



Intercultural Education for Creative Entrepreneurship

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Intercultural education is specific to the multicultural environment in Europe. The European focus on intercultural education is reflected in the documents, reports and measures taken through various financially supported projects. This article presents a research on the characterization of entrepreneurial potential in the case of an intercultural group of Romanian and Serbian trainees who became the target of a cross-border project between Romania and Serbia. The project, of which the designed Creative Entrepreneurship Training Program is part of, is entitled 'InclusiveArt – Access to Culture for Disadvantaged Children and Youth.' It implies a dynamic partnership formed by two NGOs (the Intercultural Institute Timisoara and 'Nevo Parudimos,' from Resita), one local public authority (the city of Zrenjanin) and one public cultural institution (the Centre for Fine and Applied Arts Terra, Kikinda). The proposed Creative Entrepreneurship Training Program (created in English) plans to help young potential entrepreneurs from the Banat Area in order to develop disadvantaged communities, by establishing commercially viable (self-sustaining) projects/businesses, based on a creative idea, as well as through the provision of a six-day training course for a group of 40 people aged 18 to 35. The training is delivered by a team of academics and training professionals from the Politehnica University Timisoara and the Intercultural Institute Timisoara, both from Romania. The proposed intercultural education program associated with the project implementation aims to the development of entrepreneurship competencies of young people that will be active in creative industries. The potential entrepreneurship characterization considered entrepreneurial traits, such as concerns, motivations, aptitudes and attitudes, as a result of data processing from a self-assessment test. The research results and conclusions support the definition of the structure, content and the didactic strategy adopted for the intercultural education program implementation.

Keywords: entrepreneurship potential, intercultural education, creative industries, creative entrepreneurship, self-assessment test

Introduction

The term 'culture industry' appeared in the post-war period as a radical critique of mass entertainment sustained by Theodor Adorno and Max Horkheimer (2002). At that time, 'culture industry' was a concept intended to shock: culture and industry were argued to be opposites and the term was used in polemics against the limitations of modern cultural life. It continued to be used as an expression of contempt for the popular newspapers, movies, magazines and music that distracted the masses (Carey, 1992). In the last years, the term has been used in association with 'creative industries,' considered as a set of knowledge-based activities focused on the generation of meaning, contents and aesthetic attributes by means of creativity, skill and talent, and with the potential to create wealth from trade and intellectual property rights (Department for Digital, Culture, Media & Sport, 2009; UNCTAD, 2010).

Defining 'creative industries' or 'cultural industries' (sometime used as interchangeable terms) have been the subject of considerable inconsistency and disagreement in the literature and in policymaking documents, especially if the parallel concept of 'cultural industries' is considered. The debates on its definition have finally succeeded to define the concept of 'cultural products,' articulated upon the notion of 'culture,' either in its anthropological or its functional sense. It might be argued, for example, that cultural goods and services, such as artwork, musical performances, literature, film and television programmes, and video games (see Table 1), share the following characteristics (Peltoniemi, 2015; Leslie & Rantisi, 2017; Haans & van Witteloostuijn, 2018):

- Their production requires some input of human creativity;
- They are vehicles of symbolic messages to those who consume them (e.g., they are more than simply utilitarian insofar as they additionally serve some larger, communicative purpose);
- They contain, at least potentially, some intellectual property that is attributable to the individual or group producing the good or service.

Overall, there has been a big debate and different interpretations of culture as an industry. For some, the notion of 'cultural industries' evokes dichotomies, such as elite versus mass culture, high versus popular culture, and fine arts versus commercial entertainment. More generally, however, the proposition that cultural industries are simply those that produce cultural goods and services, typically defined along the lines outlined above, has gained greater acceptance (UNCTAD, 2010).

According to the UNESCO, cultural industries are regarded as those industries that 'combine the creation, production and commercialization of

Table 1 UNCTAD List of Creative Services

EBOPS codes	Sub activities
Photography	83811 Portrait photography services
	83812 Advertising and related photography services
	83813 Event photography and event videography services
	83814 Specialty photography services
	83815 Restoration and retouching services of photography
	83819 Other photography services
	83820 Photographic processing services
Painting and sculptures	96320 Services of authors, composers, sculptors and other artists, except performing artists
Performing arts	96210 Performing arts event promotion and organization services
	96220 Performing arts event production and presentation services
	96230 Performing arts facility operation services
	96290 Other performing arts and live entertainment services
	96310 Services of performing artists
Music	96111 Sound recording services
	96112 Live recording services
	89123 Reprod. services of recorded media, on a fee or contract basis
	88904 Musical instrument manufacturing services
Publishing services	89110 Publishing, on a fee or contract basis
	89121 Printing services
	89122 Services related to printing
	84410 News agency services to newspapers and periodicals
Radio and television	84631 Broadcasting services
	96122 Radio programme production services
	96131 Audio-visual editing services
	96132 Transfers and duplication of masters services
	96133 Colour correction and digital restoration services
	96134 Visual effects services
	96135 Animation services
	96136 Captioning, titling and subtitling services
	96137 Sound editing and design services
	96139 Other post-production services
	84632 Home programme distribution services, basic prog. package
	84633 Home programme distribution services, discretionary programming package
	84634 Home programme distribution services, pay-per-view

Continued on the next page

contents which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services.' Furthermore, an important aspect of cultural industries is that they are 'central in promoting and maintaining cultural diversity and in ensuring democratic access to culture' (UNESCO, 2000). This two-fold nature (combining the cultural and the economic perspectives) gives cultural industries a distinctive profile.

