

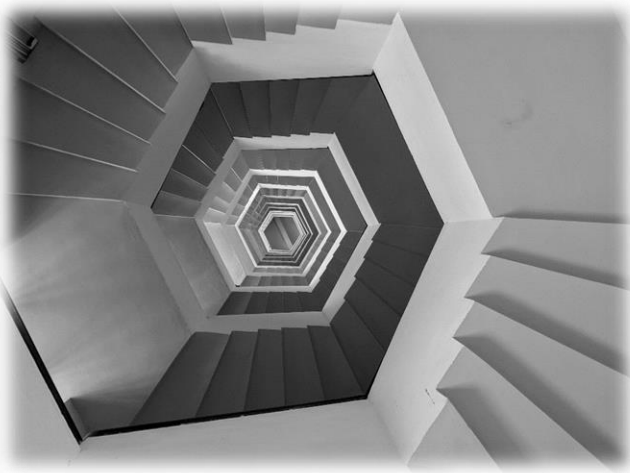


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(RESUME)
MODEL FOR HEI-BUSINESS
PARTNERSHIP

to promote incubation, start-ups and
entrepreneurship in cultural and creative



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FOSTERING ENTREPRENEURSHIP AND INNOVATION IN CULTURAL AND CREATIVE INDUSTRIES THROUGH INTERDISCIPLINARY EDUCATION

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Cultural and creative industries (CCIs)¹ are recognized as smart, sustainable and inclusive growth drivers for Europe. Besides contributing to economic growth, they foster social cohesion, nurture innovations, and create jobs at the local and regional level, despite the challenges facing European economies following post-crisis restrictive public budgets. The non-technological innovations most effectively bridge the social and economic development priorities. Still, CCIs are regionally determined, thrive on local resources and bring value to the communities by creating jobs at the regional and local level.

Yet, business and arts education and training do not adequately reflect this trend, especially in the Southern and Eastern European countries. The necessary sector-specific skills of the CCIs refer to management of knowledge and creativity and change quickly.

The project *FENICE: Fostering Entrepreneurship and Innovation in Cultural and Creative Industries Through Interdisciplinary Education* is built on the rationale that for CCIs to sustain their social impact, they need interdisciplinary and relevant vocational education that builds on subjects from business, management, entrepreneurship, IT, media and others, in addition to culture and the arts.

FENICE has the overall objective to promote cooperation, innovation and exchange of good *practices among stakeholder organizations from five European countries - Bulgaria, Greece, Romania, Portugal and Serbia - in enhancing the quality and relevance of business education for the CCIs, fostering their innovative potential and social impact.*

The intended longer-term impact is:

- ✓ to reconfirm the credibility of the CCIs as innovative, inclusive and sustainable sectors,
- ✓ to contribute to the development of interdisciplinary education programs that respond to the current and prospective skills' needs of the CCIs and increase the positive spill-over effect on the other industries and society,
- ✓ to contribute to the establishment of university-driven creative partnerships involving business and public authorities the support the CCIs within the communities and regions, and to
- ✓ to facilitate knowledge and capacity transfer in managing the CCIs between the European education institutions and region.

This impact is achieved not only via the elaboration of interdisciplinary course syllabuses, training materials, best-practice case studies and an e-learning platform for management and entrepreneurship in the CCIs, but also by the elaboration for a model for HEI²-business cooperation offering different scenarios how academia and industry can join forces to promote incubation, start-ups, entrepreneurship, career counselling and professional pathways for students, graduates and working professionals.

¹ European Commission's Green Paper - Unlocking the Potential of Cultural and Creative Industries defines these industries non-exclusively as performing arts, visual arts, cultural heritage, film, DVD and video, television and radio, video games, new media, music, books and press, architecture and design, including graphic design, fashion design, advertising. Cultural industries produce and distribute goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Creative industries are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional (European Commission, 2010).

² Higher education institution

SPECIFICS OF HEI - BUSINESS PARTNERSHIPS

The cooperation between academia and business stays high on the strategic priorities of the universities all over the world. It is bound to encourage the sharing of state-of-art knowledge, building of competences, driving graduates to acquire the relevant skills and mind-set needed for quality employment, but also to propel innovation, entrepreneurship and creativity. Facilitating access to knowledge by sharing research results and improving knowledge transfer between research institutions and industry is a key for creation of innovation ecosystems (European University Association, 2023).

Universities and business have developed different scenarios and pathways for cooperation in the past hundred years. However, there has been an incessant need for improvement due to the changing structure of economy and the mode value is created and distributed in society. Further, the approaches are bound to differ across the sectors of the economy and the regulations that govern education in the countries of operation.

Within the higher education institutions, the cooperation scenarios are performed either by specific units – such as career centres, internship and practical education departments, technology transfer offices, and others – or directly by the academic units and departments. Most often this cooperation is subject-based and varies between the scientific areas.

When focusing on the cultural and creative industries we need to consider the specifics of the cultural and creative sectors.

First comes the importance of the local and regional environment. The CCIs thrive on the human capital and on resources, created by humans (such as heritage) and thus are context-specific. To this end, the profile of the CCIs in a certain geographical area or location, is also specific. At the same time, HEIs are considered as important agents in regional and local development that is also embedded in the smart specialisation³ and partnership-for-regional innovation⁴ approaches on which the European regional development policy-making lies.

Second come the interdisciplinarity and fragmentation of the CCIs. The Green Paper on the Potential of CCIs of the European Commission (COM (2010) 183 Final) defines ten types of industries – all of them fall in the realm of different HEIs.

Further, the partnerships with the CCIs are open-ended, managed within disciplinary and local networks with academic and practice-based memberships, and where engagement does not always have tangible benefit to the HEI. (Comunian, Taylor, & Smith, 2013). Thus, the scenarios for HEI-business cooperation may vary depending on the industry and be coordinated by a specific university unit, entrusted with academia-business cooperation, rather than a research or teaching department. Moreover, the interactions between CCI-related research and training activities may lead to new knowledge exchange processes through new forms of organization, partnership, transdisciplinarity, accountability and reflexivity - new contexts of knowledge creation and diffusion. (Comunian, Taylor, & Smith, 2013).

