularly Viljandi Folk Music Festival since 1993, which attracted altogether 33 thousand visitors in 2010 and that is one
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and a half times more than inhabitants living in Viljandi (Estonian Traditional Music Centre, 2010). For arrangement of the Festival several organizational forms were implemented until Viljandi City, Association of Municipalities of Viljandi County, Development Fund of Viljandi Academy and several people from the Academy founded non-profit organization Folk Music Festival in 2000. The institution became a member of European Forum of Worldwide Music Festivals (EFWMF) in the same year. Renamed (since 2004) as the Estonian Traditional Music Center (ETMC) it moved to a historical old building specially renovated for that purposes in 2008. This created a wider environment for permanent activities for artists of different fields of self-culture based on activities of students and graduates of the Academy.

Case Two: Burg Giebichenstein University of Art and Design in Halle, Germany

The Ministry of Culture and Education of the Federal State of Saxony-Anhalt included into agreements with universities an obligation to support freelance and entrepreneurial activities (Wehrle, 2012), including Burg Giebichenstein University of Art and Design (BGU). Although the managers emphasized entrepreneurial development in/by the university because of the importance of the enterprise among art and design graduates to see freelancing as their career option perspective, the BGU has neither a written strategy for entrepreneurship development nor entrepreneurship courses in its curricula. There exist no chairs/professorships/lecturing positions in entrepreneurship. The subject “Marketing and Design” only partly in some aspects covers the potential of integrating entrepreneurship and professional studies of undergraduate students. Other entrepreneurial extra-curricular activities – training and coaching – were outsourced to a private training centre and an innovation centre of the neighboring university.

The BGU has its own Transfer Centre located in the design centre DesignHausHalle, founded in 2010, which is the main entrepreneurship support structure at the school. The Centre is a business incubator for creative industries focused on supporting design projects, hosting 28 start-ups with 42 employees in 2012, 14 former start-ups already left the DesignHausHalle.

The Academic Start-Up Network of the State has a fundamental role in providing comprehensive support to start-ups and young entrepreneurs. Creative Ideas Competition is one of the events organized by the Network since 2008. Kreativmotor is the project specially working for linking creative industries, industry and science, almost 50 start-ups and entrepreneurs have participated in the project.

The plans and program to develop mentoring and collaboration with the experienced entrepreneurs of alumni are just in the initial phase at the BGU. Although partly some mentoring is provided by professors and entrepreneurs, this did not belong to a stronger side of entrepreneurship development at the BGU in 2012. More encouraging is the perspective in the BGU with professors practicing in real business. Collaboration with the (entrepreneurial) alumni seems just in the starting phase.

A desire of the state to keep graduates of creative industries staying at their own
federal state, as expressed by some regional representatives, seems a little bit provincial because local industry is not ready to hire more graduates. Weak linkages to industry in other federal states also seem to be one of the reasons for the low employability of graduates. Students themselves were quite well aware about the options for continuing their career in other states and cities, for example, in Hamburg.

The share of “sleeping” (potential) entrepreneurs among students and “sleeping” minds that need training to recognize opportunities in their professional field could be a research question for further studies. According to the opinion of the evaluator (one of the authors of the current article) there is a need to facilitate entrepreneurial attitude in the early stage of the university studies even if not targeted to start-ups as an outcome of the studies.

The BGU has a diverse staffing practice: partly there are staffed the teams for enterprise development, the staff is also partly funded by different European and federal support programs, and to some extent the functions are transferred/outsourced to external institutions (e.g. Hoffmann & Partner GmbH in Halle). This also demonstrates how the management of the university can have no need to carry active enterprise/entrepreneurship development policy as the initiative of the state government serves as substitute to regular actions and the curricula.

Discussion and conclusions

As can be seen from the literature overview, the features of the entrepreneurial college are much less studied than these of the entrepreneurial university. Therefore there are frequently no distinctions analyzed between the attributes of the HEIs. Although it seems that the same attributes can describe both universities and colleges, there are remarkable differences, especially between (entrepreneurial) research universities and culture/art/design colleges/HEIs. The culture colleges differ in their practice-orientation during the studies and a bigger share of the freelancer role of graduates, and in the need to keep the project-based customer-relationships to sell their own creation.

The comparison of two HEIs in Estonia and Germany with the partly similar societal background (Table 2) demonstrates that there are many differences depending on other partly path-dependent factors of a concrete ecosystem as the structure of economy or cultural heritage.

Although the origin of the VCA and the BGU comes from a nearly similar societal system, at the beginning of the 1990s Estonia, its people and its institutions did not have many options to find resources for reforming the society. These resources were available for the Eastern part of Germany after the reunification of Germany. Similarly, a big share of the old industry in the Eastern Germany as well as in Estonia was not able to meet new requirements of the market economy and the employment structure changed drastically in both regions. As could be seen from the case descriptions and the comparison of the HEIs case above, there can be identified different entrepreneurial patterns in two schools.