Table 1 *Continued from the previous page*

EBOPS codes	Sub activities
Film	96121 Motion picture, videotape and television programme production services
	96140 Motion picture, videotape and television programme distribution services
	96150 Motion picture projection services
Interior	83911 Interior design services
	88901 Furniture manufacturing services
Jewellery	88902 Jewellery manufacturing services
	88903 Imitation jewellery manufacturing services
Toy	88906 Game and toy manufacturing services
Digital online content	84311 Online books
	84312 Online newspapers and periodicals
	84321 Musical audio downloads
	84322 Streamed audio content
	84331 Films and other video downloads
	84332 Streamed video content
	84391 Online games
84392 Online software	
Advertising services	83611 Full service advertising
	83612 Direct marketing and direct mail services
	83619 Other advertising services
	83620 Purchase or sale of advertising space or time, on commission
	83631 Sale of advertising space in print media (except on commission)
	83632 Sale of TV/radio advertising time (except on commission)
	83633 Sale of Internet advertising space (except on commission)
83639 Sale of other advertising space or time (except on commission)	

Continued on the next page

In many European countries, creative economy is now recognized as a leading sector generating economic growth, employment and trade. In Europe, creative economy created a turnover of €654 billion in 2003, increasing 12% more than the overall economy. At present, it is estimated that cultural and creative industries contribute around 2.6% to the total GDP of the European Union, providing quality jobs to around 5 million people across the 27 EU member States. The creative economy became a priority and a strategic sector in the European 2020 Agenda.

The United Nations Conference on Trade and Development (UNCTAD) 2008 Report on Creative Economy underlined that creative industries are among the most dynamic sectors of the world economy, having a positive impact on employability and social inclusion. The Report was published early in 2008, the year of the financial crisis that caused a drop in global demand, resulting in the contraction of international trade and, ultimately leading many of the world's economies into recession. Furthermore, the

Table 1 *Continued from the previous page*

EBOPS codes	Sub activities
Architectural services	83211 Architectural advisory services 83212 Architectural services for residential building projects 83213 Architectural services for non-residential building projects 83214 Historical restoration architectural services
Cultural and recreational services	84510 Library services 84520 Archive services 96411 Museum services except for historical sites and buildings 96412 Preservation services of historical sites and buildings 96421 Botanical and zoological garden services 96910 Amusement park and similar attraction services 96930 Coin-operated amusement machine services
Royalties and license fees	73220 Leasing or rental services concerning video tapes and disks 73311 Licensing services for the right to use computer software 73312 Licensing services for the right to use databases 73320 Licensing services for the right to use entertainment, literary or artistic originals 73330 Licensing services for the right to use R&D products 73390 Licensing services for the right to use other intellectual property products

UNCTAD 2010 Report showed that creative economy had a significantly more positive growth trajectory since 2008. World exports of creative goods and services reached \$650 billion in 2010, nearly two and half times their 2002 level (according to the statistical information included in the United Nation Report). Many recent studies have shown that cultural and creative industries represent highly innovative companies with a great economic potential, and are one of Europe's most dynamic sectors, contributing around 2.6 % to the EU GDP, with a high potential for growth and provision of quality jobs to around 5 million people across EU-27.

In this context, the present article presents research on the characterization of entrepreneurial potential in the case of an intercultural group of Romanian and Serbian trainees who became the target of a cross-border project between Romania and Serbia. The project, of which the designed Creative Entrepreneurship Training Program is part of, is entitled 'InclusiveArt – Access to Culture for Disadvantaged Children and Youth.' It implies a dynamic partnership formed by two NGOs (the Intercultural Institute Timisoara and 'Nevo Parudimos' from Resita), one local public authority (the city of Zrenjanin) and one public cultural institution (the Centre for Fine and Applied Arts Terra, Kikinda). The proposed Creative Entrepreneurship Training Program (created and implemented in English) plans to help young potential entrepreneurs from the Banat Area meet their needs in order to develop disadvantaged communities, by means of commercially viable (self-

sustaining) projects/businesses based on a creative idea. For so doing, a six-day training course for a group of 40 people aged 18 to 35 was organized. The training was delivered by a team of academics and training professionals from the Politehnica University Timisoara and the Intercultural Institute Timisoara, both from Romania (the trainees had to interact with Romanian trainers in English).

Furthermore, the proposed intercultural education program associated with the project implementation aims to support the development of entrepreneurship competencies of young people active in creative industries. The article structure consists of: (1) description of the creative entrepreneurship specifics (as entrepreneurs operating in the creative industries field); (2) design process of the Creative Entrepreneurship Training Program; (3) research approach for the potential entrepreneurship characterization of the trainees by considering entrepreneurial traits, such as concerns, motivations, aptitudes and attitudes, together with the research results from a self-assessment test; (4) conclusions of the study.

