EUROPEAN AGENDA FOR CULTURE

WORK PLAN FOR CULTURE 2011-2014

JANUARY 2014

GOOD PRACTICE REPORT

on **THE CULTURAL AND CREATIVE SECTORS' EXPORT AND INTERNATIONALISATION SUPPORT STRATEGIES**

OPEN METHOD OF COORDINATION (OMC)
WORKING GROUP OF EU MEMBER STATES' EXPERTS
ON CULTURAL AND CREATIVE SECTORS

EUROPEAN UNION

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1 REPORT SUMMARY

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1 REPORT SUMMARY

This report by the Open Method of Coordination (OMC) Working Group on Cultural and Creative Sectors' Export and Internationalisation Support Strategies builds on and complements the already rather extensive literature on the potential of cultural and creative sectors in the European Union. In fact, this report is the first of its kind with a particular focus on cultural and creative sectors' (CCS) exports and internationalisation.

The report also represents the newest link in the chain of papers produced by the different OMC Working Groups in line with the current and previous Council Work Plans for Culture. With policy statements and a substantial number of good practices from different Member States, this body of work illustrates the impressive array of measures and activities that are carried out in Europe to pursue key cultural policy objectives.

There was unanimity within the Working Group that cultural and creative sectors are in a strategic position to promote smart, sustainable and inclusive growth in the EU. Thereby, the Group reaffirms the conclusions previously arrived at in key Commission policy documents.

The report consists of five chapters:

1) Introduction

2) Importance of exports and internationalisation of CCS

3) General overview of support measures

4) Good practices in the Member States

5) Conclusions and recommendations

The introduction describes the objective and target group, the framework for the good practice report, and the mandate and working methods of the Working Group.

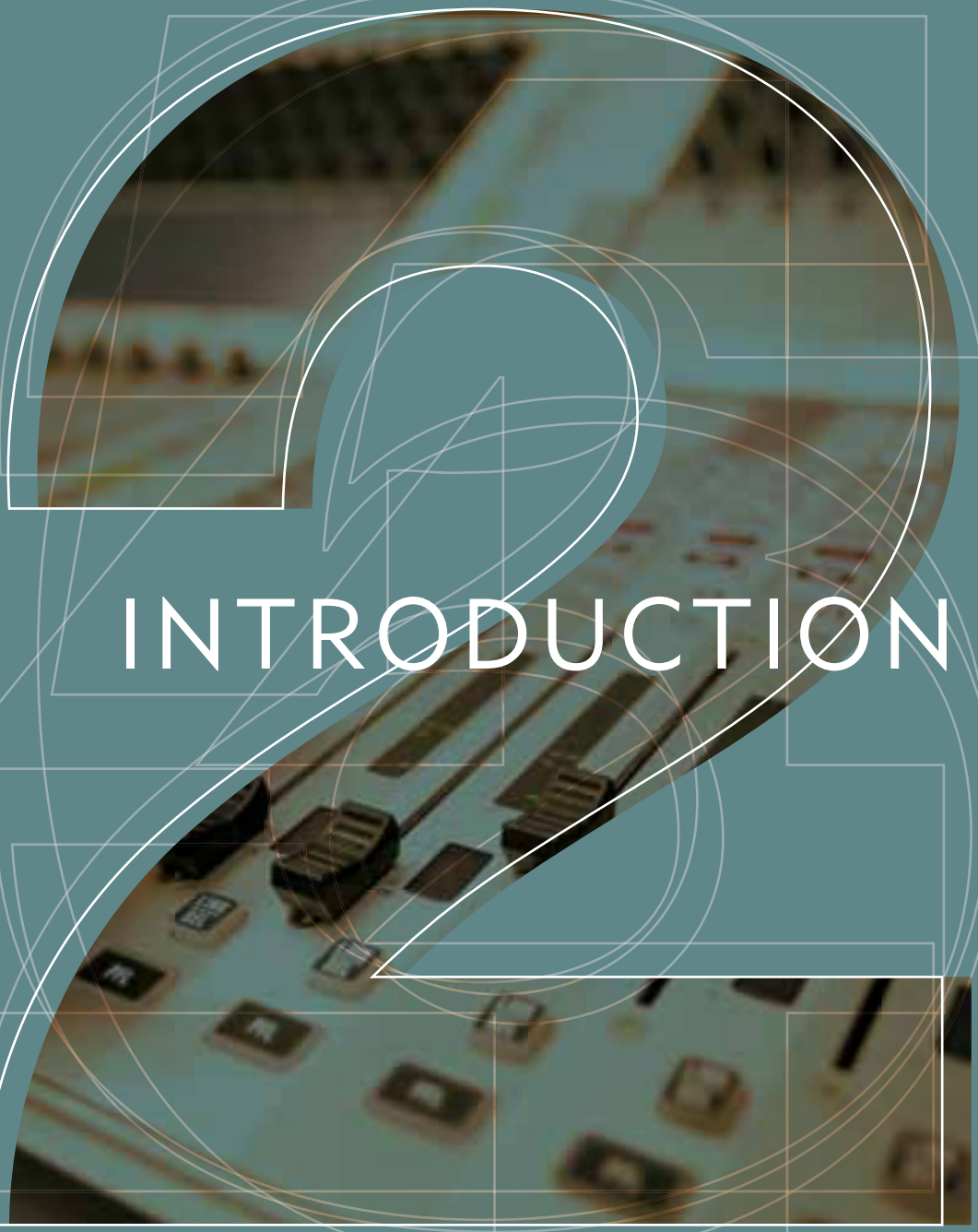
The chapter on the importance of exports and internationalisation of CCS focuses particularly on the size of CCS exports and characteristics of CCS and their products and services. A short SWOT analysis on CCS export and internationalisation is also provided.

The general overview of support measures provides information on how different Member States tackle the issue of CCS exports and internationalisation, including information on the nature of their respective strategies and on their priorities and measures.

The chapter on good practices in the Member States forms the bulk of the text, as is expected in a good practice report. There are eight categories of measures that contain altogether 34 practices and examples. In addition to the case studies and examples included in the report, there are many others. However, the Working Group thinks that the ones included are representative in terms of their objectives and contents, as well as geographically.

The final chapter provides conclusions and recommendations. In short, the Working Group is convinced that Europe's cultural diversity and rich heritage, combined with the talent of artists and CCS companies as well as high-quality education, form a distinctive competitive advantage for European cultural and creative exports.

However, the Working Group also identified weaknesses and challenges that need to be addressed by policy makers at different levels in order to unlock the full export potential of European CCS. To facilitate that, the Working Group makes a limited amount of recommendations that are targeted at support and financing; intellectual property rights (IPR); CCS cooperation and visibility; and professional and further education and training.



2 INTRODUCTION

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BACKGROUND

2 INTRODUCTION

Objective and target group

Cultural and creative sectors[1] (CCS) are in a strategic position to promote smart, sustainable and inclusive growth in the European Union (EU) and thus contribute fully to the Europe 2020 Strategy, which is the EU's growth strategy for the coming decade.

According to the European Commission's (EC) communication (2012) on promoting cultural and creative sectors for growth and jobs in the EU[2], *'smart internationalisation and export promotion policies are needed to allow a wide majority of small organisations and companies to operate in a global environment and reach new audiences and markets worldwide. It is necessary to identify the most effective support services, facilitate access to foreign markets, reinforce regulatory dialogues and assess possible risk sharing facilities. Pooling of resources and increased cooperation between various actors in the EU could be further explored to promote a stronger cultural and creative presence of Europe on the world scene and an attractive European image bridging our excellence in the field of heritage to vibrant cutting edge creativity.'*

In its resolution[3] on the Commission's communication on the CCS, the European Parliament '*points out the international cooperation and export potential of the CCS and the fact that it is in the Union's interests to promote exchanges among professions in the sector, including in third countries, and to attract and develop creative talent; stresses the important role played by the cultural and creative industries in the dissemination, attractiveness and promotion of European culture.'*

The objective of the report is to highlight the importance of exports and internationalisation of CCS and showcase good practices implemented by the different actors in the EU as a point of inspiration for policy makers. Internationalisation and exports of CCS are important for cultural, economic and social reasons. Internationalisation brings about enlargement of audiences, cultural diversity and increased cultural cooperation, while exporting supports the growth of cultural and creative entrepreneurs. In addition there are also spill-over effects in other sectors, including country branding and increased tourism and trade.

Culture and creativity also play a growing role in the exercise of soft power by governments across the world. The report is thus set against the political context of developing a strategic vision for culture in the EU's external relations.

The main target groups for the report are the policymakers at local, national, regional and the EU level, especially in the European Commission and European Parliament, responsible for both cultural and economic policies, as well as those responsible for the planning and implementation of the EU Structural Funds and other financial instruments. The report does not cover all the related issues concerning internationalisation of CCS, e.g. mobility of artists or question of art residencies, as these subjects are covered by other OMC working groups.

1 Cultural and creative sectors include all sectors whose activities are based on cultural values and/or artistic and creative expressions, whether these activities are market or non-market oriented and whatever the type of structure that carries them out. These activities include the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or creative expressions, as well as related functions such as education, management or regulation. The cultural and creative sectors include in particular architecture, archives and libraries, artistic crafts, audiovisual (including film, television, video games and multimedia), cultural heritage, design, festivals, music, performing arts, publishing, radio, and visual arts.

2 www.ec.europa.eu/culture/our-policy-development/documents/communication-sept2012.pdf

3 http://www.europarl.europa.eu/sides/getDoc.do?type=TA&language=EN&reference=P7-TA-2013-368

Framework for the good practice report

The report consists of three main parts. The first explores the case of the importance of exports and internationalisation in CCS. The section also describes the characteristics of the businesses and organisations working in the CCS that need to be taken into account when designing support measures.

The second part gives a general overview of the variety of support measures implemented by the EU Member States, highlighting main priority sectors and the most common types of interventions.

The third and main part of the report is a collection of specific examples from the Member States, including programmes, agencies, initiatives, clusters, networks etc. The selected practices provide a point of reference for policy makers to implement comprehensive support measures on local, national, regional and European level.

Mandate and working methods

Both cultural and creative industries and culture in EU external relations are key priority areas under the European Agenda for Culture[4]. In its conclusions on a Work Plan for Culture 2011-2014[5], adopted on 18-19 November 2010, the EU Council decided to establish a Working Group (WG) on Cultural and Creative Industries composed of experts nominated by the Member States. The first topic of the WG was to reflect on the strategic use of EU support programmes, including Structural Funds, to foster the potential of culture for local and regional development and the spill-over effects of CCS on the wider economy.

The WG was co-chaired by Mr Ragnar Siil (Estonian Ministry of Culture) and Mr Kimmo Aulake (Finnish Ministry of Education and Culture). The WG expresses its gratitude to all the experts from the Member States, and the EC, as well as to the representatives of civil society and academia for their valuable contributions.

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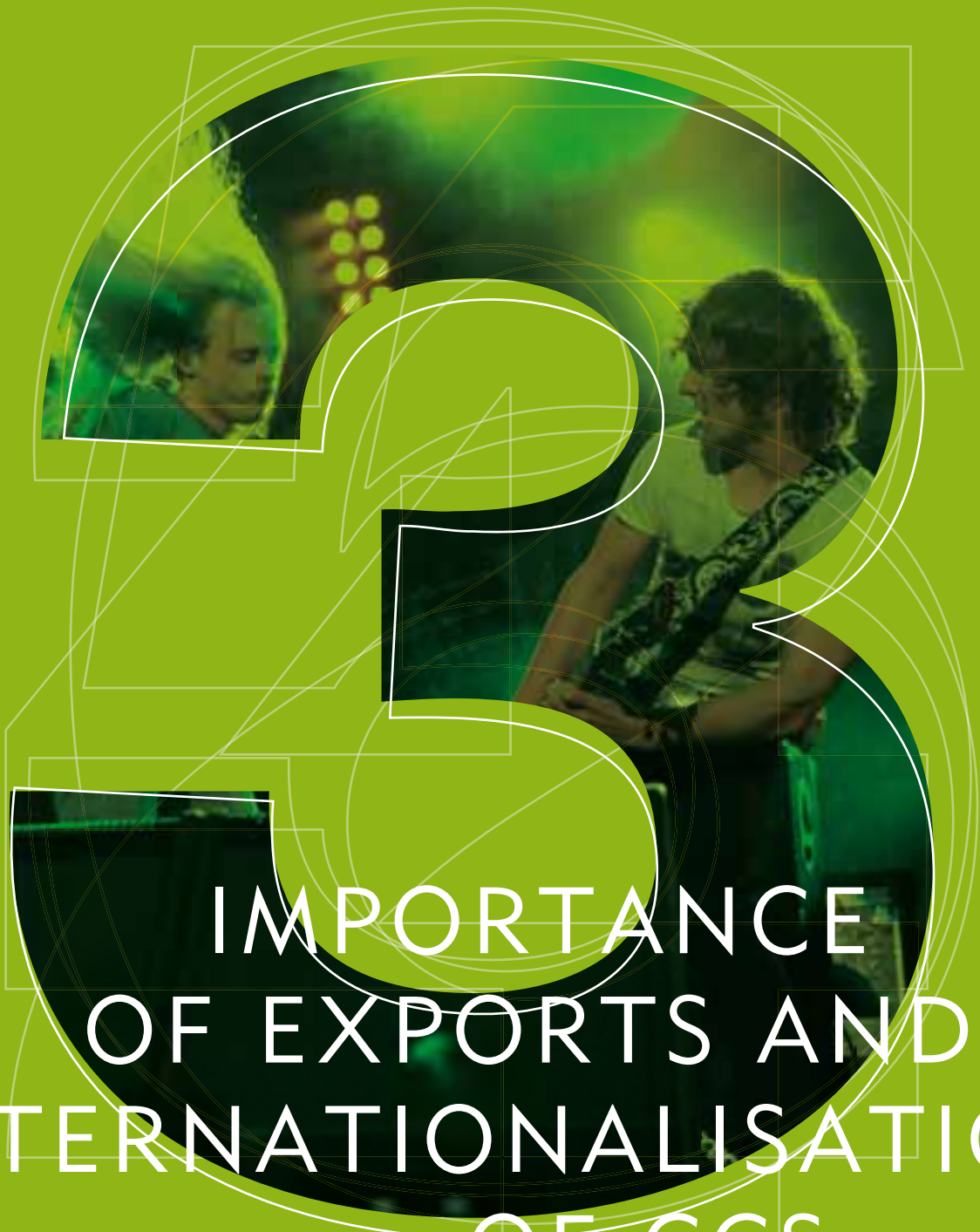