Viljandi Culture Academy differs in:
- more practice orientation in professional development of culture and art students;
- higher level of initiative, pro-activity of the Academy management introducing entrepreneurial skills into the study curricula far before the mainstream
### Table 2

<table>
<thead>
<tr>
<th>Entrepreneurial HEI</th>
<th>Viljandi Culture Academy (VCA) of the University of Tartu (UT), Estonia</th>
<th>Burg Giebichenstein University of Art and Design (BGU) in Halle, Germany</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General policy climate for entrepreneurship and entrepreneurship education (EE)</td>
<td>February 2013: Ministry of Education and Research included EE into the performance contract with universities. Until 2013 the Estonian government and the UT did not interfere into EE in the VCA. Now, VCA contributes into the entrepreneurial development at the parent university</td>
<td>January 2010: Initiative of the Federal Minister of Economics and Technology to strengthen entrepreneurial culture among young people at schools and universities. The Ministry of Education and Culture included support to innovation and entrepreneurship in creative industries into agreement with HEIs</td>
</tr>
<tr>
<td>2. Top-down vision, strategy and leadership, incl. commercialization policy</td>
<td>Vision and strategy for EE initially developed by the leaders of the VCA since 2000. Later on, their own competence offered to university management in 2013. VCA has initiated/created its own incubation and product development facilities since 2007</td>
<td>2010-2012, state level governmental initiatives – competence centers for creative industries established, international theatre, music and film events launched in the region.</td>
</tr>
<tr>
<td>3. Clearly defined entrepreneurship (e-p) learning objectives that drive the curriculum, incl. pedagogy in the curricula.</td>
<td>Objectives are oriented to entrepreneurial behavior, attitude and skills encouraging to become an entrepreneur; training based on experiential learning approach Entrepreneurship Home® methodology including coaching and mentoring. Leaders of the VCA initiated EE in the curricula of some specialties since 2000, widening implementation of training up to 6-18 ECTS</td>
<td>Regular EE in the BGU does not exist, extra-curricula training offered by outside structures (a neighboring university or private structures). Only EE related subject “Art and market”. Professional training includes mentoring and coaching</td>
</tr>
<tr>
<td>4. Robust internal and external networks, incl. informal and formal Triple Helix relations and internal enterprise infrastructure</td>
<td>Graduates of the VCA launched the Viljandi Folk Music Festival, a culture event with worldwide participants since 1993 triggering several new investments in the region</td>
<td>Although DesignHauseHalle is partly targeted to new venture creation and collaboration with local/regional firms, specific efforts towards the regional development were not identified</td>
</tr>
<tr>
<td>5. Regional aspect of Triple Helix relations</td>
<td>Established collaboration with local municipality, theatre and industry in event management, design and product development</td>
<td>Participation of students in Academic Start-up Network South Saxony-Anhalt available also for the BGU. See also p. 99</td>
</tr>
<tr>
<td>6. A culture of innovation, norms, referred to as Entrepreneurial orientation</td>
<td>Entrepreneurial orientation and open communication characterizes the management as well as the studies at the VCA (mentioned above)</td>
<td>Real-life practice orientation, entrepreneurial orientation appears mainly in extra-curricula activities</td>
</tr>
<tr>
<td>7. Experiential learning and knowledge-transfer opportunities, incl. extra-curricula activities and University-Business interface</td>
<td>Experiential approach in EE and training implemented, students’ innovation labs based on their own incubator, contributing/involving (to) local industry via NPD projects, training freelancers in entrepreneurship</td>
<td>Applicable partly with the emphasis on knowledge transfer office in DesignHauseHalle</td>
</tr>
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</table>
policy by the government and universities in general;

- the entrepreneurial graduates launching Viljandi Folk Festival which has become an international cultural event and tourism attraction for the region, creating international network of folk artists attracting the festival participants worldwide, and as a result actively contributing into regional development;

- a lower level of governmental interference into the entrepreneurial development, including training, venture creation, collaboration with industry and regional development in general.

The Burg Giebichenstein University of Art and Design can be characterized as:

- having more academic approach to art and design studies;

- having a lower level of their own initiative to contribute into the entrepreneurial development of the region;

- enterprise development of the students is based more on their own natural entrepreneurial attitude than on the support and of enterprise in the curricula;

- having a higher level of governmental initiative and funding into the entrepreneurial infrastructure (DesignHausHalle, several programs: Academic Start-Up Network, Kreativemotor project, etc).