Creative Entrepreneurship

Policy makers and artists of all categories have recognized that cultural and creative industries fuel the innovation and economic development of regions and countries (Bilton, 2015; Porfírio, Carrilho, & Monico, 2016). These industries are gaining more attention from mainstream scholars because of their increasing contribution to the development of Europe, and especially to the Mediterranean countries, that often lag behind the core European countries (Interreg, 2014). Considering the European context, creative entrepreneurship is also, known as cultural entrepreneurship. Kuhke, Schramme, and Kooyman (2015) note, 'In Europe, courses began to emerge in the late 1980s and early 1990s [...] primarily providing an established business school education with an industry-specific focus on the new and emerging creative economy.' Essig (2017) has analyzed the phenomena in parallel with art entrepreneurship in the United States and has argued on the importance of the education development in this field.

UNCTAD reports from 2008 and 2010 have emphasised that policies promoting the creative economy have to include, by priority, investment in education and human capital, with particular reference to the intersection between creative capacities and relevant technical skills. Furthermore, a large debate between educators, artists, intermediaries in creative industries and a new cohort of actors from the technologic field has highlighted the need for educating in creative entrepreneurship, mainly in the field of management and marketing. Bilton (2015) points to the importance of considering education for creative entrepreneurship in all high education programs related to arts, music or even multimedia and information

technologies, as a consequence of the potential impact of future young entrepreneurs in the local and regional development.

The creation of new firms occurs as a context-dependent, economic, and social process. The dynamics of this creation are very dependent on the entrepreneurs' attitudes towards critical factors (Chaston & Sadler-Smith, 2012), as well as on the conditions required to grow and prosper. Knowledge about the context where industries and entrepreneurial ventures develop is crucial to understand what is behind the phenomenon of development of creative industries (Porfírio et al., 2016).

According to Hausmann and Heinze (2016), there is no consensual understanding of entrepreneurship in the cultural and creative sector, yet. As mentioned in the research, an exception was found in four identified articles (Wilson & Stokes, 2004, 2006; Rae, 2005; Enhuber, 2014) referring to other authors' research, where the provided definitions differ considerably from each other (see Table 2).

From a more practical perspective, creative entrepreneurship refers to creative people, such as are artists, musicians, writers, designers, and who also act as entrepreneurs in creative industries (they start their own business and sell their creative work). According to the development of Kolb (2015), business plans are the key development that could support creative entrepreneurship. This tool can be used even if creative entrepreneurs decide to take a position in an existing organization, in their own for-profit organization or in a non-profit one. In this regard, they have to learn that those type of organizations exist in a highly competitive environment where they have to valorize their skills and develop new ones. As business developers, creative entrepreneurs have to organize, manage and assume risks of a business, they need to play a leadership role and be aware of the financial-accounting and legal aspects. All these aspects should be clearly presented in their business plan.

In addition, Kolb (2015) states that there are three basic entrepreneurial concepts that have to be understood before the business plan development and implementation:

1. The aspects related to creativity and culture as a business by taking into consideration the present society's view of what is art and the dynamics of its monetary value. In addition, these aspects impact the way production, distribution and purchase of cultural products are developed;
2. Definition of each artist's own mission, vision and values, and mainly, those of potential creative business. An introspection into the artist own world could be the starting point underlining the internal resources of the creative entrepreneur, including financial and personal

Table 2 Relevant Definitions of Entrepreneurship in the Cultural and Creative Sector

Author	Definition
Enhuber (2014)	'[C]ultural entrepreneurship can refer to cultural change agents and resourceful visionaries who organize cultural, financial, social and human capital, to generate revenue from a cultural activity.' (p. 4)
Kolsteeg (2013)	'Cultural entrepreneurs by definition work in a social, political, economic and artistic discourse.' (p. 5)
Smit (2011)	'The current discourse about the creative economy draws on different notions of cultural and creative entrepreneurs. These definitions differ [. . .]. However, they all concentrate on economic activities dedicated to producing goods and services with mainly aesthetic and symbolic value.' (p. 170)
Wilson and Stokes (2006)	'[W]e follow Ellmeier's definition of "cultural entrepreneurialism" – encompassing all-round artistic and commercial/business qualifications, long working-hours and fierce competition from bigger companies. [. . .] This focuses attention squarely on the particular ability of the cultural entrepreneur to coordinate and leverage artistic and managerial resources.' (p. 369)
Rae (2005)	'[C]reative entrepreneurship, which can be defined as the creation or identification of an opportunity to provide a cultural product, service or experience, and of bringing together the resources to exploit this as an enterprise.' (p. 186)
Wilson and Stokes (2004)	'[W]e follow Ellmeier's definition of "cultural entrepreneurialism" – encompassing all-round artistic and commercial/business qualifications, long working-hours and fierce competition from bigger companies. [. . .] the particular ability of the cultural entrepreneur to coordinate artistic and managerial resources [. . .], can be seen as a defining characteristic of the use of the term "entrepreneur."' (p. 221)
Ellmeier (2003)	'Cultural entrepreneurialism means all-round artistic and commercial/business qualifications, long working hours and fierce competition from bigger companies.' (p. 11)

Notes Adapted from Hausmann and Heinze (2016, p. 12–13).

qualities. After this, the external environment in which the business will be developed and implemented needs to be examined, including: market and the targeted customers (their behaviour, needs, preferences etc.), competitors, socio-cultural changes, technological development and economic conditions. As a conclusion of this introspection and analysis, a strengths, weakness, opportunities and threats (SWOT) analysis could deliver a synopsis of the business strategy;

3. Market analysis that assumes the characterization and deep understanding of the targeted customers (their behaviour, needs, preferences etc.) and the market where the future creative business will act. Finally, marketing objectives and tactics must be defined.