Some of the most popular cooperation scenarios are grouped in four main areas:

- (i) education,
- (ii) research,
- (iii) valorisation and
- (iv) management

(Davey, Meerman, Galan Muros, Orazbayeva, & Baaken, 2018)



³ Smart specialization (S3) is place-based development approach that builds on the assets and resources available to regions and Member States and on their specific socio-economic challenges in order to identify unique opportunities for development and growth. It brings together universities, businesses, public authorities and civil society around the selected priorities aimed at regional development (European Commission, 2023).

⁴ Partnerships for regional innovation (PRI) are strategic frameworks for innovation-driven territorial transformation and development, aiming at linking the European Green Deal to place-based opportunities and challenges. They build on smart specialization but have a wider social context exceeding R&D and innovations (European Commission, 2023) .

The aim of the FENICE HEI-business cooperation model is two-fold

- ✓ To contribute to the establishment of functional creative **partnerships between HEIs, business and public authorities** to sustain the innovation and spillover effects of the creative economy;

and

- ✓ To maximise the **impact of the integrated innovative syllabuses created within FENCE initiative** by demonstration initiatives, pilot trainings and the development of a pilot e-learning platform for training in management and entrepreneurship for the CCIs.

It is based on the existing models of interactive collaborations between CCIs, other business sectors, education institutions and public administrations in the partner countries and across the EU and the practice of the project partners, featuring the central role HEIs play in fostering creativity and innovation within the communities where they operate.

Given the scope and focus of FENICE, the emphasis is placed on the areas and activities that are most relevant to the CCIs, to profiles of the partner institutions as well as the needs of the target groups as identified via focus groups and unstructured interviews. Thus instead of trying to suggest a general framework model, we shall suggest a set of scenarios that are adapted to the profiles and needs of the different types of HEI that offer education in the CCI fields.

The FENICE HEI – Business Model will help orient and guide all stakeholders on the possible policies and procedures for supporting the entrepreneurial incentive of students in CCIs. It will further assist the project partners to identify and manage the step-by-step application to the support programme. The FENICE HEI-Business model aims to open opportunities to young people, both students and graduates of the project partner universities but also to widen the career path of creative adults.

STRUCTURING FENICE MODEL FOR HEI-BUSINESS COOPERATION



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PARTNER ORGANIZATIONS AND POSSIBLE AREA OF APPLICATION OF THE SUGGESTED MODEL SCENARIOS

The [GREEK UNIVERSITIES NETWORK \(GUNET\)](#) is a non-profit civil company founded in September 2000. The mission of the organization is to promote, facilitate and coordinate the use of advanced information and communication technologies (ICT), services and applications in the Greek academic community for supporting the Greek higher education institutes in their mission and in general, research and education in Greece.

GUnet's members are all the Universities in Greece. Accordingly, GUNET interacts with and supports all academic communities in Greece.

Since 2012, GUnet coordinates the development of OpenCourseWare and open educational resources by its members at the national level.

[DETAILS OF THE PROPOSED MODEL](#)

The [UNIVERSITY OF NOVI SAD \(UNS\)](#) is one of the largest educational and research centres in Central Europe.

One of the 14 faculties of the University of Novi Sad is the Academy of Arts in Novi Sad (AUNS), founded in 1974. AUNS is the largest HEI in Serbia in the field of art, covering music, drama, fine arts and applied arts studies. The Academy and the University of Novi Sad have come to be recognised as reform-oriented entities in the region and on the map of universities in Europe.

[DETAILS OF THE PROPOSED MODEL](#)

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UNArte ensures the appropriate training for future visual artists, designers and art history theoreticians.

It sustains specific collaborations in the fields of arts, incl. with art entrepreneurs and organizations that successfully evolve in the organization of different type of events – both internal and external. Moreover, due to these collaborations, UNArte sucesfull supports the career development of its graduates.

[DETAILS OF THE PROPOSED MODEL](#)

[VARNA UNIVERSITY OF MANAGEMENT](#) is a private business school located in Varna, Bulgaria.

VUM specialises in Social Sciences and offers study programs in Business, Management, Administration and Tourism. It also provides innovative education in Culinary Arts and Hospitality as well as in Software Engineering.

The University has an outstanding experience in the establishment of sustainable partnerships with different type of organizations. First comes the strategic partnership of VUM with number of European Universities which enables the institution to provide double diploma to its students. Then, stands the active network of over 120 higher education institutions (HEIs) from more than 50 countries on 5 continents including Europe, Asia, South and North America, Africa.

VUM actively communicates, has signed framework agreements for cooperation and receives regular feedback from over 50 business organisations at the national level and participates in 5 national clusters. In 2012, VUM was selected by the Bulgarian Ministry of Economy to organise and manage one of the four inter-university entrepreneurship centres in Bulgaria, aimed to improve the entrepreneurial culture of university graduates and to support them in establishing start-ups.

[DETAILS OF THE PROPOSED MODEL](#)

The [PORTUCALENSE UNIVERSITY \(UPT\)](#) is a private HEI, created in June 1986, located in Porto, Portugal.

UPT's educational offer is structured around bachelor's degrees, integrated master's degrees, master's degrees, and doctorates, distributed across six Departments: Architecture and Multimedia, Law, Psychology and Education, Economics and Management, Science and Technology, and Tourism, Heritage and Culture. At UPT, there is also a transversal commitment to teaching innovation and entrepreneurship. All undergraduate programmes offered by the Institution have a specific curricular unit which general objectives are to stimulate the spirit of initiative, promote the development of entrepreneurial and innovative skills, understand the dynamics of creating a new company, and familiarize future professionals with the business environment in which they will operate.

Since 2022, UPT is admitted as a full member of EUA – European Universities Association, which represents more than 850 universities and national rectors' conferences in 49 European countries.

UPT maintains strong connections with organizations on regional, national and international level, which business field is related to the education it provides.

[DETAILS OF THE PROPOSED MODEL](#)

BULGARIA



COUNTRY PROFILE

It is recognized in Bulgaria that cultural and creative sectors and industries have significant innovation capacity that bring about novelty and progress in all areas of economic and social life with the main benefits seen in generating wealth and cohesion, modernizing other industries and business sectors, shaping public space, renewing urban and rural areas, enabling enriched visual experiences and providing new content. Further, they are also seen as an important generator of social and inclusive innovation and new business models (Council of Ministers of the Republic of Bulgaria, 2022).