3 IMPORTANCE OF EXPORTS AND INTERNATIONALISATION OF CCS

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SUPERCHARGING

3 IMPORTANCE OF EXPORTS AND INTERNATIONALISATION OF CCS

Urgency of the matter

According to the EC communication[6] CCS should be seen as a key element in global competition and 'soft power': *'Europe's international partners already invest a lot in the cultural and creative sectors. The US has been investing in them for decades both as strategic economic sectors and a tool to affirm their presence globally. Others, such as China, South Korea or India, are also making massive investments to boost their economic potential and "soft power". To do so, they enter into a global competition for creative talents. For example, in China, public investment in culture has grown by 23 % annually since 2007, and plans are to raise the sectors' share of GDP from 2.5 % to 5-6 % by 2015.*

While European fashion and high-end industries contribute increasingly to EU exports and the promotion of European excellence in the world, the potential of other sectors, such as cinema or music, is still not strategically exploited abroad. The challenge is both to increase exports to the benefit of EU's economy, and forge a dynamic image of an attractive and creative Europe open to cultures and talents from across the world.'

Size of CCS exports

The European Competitiveness Report of 2010[7] focused specifically on the contribution of the cultural and creative sectors to growth in the EU, and it also addressed the issue of exports of cultural goods and services. According to this report, Europe is one of the world's leading exporters of creative industry products. There was an increase in the revealed comparative advantage of the EU in publishing, music records, audiovisuals (film) and most notably in the new media (digital records) – with strong growth in video games. In terms of exports, creative goods account for 4.3 % of the EU-27's external exports.

In general, however, statistics on CCS exports – and imports – are lacking. The information in different statistics is usually non-comparable and limited either as regards the sectors, geographic coverage or time-series. Therefore, the available figures fail to give a reliable picture on exports and sometimes the pictures even seem to be contradictory.

So far, at the EU level, geographically the most comprehensive figures are contained in Eurostat's Pocketbook on Cultural Statistics[8]. An example of difficulties encountered when trying to quantify CCS exports is that the figures in the Pocketbook concern only tangible goods, but not trade in licences and copyrights or export of cultural services.

6 www.ec.europa.eu/culture/our-policy-development/documents/communication-sept2012.pdf

7 http://bookshop.europa.eu/en/european-competitiveness-report-2010-pbNBAK10001//

8 http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-32-10-374/EN/KS-32-10-374-EN.PDF

Some of the most pertinent points and trends that these Eurostat figures reveal include the following:

- in 2009, the EU-27 enjoyed a trade surplus of EUR 1.9 billion in cultural goods;
- the main exports were books and works of art;
- EU-27 exports of cultural goods (excluding intra-EU trade) fell by 4 % per year between 2004 and 2009;
- on average, exports of cultural goods in 2009 accounted for only just over 0.5 % of total exports.

In 2010, cultural goods accounted for a larger share of EU exports than imports. In 2010, 0.6 % of EU27 exports of goods and 0.4 % of EU27 imports from the rest of the world were cultural goods. The United Kingdom (1.8 %), Estonia (0.7 %), France, Cyprus, Latvia and Austria (all 0.6 %) had the highest shares of cultural goods in their total exports, and Austria (0.9 %), Ireland and the United Kingdom (both 0.8 %), Greece and Cyprus (both 0.7 %) the largest shares in total imports[9].

The fall in European cultural exports cited in the Pocketbook is particularly quite worrying as, according to UNCTAD's Creative Economy Report[10], global trade in cultural and creative goods and services enjoyed an annual growth of 8.8 % between 2002 and 2011 when the value of world exports reached USD 624 billion (ca. EUR 462 billion). This means that the value of global trade has more than doubled from 2002.

Even though intra-EU trade represented an average of 68 % of all cultural exports by the Member States, the share of cultural exports of all exports is significantly lower than the share of CCS in national economies, which stands at 3.3 % of the EU GDP. While this implies strong domestic demand and consumption of culture, it also means that the European CCSs have not been able to benefit from the global growth of trade in cultural goods and services as much as one would have expected.

Data from selected Member States

There are, however, major differences between the Member States. Actually, figures and examples quoted below paint a much more positive picture of the role of CCS exports than those in the Pocketbook. This only highlights the need for more encompassing and comparable statistical information at the EU level. Below the report offers a short insight into related data from a few selected Member States.

Austria:
2010 data from Austria[11] indicated that 39 % of all enterprises in CCS – mostly larger enterprises – have business relations with customers abroad. For one in ten enterprises, customers from abroad constitute the most important target group. By way of comparison, other commercial service sectors achieve a share of 12 % in the overall exports. The export activities of the areas of content and software and games, as well as larger publishing companies, are especially intense, while the export rates of architects, designers, and publishing companies are rather low altogether.

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http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf
11
Fourth Austrian Report on Creative Industries, creative wirtschaft austria, www.evolve.or.at/upload/KWB-kurz-englisch-web.pdf

Italy:
In 2012 the value of products exported by the Italian cultural production system exceeded 39.4 billion euro. Comparing this value with imports from abroad for the same types of production, it shows a consistently positive trend of the trade balance, which in 2012 has reached its record in absolute terms: EUR 22.7 billion, equivalent to about 31 % of the total surplus of Italy, excluding energy products.

United Kingdom:
In the UK, the contribution of CCS to GDP is probably the highest in the world and CCS exports account for around 10 % of all exports. Further examples of the UK's CCS export include:

- Music – the United Kingdom is the second-largest exporter of music repertoire, after the US[12].
- TV and Film – the growth of international sales of UK television programmes has almost quadrupled since 2004. Only the US generates more value from TV exports[13].The film industry exported £1.7 billion worth of services in 2011, 121 % higher than 1995. The UK film trade surplus in 2011 was GBP 1 billion[14]. Between them, film, video, photography, TV and radio accounted for over 42 % of all UK creative services exports in 2009[15].
- Publishing – the UK exports more books than any other publishing industry in the world. Exports in the publishing industry accounted for nearly 30 % of all UK creative services exports in 2009, and 3.1 % of all UK exports[16]. Exports of books rose 7.2 % in 2012, driven by exports of e-books which rose 63 % in the year, while print book exports increased 1.3 %[17].
- Advertising – advertising exports accounted for over 16 % of all UK creative services exports in 2009[18].
- Design – the UK exports more than GBP 100 million in design services each year[19].

Sweden:
In some of the statistical definitions of the CCI within the EU, fashion is excluded. However, in some Member States fashion makes an important contribution to the national economy. For example, the turnover of the Swedish fashion sector was SEK 206 billion (ca. EUR 25 billion) in 2011. 60 % of this was exports. The total CCI turnover in Sweden, excluding fashion, has been estimated at SEK 285 billion (ca. EUR 36 billion) in 2010, and 3.3 % of GDP[20].

Portugal:
In 2013 The Portuguese government commissioned a study to assess the role of culture and creativity in the internationalisation of the Portuguese economy. This study was carried out by 'Augusto Mateus & Associados'. According to the UNCATD, between 2002 and 2011 the evolution of exports of the Creative Industries in Portugal shows a growth tendency of an average of over 10 % per year, slightly above the average growth of overall exports, which is of 9.8 %. Of these exports, however, creative services account for 15 % and creative goods for 7 %. During that period, the weight of creative goods and services in the total sales of the country was always over 3 %, and nearly reached 4 % in 2009.

Demonstrating a greater resilience than most other Portuguese exports after the crash of global trade of 2009, these exports are recovering from the international crises at a rhythm equivalent to the biggest export sectors such as the electrical

12 BIS, UK Trade Performance Across Markets and Sectors, Feb 2012, http://www.bis.gov.uk/assets/biscore/international-trade-investment-and-development/docs/u/12-579-uk-trade-performance-markets-and-sectors.pdf
13 http://www.pact.co.uk/about-us/news/uk-television-exports-exceed-12bn/
14 BFI Statistical Yearbook 2013, http://www.bfi.org.uk/statisticalyearbook2013/
15 DCMS Creative Industries Economic Estimates 2011, https://www.gov.uk/government/publications/creative-industries-economic-estimates-december-2011
16 DCMS Creative Industries Economic Estimates 2011, https://www.gov.uk/government/publications/creative-industries-economic-estimates-december-2011
17 http://www.publishersweekly.com/pw/by-topic/industry-news/financial-reporting/article/57995-trade-book-exports-rose-7.html
18 DCMS Creative Industries Economic Estimates 2011, https://www.gov.uk/government/publications/creative-industries-economic-estimates-december-2011
19 Technology Strategy Board, Creative Industries Strategy 2012-16, https://www.innovateuk.org/creative-industries#strategy
20 http://www.tillvaxtverket.se/download/18.5a5c099513972cd7fea3175f/1358865084371/Modebranschen+i+Sverige+-+statistik+och+analys_17+jan.pdf http://www.scribd.com/doc/114455228/Kulturella-och-kreativa-naringarna-2012-%E2%80%93-statistik-och-jamforelser

equipment or food industries. Its contribution to the growth of total exports of goods and services since 2009 is 3 %. Its weight in the total sales of goods and services remains around 4 %. Following a common trend in the Portuguese economy, exports of cultural goods and services are slowly reaching the level of imports. On the other hand, the exports of industries related to cultural goods and services, which, according to the UNCTAD, can be a useful indicator to foresee the demand for these goods and services, are growing rapidly and the trade balance is already positive for Portugal, showing a clear surplus. These cultural and creative related industries take the second position of total exports, after the oil industry.

Characteristics of CCS and their products and services

Both CCSs themselves and their products and services have characteristics that need to be understood when preparing and implementing strategies to facilitate their export and internationalisation strategies.

In 2010 the EC commissioned a study on the Entrepreneurial Dimension of the Cultural and Creative Industries[21]. The study identifies number of special characteristics common to CCS: *'Cultural and creative entrepreneurs have specific characteristics: they operate in difficult market conditions; produce goods that are "cultural" by nature; work with people that are often more content-driven than commercially oriented; and usually create very small enterprises that exists on the basis of more permanent networks.'* These aspects have a significant impact on the way CCSs have set up their export and internationalisation strategies.

According to the study, 80 % of CCS companies are SMEs, out of which almost 60 % are micro-enterprises of 1-3 employees. However, the large-scale enterprises which make up less than 1 % of all enterprises account for over 40 % of the sectors' turnover.

Although there are no studies on the topic, it is reasonable to assume that the vast majority of SMEs and micro-enterprises are involved in the actual content production. The higher up one goes along the value chain, the larger the companies' size becomes. As it is often the case, several smaller producers are trying to pitch for contracts with larger distributors or retailers. Therefore, negotiating contracts, and the ability to do so well, is a crucial skill. Sometimes producers handle the negotiations themselves but more often than not, professional managers and/or agents are used. In most EU Member States, this intermediary rung is rather underdeveloped, which is a clear structural problem.

As for the products and services of CCS, they are usually consumer goods. This makes it difficult to predict success, especially in international markets.

21
http://ec.europa.eu/culture/key-documents/doc3124_en.htm

In some sectors, the (economic) value of a product stems from its uniqueness. This is usually the case in, for example, visual arts. However, trade in most CCS sectors' products is effectively trade in intellectual property rights, especially copyright. In these cases, the value stems from creating, managing and trading these rights. In both cases, it is nevertheless public demand that determines the value of the product.

The reliance of CCS on creating, managing and trading rights, in particular copyright and related rights but sometimes also trademarks, is indeed another source of specificity of the CCS. Although intellectual property rights (IPR) and/or industrial rights are prevalent in basically all sectors and industries, trade in many CCS products is entirely dependent on the existence and management of IPR.

A specific characteristic of products based on rights is that they possess exceptional scalability[22]. Therefore, their potential added value can be almost limitless. For instance, some European games are good examples of how scalability works and what kind of added value and profits are possible.

In order for European cultural exports to fulfil their economic and job creation potential, it is absolutely necessary that the original content producers, i.e. rights holders, are in a position to manage their rights. It is not at all exceptional that these SMEs and micro-enterprises have to give up some or all rights just to get a distribution deal or to acquire financing for product development. If this happens, they lose part or all of their potential profits.

Most CCS companies are, after all, in a business to create, manage and trade rights. In order to unlock the CCS' potential to export and to contribute to smart and sustainable growth, a balance needs to be found between the interests of different players along the whole value chain on how to deal with IPR.

Using the recent success of European game developers as an example again, it would not have been possible had the distribution model not changed so that the developers can sell their games directly to consumers via different app stores. At the same time, the change has been rather negative for traditional game publishers and distributors.