Considering the specifics of the education for creative entrepreneurs,

more and more educators are inclined to use methods and tools of intercultural education. This is because, finally, creative industries products have to be included and merged into the socio-cultural environment and, thus, they have to be understood and accepted by an intercultural community (Banks, 2015).

As a result, intercultural education is defined as a process that leads to a complete and thorough understanding of the concepts of democracy and pluralism, as well as to a deeper understanding of different customs, traditions, faiths and values. The analysis of the literature revealed many models of intercultural competences development, such as the so-called multicultural education (whose goals are knowledge and peaceful coexistence) and some others related to transcultural approaches (focusing on the promotion of human rights and universal values), while few are intercultural models, which emphasize the opportunities derived from encounter, dialogue and interaction (Guilherme & Dietz, 2015; Portera & Grant, 2017). Furthermore, 'intercultural competences were defined as a set of knowledge, attitudes and skills that allows one to appropriately and effectively manage relations with persons of different linguistic and cultural backgrounds' (Portera & Grant, 2017).

Overall, the main advantages of considering intercultural education for creative entrepreneurship are (Portera & Grant, 2017): (1) it does not define identity and culture rigidly, but views them as being dynamic and in constant evolution; and (2) it regards diversity, otherness, emigration and life in a complex and multicultural society not only as risk factors, but also as opportunities for enrichment and growth. Taking these advantages and their practical exploitation impacts the education process associated to a specific program. However, literature is poor in describing didactical and pedagogical methods and tools for creative entrepreneurship development. Considering the entrepreneurial education, Table 3 summarizes the most relevant teaching methods and strategies that can be exploited efficiently.

More recently, Thom (2017) confirmed the assumed poor state of arts in entrepreneurship education at higher educational institutions by showing evidence that entrepreneurial education of fine art students was definitely not been implemented, neither in the United Kingdom nor in Germany. Similarly, the study of Nabi, Liñán, Fayolle, Krueger, and Walmsley (2017) reconfirmed past reviews and meta-analyses: they found that research on the impact of entrepreneurship education still predominantly focuses on short-term and subjective outcome measures and tends to severely under describe the actual pedagogies being tested (the study is based on the analysis of the articles published in the period 2004–2016). In conclusion, there is a lack of even minimal specific pedagogical details on entrepreneurship education in general and, more especially, for creative industries.

Table 3 An Inventory of Teaching Methods and Strategies

Trainers activities	Trainees activities
Experiential learning	Inquiry, individual work
Experiment	Problem-solving exercises
Critical thinking	Working with information Developing critical thinking Innovation and risk taking
Brainstorming	Problem thinking
Integrated learning/teaching, transfer and interdisciplinary linking	Complex understanding Group work Working in and for multidisciplinary teams
Project method	Create project frameworks (work plan, suitable materials and schedule/time management/task distribution, project work, project evaluation) Establishing fictitious companies Planning and project management in order to achieve goals Collaboration, cooperate within the team Making own ideas relevant to the team Team leadership Finding innovative solutions for specific issues Being resilient Learning from mistakes and failures
Learn to make good decisions	Combine and compare knowledge and information to use opportunities and how to take risks Strengthen the ability of trainees to convert ideas into practice Learn from each other and learn together as a team Experience exchange Cooperative problem solving
Flexibility	Use of opportunities Understand the complexity of the work Have contact with real organizations

Notes Adapted from Jůvová, Čech, and Duda (2017, pp. 68–70).

The Intercultural Education Context

The main phases and their brief description of the ‘InclusiveArt’ project are the following:

1. Selecting the participants and define the target group;
2. Developing the curriculum for the creative entrepreneurship development, entitled ‘Creative Entrepreneurship Training Program;’
3. Training needs analysis, which have to characterize the trainees actual knowledge (as their own declarations) and their expectations from the training program implementation;
4. Refining the curriculum of the Creative Entrepreneurship Training Program;

5. Developing the Virtual Learning Platform for training and evaluation. This is the main tool used not only for teaching, learning and evaluation of the trainees, but also for communicating and tutoring their work,
6. Delivery of training modules. In this case, peer-review processes among trainers have contributed to the elimination of knowledge duplications, as well as to the simplification of several explanations by using visual tools (graphs, figures, movies, examples of good practices, etc.);
7. Counselling and mentoring activities were mainly dedicated to the development of the trainees' final projects and their delivery (uploading into the Virtual Learning Platform);
8. Evaluation of the final projects and provision of grants to each trainee.

In the context of the present article, we shall present mainly the content of the first, second and fourth phases, as well as the results of the research for the potential assessment on entrepreneurship developed during the sixth phase.

Trainees Group Definition

In order to adequately target potential participants for the project, the UNCTAD (2010) list of activities has been included in the creative industries definition, as it remains the most comprehensive one and was designed for cross-country comparison. UNCTAD's classification has the advantage of being less restrictive due to the fact that it encompasses both the cultural and technological dimensions of creative industries, whereas other taxonomies (as Department for Digital, Culture, Media & Sport, World Intellectual Property Organization or KEA European Affairs are) are biased towards one or the other (in Table 4). UNCTAD's (2010) classification includes both manufacturing and service industries, specific activities of communication and information technology sectors related to creative industries (most of them are services, especially knowledge-intensive services) (Table 4).