Still the positive effects of the CCs and CCI in Bulgaria are very unevenly and seen predominantly in the capital of Sofia and the other two-three big cities of Plovdiv, Varna and Bourgas. The general research on the CCIs in Bulgaria is poor which entails a deficiency of comparable data on how these industries perform nation-wide and beyond the areas of Sofia and Plovdiv.

The main specifics and trends of the CCIs in Bulgaria in the last decade are:

- ✓ The employment in the CCIs raises steadily since 2008;
- ✓ On a EU-level, Bulgaria ranks last in terms of decentralisation of the cultural sector, but is in the top 10 in terms of economic contribution and employment provided by the CCIs;
- ✓ The cultural sector is marked by a very high number of employees, which is due to fact that many people often work in more than one place;
- ✓ The largest share of the cultural activities, share and investments as well as their added value (over 86%) are highly concentrated in the capital city of Sofia;
- ✓ The CCIs are the fourth most important sector in the economy of Sofia municipality for 13 years on end despite the COVID-19 pandemic, however this has not been the case for the rest of the country (Кирилова & Попов, 2022)].

The situation is very similar in regard to innovations.

Together with Poland, Latvia, Hungary and Romania, Bulgaria falls in the category of **emerging innovators** within the EU that demonstrate innovation capacity at 50% of the EU-average (Council of Ministers of the Republic of Bulgaria, 2022). Bulgaria's performance is best in the dimensions "digitalization", "intellectual assets" and "environmental sustainability", and worst in the dimensions "funding and support", "attractive research systems" and "company investment" (Council of Ministers of the Republic of Bulgaria, 2022).

In terms of geographical representation, the most innovative regions are Northeast (around Varna), South-west (where the capital Sofia is located) and South-central (around the second largest city of Plovdiv which became the first capital of culture in Bulgaria in 2019). This development is also very much due to the spread of the higher education and research infrastructure that is also concentrated in the three above-mentioned regions.

Due to their diversity and interdisciplinarity, the CCIs are spread across the priorities and intervention measures in Bulgaria both at national and regional level. The Innovation Strategies for Smart Specialisation (SS) outline the priorities for public investment in the different regions have nominated a thematic area “New Technologies for the Creative and Recreational Industries”. However, elements of the CCIs can be found in other 3 from all 5 other thematic areas.

At the same time the cultural sector **has not been considered separately** in the development strategies of the regions (with some exceptions). The creative industries are partially covered by the strategic plans in their objectives and measures. Rather, the results thereof are presented as fundamentals for the achievement of specific objectives and priorities. Culture is regarded as a source of economic and social benefits for society instead of as a sector and its role for tourism development is put forward. The issue is aggravated by the lack of consistent studies and statistics on the economic performance of the CCIs that would back the macroeconomic analyses and would allow the formulation of substantiated realistic prognoses about their role in the communities and regions.

Against this background, it is obvious that more efforts and organised activity is needed on behalf of the higher-education imitations, business and professionals to motivate decision-makers at regional and local level to upgrade their policy documents so as to accommodate the growth and innovation potential of the CCIs and invest in them.



Regional Innovative capacity in Bulgaria in the area of New technologies in the creative and recreational industries

Higher education and research regarding the fields of CCIs is delivered by two types of institutions – specialized ones for arts and culture education and general ones that provide majors and courses in the CCIs' realm. There are four specialised public universities in the field of arts education – 3 in Sofia and 1 Plovdiv (*Academy for Music, Dance and Fine Arts, National Academy for Theatre and Film Arts Krastyo Sarafov, National Music Academy Prof. Pancho Vladigerov and National Arts Academy*). There is one university, specialized in library studies and one technical university, specialized in architecture – both in Sofia. Further, a couple of other universities offer culture- and arts- related programs with their faculties.

It is obvious, that the geographical concentration around Sofia and Plovdiv is also present in the education and research infrastructures about CCIs. In addition, the arts- and culture- related education overlooks subjects related to entrepreneurial skills and intellectual property-rights managements, while the culture- and arts- related subjects are in turn missing from the technology and business education. **More efforts are needed regarding interdisciplinary as the cross-thematic collaborations among the HEIs that offer training programs about the CCIs are still weak.**

In the coming years the smart specialisation approach to regional innovations that is prioritized by the European Commission and that relies on the cooperation with local business spheres and stakeholders is to evolve into partnerships for regional innovation which acknowledge the need to turn science into policy actions, that translate EU-tools for each territory and rely on local experimentation. Currently, the HEI-business partnerships in the cultural and creative sectors in Bulgaria are also rather fragmented and occurring on ad hoc basis. The main motivation for businesses to cooperate with universities is to seek for talents/future employees and thus, this cooperation mainly occurs in the area of education and remains need-focused. Other, yet limited reasons for cooperation, are the access to new technologies and infrastructure, research results and networking with key partners internationally. Still, the arts- and culture- oriented HEIs do not have special departments that work with business and very often can not serve the partnership adequately.

Practically, there are just a few structures established to support the CCIs - the `Heritage.BG` Center of Excellence and the *CreaTech Cluster*, both in Sofia and the outputs of their activity is expected to be delivered in short to mid-term

MODEL SCENARIO

Given the versatility of fields and businesses, HEI-business partnerships about in CCI's can work best if their coordination is institutionalized in the HEI-structure. Like many Bulgarian universities, VUM has established unit for cooperation with business, called *Centre for Career Development, Alumni and Business Partnerships (CCDABP)* and it functions under the leadership of the Vice-Rector responsible for Business Relations and International Standards. The CCDABP unit can coordinate partnership and networking about CCI's by the creation of an internal structure – *hub* – that shall be entrusted with working in the areas that fall in the realm of CCI's, that will start from:

(i) *education activities* – incl. guest lecturing, participation of business representatives in the workshops and conferences organised by the university, advise on curriculum design and delivery, participation in job-fairs, organisation of internships, career counselling and others.

(ii) *research and creative partnerships* – in the form of joint research projects, joint creative projects, commissioned research. In the medium term academic and student entrepreneurship shall be targeted, while the commercialization of the joint results will come as a final stage.

The *Hub* will be entrusted with organising the co-working and co-operation of artists, experts, managers, entrepreneurs and academicians with versatile profiles in permanent, task-based or self-managed teams for delivering the mutual benefits of the HEI-businesses partnership.