While comparing these two schools we should mention that Viljandi Culture Academy starts to develop enterprise in the early stage of studies which enables to enhance students’ professional skills via a prism of the entrepreneurial view on their own future career. There is implemented the entrepreneurial process-based training methodology Entrepreneurship Home® for that purposes. The college’s initiative in educational interference and in infrastructure development are characterising the entrepreneurial ecosystem around the Viljandi Culture Academy.

Entrepreneurial environment around the Burg Giebichenstein University of Art and Design (BGU) in Halle, Germany, is an example of the higher local state’s initiative. The state can be also seen as the main host of the regional entrepreneurial ecosystem in this case. Which of these two main approaches in entrepreneurship education is more efficient, and which of the entrepreneurial ecosystem is more productive in general, this remains the task of the future research.

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References


Universiteto decentralizacija ir aukštųjų mokyklų stiprinimas regionuose yra suvokiamas kaip regioninės politikos dalis. Antrepreneurystė kultūros arba meninės pakraipos aukštųjų mokyklų yra mažai nagrinėtas reiškinys. Autoriai analizuoją būtent šių mokyklų verslumo vaidmenį trijų spiralės modelyje (Mokslas – Pramonė – Valstybė) (angl. Triple Helix model), kadangi tradicinio universiteto
TOWARDS THE ENTREPRENEURIAL COLLEGE MODEL: ESTONIAN AND GERMAN EXAMPLES OF CREATIVE INDUSTRIES

Towards the Entrepreneurial College Model: Estonian and German Examples of Creative Industries

A Vaidmuo minėtame modelyje yra plačiai aptartas. Straipsnyje siekiama užpildyti šią spragą, analizuojant meninės pakraipos aukščių mokyklų misiją ir modelį, kurios iš dalies atlieka regioninį, iš dalies ir nacionalinį vaidmenį.

Antrepreneurystės vaidmuo ir jos supratimas kūrybiniškų mokymos ir kūrybinių industrijų iki šiol nėra savaimė suprantamas dalykas. Verslumo mokymas savo esme skiriasi nuo tradicinių akademinių studijų, ypač jeigu tikslinę grupę sudaro studentai studijuojantys ne ekonominio ir ne verslo srities specialybės. Dažnai universiteto vaidmuo apsiriboja "lengvesnio" verslumo ugdymu, plėtojant verslumo dvasią ir supratimą, o "sunkesnių" įgūdžių ugdymą, kaip verslo planavimas ar kitos konkretios kompetencijos, paliekant kitoms institucijoms.

Antrepreneurystės tikslai universitetuose ir aukščiose mokyklose skiriasi priklausomai nuo jų profilio ir valdymo. Universitetai vykdydami savo misijas (suteikti žinias, atlikti tyrimus ir tarnauti visuomenei) labiau orientuojasi į mokslinius tyrimus, t.y. į tarptautinį ar netgi globalių lygmenį, tuo tarpu aukščiose moklyose savo tarptautinę studijų pagrindą stengiasi pritaikyti regioniniame kultūriname kontekste ir orientuojasi į jos plėtojimą savo regione.

Šiame straipsnyje autoriai į antrepreneurystės ekosistemos modelį integruoja antrepreneuriškų meno ir kultūros moklykų požymius, įskaitant ir antrepreneuriškumą ugdymą jose. Kaip paaiškėjo, antrepreneurystė yra ta vienintelė jungiamoji grandis siejanti mokslą, pramonę ir regioną.

Kadangi studijos meno ir kūrybinėse industriose savo esme yra labai praktiškos, studentai įgyja praktines „realaus gyvenimo“ patirties, reikalingos jų specialybei. nors menininkai ir dizaineriai dažnai dirba kaip samdomi darbuotojai, tai dar nereiškia, kad jie iš karto tampa verslininkais, kuriems nereikia ugdyti verslumo kompetencijų.


Autoriai, norėdami išskirti pagrindinius veiksnius įtkojančius antrepreneurystės plėtojimą kūrybinės pakraipos aukščiose mokyklose, straipsnyje pristatė dviejų mokyklų atvejus: Viljandi Culture Academy (Estija) ir Burg University of Art and Design (BGU) (Vokietija). Šios dvi mokyklos yra panašios tuo, kad tiek Rytų Vokietijoje, tiek Estijoje didelė dalis senosios pramonės buvo nepasiuruosusi naujiesiems rinkos ekonomikos iššūkiams ir abiejose regionuose užimtumo struktūra pasikeitė drastiškai.

VCA išiskiria didelė iniciatyva ir savo indėliu į vietos regiono vystymą bei verslumo įgūdžių diegimą studijų programose, todėl ji eina priešak yra bendros vyrūsios ir universiteto politikos.

Verslo aplinka BGU Halle mieste Vokietijoje yra puikus vietos valdžios iniciatyvos pavyzdys. Šiuo atveju šis miestas galėtų būti regioninis antrepreneuriškos ekosistemos centru.