The 'InclusiveArt' project's partners from Romania and Serbia were responsible for sending invitations to particular organizations that were in contact with young artists. Different advertising events, press announcements, interviews and project presentations organized in towns near the bordering area in Serbia (Kikinda, Zrenjanin) and in Romania (Timisoara, Resita) have touched large audiences engaged in creative industries. Finally, a number of 54 people interested in participating at the Creative Entrepreneurship Training Program were considered during the selection process. Finally, a number of 41 young artists (26 from Romania and 15 from Serbia) interested in participating at the Creative Entrepreneurship Training Program were selected

Table 4 Comparison of Different Classifications of Creative Industries

Creative industries	(1)	(2)	(3)	(4)	(5)
Printing		.			.
Publishing
Advertising & related services
Architecture and engineering
Arts and antique markets/trade	.	.			.
Crafts
Design/specialized design services
Designer fashion	.	.			.
Film/motion picture & video industries
Music/Sound recording industries
Performing arts (theatre, dance, opera, circus, festivals, live entertainment)/ independent artists, writers, & performers
Photography
Radio and television (broadcasting)
Software, computer games and electronic publishing
Heritage/cultural sites (libraries and archives, museums, historic and heritage sites, other heritage institutions)			.	.	.
Interactive media			.	.	.
Other visual arts (painting, sculpture)			.	.	.
Copyright collecting societies				.	.
Cultural tourism/recreational services				.	.
Creative R&D					.

Notes Column headings are as follows: (1) Department for Digital, Culture, Media & Sport (2009), (2) World Intellectual Property Organization (2003), (3) Eurostat (2000), (4) KEA European Affairs (2006), UNCTAD (2010). Adapted from Boix, Hervás-Oliver, and Miguel-Molina (2015, p. 7).

(17 potential participants from Serbia and 24 from Romania). The average age of the participant is 27.75 years.

In the first stage of the project implementation, it was necessary to select the participants based on their activities and experience within creative industries. The assessment process considered the participants' uploaded portfolios (pictures, movies, short biography, projects portfolios etc.), available at the Virtual Learning Platform of the Politehnica University of Timisoara, Romania (www.cv.upt.ro, developed under the Moodle platform). The participants' portfolios demonstrated their main areas of interest in the creative industry, as depicted in Figure 1 (interest areas were clustered). In addition, Table 5 summarizes the demography of the trainees and trainers groups in order to demonstrate the created intercultural environment for the development of the Creative Entrepreneurship Training Program.

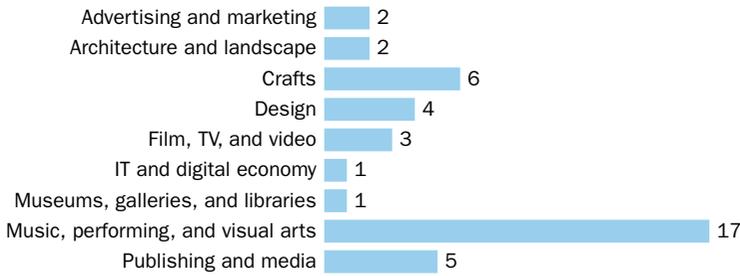


Figure 1 Defined Target Groups: Results of the Selection and Recruiting Process of Young Artists

Table 5 Characteristics of the Whole Creative Entrepreneurship Training Program Group: Demonstration of Intercultural Created Environments for Training and Assessment

Interdisciplinary teams	Transdisciplinary knowledge alliance	Interculturality	Gender	Age
Various disciplinary backgrounds concerning education, work experience, research and current employment	5 academics + 5 consultants and trainers of the Intercultural Institute + 7 regional actors (entrepreneurs in creative industries) 17 trainers 41 trainees	2 countries: Romania and Serbia (but also different nationalities)	Women: 9 trainers + 14 trainees Men: 8 trainers + 27 trainees	Trainees' age: 18 to 35 Trainers' age: 36 to 54

Brief Description of the Creative Entrepreneurship Training Program

Starting from the aspects in the second section, the perspective of Kolb (2015) has been considered adequate for the 'InclusiveArt' project context and, in particular, for the Creative Entrepreneurship Training Program design and implementation. In addition, the program benefited from the intercultural education environment resulting from the trainees' diversity (cultural diversity, education background, age and gender diversity, etc.), trainers' diversity (degree of competencies and experiences with creative industry, but also their education background) and even their education environment, didactic and pedagogy methods and used tools (combing face-to-face education and learning with blending learning, on-line exercises and assessment, etc.). This was created as a result of the literature knowledge gap in the field of teaching and learning of creative entrepreneurship (mentioned in the second section), but also as an opportunity to exploit the existing infrastructure of the Virtual Campus of the Politehnica University of Timisoara

Table 6 Short Description of the Behaviour Dimensions Considered by the Applied Self-Assessment Test