David Throsby's visual model for the explanation of CCS[23] has become very important for understanding and explaining these characteristics. The model highlights that the development of cultural enterprises and of the experience economy often derives from the preceding creation of culture. From a core of independent cultural creation emerge multiple circles, from which other values arise, for example economic growth and social effects.

The model could be exemplified with an internationally successful author. In the middle of the model you will find the individual artist, the writer that creates artistic values and literature.

In the next circle other values are added, economic, cultural and social. Actual books are published and translated, to the benefit of publishers, translators and export incomes. The stories may then be transferred to movies and other media, giving jobs to other cultural workers – often in an international context – and providing economic gains to those who own the intangible rights.

22
Scalability refers to the capacity of a good or service to be produced, after the initial investment, with very small additional costs.

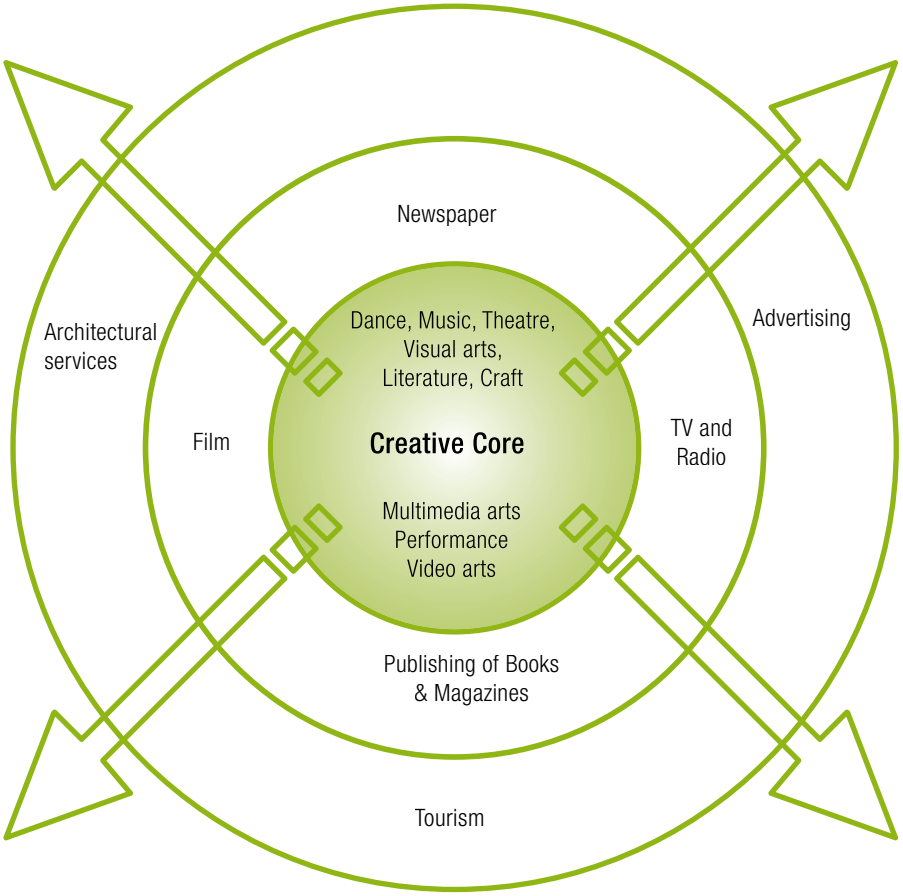
23
David Throsby, The Economics of Cultural Policy, Cambridge University Press, 2010.

In the outer circle there may be, for example, theme parks based on the original works that attract hundreds of thousands of international visitors annually.

These circles also show that a lot of the value creation processes within the CCS are network-based. A lot of small companies come together to make one movie, and then they move on to work in other artistic collaborations, perhaps in other media or with a theme park. One and the same person, who has a small scale company, can work in all of these circles at different times, depending on circumstances.

Finally, the circle implies that in order to promote the CCS support measures from a combination of policy areas are needed; culture as well as enterprise and trade. For the enterprise policy field, culture is usually a way to reach the political goals of more companies, more people employed, new inventions, more exports. For the cultural policy field, enterprise usually is a way to reach the political goals of artistic renewal, preserved and used cultural heritage, and internationalisation.

Concentric circle of culture industries



CCS export and internationalisation SWOT

The basic narrative in support of CCS export and internationalisation is quite clear and simple. In Europe, we have a lot of cultural diversity, exceptional cultural heritage, high-quality education and hundreds of thousands of enterprises producing a wealth of products and services, and the global market is constantly growing. These **strengths** and **opportunities** are increasingly acknowledged in European political discourse.

The **weaknesses** and **challenges** are also becoming more well-known and include the predominance of very small companies, weaknesses of the intermediaries, and issues related to the management of rights, which have already been described. Other weaknesses and challenges include the following:

- limited access to export promotion financing due to the intangible nature of their assets and, therefore insufficient resources for key export promotion measures of packaging, marketing and branding;
- lack of information on international trends and target markets and their rules and regulations, as well as competitive situation and consumer preferences;
- lack of appropriate and coordinated export support measures by governments/public authorities, lack of financing sources for cross-border cooperation, since most financing mechanisms have a national focus;
- lack of extensive international networks, which makes it difficult to find the right partners, distributors or sellers;
- the sector and subsectors are not sufficiently organised, international promotion is left for individual players;
- internationalisation and export skills are not included in cultural and creative curricula;
- other sectors are not aware of the added value CCS could provide to them regarding export and internationalisation and possible partnerships;
- fragmentation of the market, linguistic barriers.

These conclusions are also highlighted in an Austrian survey by Inforelais of 2013, in which the main challenges identified by the respondents were as followed:

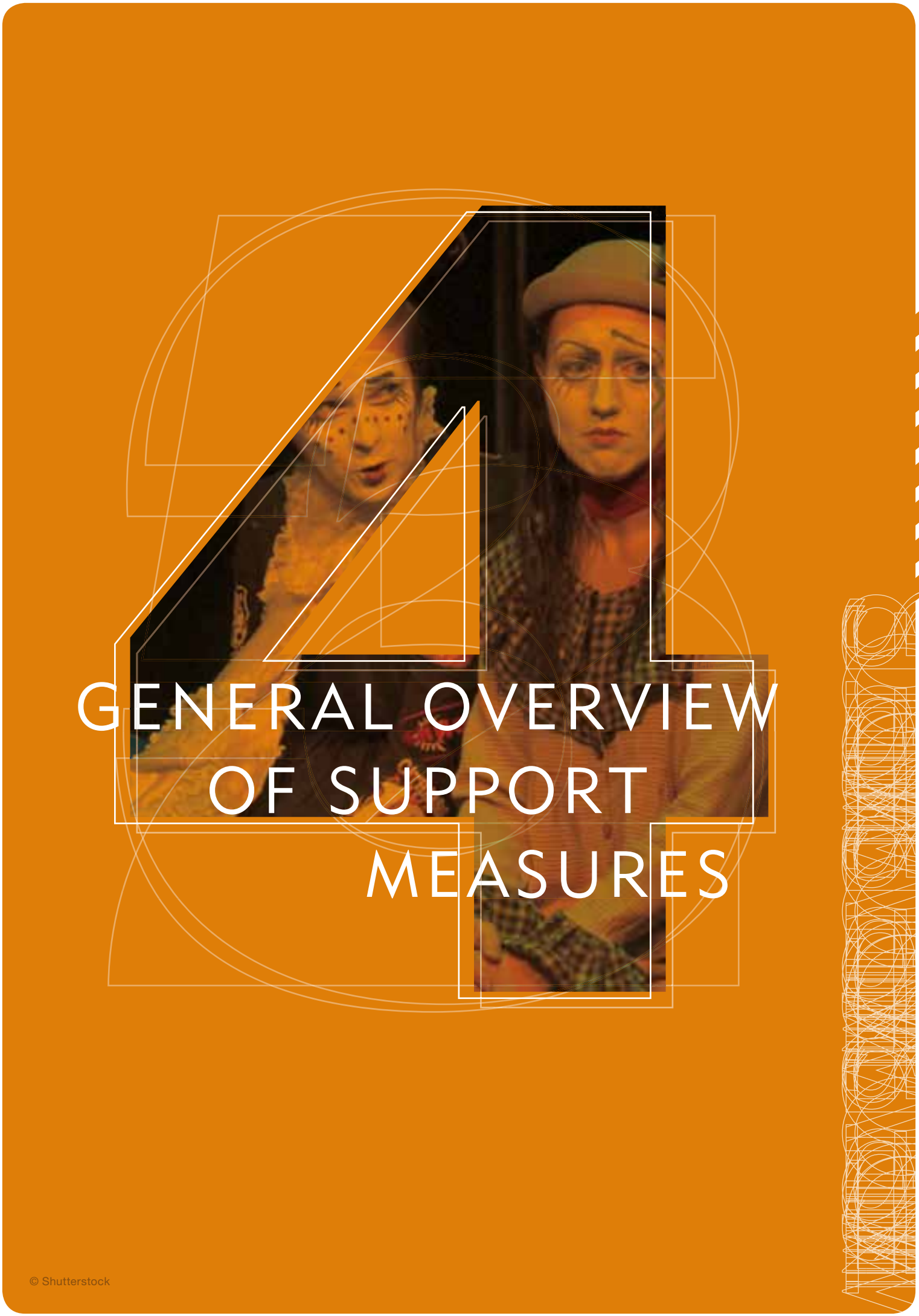
- development and maintenance of international contacts;
- training on export know-how during education and training;
- small size of companies in CCS;
- available budgets for export activities;
- qualifications for exports.

The EC communication[24] addresses the difficulties cultural and creative entrepreneurs face while accessing financing: *'The small size of cultural and creative businesses, the uncertainty about the demand for their products, the complexity of their business plans and their lack of tangible assets are obstacles for obtaining external financing. While equity finance, angel investment, venture capital and guarantees are alternative financing possibilities, they remain widely under-used. There is also anecdotal evidence of a market gap for export operations financing.'*

24
www.ec.europa.eu/culture/our-policy-development/documents/communication-sept2012.pdf

Digitisation deserves a special mention. It is, often radically, changing the business models and earnings logic of CCS. Therefore, it brings about important threats as well as opportunities. Obviously, digitisation changes how products and services are distributed to audiences. It has also enabled, through ubiquitous social media, both the development of different communities across borders and a new way for artists to reach out and engage with their audiences.

Over and above these impacts, digitisation is fuelling the transformation of the very basis of economic production. At the core of this transformation are intangible assets which are emerging as a new genuine factor of production. It seems that fostering the traditional factors of production (labour, capital and means of production) and optimising their relations no longer guarantee well-being and competitiveness unless the role of intangible assets is brought into the equation. Given that the CCS play a crucial role in maintaining and renewing such intangible assets as social and cultural capital and competencies, and skills and innovation, fostering the CCS should help Europe to take advantage of this economic transformation.



4 GENERAL OVERVIEW OF SUPPORT MEASURES

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4 GENERAL OVERVIEW OF SUPPORT MEASURES

The OMC group carried out a survey to map different strategies in the Member States to support CCS exports and internationalisation. 16 countries participated in the survey. As a result, four main categories of countries can be distinguished:

1. countries with a dedicated strategy for CCS exports and/or internationalisation in place or being developed;
2. countries with an international strategy focusing broadly on the internationalisation of culture;
3. countries with a general export strategy, which also includes cultural and creative sectors;
4. countries with no dedicated strategy for CCS exports, but with various measures and/or institutions supporting CCS exports, mainly through a sector-based approach or where the export and internationalisation of CCS is included in other key policy planning documents, such as national strategies or national development plans.

In all countries, the implementation of support measures involves a variety of ministries, agencies, bodies, etc. With a regard to setting sector-specific and/or geographic priorities, two main groups can be distinguished.

1. Countries with no specific priorities. However the projects and intermediaries funded through the programmes can be asked to develop a specific export plan which also identifies key markets.
2. Countries with clear specific priorities. Sector-based priorities basically cover the whole spectrum of CCS. Geographic priorities vary from country to country, but in most cases are closely linked to historical/linguistic ties and geographic proximity. Main target markets outside the EU include: the Western Balkans, Central and Eastern Europe, emerging countries.

There is a wide variety of different support measures in existence in the Member States. These include among others the following types of interventions:

- support for training activities and programmes;
- export advice and information;
- export finance or credit guarantee measures;
- promotional activities (e.g. trade missions, supporting participation in exhibitions or trade fairs, etc.);
- support for platforms, clusters and networks;
- support for (pilot) projects.