The target group of the CCI Hub at VUM are all stakeholders interested in the development of the CCI's, incl. public and private institutions, NGOs, and individuals that represent business, academia, local communities and decision-makers. Special emphasis is put on students, alumni and faculty staff.

The Hub will be financially sustained mainly through institutional funding. VUM shall cover the ordinary expenses, however, for larger-scale activities or purchase of specific equipment for the conduction of a particular project, the Hub might look for other types of funding like project-based and donations as well as fees and paid services. .

The functioning of the Hub is supervised by an Advisory Board, which involves 3 representatives of VUM with different backgrounds and profiles, while the **operational activity** is managed by an appointed coordinator supported by different experts depending on the type and specifics of the action that is to be implemented.

The CCI Hub at VUM has the **mission** to incite cooperation and to promote networking among business, academia, local communities and decision-makers for the valorisation of CCI's as innovation-, growth- and sustainable development drivers at the regional and local level. The geographical focus of the Hub are the areas where VUM offers its training programs – namely Varna, Dobrich and Sofia, however synergy and valorisation of the results are sought in other areas and regions as well as internationally.

In particular, the CCI Hub aims to:

- ✓ Build the right mix of ICT-, entrepreneurial and subject-specific skills that will allow students to work and/or start businesses in the CCI's
- ✓ Promote interdisciplinarity by integrating art- and culture-related themes in business education and business-related subjects in arts- and culture-education
- ✓ Elaborate LLL-programs and career counselling for graduates and professionals who seek careers in CCI's
- ✓ Support students and academic staff in identifying CCI-related business opportunities and starting-up businesses
- ✓ Engage CCI businesses in counselling, mentoring and fund-raising of start-up companies
- ✓ Engage academics, students and businesses in developing organisational and marketing innovations
- ✓ Elaborate tools and services for promoting the value-generation potential of CCI's at the local and regional level

For efficiently implementing its goals and activities, the CCI Hub at VUM will rely on the tangible and intangible assets of the institution.

The CCI Hub shall establish and efficiently maintain networks and relationships on (i) local/ regional, (ii) national and (iii) international levels. That will enhance the unit to achieve its goals by learning about new trends, sharing insights and identifying new opportunities.





GREECE



COUNTRY PROFILE

Greece follows a mixed cultural policy model. The government has traditionally had a privileged interventionist role in establishing and enforcing policy priorities for culture, especially in the field of cultural heritage, but also now increasingly in supporting creativity, access and financial exploitation of the arts.

Within the limited overall budgets available for culture, the Greek state does provide support for creators through public commissions and purchasing of works, support for artist mobility (mainly in the performing arts), funding for translation of literary works, subsidies for theatre, dance and film productions, literary and other prizes, and social benefits such as honorary pensions for renowned artists. In addition, both the creation of infrastructure for the arts and cultural programming is largely supported by public funds and administered by the central -and to some extent also regional and local- government.

Overall responsibility for policy in the fields of cultural heritage and the arts in Greece lies on the *Ministry of Culture and Sport*. The Greek parliament, some other Ministries and specialized departments also participate in policy-making and implementation.

Currently, the state continues to be the primary sponsor of culture and the arts as it either provides direct support or ensures actions and measures that indirectly support artistic work. Museums and galleries are almost fully dependent on central government funding. There are number of subsidy programmes available for individual artists and agencies/ organizations operating in different areas of arts, as well as for the cultural development of Municipalities and communities.

Since the late 2000s, third sector foundations such as, notably, the *Alexandros Onassis Foundation* and the *Stavros Niarchos Foundation*, are making a significant impact on the financing of culture through, mainly, the establishment or co-sponsoring of major capital projects and, to a lesser extent, support for artistic creativity and participation. Most initiatives are concentrated in Athens.

Professional education in the arts and cultural management is still governed by traditional structures in Greece. There are several academic departments of theatre studies, art history, archaeology, anthropology, cultural and media studies both within public and private universities, incl. the Athens School of Fine Arts, the Fine Arts Department of the University of Thessaloniki, the National Theatre in Athens, the State Theatre of Northern Greece in Thessaloniki and others.

According to Eurostat (2019), tertiary education students by field of education related to culture represent about 15% (113.600 students), of all tertiary education students 62.600 students in Humanities, 21.500 students (17%) in Arts, 5.800 students (35%) in Journalism and Communication and 11.600 students (3.5%) in Architecture and Buildings).

In the history of the European Capital of Culture programme, 4 Greek cities have been designated with the title – Athens, which is the very first Cultural Capital in 1985, Thessaloniki in 1997, Patras in 2006 and Elefsina for 2019 (postponed for 2023) which is an evident for the rich culture of the country

MODEL SCENARIO

The Model Scenario suggested is the model followed by the Center for Innovation and Entrepreneurship "Archimedes", a unit of the National and Kapodistrian University of Athens (NKUA) that began its operation in the academic year 2019-20. On this model, the majority of the Greek Higher Educational Institutions are based for developing their own Center for Innovation and Entrepreneurship, based on the experience and expertise of "Archimedes" Center.

The Center for Innovation and Entrepreneurship is a permanent unit at university level, common for all Schools and Departments, which aspires to connect the research community of any sector with the industry. At the same time, it identifies the best business ideas within the university community, with the potential for start-up creation. The Centre is organized into two offices:

- The **Technology Transfer Office** connects researchers with the industry, with the linkage between the two evolving at the various stages of development and exploitation of the University's intellectual property.
- The **Business Accelerator** offers personalized consulting services, entrepreneurship training, collaborative workplaces, as well as mentoring and networking opportunities with other institutions in Greece and abroad, with the aim to accelerate the business process from the stage of the idea to the stage of market and create sustainable businesses.

The center has a wide scope of target groups which ranges from the academic community of Cultural and Creative School, School of Science up to Medicine School - from a student up to permanent or visiting professor may apply to the Center.

The Center is funded via different sources that include funding from the university budget, EU programmes and the Greek Government. The Center also relies on donation from big companies and banks.

At the head of the Center there are the position of the Academic Advisor and Scientific Advisor. The Technology Transfer Office and the Business Accelerator Office are being managed and operated by Head, Executive and Management Support.