Behavioural characteristics	Descriptions	The profile of the Canadian entrepreneur (the basis for the comparison)
Motivation	Motivations are factors that determine behaviour. They are the underlying reasons that induce someone to act.	Minimum score: 19 Average score: 62 Maximum score: 76
Aptitudes	Aptitudes are natural inclinations, competencies, and abilities. Certain aptitudes predispose someone to be an entrepreneur.	Minimum score: 20 Average score: 67 Maximum score: 80
Attitudes	Attitudes are made up of perceptions, our feelings about something. They are judgments we make, ways we look at things.	Minimum score: 11 Average score: 37 Maximum score: 44

(www.cv.upt.ro). After several sections of constructive discussions among trainers, the structure and the content of the Creative Entrepreneurship Training Program was defined. Figure 2 shows the associated skills card, as a result of refining the sessions after the assessment phase of training needs. The structure and the content were perfectly aligned to the initial description of the training course, included in the 'InclusiveArt' project proposal.

The Entrepreneurship Potential Assessment

The Research Methodology

The adopted methodology for the entrepreneurship potential characterization consists of a survey using an on-line self-assessment test delivered by the Business Development Bank of Canada (see <https://www.bdc.ca>). The test was applied to all participants in the Creative Entrepreneurship Training Program, after the presentation of the first and second module of training, and during the introduction of the third module.

The applied questionnaire (test) includes 50 statements, and it takes about 10 minutes to fill-up. There are no right or wrong answers and the respondents have to express honest opinions in order to get a good diagnosis on their entrepreneurial potential. For each statement, respondents have to choose the number that best describes their opinion, in correspondence with a Likert scale of 4 points (1 – totally disagree, 2 – somewhat disagree, 3 – somewhat agree, 4 – totally agree). Respondents were aware that they need to use the entire scale as much as possible, as always answering '2' or '3' will not allow them to fully benefit from the on-line tool. Once the respondents completed the test, their answers were compiled, and self-assessment results regarding their entrepreneurial traits, such as concerns motivations, aptitudes and attitudes, were visible (Table 6).

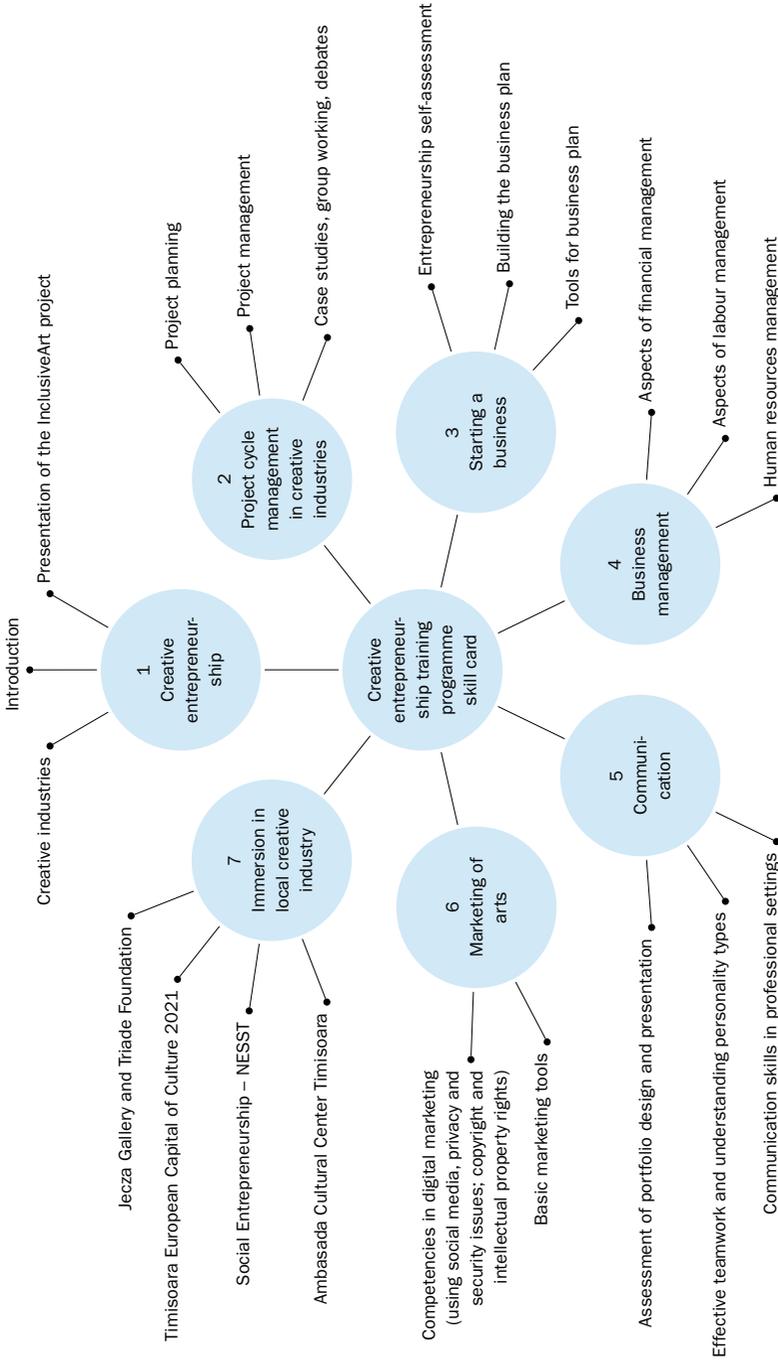


Figure 2 The Skills Card of the Creative Entrepreneurship Training Program

The behaviour sub-characteristics considered for the 'motivation' dimension are:

- *Need for achievement/success.* The need to achieve is demonstrated by a desire to progress, excel, and perform. A person who has this characteristic likes to set his own objectives and get feedback about what he is doing to excel. Such people are often very competitive, especially with themselves.
- *Power/control appeal.* People who like power and control are often imbued with the desire to lead and influence. In concrete terms, such people want to organize and coordinate actions and mobilize resources. They also like to arouse admiration and acquire social status.
- *Need for challenges/ambition.* Challenge and ambition are closely related to the need to achieve. These people are constantly looking for ways to take on difficult projects, achieve their dreams. They have a constant need to learn.
- *Self-sufficiency/freedom.* People who are looking for independence and freedom want to be their own boss and be able to make their own choices, set their own constraints – in short, make decisions independently.

In the case of the 'aptitudes' dimension, the behaviour sub-characteristics considered are:

- *Perseverance/determination.* Perseverance is demonstrated by persisting in one's efforts, constant determination to find solutions to problems. People who persevere and are determined will display tenacity and are able to bounce back quickly.
- *Self-confidence/enthusiasm.* Self-confidence gives someone a belief in his own resources and abilities, makes him proud of himself. Someone who has self-confidence knows his own value, and is optimistic about his ability to achieve.
- *Tolerance towards ambiguity/resistance to stress.* This is an important characteristic in an entrepreneurial profile. People who can tolerate ambiguity are able to handle and manage the stress created by uncertainty. They are very adaptable.
- *Creativity/imagination.* Creativity often is evidence of someone who is curious, inquisitive, and able to anticipate things and to imagine various solutions to a problem.

The behaviour sub-characteristics considered for the 'attitudes' dimension are:



Figure 3 Example of a Test Result with One Item Considered for Evaluation (adapted from the on-line self-assessment test delivered by the Business Development Bank of Canada, see <https://www.bdc.ca>)

- *Perception to act upon one's destiny.* Some people attribute their success to luck, others attribute it to their own efforts. People with an entrepreneurial profile tend to believe they have the power to influence events by the actions they take.
- *Action-oriented.* One fundamental characteristic of the entrepreneur is being action-oriented. Eagerness to take action and diligence are fairly common traits of entrepreneurs. They believe they have to act to be successful.

Finally, each trainee/respondent could see his/her own results displayed with horizontal bands (Figure 3). The vertical band shows the mean score of entrepreneurs:

- If the horizontal range of one respondent's results does not exceed the vertical range, it means that his/her results for this dimension is below the average obtained by entrepreneurs.
- If the horizontal range exceeds the vertical range, his/her results are above average.

The on-line self-assessment test used in the investigation was prepared on the basis of research and observations of the characteristics of Canadian entrepreneurs in all industry sectors. On average, entrepreneurs tend to obtain overall results that are higher than those of the general population. Granted, the mere fact of obtaining (or failing to obtain) results in line with those of entrepreneurs is not enough to indicate trainees/respondents potential as an entrepreneur. Many other factors come into play, including their personal circumstances, milieu, experience, timing, etc. Considering all these limitations (comparison were done using the Canadian entrepreneurs and not the Serbian or Romanian ones), the test allows trainees/respondents to compare their answers to those of a group of entrepreneurs, and to note where they present similarities or differences.

Research Results and Debate

The research results regarding the entrepreneurial self-assessment investigation is shown in Table 8. Trainees were asked to complete the test and then to save in pdf format the achieved results into the Virtual Campus (a special section was created). Despite the fact that all the trainees were

Table 7 The Global Profile of the Respondents Related to the Entrepreneurship Behavioural Characteristics

Behavioural characteristics	(1)	(2)	(3)	(4)
General profile	151	147	164	166
Motivation	56	54	61	62
Aptitudes	61	61	66	67
Attitudes	33	33	34	37

Notes Column headings are as follows: (1) total sample, (2) Serbian, (3) Romanian, (4) average standard.

Table 8 Results of the Self-Assessment

Behavioural characteristics	(1)	(2)	(3)	(4)
General profile	166	150.758	147.250	163.687
Motivation	62	55.727	53.937	61.000
Need for achievement/success	17	15.937	15.000	16.875
Power/control appeal	17	14.781	13.375	16.187
Need for challenges/ambition	16	15.531	14.250	16.812
Self-sufficiency/freedom	12	11.219	11.312	11.125
Aptitudes	67	61.303	60.625	65.812
Perseverance/determination	14	13.875	13.187	14.562
Self-confidence/enthusiasm	13	12.875	12.312	13.437
Tolerance towards ambiguity/ resistance to stress	19	17.625	17.000	18.250
Creativity/imagination	21	18.8437	18.125	19.562
Attitudes	37	33.394	32.687	36.187
Perception to act upon one's destiny	20	18.781	17.875	19.687
Action-oriented	17	15.656	14.812	16.500

Notes Column headings are as follows: (1) average score according to the test, (2) average profile for the total sample (33 respondents), (3) average profile for the Serbians sample (17 persons), (4) average profile for the Romanian sample (16 persons).

invited to participate in this investigation, there were only 33 submitted self-assessment tests uploaded on the on-line platform (19 of them were males and 14 females).