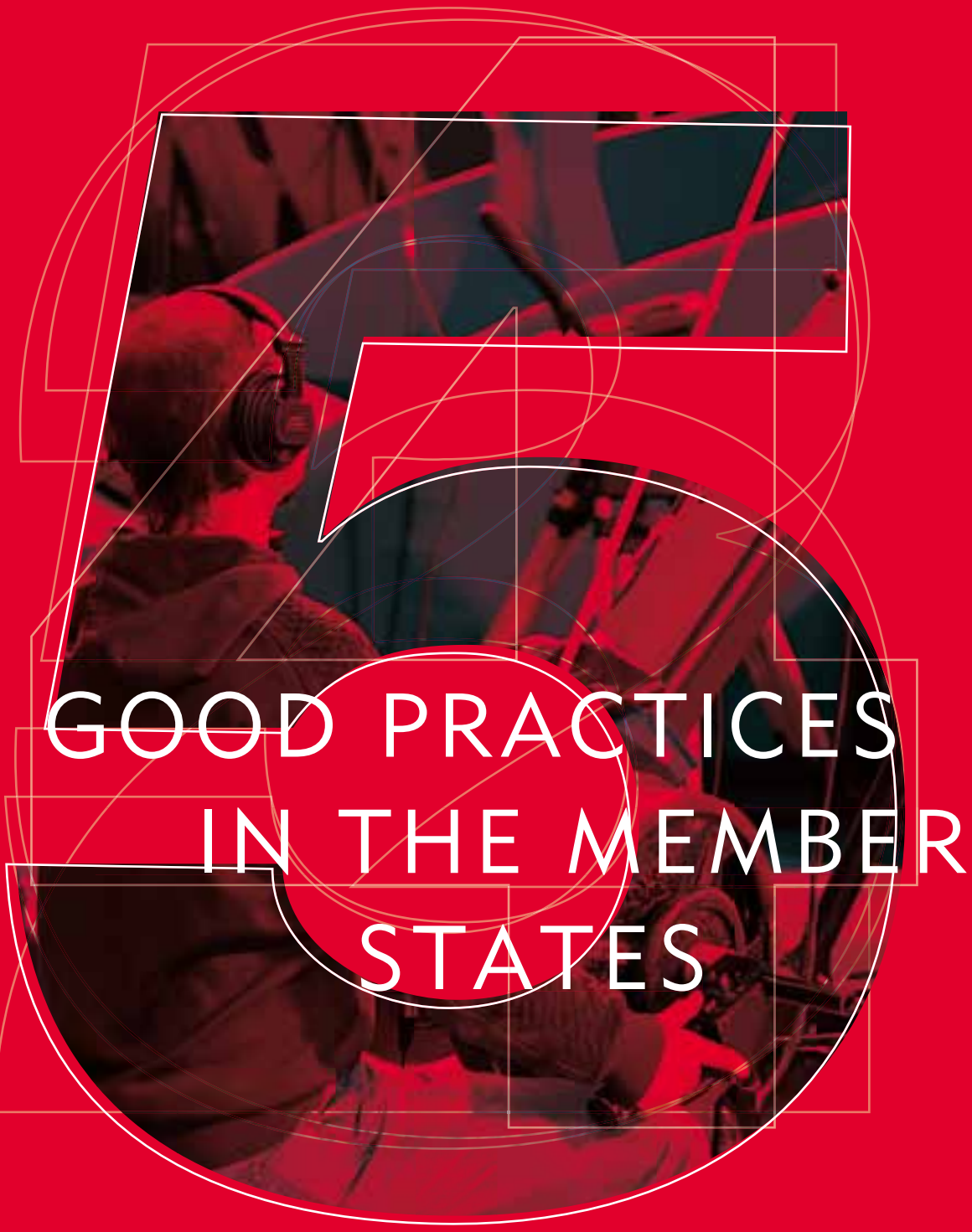
An initial mapping done in the framework of the European Creative Industries Alliance found that the international development services presently offered tend to focus on trade missions, helping to facilitate initial business contacts in foreign markets, helping to identify partners in foreign markets and providing general information on the markets in question.

Analysing the existing support measures in the Member States, the following aspects were highlighted:

- need for more flexibility, coordination and cooperation among different administrative bodies (e.g. culture, trade/economy, foreign affairs, regional affairs, education);
- difficulty in reaching the right actors in the sector due to lack of information about the main organisations active in the field of export and internationalisation;
- lack of statistical data about trends in exports of cultural goods and services;
- need to evaluate impact of measures taken in support of exporting more systematically;
- need to shift from classic exporting towards common creation processes for interaction and exchange;
- quality of and demand for creative products and services is more important than national/regional brands;
- need for a specific approach to CCS exports to better match sector needs and individual businesses' needs;
- difficulties of having the cultural and creative potential and value of CCS acknowledged as such;
- the focus is on a narrow approach to exports, excluding areas which contribute to raising export potential, including the development of skills.

With regard to the EU financial period 2014-2020, a number of EU Member States are planning a strategy development or update in order to strengthen the efforts to support CCS export and internationalisation or include CCS in their respective regional smart specialisation strategies.

5 GOOD PRACTICES IN THE MEMBER STATES



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5 GOOD PRACTICES IN THE MEMBER STATES

This chapter is based on the analysis made by the members of the expert group. This is a selection of representative examples and it is by no means an exhaustive list of good practices in the Member States.

1. Dedicated strategies for exports in CCS

There are only few examples from the Member States where a specific export strategy for cultural and creative sectors (CCS) exists. This section analyses the different aspects and aims of these kinds of focused and specialised strategies, explaining the types of interventions used in different cases and also paying attention to the lessons learned in implementation of those strategies. In addition there are references to a couple of cases from outside the EU, namely from Canada and Japan, as these countries' strategies are valuable learning material for the EU Member States.

CASE STUDY

CREATIVE VALUE – CULTURE AND ECONOMY POLICY PAPER 2009-2013[25] (NL) AND CREATIVE INDUSTRIES INTERNATIONALISATION PROGRAMME 2013-2016[26] (NL)

In 2009 the Dutch government introduced the Culture and Economy Policy Paper for 2009-2013. The strategy introduced six thematic action plans including drawing up a strategic plan; improving intellectual copyright expertise and exploitation; promoting research, education and entrepreneurship; increasing international orientation and improving foreign market access and positioning; improving access to capital; and strengthening digital and physical infrastructure.

The Netherlands has a high-calibre creative industries sector which has been identified as one of the country's nine leading economic sectors, despite its modest size. It is a sector that operates at an international level and is largely self-supporting in terms of knowledge migration. In general though, the creative industries focus too little on foreign markets and international business design – although differences do exist between regions and subsectors with regard to their international market orientation. Proper international orientation and positioning of the Dutch creative industries is of vital importance. This does not only require the transcending of boundaries; it requires the opening up of one's own barriers to foreign talent. All these issues lead to a demand for new networks between creative sectors and other sectors already working internationally.

The action plan for increasing international orientation and improving foreign market access and positioning consisted of the following activities:

- **Individual and collective support:** The Agency for International Business and Cooperation (EVD) supports individual SMEs entering foreign markets. The EVD achieves this through market research and the *prepare2start* funding scheme. Enterprises can also make use of the services of the Dutch embassies around the world and business support offices.

25 www.rijksoverheid.nl/bestanden/documenten-en-publicaties/rapporten/2009/12/09/creative-value-english/creative-value-culture-and-economy-policy-paper.pdf

26 www.stimuleringsfonds.nl/en/internationalization/

- **Dutch DFA programme:** The Dutch Design Fashion Architecture (Dutch DFA) programme (2009-2012) sustainably promoted the international position of Dutch design, fashion and architecture. This programme, which was developed by sector organisations and institutes, focused primarily on China, India and Germany. The budget of the programme was EUR 12 million and included activities such as network events and soft landing incubators in Shanghai and other cities. These soft landing incubators have local advisors and are run by Dutch people, who understand the challenges of Dutch companies going international. The programme led to a better image of Dutch design, fashion and especially architecture.

- **Creative knowledge workers:** Employers in the creative industries frequently hire foreign staff at short notice and for short periods. These employees often earn too little to be exempt, in accordance with the knowledge migrant scheme, from the requirement to apply for a temporary work permit. In order to tackle these issues for employers in a rapid-growth sector with specific characteristics, the ministries together with the creative industries (employers and unions) are going to examine the possibility of putting the wage limit for the creative industries on a par with that for the performing arts.

- **Holland branding:** An annual budget of EUR 2.5 million is available for strengthening the image of the Netherlands. The creative industries play an important role in Holland Branding activities. The Paint the World Orange contest, for example, was an open call/competition aimed at generating new concepts and projects for the (economic) branding of the Netherlands as a global hub for knowledge intensive and internationally collaborating businesses and talents.

The Ministry of Education, Culture and Science and the Ministry of Foreign Affairs jointly commissioned the Creative Industries Fund NL to implement the Creative industries Internationalisation Programme (hereafter referred to as the International Programme) in the period 2013-2016. The aim of this programme is to promote the Dutch creative industries' international reputation and expand their market in the fields of architecture, design and e-culture, including the subsectors of fashion and gaming.

The sector's small domestic market and persistent decrease in domestic demand call for considerable expansion of the foreign market. One characteristic of the creative industries sector is that it is largely comprised of small players. Robust concerted action is therefore a prerequisite for exploring and conquering international markets. The international programme's specific objectives are:

- to strengthen the Dutch creative industries' international reputation and image;
- to establish structural relations and sustainable networks;
- to expand commercial activities.

Internationalisation and collaboration are included as objectives in the majority of the Fund's grant programmes. However, the activities covered by the International Programme differ from the international activities regularly supported by the Fund in the following respects:

- they are chiefly targeted at market expansion, coupling a demand abroad with Dutch supply;
- they profile the distinctive capacity of the Dutch creative industries sector to provide solutions for social and urban issues;
- they are targeted at a limited number of specific (focus) countries/regions and a selection of hotspots (fairs, biennials, festivals);
- they operate in collaborative associations of entrepreneurs, designers, makers, producers and clients;
- they presuppose concerted preparation and evaluation of international activities and feedback.

Successful activities in the programmes are Dutch Profiles, Connecting Concepts and incubator activities such as Work Space / Design Desk. 43 % of the participants in the Dutch DFA internationalisation activities state that they expect significantly more international business.

CASE STUDY

FINNISH CULTURAL EXPORT PROMOTION PROGRAMME[27] (FI)

The aim of the programme is to diversify Finland's export structure, help to generate export revenues and create jobs to overcome the pitfalls of a limited home market. Objectives include fostering the intermediary level (agents, managers etc.) to compensate the weak negotiating position of small production companies in international markets and to try and ensure that copyright and related rights can be retained by the original producers. In practice, government support is targeted at the phase when a product or service enters the market, i.e. to packaging, marketing, branding and networking, which have been identified as major bottle-necks.

The responsible ministries are those of culture, employment and the economy, and foreign affairs. Other key public agencies are the Finnish Funding Agency for Technology and Innovation, the state-owned export promotion agency Finpro and the Centres for Economic Development, Transport and the Environment.

In general there are no sectorial or geographic priorities because the successful products or services may come from any cultural sector and it is up to the companies/operators to determine which are the most promising markets.

The Ministry of Education and Culture operates four support schemes, which are based on open calls for projects. These are:

- support for cultural export spearhead projects, which is the main cultural export support scheme through which support is granted to carry out marketing, branding etc.;
- support for export projects to China and Asia, which has the same objectives as support for spearhead projects but only for projects targeting China and Asia;
- support for export project development, which is intended to facilitate the development of ambitious export projects;
- support for theatre export to the Edinburgh Fringe, which is a specific form of support for theatres with the objective of increasing networking and of selling plays/rights to international buyers.

27 http://www.minedu.fi/OPM/Julkaisut/2011/Kulttuurivienti_nakyy_uudistaa_ja_vaikuttaa.html?lang=en&extra_locale=en

When evaluating the project proposals, the Ministry uses an expert group and the key criteria used in evaluation include the credentials of the applicant, market potential and existing networks, the feasibility of the financing plan, and an assessment of the potential of the project to generate export revenues and jobs. However, the differences between different sectors are taken into account in the evaluation.

The demand for cultural export support significantly exceeds the resources. This in itself verifies the need for such support. A general impact of this type of support is that it has encouraged more and more companies to try to harness their export activities. It has also encouraged and enabled a more systematic Finnish presence in key festivals and trade fairs which, in turn, has led to a constantly growing number of contracts. These support schemes have expanded the public toolkit and have led to a couple of new forms of support such as support for artists to tour in markets where they have released a record and support to translate film and TV scripts.

The Ministry of Employment and Economy supports CCS exports especially by granting support for co-export initiatives of companies, usually to participate in trade fairs etc. The Ministry for Foreign Affairs, as a general rule, does not provide financial support, but rather provides assistance and 'prestige services' through the network of embassies and consulate-generals. The Ministry may also invite international professionals and media to Finland on the initiative of CCS organisations or companies. The ministries of education and culture and employment and the economy also support key CCS export agencies. In addition, the Arts Promotion Centre Finland grants subsidies for international projects and cultural exchange which do not have an export dimension.

EXAMPLE FROM OUTSIDE THE EU

CANADIAN FUNDING SYSTEM FOR MUSIC[28]

- **Overview of the organisation(s)**
  The Canadian music sector is supported through a public-private partnership, funded in part by the Canadian Department of Heritage (PCH) and Canada's private broadcasters. Canada's airwaves are publicly owned and licensed by private operators, who are mandated to support the development of Canadian content (CCD) through financial allocations to support recording, marketing and other means. This money is administered by a number of organisations, including FACTOR in English Canada, Musicaction in Quebec and the Canada Council for the Arts (CCA).

  The creative industries are defined by the Canadian government in a manner similar to other Western countries, including music, videogames, art, theatre, fashion, audiovisual, broadcasting, heritage, museums and the performing arts.

- **Strategic approach**
  In Canada, a content quota on its nationally owned and mandated airwaves has been in existence since 1972. This is mediated and legislated through the Canadian Radio-Television and Telecommunications Commission (CRTC), an independent regulatory body that reports to a number of Canadian ministries, including PCH, Industry Canada and the Treasury. The rules that govern the CRTC were enshrined in *The Broadcasting Act* of 1958 (amended in 1968 and 1991) and define Canadian content as a cultural right and state that policies should

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Information provided by Shain Shapiro, Sound Diplomacy.