The Center is located at a University Building with offices for the staff, rooms for training, mentoring and networking activities, including co-working space and meeting rooms. The Center is equipped with IT infrastructure and connected to NKUA high-speed network.

The center's **mission** is to build an ecosystem, by connecting the university's knowledge and the market's resources, to promote entrepreneurship based on knowledge and technology transfer, for the benefit of the society.

The goal of the Center is to create an ecosystem in which people and resources of the University are combined with people and resources outside the University to promote the development and diffusion of research and knowledge.

The following services are provided to all beneficiaries:

✓ **Coaching:** Coaching, as each entrepreneurial team is assigned to a consultant who is also responsible for the overall monitoring of the team's progress in the structured training process. Depending on the needs of each team, coaching is also focused on the definition of the business model, the research of the market needs, the creation of MVP, the feedback on the business idea and the presentation of the business idea (pitch deck), based on one-on-one sessions.

• **Facilities:** Facilities, including co-working space and meeting rooms in a preservable neo-classical building in the center of Athens, as well as IT infrastructure.

• **Training:** Structured Training, through a series of workshops per maturity stage. Each workshop is practice oriented, with concrete execution tasks (deliverables) that every team has to submit within a given period, bringing each team closer to being investment ready. A 3-stage education program is offered, based on the maturity of the applicants.

• **Mentoring:** Mentoring, by accessing and matching to a wide variety of mentors with different business and/or academic expertise, based on the assessment of each entrepreneurial team's needs. Each mentor has business/entrepreneurial experience related to the respective business idea or is able to contribute to the solution of specific problems of the respective business team, based on one-on-one mentoring.

• **Networking:** Networking with companies and organizations that can accelerate the development and commercialization of business ideas, with cohorts and alumni members focusing on peer-to-peer or alumni-to-junior help and with funds, VCs and business angels, facilitating access to seed finance.



SERBIA

COUNTRY PROFILE

The boom of CCI industries in Serbia is quite recent and the industry grew organically, based on entrepreneurial courage, skill-building and effort of private businesses to find clients not only within the domestic market, but also abroad.

“Creative industries are an important sector in the Serbian economy with a share of 6.8% in the GDP of our country. The export of products of creative industries increased by more than 80% compared to 2016, and the number of employees increased by 37%, which shows the great potential of this sector, which is growing faster than the rest of the economy. As many as 49% of employees in this sector are women, 45% are highly educated personnel, and 60% of the population is 25 to 45 years old. Creative industries put Serbia's intellectual capital in the foreground and include publishing, print media, graphic industry, IT and software development, music and film industry, design, radio and television, advertising, fashion, old crafts.” (Government of Republic of Serbia)

The Prime Minister of the Republic of Serbia has decided to set the development of creative industries as one of the priorities of the Government with the aim of supporting:

- o the faster development of the sector with the systematic support of the state through a continuous open dialogue between the public, private and non-governmental sectors and the professional public;
- o the dynamic cross-sectoral dialogue and cooperation;
- o the creation of a broad platform for the introduction of artists, creative creators and innovators to the international scene and market and access to a much wider audience and market;
- o the promotion of education, openness, innovation and creativity as the key advantages of our knowledge economy;
- o the repositioning of Serbia in the world as a centre for artistic, creative and innovative creativity so that as many people as possible come to our country to work, live, study and invest.

CCI are one of the key Serbian strategic assets.

To that end, the **Serbia Creates** platform was founded. The platform is a new way of representing the country that affirms the values of modern Serbia - creativity, innovation and originality. This new concept aims to recognise, affirm and highlight artistic and all creative work and support success in the fields covered by the knowledge-based economy. Besides, there were several other initiatives undertaken to support the further development of creative industries in Serbia which speak in favour of a growing awareness of the sector's potential: opening of science and technology parks in Belgrade, Novi Sad, Čačak and Niš, as well as data centres around Serbia and introducing several specialized study programs (e.g. Master 4.0 – creative industries) at the universities of Belgrade and Kragujevac and University of Arts in Belgrade; as well as providing incentives for companies in the field of programming; etc. (Lazić, 2022: 143-144).

The micro-economic entities are dominant in the sector (93%) and the major number is registered in the Belgrade region.

MODEL SCENARIO

The Model Scenario suggested is the one behind the new study programme at the Faculty of drama Arts, University of Arts in Belgrade which was implemented from 2019 until today.

Back in the time, the teaching staff of the University of Arts in Belgrade, through the cooperation with private CCI entities on various projects, recognised the job-market needs and that the outcome competencies of graduating students do not correspond to a significant number of work profiles that became very needed and sought after in recent years. The university staff developed an application for the EPIC Mega Grant that came to be successful and the received funding that enabled the university to purchase the equipment necessary for the new study programme.

In the course of project development, the university staff consulted frequently with key stakeholders in CCI relevant to the topic of gaming and visual effects for audio-visual. Based on those consultations, they were able to precisely formulate the desired/expected competencies that graduating students would need to have to start working competently in the field.

Since these developments corresponded with developmental strategies and initiatives of the Government of the Republic of Serbia, above all the [Digital Serbia Initiative \(dsi.rs\)](#), the university managed to ensure the support of the government and the relevant ministry, ensuring the sustainability of the project by employing additional teaching staff and by facilitating and speeding up the accreditation procedure.

The described partnership was financed from private and public sources mainly ensured in the form of staff costs invested into the development and consultancy of the programme.

The management structure in the partnership is quite flat in the sense that each section makes decisions within their own domain, with no lead partner. This kind of structure may be unusual, but functions very well because the partnership is connected by joint interests.

The new study programme is founded under a separate chair and reports to the faculty and university bodies. Private entities answer to their own boards and there is no overlap. Only in the case that professional practice, master classes or similar activities are organised for the students, HEI and private partners need to respect each other's procedures and reporting requirements.

The **core value** of the HEI-business cooperation lies:

- in the facilitation of further developments in the CCI field, by way of providing trained, skill staff that was educated in line with the newest industry standards (to be permanently updated during the implementation of the study programme);

- in the much better and faster employability of graduate students.

The **mission** of both the HEI and the businesses involved is to facilitate the development of CCI by improving the education in the field is on track to be fulfilled.

The new study programme is innovative enough that it led to the founding of a new *Chair for Visual effects, animation and game art*.