The research results are shown in Tables 7 and 8. As it can be seen, the research sample of the entrepreneurship potential (in all three cases: total sample, the Serbian and Romanian sub-samples) is below the average score obtained by Canadian entrepreneurs. The Romanian group of respondents had a more similar profile to the Canadian entrepreneurship profile than the Serbian respondents. Such results were achieved even in the case of detail analysis of the sub-dimensions (Table 8). The analysis of the scores deviations from the average scores imposed by the Canadian test were also analysed with the trainers' support.

Romanian trainees achieved deviation scores between -1 to $+1$ for the sub-dimensions of the entrepreneurship behavioural characteristics that were analysed. The deviation score achieved was above the Canadian average ($+1$) for: 'need for challenges/ambition' and 'perseverance/determination,' and zero deviation scores for the following sub-dimensions: 'need for achievement/success,' 'self-confidence/enthusiasm' and 'perception to act upon one's destiny.'

These results have shown that these respondents are looking for ways to take on difficult projects, achieve their dreams and that they have constant need to learn. In addition, their perseverance demonstrates their constant determination to find solutions to problems and, thus, they display tenacity and are able to bounce back quickly. According to the trainers' opinions regarding the Romanian group of creative trainees, they expressed their doubts on their risk mitigations and estimated that some potential risks could diminish the entrepreneurs' self-confidence and enthusiasm. Trainers appreciated the Romanian young creative entrepreneurs' perception on having the power to influence events and other people's lives with their actions. This appeared as a very good test result, as it offered confidence on those trainees' actions and on the successful implementation of cultural intervention projects.

The Serbian group of trainees achieved deviation scores between -4 to 0 for the sub-dimensions of the analyzed entrepreneurship behavioural characteristics. Positive results (-1 score of the deviation) were achieved for the following sub-dimensions: 'self-sufficiency/freedom,' 'perseverance/determination' and 'self-confidence/enthusiasm.' These results evidenced the determination (motivation) of the Serbian trainees to become entrepreneurs, looking for independence and freedom: they wanted to become their own bosses and be able to make their own choices and decisions independently. The perseverance of the Serbian group of trainees was demonstrated by their persistence in their own efforts, as well as their constant determination to find solutions to problems. During the training and for the project's development, the trainers highlighted the Serbian trainees' perseverance, as they were determined, displayed tenacity and were able to bounce back quickly when difficulties occurred. The Serbian trainees showed self-confidence as a result of the belief in their own resources and abilities, their pride, self-confidence, and self-acknowledgement of their own value. All this generated optimism in the trainers regarding the trainees' ability to achieve the proposed goals (namely, their involvement in projects related to cultural intervention in disadvantaged communities).

The lower scores obtained by both categories of trainees were carefully analyzed by the trainers. The main causes that were found (and agreed upon) included: missing education in the field of entrepreneurship (eco-

conomic and financial knowledge as most desired ones), knowledge gap in the field of management and marketing for creative industries and missing knowledge supporting the digital phase of the business development. As a result, these findings served as an orientation for the content of the training program.

Conclusions

Cultural entrepreneurship is considered a new paradigm of business that puts culture at the centre of enterprise ideation, development and growth. It leads to global change, creating economic value through local resources and perspectives that are readily available in the cultural fibre of every individual. Despite the fact that culture industry is an emergent one (as demonstrated by its great contribution to the European countries GDP) and the creative entrepreneurship is financially supported by different programs and institutions, there is still a need for training programs in this field.

The purpose of this article was to present the potential of entrepreneurship education in the field of creative industries. Thus, the intercultural educational environment created by the participants in a cross-border project between Romania and Serbia was described, as well as the Creative Entrepreneurship Training Program skill card. The program structure and content, together with the intercultural education environment associated with the implementation of the 'InclusiveArt' project, aimed at supporting the development of entrepreneurship competencies in young people active in creative industries. This training program offered a unique opportunity to the trainees, as they learnt how to turn abstract ideas into executable plans (projects or business plans) directly from senior professionals and leaders in the sector (practical lessons, examples of best practices and demonstrations were included).

At the end of the program, trainees had a thorough understanding of why cultural change precedes social change and how this pertains to creative projects and business models in any sector or industry. They clearly understood and were able to articulate why cultural entrepreneurship is the model the world is currently moving into. The program allowed trainees to explore, evaluate and develop their own business ideas applying the knowledge achieved during the training and through on-line learning in a thorough, critical and confidential way.

Furthermore, the article presented the research for the characterization of entrepreneurship potential in the case of the Serbian and Romanian trainees, by considering entrepreneurial traits, such as concerns, motivations, aptitudes and attitudes. These behavioural characteristics were described individually and for each group by applying an on-line self-assessment test by the Business Development Bank of Canada. The re-

search results and findings were analyzed by the trainers' group in order to establish the content of the training modules and the most adequate pedagogical strategy.

Future research on the trainees' entrepreneurship potential and its valorization will be done in the next stage of the 'InclusiveArt' project, consisting of a tutoring session in order to develop cultural intervention projects for disadvantages communities in the Banat Area of Romania and Serbia.

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