'strengthen, enrich and promote' the value of Canadian content for the benefit of all Canadians. This is the initial policy that led to the development of state intervention in the music sector in Canada, as a means to supply content to meet the quota and satisfy the mandate in *The Broadcasting Act*.

- **Interventions**

The Canadian model is complicated, multi-faceted and designed to satisfy a number of objectives. In essence, the support of Canadian content (in this case the music industries) is a response to a number of factors that are uniquely Canadian, including its bilingualism, close proximity and cultural similarity (in its English speaking regions) to the United States and its historical, culturally protectionist state mandates. As a result, there are many interventions, each designed, coordinated and initiated for different reasons and in different periods of industry development and policy objectives.

A number of new programmes have been introduced in seven-year intervals, as this is the period in which the CRTC licenses frequencies to private organisations. Conducting broadcasting reviews after this period have, in some instances, led to new interventions in Canada. However, despite its lengthy history (over 40 years) and complexity, Canada's set of systems can offer a number of themes that define and qualify this history of support.

- **Specific interventions include:**

The creation of FACTOR (the Foundation to Assist Canadian Talent on Record) in 1982 was originally a partnership between three private broadcasters and the music industry to satisfy necessary licensing requirements. It became a public/private partnership in 1987 with involvement from Canada's then Department of Communications (now PCH). Originally designed with a budget of CAD 200 000, it now operates a number of programmes worth CAD 16 million, split between private broadcaster support (55 %) and state subsidy (45 %).

Programmes include:

- domestic and international market development,
- recording support,
- tour support'
- showcase and business development support,
- funding for collective initiatives, such as music festivals and conferences.

The French Canadian equivalent is called Musicaction and was created in 1985, before state support. It administers a further CAD 5 million of subsidies and allocations. FACTOR and Musicaction are primarily match-funding organisations, offering up to 75 % of support, depending on the programme. There are over 10 independent programmes that administer these allocations.

The Radio Starmaker Fund (Fonds Radiostar in French-speaking Canada) was created in 1998 in the licensing review process; Canada's private broadcasters were permitted, for the first time, to buy and sell each other and control more than one property (and band) per market. As a compromise, 6 % of the value of the transaction would be allocated to supporting Canadian talent development; 3 % of this was portioned off to begin the Radio Starmaker Fund, with pre-existing organisations (FACTOR and others) receiving the further 3 %. To date, the fund has distributed over CAD 70 million to more established Canadian artists for marketing and touring requests.

There is a sales quota to meet to qualify for the Radio Starmaker Fund. It is designed for established, commercially viable 'internationalised' artists. It was intended to sunset in 2010 (when it was predicted consolidation would cease) but has since been extended to 2021.

Canada, through a number of trade organisations, offers music sector-specific trade missions to leading international events such as South By South West (SXSW), MIDEM, The Great Escape, Reeperbahn and Primavera Sound. This is often coordinated by the Canadian Independent Music Association (CIMA) in partnership with Canada's regional music industry associations (MIA) and other trade associations, including SOCAN (collection society) and the Music Managers Forum (MMF).

The Ontario government operates a CAD 45 million, 3-year music fund, introduced in late 2013. The province of Quebec operates a number of schemes, including recording and live sector tax credits and the administration of a cultural business bank, called SODEC.

Every other province has a number of domestic funding initiatives to facilitate recording, international and domestic market development and marketing. There are 10 Canadian provinces and 3 territories, each with their own MIA and domestic music industry subsidisation policies.

The Canada Council for the Arts has recording and touring programmes.

- **Impacts**

While the total has never been ascertained, Canada allocates between CAD 80 million and CAD 100 million per year, in total, to fund music industry and content development. Canada has a number of internationally recognised successes, each funded at one point or another in their careers (either independently or through their representatives). This includes Rush, Nickelback, Carly Rae Jepson, Celine Dion, Shania Twain, Arcade Fire, Deadmaus and Avril Lavigne.

Over 2 000 applications are submitted to funding agencies per year, providing funding for over 500 artists per year, if all funds are tallied up together. Over a dozen countries have studied FACTOR and the concepts behind Canada's funding system. Programmes influenced by the Canadian model have been launched in Finland, the United Kingdom, Australia, Scotland and Austria.

- **Lessons learned**

Clear objectives: the system is very complex and labyrinthine although reforms have been made from 1 April 2013 and an audit is underway to assess the reforms, particularly at FACTOR.

Overreliance on support: many artists and representatives develop careers through funding, building release schedules and other initiatives based on when applications are due. This has developed, in some cases, a culture of entitlement in Canada's music community.

EXAMPLE FROM OUTSIDE THE EU

'COOL JAPAN'[29]

The Ministry of Economics, Trade and Industry (METI) in Japan strives via the 2012 'Cool Japan' programme to promote trade and investment in the CCS between Japan and the rest of the world. Traditionally, Japan's export focus has been on the auto and electronics industries, but following the initiative of 2012, the CCS became a key export focus – the industries are expected to expand the share of the global market from around USD 20 million in 2012 to between USD 80 million and USD 110 million in 2020. The Japan External Trade Organisation (JETRO), with its core focus on promoting foreign direct investment into Japan and helping Japanese SMEs maximise their global export potential, is a central organisation of the Cool Japan strategy.

2. General business development support with a focus on CCS

While there are only few examples of countries with specific CCS export strategies, practically all countries have general export and international strategies. Many of those general strategies and implemented measures also have a special focus or subsection on CCS. The following section explains how CCS have been involved and incorporated into wider development schemes and, as the many good practices have clearly shown, how the synergy between cultural and creative enterprises and general business development could bring about significant added value.

CASE STUDY

WELSH DEPARTMENT FOR ECONOMY, SCIENCE AND TRANSPORT[30] **(UK)**

The Welsh government is responsible through its Department for Economy, Science and Transport (ES&T) for supporting businesses in priority sectors, including creative industries, with the aim of creating jobs, growth and wealth in the Welsh economy.

Strategic Approach

A creative industries sector panel was set up in October 2010, consisting of five business people with expertise and an established reputation within the creative industries sector. The panel provides advice to ministers and officials about the opportunities and needs of the sector to help develop and implement policies. A strategic priority for the Welsh government's creative sector is to help Welsh businesses to exploit creative content digitally in international markets.

Interventions

The Welsh government's trade and export assistance is intended to be market-led and responsive. Flexible and cost-effective business support enables Welsh companies to take advantage of opportunities as they arise. To this end, the Welsh government seeks to ensure that Welsh companies are aware of the grants, advice and other help which is available. Its support mechanisms should be fit-for-purpose and enable the Welsh government to respond efficiently to companies requesting assistance.

29 http://www.meti.go.jp/english/policy/mono_info_service/creative_industries/creative_industries.html

30 http://business.wales.gov.uk/creative

The Welsh government's dedicated team of creative industries specialists can assist companies with business development and accessing support. This support includes project finance, international trade advice, missions to key industry events and funding for overseas business development visits.

Specific interventions include:

- Free and subsidised market research and advice, undertaken by specialist consultants through the International Trade Development (ITD) and International Trade Opportunities (ITO) services.
- Overseas Business Development Visit (OBDV) grants to support travel and accommodation costs (up to 50 %) incurred by Welsh businesses visiting overseas events and markets.
- Sector-specific trade missions to leading international events such as South By South West (SXSW), MIPCOM and MIPTV, organised with regional and national partners including UKTI, industry trade associations and other UK devolved authorities.
- A Digital Development Fund to help companies to exploit international market opportunities through the development of digital products and services. The Fund provides grants of GBP 5 000 – GBP 50 000, which must be matched by private investment.
- A MEDIA Antenna Wales desk providing access to EU funding for project development, training, distribution, exhibition, new technologies and promotional activities to ensure that Wales remains a competitive location for film, TV, animation and multimedia production.

Support is potentially available for businesses in any subsector of the creative industries to develop and exploit commercial export opportunities in any international market, subject to approval of a business case.

Impacts

- Since April 2012, 61 OBDV grants totalling over GBP 70 000 have been made to Welsh companies to help them visit overseas markets, including through 16 Welsh missions to creative sector trade events. As projects are monitored for two years following the overseas visit, the impacts of this support are yet to be evaluated but monitoring data suggests a very positive return on investment.
- The Welsh government worked with partners in the Welsh creative and cultural industries to attract the international WOMEX festival to Cardiff in October 2013. This presented an opportunity to showcase Wales to an international audience and to gain exposure for Welsh music abroad.
- Since its launch in December 2011, the Digital Development Fund has attracted nearly 300 expressions of interest. Forty-five projects have been supported with funding totalling around GBP 1 500,000. These projects are expected to create over 60 new jobs and safeguard 50 more. It is expected that they will produce more than 40 new digital products and services with international market potential.

Lessons learned

- Flexibility: support needs to be responsive to the needs of individual businesses. This extends from the selection of events and markets to be attended/supported, to travel and accommodation arrangements for individual delegates.
- Impact monitoring: the outputs and impacts of trade support need to be based on evidence rather than anecdote, and monitored over a period of two years or more. Initial assessments of the value of deals secured from attendance at a particular trade event are rarely entirely reliable.

CASE STUDY

DANISH TRADE COUNCIL[31] (DK)

The Danish Trade Council is the export and investment organisation within the Ministry of Foreign Affairs of Denmark. The headline of the overall strategy of the Trade Council – developed by the ministry towards 2015 – is 'Value, Growth and Knowledge for Denmark'.

The CCS are one of the top five priority sectors within the Trade Council with DKK 75 billion (ca. EUR 10 billion) in export turnover for 2012 representing 10 % of Danish exports. The Trade Council defines the sector to include fashion, jewellery, furs, design, furniture, architecture, music, gaming and films. The sector is estimated to employ 85 000 people and is predicted to continue to be of great importance for the Danish economy.

The Danish government has launched an overall strategy, directly involving the Trade Council, on how to improve Denmark's commercial, investment and innovation ties to the growth markets in the BRICS (Brazil, Russia, India, China and South Africa) and N-11-countries[32].

The overall goals for the next five years are

- To increase the Danish export of goods to the emerging markets by more than 50 %. This would lift the export from DKK 60 billion (ca. EUR 8 billion) to DKK 90 billion (ca. EUR 12 billion);
- To more than double the amount of foreign investment in Denmark from the emerging markets compared to the previous five-year period, 2005-2010;
- To maintain and expand the Danish lead in export of services to emerging markets.

Furthermore, in 2013 the government launched a new growth plan for the CCS that includes a total of 27 concrete initiatives. The plan has, among others, the objective that Denmark should be an international growth centre for architecture, fashion and design.

Interventions

In 2011 the Trade Council supported 876 different companies within the CCS, corresponding to 16 % of the Council's customers.

The Trade Council has in recent years prioritised the CCS and has approximately 25 sector advisors employed in selected markets, in particular Europe, Japan, Australia, Russia, China, Brazil and North America. The sector-specialist consultants offer a wide range of consulting services such as market research and partner development and contact.

The Trade Council argues that sustainability is an important area for the CCS. Therefore, the Trade Council offers advice on Corporate Social Responsibility at the Danish offices abroad – mainly in India and China, but also in a number of other markets in Asia, Africa and Latin America.

The Trade Council also suggests that export campaigns targeting both businesses and creative actors provide greater knowledge of market and business conditions and create contacts with new partners in export markets. A current example is the Danish Pavilion 'Danish Living Room' with the participation of 24 Danish design and furniture companies at the world's largest furniture fair in Milan.

31 http://um.dk/en/tradecouncil/

32 The Next Eleven countries – Bangladesh, Egypt, Indonesia, Iran, Mexico, Nigeria, Pakistan, Philippines, Turkey, South Korea, and Vietnam.

Impacts
The Trade Council is, in broad terms, supporting the export of CCS through very diverse channels. It is therefore difficult to measure the exact impact of the organisation's operations. Presented below are some examples of the state of exports within the CCS, with special emphasis on the fashion, furniture and architecture sectors.

Current figures for the full year 2012 show that fashion exports have fallen by 3.3 % compared to the record year 2011. In particular, sales in southern Europe have decreased, but France and the Benelux countries have also been affected. The fashion and textile industry employs 10 000 people.

The Danish furniture industry consists of 250 companies, which together employ about 9 100 people. In 2012 furniture exports reached a total of DDK 12.9 billion, which represents an increase of 8 % compared to the previous year and is equivalent to more than 90 % of production in the industry. There is progress in almost all key markets in Europe, the United States and Japan, while exports to the BRICS countries and emerging markets are still at a lower level.

Overall, the architecture industry still mostly focuses on the domestic market with international sales accounting for only 16 % of total revenue, which is equivalent to approximately DDK 0.5 billion. Danish architectural firms are relatively small by international standards although Danish architecture, relative to the size of the country, has an impressive international profile. Developments in Danish architecture exports over the last two years are very positive – 42 % growth in exports from DDK 409 million (ca. EUR 50 million) in 2009 to DDK 580 million in 2011 (ca. EUR 78 million).

Lessons learned
It is a prerequisite for increased growth in the CCS that even more companies start exporting and expanding internationally. In 2012 the government therefore launched an ambitious emerging markets strategy with strategies for the BRICS and N-11 countries, South Korea and Turkey.

Denmark is under pressure from international competition, and the development of, for example, the design field has tremendous momentum worldwide. Many other countries have become aware of design as an important parameter – for example, China alone now trains over 100 000 designers per year. At the same time, more and more companies work with design and in more complex forms. In this global competition, Denmark's chances rest on the country's history and basic design culture. In other words, it requires a special effort to get the CCS to increase exports to both existing markets and emerging markets.