The infrastructure for the joint activities (the new study programme) are provided by both sides. The public partner (university and responsible ministry) are providing the classrooms, library and the courses that are not highly specific to the field, like Film editing, Art history etc.



ROMANIA



COUNTRY PROFILE

In Romania, the cultural and creative sectors are quite important for the economy, even if they are not always recognized as such. Thus, at the level of pre-pandemy economics, cultural and creative industries contributed up to 5.93% of Romania`s GDP and produce 141,000 jobs. This way, they contributed more than tourism (1.11%) and public food services (1.16%) combined, or than the real estate sector (4.58%).

Unlike other industries in the country, the CCI are mainly gathered in Bucharest. More than half of CCIs employees work in the capital and achieve 69.4% of the total turnover at the national level. The difference between Bucharest and the other districts is huge: in Bucharest there are 6 times more companies, 8 times more employees and a turnover 6 times higher than in the second ranked city - Cluj-Napoca. If we look at the most profitable CCI, surprising data appear in each district - Bucharest seems to be the Capital of the Radio, Iași - The city connected to the web, Timișoara - The city of the gamers, Cluj - The City of the Spectacles, Brașov - The City of Museums, and Ilfov The Film City.

In the EU context, Romania now pays full attention to creativity and innovation in order to identify a way out of the current impasse, through education at all levels. To this effect, the performed actions are mainly about encouraging and supporting creativity in a lifelong learning process combining theory and practice, transforming schools and universities into places where students and teachers engage in creative thinking and learning by specific practices. CCI businesses should also transform jobs in places of learning, promote a strong, independent and diversified cultural sector that can support intercultural dialogue, to support the scientific research that stimulate innovation and identify processes and tools to generate original and creative concepts.

Short facts that reflect the current reality of CCI in Romania:

- ✓ The only company that develops films in Romania is Kodak Film;
- ✓ 74% of the Romanian population never go to the cinema;
- ✓ Lack of visual education and knowledge in the cultural field of the general public;
- ✓ Most of the artists from the visual arts have turned to other fields where they can obtain higher profits, one of which is advertising;
- ✓ Visual arts / arts and crafts - the high costs charged for renting the spaces;
- ✓ Most of the collectors of visual arts are from abroad, and in Romania in recent years the main actors for art acquisitions are the banks;

A certain turning point for the development of CCI in Romania has apparently happened in 2013, when on the basis of an extensive participatory process (www.cdi2020.ro), the smart specialization priorities at the national level were formulated. They were included in the National Strategy for Research, Development and Innovation 2014-2020. At the same time, most of Romania's regions developed their regional innovation strategies for the funding cycle that ended in 2020. Currently, research activities are also regulated and financed based on the National Strategy for Research, Innovation and Smart Specialization (SNCISI) for the period of 2022-2027.

The activities defined within CCI as visual arts or arts & crafts are actually the least numerous in the Romanian economic context as most probably the products resulting from the activities of these creative sectors are much more difficult to sell. Specialists distinguish between upstream creative activities, such as visual arts, and *downstream* activities. The latter are much closer to the real market and have immediate commercial applicability, are transferable and have the potential for economies of scale, such as media activities: cinema, TV, radio, or advertising. Both from the point of view of the number of companies and from that of the turnover, the creative industries in Romania are dominated by those sectors with rapid commercial applicability (downstream activities).

According to the number of companies active in creative industries, it can be observed that most economic agents are active in the fields of advertising - 4,194 companies, or software, web, IT solutions - 4,167. Both fields have a very high degree of rapid commercialization. Thus, the attractiveness of these specializations, both for entrepreneurs and for employees, is great. At a significant distance from a numerical point of view, there are other fields of creative activity: typography, editing, translation - 2,216 companies, media - 1,818 companies and architecture - 1,577 companies.

Unlike other industries in the country, the CCI are mainly gathered in Bucharest. There are 16,398 companies specialized in creative activities, fiscally registered in Bucharest, which means approximately 12.5% of the total economic agents in this city. Regarding the cumulative turnover, the creative industries reach approximately 19 billion RON in 2013. Compared to the total turnover, during the same year, the value contribution of the creative industries is lower than the numerical one, representing only 10.3%.

The Bucharest - Ilfov region ranks 18th out of 253 European regions in the top share of employees from creative industries compared to other economic sectors.

In Romania, research activity is carried out mainly in specialized universities, which usually collaborate with a maximum of 10 large companies. For the arts and crafts reference area of the CCI, there are the relevant universities - e.g. the University of Bucharest, the National University of Arts in Bucharest, the Ion Mincu University of Architecture and Urbanism. Another characteristic of CCI in Romania is the concentration of research capacities in the Bucharest- Ilfov region, especially within universities with departments of design, marketing, architecture.

Currently, 63 study programs, bachelor's, master's or doctorate are identified with direct and immediate applicability in CCI. In total, in the Bucharest-Ilfov region there is a high number of facilitators - about 65 knowledge providers, most of them being universities that offer bachelor's, master's or doctorate programs, about 15 hubs, business accelerators, professional and employer associations, to which more than 30 multinational companies are added, which contribute to the professional training of the workforce in specialisation that are not yet covered by formal education.

The *triple helix* paradigm applies to technological transfer and innovation, and especially to the innovative cluster concept. In order for technological transfer and innovation to take place, the participation of several categories of actors and facilitators is necessary (1) universities, research institutes, professional training centers that represent the offer of innovative products, processes and services; (2) Industry, and SMEs, including start-ups and spin-offs, which represent the demand for innovation and should determine and absorb the supply of creatives; (3) Authorities with competences in facilitating innovative processes must be massively involved in facilitation. However, a different situation is found in Romania, where reality has shown that the three natural partners of the *triple helix* model do not cooperate, moreover, they do not know each other and do not get to talk to each other. As a result, it is strictly necessary to adapt the *triple helix* model and transform it into a *four clover* model, the fourth actor being represented by catalyst organizations that are specialized entities in the field of technological transfer and innovation, and companies of consultancy. Finally, the influence of research institutions and universities, as poles of excellence, could prove to be decisive.

MODEL SCENARIO

The Design Department of UNArte integrates students, during the internship period, in companies that fit the profile in which the faculty prepares its students: product design, graphic design and environmental design. During the semesters, companies from various fields are also invited, not necessarily from the creative fields but for which the integration of a design component is important. **Yet, there is no internal structure within the university to coordinate possible collaborations between the business environment and graduates.**

Therefore, the currently proposed model of partnership considers the continuation and expansion of specific collaborations between universities and the business environment, which to a large extent rely on the participation and contacts of the faculty staff and the collaborators (who over time have become the direct beneficiaries of the graduates). That model is not an institutionalized one, at least not at the moment, in the sense that it cannot be an integral part of the study offer of an arts faculty.

It can be stated that in the case of artistic education in Romania, in the case of preparing students for professional integration in the economic environment, the model of punctual collaborations with various entities, external to the universities, is much more beneficial than the creation of an institutionalized, internal structure. The benefits of this type of approach are obvious:

- the external environment is much more dynamic;
- the external environment is directly connected with the market, with its needs;
- the external environment communicates much more effectively with the economic environment;
- the external environment adapts to changes faster;
- the external environment is better financed than state institutions;
- the external environment offers more advanced conditions, from a technological point of view, than state institutions;
- the external environment produces fast and relevant feedback for students and graduates.

The advantage of this type of collaborations and partnerships lies in the permanent access to a living, real market, which can faithfully and quickly show the place that a graduate in the area of artistic studies can occupy in the whole of current economic activities.

UNArte's **mission** remains to be always in contact with this living organism, to support and encourage collaboration with it, to assiduously promote a high degree of academic skills for its students so that they become desirable forces of these collaborations and partnerships. Therefore, the university's **vision** regarding the HEI-business partnership is to diversify as much as possible the collaboration with the external environment of the university, meaning by this companies, alumni who develop businesses, organizations guilds, professional associations, independent work platforms, individual workshops and studios, large companies, government structures in the field of start-up financing, even public administrations, in order to obtain a more faithful presentation of the real options in the market. Another landmark to consider is the gathering of collaborations with the other arts universities in Romania, which in turn can contribute decisively to the network of partnerships through the connections they have in the areas where they are located, the inter-university competitions, supported by companies local, are such a successful product. At the same time, UNArte is a partner in many national initiatives to promote the artistic field in all its complexity.

Then, the organizational structure shall remain that of UNArte. The funding shall be also provided by the university, the only condition that the university must have is to be permanently in touch with the representatives of these entities, to stimulate "structures" of collaboration ephemeral but punctually applied to specific projects. In fact, the only viable structure that the university can propose is one of specific "projects", which by their particularity respond to the current needs of the students, and these needs can be answered best by the partners involved.

As a result of this model both students and teachers benefit from learning experiences that continuously adapt to everything that is new and active in the market, thus generating methodologies and rapid curricular adaptations to what the market needs. In this sense, the exchange of experience and the correlation between theoretical courses and practical experience are the real benefit enjoyed by the whole community and the end result is a better teacher, a better student, a visible economic result.



PORTUGAL



COUNTRY PROFILE

The cultural and creative sector is one of the most dynamic sectors of the Portuguese economy, contributing to job creation, innovation, social development, and the promotion of the country's image across the globe. Cultural and Creative Industries are also a valuable social asset due to their capacity to generate a positive change in and for society, contributing simultaneously to individual and collective well-being and increasing resilience to crises.

In Portugal, there are a variety of film, music, theatre, literature, and visual arts festivals taking place across the country. In recent years, the Portuguese cultural and creative characteristics have been stimulated by actions such as the European Capital of Culture, an initiative from the European Union that seeks to promote a city in Europe for a year, giving the city a chance to showcase its culture and way of life and improving intercultural understanding among EU citizens. Lisboa (1994), Porto (2001), Guimarães (2012), and Évora (2027) are the Portuguese cities that were already chosen to take part in this project.

In Portugal, the economic contribution of the cultural and creative sector has been successively underestimated due to difficulties and limitations in delimitating and statistically measure the impact of the activities that comprise it. One of the few studies developed with this aim, showed that, in recent years in Portugal, the Cultural Industries have registered a general trend of stabilisation in gross value added but a decrease in employment, although with significant differences depending on the field of activity. Portugal's gradual affirmation as a cultural tourism destination has also been reflected in increases, both in terms of employment and, especially, gross value added (*Sociedade de Consultores Augusto Mateus & Associados, 2016*).

In Portugal, smart specialization is a crucial strategy for promoting economic growth and competitiveness. It involves a collaborative approach, with stakeholders from academia, industry, and government working together to identify priority areas for investment and develop a roadmap for innovation and economic development.

It also often involves leveraging higher education institutions' strengths, particularly in research and knowledge transfer, to drive innovation and promote collaboration between academia and industry.

Findings from the project Higher Education for Smart Specialisation aimed to understand how HEIs can play a more influential role in the design and implementation of Smart Specialisation Strategies (S3) while helping to build partnerships with the regional authorities responsible for these strategies, concluded that HEIs have to overcome various internal and external limitations (*Pinto, Nogueira & Edwards, 2021*). These limitations include for example, at the external level, regional asymmetries needing to be addressed through place-based policies, lack of innovation culture and collaboration, the excessive bureaucracy of ESIF, and lost momentum in S3 regional engagement. The internal limitations to the HEI include, for example, difficulties in increasing limited financial resources, attraction and retention of talent, evaluation, and skills that do not fulfil S3 transformation requirements.

The state of HEI-Business cooperation in Portugal is evolving, with continued efforts to promote collaboration between HEIs and businesses (Muros et al., 2017; Pinto, Nogueira & Edwards, 2021). A study (Muros et al., 2017) carried out in Portugal based on the perspective of higher education institutions (HEIs) about university-business cooperation aimed to measure the perceptions of respondents concerning their cooperation efforts, barriers, drivers, supporting mechanisms, and perceived capabilities. The study's results identified fourteen main HEI-Business cooperation activities recognised and categorised into education, research, valorisation, and management (Muros et al., 2017). Regarding education, these activities include curriculum co-design, curriculum co-delivery, mobility of students, dual education programmes, and lifelong learning for people already in the labour market. Regarding research, activities include joint R&D, consulting with businesses, and the mobility of professionals. The HEI-Business cooperation activities related to valorisation involve commercialising R&D results, academic entrepreneurship, and student entrepreneurship. Finally, HEI-Business cooperation activities related to management include governance, shared resources, and industry support. The study also points out that, in Portugal, the most significant barrier to university-business cooperation is the insufficient work time allocated to cooperation activities with firms within universities due to the general perception that working with industry is of lesser value than other academic activities such as publishing papers. Other barriers, to name a few, refer to the lack of business, university, and government funding for cooperation, bureaucracy related to HEI-Business cooperation, differing time horizons between university and businesses, and businesses' lack of awareness of university research activities/offerings (Muros et al., 2017).