EXAMPLE

FLANDERS INVESTMENT & TRADE AGENCY[33] (BE)

Flanders Investment & Trade Agency (FIT) promotes sustainable international business in the interest of both Flanders-based companies and overseas enterprises. FIT supports Flemish companies through information, subsidies, a programme of collective business trips, collective pavilions at fairs, seminars etc. FIT has 90 offices worldwide.

FIT's mission is oriented towards enhancing economic activity in Flanders. As such FIT also supports creative businesses of all kinds of designers and design manufacturers, but not pure cultural products, resulting from non-commercial initiatives. FIT does not have a specific strategy or policy for CCS, as all sectors are treated equally. As FIT works for the whole business community in Flanders, a focus is needed. Therefore, every five years, FIT determines which sectors it will focus on in which countries. Goals are set over this period and annual action programmes are formulated in view of those goals.

For the period 2010-2015, the Flemish 'creative industries' are being promoted by FIT in Spain, Italy, Germany, the United States and Hong Kong. Publishing, furniture and product design, popular music, film and TV-formats are also represented in FIT's action programme.

EXAMPLE

GO-INTERNATIONAL (AT)

The 'go-international' internationalisation initiative was established by the Austrian Ministry of Economy, Family and Youth (BMWFJ) and the Federal Economic Chamber (WKO) with the aim to encourage and support Austrian companies to step across the border and do business abroad. It also strives to make it easier for existing exporters to enter new foreign markets by offering advisory services, events and financial support. ADVANTAGE AUSTRIA, the foreign trade promotion organisation within the Federal Economic Chamber with its headquarters in Vienna and 117 trade commissions around the globe, which is responsible for the execution of the go-international programme, has placed a special emphasis on the creative industries since 2005 and has defined and executed a strategic plan to consult Austrian creative enterprises on their way to conquering international markets.

Design and architecture studios, fashion and music labels, film companies and art galleries participate in custom-made programmes that range from image-driven presentations at important international industry gatherings (such as Milan's Salone del Mobile, London Design Festival, Dutch Design Week and the European Cultural Capitals), workshops on the do and don'ts of export marketing, trade missions to international 'creative hotspots' and the co-financing of Austrian participation in fairs and festivals (among others the Biennale for Architecture in Sao Paulo), and film and music fairs such as European Film Market in Berlin and MIDEM in Cannes and Paris Fashion Week. Special directories and catalogues distributed via the trade commissions inform an international audience about the services and products of Austrian creatives. And at targeted networking and matchmaking events, go-international connects Austrian companies with potential foreign clients through a very much hands-on approach.

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www.flanderstrade.com/

With its programme of measures, go-international has numerous strategies to stimulate Austria's creative industries. These include encouraging internationalisation; heightening awareness among traders; making strategic use of 'design' as a success factor; offering a competitive edge at an international level; supporting the sector in marketing its products abroad; highlighting the skills of Austria's creative industries; and helping break down the barriers between traditional firms and the world of design. The vision is very clear: to position Austria's creative industries as some of the most innovative and cutting-edge players on the globe.

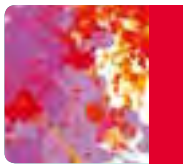
The main event go-international has implemented for the creative industries, which takes place on a yearly basis, is an exhibition at Salone Internazionale del Mobile in Milan, the world's most important trade fair in the furniture sector and the annual benchmark event for designers. Each year, more than 50 Austrian designers, manufacturers and long-established companies take the opportunity to present inventive talent, precise craftsmanship and technological edge as their common trademark. Salone del Mobile provides a perfect framework for presenting a broad view of Austrian contemporary design, complemented by positions in art, architecture, multimedia, music and film, to highlight with even greater intensity the force of the creative scene of Austria.

3. Internationalisation of cultural policy

Although specific export strategies for the cultural and creative sectors are not very common, several European countries have strategies and support measures to strengthen the internationalisation of the cultural sphere. These strategies often also include export measures. The impact of the actions taken in the cultural policy domain has a direct or indirect spillover effect on export.

CASE STUDY

DANISH CULTURAL INTERNATIONALISATION STRATEGIES (DK)



Danish strategies include the government strategy for internationalisation of Danish cultural life[34] and the Strategic Action Plan of the International Panel for Culture 2011-2013[35].

In 2009 the Danish government formed an inter-ministerial committee that was asked to present proposals for a comprehensive government strategy on how the existing arts funding system, viewed broadly, can contribute to strengthening the internationalisation of Danish cultural life. Based on the suggestions of the committee, the government developed a strategic action plan for 2011-2013 for the internationalisation of culture in Denmark, constituting a framework for key actors of the CCS for the period. The strategic action plan focuses on the following areas: sustainability; child and youth culture; BRICS countries (Brazil, Russia, India, China and South Africa); the Middle East, and cooperation on strategic events.

The vision for a Danish cultural exchange with foreign countries in a globalised world is that Denmark, with its own culture and heritage and with an open attitude to the world, can both make a mark internationally and be inspired by other countries.

34 http://kum.dk/servicemenu/publikationer/2010/styrket-internationalisering-af-dansk-kulturliv/

35 http://kum.dk/nyheder-og-presse/pressemeddelelser/2011/juni/koordineret-indsats-for-den-danske-kulturudveksling-med-udlandet/

The intra-ministerial committee viewed international cultural exchange in broad terms and chose the following four equally valid objectives: development and inspiration of Danish art and culture; national branding of Denmark as a country; promotion of cultural export and finally, promotion of intercultural dialogue.

Europe has been, and will continue to be, the key geographic area for Danish cultural exchange, but the strategic action plan for internationalisation of Danish culture is also focusing on the BRICS countries. The inclusion of these countries in the action plan is seen as relevant because it is a new growth area, and because these countries offer important new markets for Danish cultural products, just as the individual countries each have strong cultures that Denmark can be inspired by.

In addition to thematic and geographic priorities, there are a number of cultural events around the world with either regional or global impact, which are not necessarily directly related to the core of the action plan, but still evaluated to be of such strategic importance that Denmark must, in any case, be present and participate.

The action plan was implemented through one-year work programmes for 2011, 2012 and 2013. During the second half of 2012, an internal evaluation was conducted with the aim to assess the individual strands of the action plan, the culture panel, and the cooperation with other involved actors.

CASE STUDY

SWEDISH CULTURAL INTERNATIONALISATION STRATEGIES[36] (SE)

One objective of Swedish cultural policy is to promote international and intercultural exchange and cooperation. The cultural policy objectives are national and govern state cultural policy, but they should also inspire and provide guidance to local government policies. International exchange is regarded as essential for the development of cultural life. The necessity of quality, artistic integrity, mutuality and sustainability in international exchanges are fundamental.

The Swedish Arts Council has developed a strategy for the internationalisation of the cultural sphere. The main objectives are:

- to provide the opportunity for more cultural organisations/cultural practitioners to be present and in demand abroad and to introduce and present their work/cultural activities abroad;
- to provide the opportunity for more cultural operators to be part of international collaborations and cultural encounters to develop their artistic expression;
- to give more people in Sweden access to a variety of arts and culture from all over the world;
- to strengthen the cultural dimension in Sweden's contacts abroad.

International and intercultural exchange and cooperation are to be integrated and prioritised in the activities and funding measures of the Swedish Arts Council. The support measures should strengthen internationalisation and meet the specific needs of operators in the different cultural sectors.

There are specific support systems for internationalisation and export in the domains of literature, music and performing arts. The Swedish Arts Council distributes grants for international marketing of professional music releases, i.e. most commonly for

36 www.kulturradet.se/en/in-english/

promoting Swedish music abroad, but also for foreign music to be promoted in Sweden. Eligible applicants are Swedish record labels.

In the field of literature there are support measures for translation of Swedish literature and drama, project grants (for arranging events that promote Swedish quality literature and drama and other types of international cooperation projects), as well as grants for foreign publishers and agents to visit the Gothenburg Book Fair in Sweden. The Swedish Arts Council also attends and promotes Swedish literature at international book fairs and supports seminars for translators of Swedish literature abroad.

A new initiative taken by the Swedish Arts Council in 2013 is to coordinate the participation of Swedish performing arts organisations at international fairs and biennials, for example at Tanzmesse (Dusseldorf), APAP (New York) and Cinars (Quebec).

The Swedish Arts Council also provides funding for international cultural exchange initiatives in performing arts, music, visual arts and literature by specific project grants and mobility grants. Project grants include support for long-term international cooperation projects and co-productions, and mobility grants include funding for touring, guest appearances and exhibitions abroad and in Sweden. The mobility grants are mainly awarded for travel expenses.

Furthermore, international activities can be a part of the annual grants for arts organisations. In the Swedish Arts Council's distribution of grants for independent performing arts organisations, about 50 % of the dance performances take place abroad and for music organisations 30 % of the grants concerns activities (touring etc.) outside Sweden. This reflects the fact that sometimes internationalisation and export are indirect effects of grants given in the domain of cultural policy. The Swedish Arts Council also supports organisations which promote international cultural exchange and participate in international networks.

Concerning individual artists, the government authority Swedish Arts Grants Committee distributes grants to individual artists and cultural practitioners for international and intercultural exchanges. Swedish Arts Grants Committee has three international programmes for visual arts, design and architecture, contemporary dance and music.

In the domain of film, the Swedish Film Institute promotes and strengthens the export of Swedish film abroad, mainly by participating in festivals (for example at Cannes, Berlin, Venice, Toronto, IDFA and Clermont-Ferrand), markets and other special arrangements. Producers and sales agents are important partners in this work. The Film Institute also arranges film weeks to showcase Swedish film and publishes a journal about new Swedish films for an international audience. Support is given to launch Swedish films that are chosen to be screened at international film festivals.

4. Support for networks and clusters

Cultural actors and creative entrepreneurs are working more and more in networks and are involved in multi-layered cross-border cooperation. Therefore the following section focuses on cases where, in addition to different national strategies and export support measures, there are initiatives on an international level dedicated to supporting CCS export and internationalisation efforts. The following examples showcase initiatives that have been established in close cooperation between the sector, the enterprises and with the support of public institutions.

CASE STUDY

EUROPEAN CREATIVE BUSINESS NETWORK[37]

The European Creative Business Network (ECBN) was founded in 2011 to connect creative entrepreneurs, incubators, and development agencies across Europe to help them collaborate. It is financed by a number of agencies promoting creative industries on a national, regional or city level.

The ECBN has members in 18 of the 28 EU Member States including Germany, the United Kingdom, the Netherlands, Slovakia and Spain.

The board of the ECBN comprises regional and national creative development agencies including the Amsterdam Economic Board, City of Rotterdam, Creative England, Creative Industries Styria, Creative Region (Linz), Creativity Zentrum (Bilbao), the European Centre for the Creative Economy (Dortmund), the Institute for Creative Economy (Kosice 2013), Innovationsbron (Sweden), Serralves (Porto), and TECHNOPORT (Luxembourg).

Strategic context

Internationalisation is hard for creative businesses. Barriers to international expansion include high costs in time and money; difficulties with finding the right information; bureaucracy; and the challenges of finding clients, contacts and collaborators.

But there are also huge benefits to working or growing internationally for those that can do it successfully. Businesses gain access to huge new markets and can benefit from learning about new ideas and approaches.

ECBN aims to:

- help creative entrepreneurs to do business together, collaborate across Europe and find new markets;
- promote the creative and cultural industries to the governments of Member States and the EU institutions;
- to contribute to a vision of the EU as an accessible, effective and rewarding single market for creative and cultural entrepreneurs.

The ECBN has three main audiences. First, creative entrepreneurs are provided with opportunities to work across Europe through its programme of exchanges and trade missions. The ECBN works with new businesses and start-ups, high-potential SMEs who are mainly drawn from the digital, media, and design sectors of the creative industries – although they work with any business from the cultural and creative sector.

37 www.ecbnetwork.eu

Secondly, creative incubators, hubs and workspaces are given new opportunities to connect with other providers across Europe, as well as access to funding and new partners.

Thirdly, creative industry development agencies are given access to policy best practice, the latest European policy and policymakers, access to European funding with a trusted network, as well as help to support the businesses they work with.

Examples of programmes
The ECBN's programmes include regular Creative Trade Missions, the provision of Easy Landing Points, a Digital Marketplace, creative exchanges and an annual Policy Forum. Here are two examples:

1) **Creative Trade Missions**

   Barrier to growth: Trade fairs can provide huge opportunities for creative entrepreneurs looking to meet new clients, collaborators and investors, and to learn more about the latest innovations in their sector. However, without a structured approach and influence, it is hard for businesses to benefit from these events, especially when they are in new countries.

   Solution: Creative Trade Missions are structured missions to tradeshows. Participants are offered a free ticket and exclusive 'meet and greet' with the speakers where they can present their company and pitch their offer. They are given bespoke support from experienced entrepreneurs who help them to capitalise on the opportunities available at these events.

   Outcomes: The ECBN has held Creative Trade Missions at a range of events from Media Evolution in Malmö to PICNIC Festival in Amsterdam. Over 50 businesses have taken part in these events and more are planned.

2) **Easy landing points**

   Barrier to growth: In many nations the chambers of commerce provide services for traditional industrial sectors to enter foreign markets, but such a support infrastructure is missing for the specific needs of Cultural and Creative Industries (CCI).

   Solution: The Easy Landing Points provide established and connected creative centres for members of the ECBN to use as places to find information, contacts and (often) workspace. They provide partners who are aware of the needs of creative businesses.

   Impact: There are 80 Easy Landing Points in creative centres across Europe, helping businesses to access new markets and find new clients and collaborators.

EXAMPLE

NOMEX: NORDIC MUSIC EXPORT PROGRAMME[38] (DK, IS, FI, NO, SE)

Nomex brings together the five music export offices of Sweden, Finland, Denmark, Iceland and Norway. Building on the similarities that exist in the region, Nomex is set up to facilitate growth and development in the Nordic music sector.

The programme includes three focus areas: strengthening the intra-Nordic market; taking Nomex projects beyond the Nordic region, and providing support services, such as capacity building and policymaking consultancy.

Today most of the intra-Nordic exchange in music can be regarded as cultural export. Together with the five national music export offices, NOMEX develops tools to turn cultural promotion and export into viable activities, which strengthen both the music industry and other sectors that collaborate with music.

Expanding networks and exposing oneself to bigger audiences outside one's home territory are key to cultural development. The NOMEX programme Ja Ja Ja Music, which encompasses a UK club night, festival and online news service, is a prime example of this, and it has developed into one of NOMEX's core activities. NOMEX also pilots programmes such as Hokuo Night in Japan and Diaz Nordicas in Spain. It is important for the five national music export offices to explore further synergies through NOMEX, not least in far-away markets.

Other NOMEX tools programmes include the Nordic Playlist and the Nordic Travel Pass. Both are designed to meet vital long-term needs in the music sector. The projects' aim is to build sustainable cooperation structures to help the sector to develop from a 'cottage industry' to a creative industry with an intra-Nordic and international market.

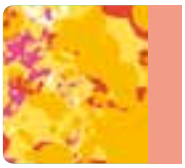
Nordic Travel Pass will help up-and-coming artists to develop their careers, providing information on opportunities in the Nordic countries, discount schemes on travel and access to practical information. This will also help young entrepreneurs and promoters, encouraging them to take the risk of working with developing artists across the borders.

The Nordic Playlist (NPL) will be launched on 6 January 2014. It will be a platform which helps to promote Nordic music to the Nordic public and beyond. It will provide easy access to content that reflects what is popular in the pan-Nordic region at any given time. NPL attempts to understand consumer behaviour and respond to it by partnering up with existing and legal services. It highlights the value of the Nordic brand and aims to increase Nordic music and cultural consumption.

38
www.nordicmusicexport.com

EXAMPLE

EUROPEAN FILM PROMOTION[39]



Founded in 1997 by 10 members as a non-profit organisation, EFP has since grown into a leading international promotion organisation with a membership of 34 organisations representing 35 countries in Europe – from Portugal in the west to Georgia in the east.

1. **Promotional support of European films at international film festivals and markets:**
   Film Sales Support (FSS), EFP's support scheme for the promotion of European films outside of Europe is in its 10th year with the help of the MEDIA Programme of the European Union. FSS was launched in 2004 and has since supported 1 069 promotional campaigns for 1 017 different European feature films, documentaries and animation films up to 2012. FSS backs 45 % of a film's marketing costs at international films festivals and markets outside of Europe. On average, 45 % of the supported films are being sold for distribution, in particular to North and South America, Asia, Australia, New Zealand and the Middle East.

2. **Producers on the Move in Cannes:**
   Since 2000, EFP has offered support and guidance to European producers during the Cannes International Film Festival. In a highly selective process, one producer per country is chosen by the respective EFP member to take part in this initiative, which has set a high standard for participation. EFP creates a highly focused working environment involving project pitchings, one-on-one meetings, as well as extensive promotion of the producers via profiles in international trade papers. The aim of this initiative is to assist European producers in finding partners for their upcoming projects, to strengthen industry networking opportunities, and to offer a platform where the producer's potential can be recognised.

39
http://www.efp-online.com/en/index.php

5. Support for international promotion

Countries and regions all over the world are investing in raising their international profile. Cultural promotion encourages people-to-people contact, but also creates a favourable environment for cultural and creative entrepreneurs, and their products and services. In a more globalised world it is increasingly difficult to differentiate, especially for small countries. The following section highlights only a few of hundreds of similar examples from all over the EU. Its aim is to give an overview of different types and levels of interventions. Some of the examples are territory-based, others sector-based.

CASE STUDY

CATALAN INSTITUTE FOR CULTURAL COMPANIES[40] (ES)

The Catalan Institute for Cultural Companies (ICEC) was established in 2000 by the Department of Culture of the Generalitat of Catalonia, Directorate General of Creation and Cultural Companies. The ICEC aims to foster creativity, artistic production and the distribution and dissemination of cultural content through development of cultural enterprises, and to promote cultural consumption and expanding markets for Catalan culture.

Market area – international promotion
The objectives of the market area are: to strengthen opening markets for Catalan cultural companies; to promote the presence of these companies at fairs, festivals and markets; to create instruments to support implementation abroad; and to generally promote the internationalisation of Catalan cultural enterprises.

These goals are channelled through various actions, such as providing information, advice and professional contacts for Catalan cultural companies to disseminate their products internationally; providing support for cultural enterprises abroad who are interested in doing business in Catalonia; coordinating the presence of Catalan cultural companies at trade fairs and international markets, publishing catalogues, directories, newsletters and other tools on Catalan cultural companies to increase their international visibility, and developing general policies to support cultural industries in coordination with organisations and industry associations.

Strategic objectives:
- to promote Catalan artistic creation worldwide;
- to increase competition in the domestic and international markets;
- to strengthen the central section of the value chain of culture, B2B;
- to strengthen industrial relations frameworks of culture.

Operational objectives:
- to build bigger markets and improve market access;
- to optimise resources;
- to promote international audiovisual clusters;
- to promote international videogame clusters;
- to boost a creative Catalonia in the framework of EU Creative Europe Programme;
- to strengthen and promote the cultural diplomacy business.

40
www.catalanarts.cat

Supports:

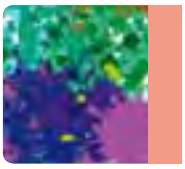
- participation in fairs, festivals, exhibitions and missions;
- consultancy, advice and support;
- professional meetings;
- surveys and market research;
- publication and dissemination of promotional materials.

Tools:

- professional team with 15 years experience in market sectors.;
- ICEC offices in the world (4+);
- MEDIA Antena Catalunya office (2013);
- Creative Europe office in Barcelona (2014-2020);
- subsidies for attendance and participation in markets, events and festivals;
- WEB 2.0 platform and the actions of the entire area.

EXAMPLE

EUROPEAN CAPITALS OF CULTURE (ECOC)



The ECOC action contributes to achieving the objectives set for the European Agenda for Culture[41] through promoting cultural diversity, developing international cultural links, and increasing the role of culture in the long-term development of European cities. It contributes to the support of some internationalisation of the cities' cultural sectors.

The experience of European Capitals of Culture demonstrated that this initiative contributes to improving the international profile of cities and can help transform their image or give them greater international prominence.

Looking at the examples of 2010, in terms of direct impact on the economy through tourism, there is evidence of increased tourist visits in Essen for the Ruhr, Pécs and Istanbul (+18.5 %, +71 % and +11 % respectively). Within all three cities the cultural and creative industries have been strengthened. However, looking at the examples of 2012, Guimarães (PT) and Maribor (SL), the lack of intensive international promotion represents something of a missed opportunity in both cities even if the ECOC year had a positive impact on wider perceptions of both cities and tourism promotion. It appears that some 39 % of visits to Maribor and partner cities in 2012 were solely due to ECOC. There was a 120 % increase in visitors to tourist information offices in Guimarães and over 25 % of visitors reportedly indicated that ECOC was one of the reasons they visited the city.

41
http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF

EXAMPLE

FLANDERS IMAGE BY FLANDERS AUDIVISUAL FUND[42] (BE)`

Flanders Image is the communications and promotional division of the Flanders Audiovisual Fund (VAF). As it also attends several audiovisual markets each year, it is also described as the 'audiovisual export agency' for Flanders.

Being part of the Fund makes it possible for Flanders Image to work closely together with VAF's other departments as well as with producers/filmmakers. As of 2013, Flanders Image is also in charge of the communication and market presence of Screen Flanders, the recently created economic fund for which VAF has been appointed to check the applicants and their applications.

This also marks an important evolution: besides festivals, Flanders Image is becoming more and more involved in promoting its creations to sellers and buyers, i.e. parties that may develop commercial interests in these productions. Festival selections and awards have boomed in the past five years. That is why more and more efforts are now put into also getting Flemish audiovisual creations sold abroad, to theatrical distributors, or to television, VOD platforms, etc. As it is still the first and most important part in the rights exploitation chain, the Flanders Distribution Grant was set up in 2013 with the aim of supporting theatrical distribution of films abroad.

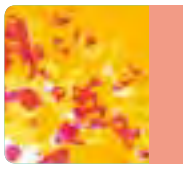
A new evolution within Flanders Image is the promotion and export of talent. The international success of a number of audiovisual creations has also resulted in a growing interest from abroad in the talent in front and behind the camera. It means that not only the creations (films, TV series) are more likely to be sold abroad (either as a ready-made product or as a format or property for remake), but the talent is also becoming 'hot property'.

Because of this, Flanders Image launched the 'Talent Matters' brand in which it follows the ventures of indigenous talent abroad. Besides that, 'Talent Matters' will of course also help to launch emerging talent abroad. At Cannes 2013, for instance, 'Talent Matters' shone the spotlight on seven Flemish actors who could be seen in films shown in the official programmes. And it plans to do the same at the Toronto International Film Festival.

42
www.flandersimage.com

EXAMPLE

RED JACKETS INITIATIVES[43] (LV)



Red Jackets is a business support movement and a platform for the best exporting brands from Latvia. The main aim of Red Jackets is to strengthen the image of Latvia abroad and to expand export opportunities of the Latvian companies. The root idea is based on the objective to tell a unique story about Latvia through its brands and people, focusing on differences, main values and qualities, and to encourage all exporting brands to use it for a united international communication. Red Jackets believes that the branding of the country is carried out by its brands – strong exporting companies which have created a clear and exciting added value for their products. The platform also aims at raising awareness of the value of brands and boosting Latvia's exports.

The platform started as a bottom-up initiative and now includes many partners from the public, private and non-governmental sector who have gathered their forces in order to facilitate the visibility of Latvia through its brands and help companies to capture foreign markets. Red Jackets is currently financed by private sources from a couple of risk capital companies and banks, the Latvian Guarantee Agency and a legal company. Red Jackets has already identified the leading exporting brands of Latvia by rewarding 25 companies with the title of 'Red Jackets'. These 25 companies have a share of 10 % in the total of the export volume of Latvia. So far the title of 'Rising Stars' has also been given to new evolving start-up companies which have demonstrated a strong export potential. Red Jackets has recently published a report on the Latvian exporting brands which states that a large part of companies still have to work on their professional communication and the creation of their own brand. The same report argues that exporting companies have little understanding of the meaning and value added of the brand.

In order to focus on the development of the image of Latvia and to discuss obstacles and opportunities for exports, Red Jackets takes care of public and sectorial discussions. Red Jackets has an interactive web-platform which collects information on how to start and develop export possibilities, analyses the experience of the Red Jackets and the Rising Stars, and publishes expert blogs, articles etc. It also plans to publish a book with stories about the leading export brands and the Rising Stars, as well as to illustrate the culture and touristic value of Latvia. The initiative tries to organise activities which increase the awareness of Latvian brands. Red Jackets is planning to organise around 8-10 seminars and conferences per year with the aim of developing skills and increasing knowledge and awareness of the value of brands, organisation of international sales, financing, and other topics. These events will be targeted at well-established companies and start-ups.

Mentoring and networking are also planned, involving companies in the process as mentors (well-established companies) and mentees (Rising Stars), with the aim to facilitate knowledge and experience sharing among companies. Red Jackets is also promoting traineeship openings among exporters for students, recent graduates and people who have emigrated from Latvia with the aim to teach practical export skills.

43
www.theredjackets.lv

EXAMPLE

EXPORT MUSIC SWEDEN (SE)

One of the organisations in the NOMEX network is Export Music Sweden (ExMS). Apart from their work in NOMEX, they also arrange other activities specifically for the Swedish music industry.

ExMS was founded by the Swedish music industry associations STIM, SAMI and IFPI/SOM and works to help artists, musicians, organisations, labels and publishers based in Sweden to promote their music outside Sweden. ExMS support Swedish artists and musicians in all musical genres (jazz, world music, classical music, popular music, electronic music etc.) to reach out abroad and to develop their possibilities to export.

ExMS is a platform for the Swedish music industry and participates in international fairs and festivals. Participation in fairs to increase exposure of Swedish music is one fundamental activity (for example Womex, MIDEM, South by Southwest, Jazzahead and Classical:NEXT). The organisation supports Swedish artists and musicians through a showcase at the fairs, as well as through material and information.

One other important part of their activities is to provide training, knowledge and know-how for the Swedish music industry regarding how to reach an international market. The organisation arranges seminars for the music industry once a month on current topics. An example topic from the thematic seminars is how to apply for a work permit or VISA in the United States. The seminars are filmed and published on the ExMS website, accessible to everyone. The organisation also works to get Swedish music to collaborate more strategically with other fields of culture and media (film and gaming for example).

Furthermore the organisation informs media and bookers abroad about Swedish music. ExMS also collects information and data about the Swedish music industry and communicates it to a wider audience. Music Export Sweden receives funding from the government authorities, Swedish Arts Council and Music Development and Heritage Sweden.

EXAMPLE

LUOVIMO – INTERNATIONALISATION PROGRAMME FOR CREATIVE INDUSTRIES (FI)

Luovimo is a cluster programme for creative industries supporting companies in realising their international growth targets. The programme is financed by the Ministry of Education and Culture, the Ministry of Employment and the Economy, and participating companies who pay a participation fee. Luovimo is coordinated by Finpro, the Finnish trade promotion organisation. The Luovimo programme has run twice: 2010-2011 for 20 companies and 2012-2013 for 16 companies.