Entrepreneurship education has been encouraged and established in Portuguese HEIs primarily since the early 2000s, although the first entrepreneurship course was already available in the 1990s. In Portugal, 2003 marked a turning point for entrepreneurship education, as around 27 entrepreneurship courses were taught during the academic year of 2004/2005. Since then, universities and polytechnics have continued expanding their offerings of entrepreneurship programmes, particularly at a postgraduate level. Despite these remarkable achievements, further education policy development and cultural shifts are still required towards greater competitiveness, innovation, and entrepreneurship.

The importance of establishing partnerships with other types of institutions to provide the necessary resources and support to maximize the potential of new entrepreneurs has long ago been recognized and perceived as critical in HEIs' action towards promoting entrepreneurship. Incubator and startup programmes have emerged beyond the university system, and these partnerships have expanded the required support and follow-up once entrepreneurial projects expand beyond the education system (Redford, s/d).

Despite the positive developments in university-business cooperation, there is still room for improvement in HEI-Business cooperation in Portugal and work to be done to fully realize the potential of this collaboration in driving economic growth and innovation. It is through this collaboration that new ideas and innovations can be generated and translated into commercial opportunities that drive economic growth and enhance the competitiveness of a region or country.

Portugal's Global - Trade & Investment Agency – AICEP, is a government organisation dedicated to creating a business environment focused on competitiveness and contributing to the Portuguese economy's globalisation, and it has been one of the most significant and interventive entities towards this scenario.

AICEP has been accountable for the promotion of Portuguese CCIs: through the publication of documents where it evidences the importance of the CCIs in Portugal (AICEP, 2019), the relevance of its human factor (AICEP, 2022), and how Portuguese citizens can access governmental mechanisms to pursue entrepreneurship initiatives (AICEP, 2020); or, through the presence in a significant number of international events, promoting Portuguese CCIs (AICEP 2023). It is also worth highlighting the work carried out by AMAL (Comunidade Intermunicipal do Algarve), materialized by the publication of the Cultural and Creative Industries Entrepreneur Guide, an important milestone towards the importance, development, strengthening, and success of entrepreneurship practices within the Portuguese CCIs.

One of the initiatives aimed at enhancing the value of Cultural and Creative Industries in international actions was the creation by AICEP of the brand *Inspiring Portugal*, intending to provide this sector with its own aggregating identity.

There are some other institutions that successfully support the development and promotion of different fields of Portuguese CCIs.

MODEL SCENARIO

The HEI-business partnership model for Portugal partially considers the practice of the Portuguese University (UPT) but also the inputs of a selected group of Portuguese experts in the CCIs obtained through a focus group and desk research on HEI-business collaboration.

The model suggests the establishment of an Incubator - a support centre for entrepreneurship in the areas that make up the University's educational offer, including Management, Technology, Art, Architecture, Tourism, Heritage and Culture. This Incubator is a hub uniting representatives of different chairs and departments, established within the University but working closely with an extensive network of partner companies and organisations.

The Incubator shall support and benefit the University's policy of active relationship with the business world that is embodied in the promotion of internships, seminars, workshops and open courses, specialized training at the level of non-degree courses, etc.

The Incubator shall be entrusted working within the three phases of support to entrepreneurs and companies:

- i. **Pre-incubation** – phase of consolidation of the business idea and analysis of the technical and economic-financial viability of the project, which precedes the legal constitution of the company;
- ii. **Incubation** – phase of installation and implementation of the project or the development of an already existing project (assuming, in this case, the character of an acceleration process);
- iii. **Post-incubation** – phase of business development initiated after reaching the necessary maturity for sustained development outside the Incubator environment.

The Incubator activity will be complemented by the University's Student Support Office that aims, among other objectives, to contribute to the success of professional integration and bring students closer to the labour market.

The Incubator operates under direct dependence on the Rector, while a Director responsible for the follow-up of the Incubator's activities is appointed. The Incubator is composed of an Evaluation Commission responsible for evaluating the potential of the projects and assessing the entrepreneurial capacity of the promoters, and an Advisory Board that will provide mentoring and the necessary support in launching projects, promoting training programmes, facilitating access to investors, and giving technical support.

The Incubator's **mission** is to provide specialized hosting conditions and services to entrepreneurs and/or companies with innovative business ideas, reinforcing their capacity for growth and boosting the economic and financial sustainability and competitiveness of the companies received.

Its main objective is to support innovative projects with great growth potential and preferably of regional and national character, which assume the designation of company (individual or collective person legally constituted and admitted as an incubating entity). Companies already established but with a maximum of three years of existence and proven activity at the date of application may also apply to boost the acceleration, maturation or internationalization of their business.

It offers the following services:

- ✓ **Mentoring and advice** – Entrepreneurs may receive, at the start-up and during the implementation of their project, consultancy and guidance from experienced mentors who provide advice and insights on strategies and business models, market identification, business mission, product development, marketing, finance, internationalization, among other relevant topics.
 - ✓ **Specific scientific and technological support** – Support for research, technological development activities and prototyping support as well as provision of equipment and tools necessary for product prototyping.
 - ✓ **Training and capacity building** – mainly through training programmes, such as webinars, courses and workshops, to help entrepreneurs acquire skills essential to the success of their businesses.
 - ✓ **Access to funding opportunities** – Support in accessing investment programmes, investors or other forms of fundraising to leverage the start-up and development of the business.
 - ✓ **Administrative services**
 - ✓ **Accounting and tax support**
 - ✓ **Legal support**
 - ✓ **Marketing and communication services** – including business promotion through the HEI's communication channels, as well as promotion of events and networking actions.
- Some services may be provided free of charge or against payment by the HEI and other external entities.

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Full versions of the proposed models are available at

www.fenice-project.eu

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