Luovimo builds a bridge between creative industry growth companies and the public support system by giving companies low barrier access to public financing and consulting services related to internationalisation. The programme has three main goals. First, for individual companies, Luovimo offers hands-on support for

their company-specific growth challenges. These can range from evaluating internationalisation opportunities, resources and business models of the company; analysing and choosing focus markets; crystallising and testing offerings in selected focus markets; finding channel partners; or establishing a company in a new market. Secondly, Luovimo acts as a platform for learning and networking, giving participating companies the opportunity to share their experiences and growth challenges as well as to find new partnering opportunities. Thirdly, the programme builds know-how about creative industry companies' growth models and challenges and good practices, and draws conclusions on the role of public support in fostering creative industry internationalisation in general.

- **Target group**

Luovimo targets creative industry companies who have growth ambitions and a set growth target focused on international markets. With cross-industry cooperation as one of the key targets, Luovimo wants to attract companies from different creative industry sectors: music, performing arts, audiovisual, architecture, design and gaming. Companies are selected through a public application process and the criteria used for selection include: growth ambition and target setting; basic financial status and resources for international growth; team competences; international competitiveness of the concept; and growth model of the business (scalable or not).

- **Offering and results**

Luovimo offers participating companies a shared learning programme and company-specific consulting. In addition, Luovimo builds know-how about creative industry companies' growth challenges, models and best practices. The shared learning programme includes a range of shared workshops run by international and Finpro experts. Workshop themes include: sales pitching, business model canvases, intellectual property rights and international negotiations, branding, social media opportunities, public/private funding including business angels and crowd funding, and effective management using team work and the board of directors as a resource.

Company-specific consulting assignments are tailor made for each company and based on the analysis of their growth situation and related needs. Consulting assignments support companies in their different growth stages and have typically covered the following elements: planning international growth; internationalisation plan, testing products or services in desired target markets, choosing the right markets to enter. After these early phase services, projects typically focus on sales channel development, partner searches and sales pipeline building. Some companies are also establishing market presence through a subsidiary.

As for geographical coverage, Luovimo company-specific consulting assignments have taken place in all major markets from Western Europe to Latin America, the United States and Asia.

Some examples of concrete business results include:

- setting up a company in Shanghai;
- setting up a company in the US, Silicon Valley;
- setting up a sales office in London;
- premiere of a musical in Germany;
- a new spin-off company with an innovative business model in China;

- opening of sales through partners in new markets, e.g. Russia, Germany and Scandinavia;
- planning and implementing a PR campaign for a major mobile operator's launch in Saudi Arabia.

EXAMPLE

HELLAS FILM (GR)

Hellas Film is a department of the Greek Film Centre[44] (GFC) that has as its basic objective the artistic and the commercial promotion of Greek films in Greece and abroad in order to strengthen their position in the international arena. It started working informally since 1985, and year by year the department has increased its activities. Today Hellas Film:

1. promotes Greek cinematographic works at both national and international festivals and markets and organises their advertising promotion;
2. collaborates with foreign public and/or private bodies (distribution companies, festivals, cultural centres and film clubs) for the promotion of Greek cinematographic works domestically and abroad, as well as for the organisation of tributes to Greek cinema and Greek directors;
3. is responsible for the financial backing, funding and monitoring of the expenses of distribution and exploitation of Greek cinematographic works;
4. functions as a point of reference and information regarding the rights of producers and facilitates the exportation of Greek cinematographic production;
5. represents the GFC in national, European and international networks with programmes that aim to support the European audiovisual sector and more specifically the promotion, showcasing, preservation and safeguarding of Greece's audiovisual heritage;
6. maintains and broadens the network of contacts with directors of festivals, sales agents, producers and distributors as well as the press, and provides information about new Greek productions.

The department achieves impressive results, the greatest of which is the establishment of a serious image for the GFC which is now perceived as one of the most reputable film organisations. Although the economic benefits are not its main aim, since the organisation is non-profit and operates in non-commercial criteria, over the last five years Hellas Film has followed the policy of sales agents by asking for screening fees, which have raised EUR 30 000 in revenue per year.

More specifically every year the results are:

- preparation of 45 Greek feature and short films for their commercial and artistic promotion in the international arena;
- organisation of the presence of Greek films in 120 international festivals;
- organisation of 100 major retrospective programmes in cooperation with foreign film organisations, museums, Greek embassies and expatriate institutions;
- distribution of Greek films on international and local TV channels.

44
http://www.gfc.gr/

EXAMPLE

PROGRAMME TRANSLATIONS, BULGARIAN NATIONAL CULTURE FUND (BG)

The programme 'TRANSLATIONS' was established in 2004 with the sole aim of publishing and promoting Bulgarian literary works abroad by translating them into foreign languages.

The main purpose of the 'TRANSLATIONS' programme is to contribute to the export and promotion of Bulgarian literature abroad by supporting the translation of various genre works into different languages, striving to introduce the diversity and quality of Bulgarian literature to foreign audiences.

In order to accomplish the objectives set out by the National Cultural Fund's (NCF) Strategic Agenda, the programme 'TRANSLATIONS' focuses primarily on projects that guarantee the publication, marketing and dissemination of translated works to international audiences. Since 2007 the programme has sought to attract more foreign publishing companies as their participation is considered fundamental to the fulfilment of the programme's objectives. Bulgarian publishing houses have been asked to verify that they had established working partnerships with foreign counterparts as a condition to participate in the programme.

Moreover, since 2008 the Fund has refined its strategic approach by introducing a new module to support medium-term programmes (three years) for the publication of Bulgarian literature abroad in addition to the traditional projects of single-book translations. Successful applicants in this module have been provided with financial support to cover the cost for translation, publishing and promotion, as well as intellectual property rights. Through this comprehensive engagement the NCF aims to foster more long-term partnerships with foreign publishing houses in order to diversify its activities and secure more opportunities for the export and promotion of Bulgarian literature abroad. One such initiative between the NCF and the Ministry of Culture of the Republic of Bulgaria in 2009 proved extremely successful in organising an international meeting of interpreters, publishing companies and literary agents, whose combined efforts doubled the proposals for translation projects in this period.

The programme 'TRANSLATIONS' provides the necessary logistic link between Bulgarian authors, interpreters and publishing companies. In order to maximise its working performance, the programme needs to intensify its relationships with Bulgarian authors, particularly focusing on young talents, and facilitate the dissemination of good practices from similar projects throughout Europe.

6. Support measures at EU level

The new programmes and instruments within the Multi-annual Financial Framework 2014-2020, notably Creative Europe , Erasmus+ , the Cohesion Policy Funds, Horizon 2020 , COSME and Connecting Europe Facility can make a decisive contribution to support the further development of the cultural and creative sectors and strengthen their contribution to the Europe 2020 Strategy for jobs and growth. Some of the measures should facilitate the internationalisation in the CCS.

EXAMPLE

CREATIVE EUROPE

The **Creative Europe**[45] programme started in January 2014. It aims to respond to challenges the cultural and creative sectors face in terms of fragmentation, globalisation and the digital shift, lack of data and shortage of private investment, and it will contribute to the achievement of the Europe 2020 objectives. In a broader sense, creativity will drive innovation, entrepreneurship and smart and sustainable growth and contribute to social inclusion. The programme brings together the programmes: Culture, MEDIA and MEDIA Mundus. Building on the success of the MEDIA and Culture programmes, Creative Europe will open up new international opportunities, and markets and audiences for the cultural and creative industries.

The following objectives of Creative Europe are relevant from the internationalisation angle:

- Support the capacity of the European cultural and creative sectors to operate transnationally and internationally. This includes the support of artists/cultural professionals to internationalise their careers (under the objective 'Capacity building') and the support to international touring, events and exhibitions (under the objective 'Transnational circulation').
- Support to all audiovisual professions: specific international actions with up to 50 % of participants from non-EU countries or markets outside the EU, and in addition, support for international co-production funds to strengthen cooperation with third countries.
- Strengthening of the financial capacity of SMEs and micro, small and medium-sized organisations in the Union's cultural and creative sectors in a sustainable way, while endeavouring to ensure balanced geographical coverage and sector representation (CCS loan guarantee facility).

The **Cultural and Creative Sector Loan Guarantee Facility** will complement the traditional support based on grants. The objective is to give European cultural and creative operators (small, medium and micro-sized enterprises and organisations in the cultural and creative field) easier access to bank credits. This instrument will build upon the experience with the **Media Production Guarantee Fund**, which facilitated access to private sources of financing for film producers by guaranteeing part of their bank loans. The scheme was implemented by the *Institut pour le Financement du Cinéma et des Industries Culturelles*[46] in France and the *Sociedad de Garantía recíproca para el sector Audiovisual*[47] in Spain.

The Guarantee Fund in the Creative Europe Programme will help to generate loans for operators in a whole range of cultural and creative sectors such as audiovisual, publishing, music or video-games. The Fund will be managed by the European

45 http://ec.europa.eu/culture/creative-europe/
46 www.ifcic.eu
47 www.audiovisualsgr.com

Investment Fund (EIF) in synergy with other EU instruments for SMEs. It will provide credit risk protection to financial intermediaries building portfolios of loans in the CCS. In addition the capacity building module will target financial institutions and will provide them with the necessary expertise to correctly analyse the relevant risks and properly evaluate the intangible assets (in particular intellectual property rights).

The **MEDIA Mundus** Programme (2011-2013, EUR 15 million) is a broad international cooperation programme for the audiovisual industry to strengthen cultural and commercial relations between Europe's film industry and filmmakers from other countries. Of the 98 projects supported by Media Mundus between 2011 and 2013, 36 were training activities, fostering exchange of information and networking between professionals from Europe and from all over the world. The other 62 supported projects have contributed to the improvement of access to foreign markets, as well as distribution and circulation of films worldwide. Market events which have received support from Media Mundus range from Filmart in Hong Kong to Ventana Sur in Argentina, Hot docs in Toronto or the Film Bazaar in India, while more than 700 cinemas and 2 000 screens from all over the world are now part of Europa Cinema Mundus and make a valuable contribution to the promotion of cultural diversity.

MEDIA Mundus capitalises on the growing interest in, and the opportunities offered by the global cooperation of, the audiovisual industry. It increases consumer choice by bringing more culturally diverse products to European and international markets. It also creates new business opportunities for audiovisual professionals from Europe and around the globe. The programme benefits both European and non-European audiovisual professionals by strengthening cultural and commercial ties and creating new business opportunities.

EXAMPLE

COSME

COSME[48] is the EU programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises (SMEs) running from 2014 to 2020 with a budget of EUR 2.3 billion. This new generic instrument to support SMEs foresees support measures which can help creative enterprises to go international.

COSME supports the activities of the **Enterprise Europe Network** (EEN) which is a tool for SMEs, which could be used to expand internationally. The Enterprise Europe Network helps businesses to find international partners. Its business cooperation database is one of the world's largest, helping to start cooperation with companies interested in the same kind of cross-border business and to meet potential business partners.

The EEN also organises matchmaking events and brokerage events across Europe where enterprises can meet potential business partners in person. Matchmaking events often take place at international fairs.

48
http://ec.europa.eu/enterprise/initiatives/cosme/index_en.htm

COSME also funds the **IPR SME Helpdesks** for China, ASEAN and Mercosur to help SMEs to deal with issues relating to intellectual property rights (IPR) in these countries. This includes the registration of formal rights, such as patents, trademarks or utility models, but also how to deal with infringements of intellectual property rights or manage intellectual property as business assets.

Launched in the context of the EU Competitiveness and Innovation Framework Programme (the CIP), the China IPR SME Helpdesk is fully operational. Its free services include confidential first-line advice, awareness raising, training and the provision of materials on relevant topics. Since 2011, the helpdesk has answered more than 400 direct enquires from SMEs that would like to operate in that country and supported thousands of SMEs through events and online services. The multilingual online portal of the China IPR SME Helpdesk can be accessed here: www.china-iprhelpdesk.eu

7. Support for showcases, festivals, fairs, trade missions and other export-related events and activities

This section gives examples of specific types of measures and interventions, namely the use of trade missions and participation in showcases, festivals, fairs and other related activities aimed to strengthen the international contacts of the CCS. In addition to support for project-based initiatives, the section also highlights a more strategic approach by supporting sectorial export plans and inter-sectorial cooperation, but also emphasises the need for capacity building. Sectorial cooperation for joint marketing is key to reaching wider international audiences. Export-related events in CCS have become major meeting points and industry development platforms.

CASE STUDY

PILOT PROJECTS FOR EXPORT AND INTERNATIONALISATION IN GERMANY (DE)

The Federal Ministry of Economics and Federal Government Commissioner for Culture and the Media are coordinating several target group-oriented pilot projects. The following pilot projects are being or have been carried out:

Architecture:
Pilot project 'Development and actualisation of information on countries for cross-border activities of architects and engineers', is intended to gather information on 30 interesting export countries and to provide this information free of charge to interested people, thereby helping them to make their way abroad.

Design:
Pilot project 'Createurope.com: The Fashion Design Award', a Europe-wide competition for new and upcoming designers in the fashion sector.

Pilot project 'German Fashion Film Award' t was a competition for all German designers who had been professional for at least two, but not more than eight, years, creating and selling their own collections. They could bring their homemade video clips

about their collections to the competition. The 30 best clips have been presented abroad, for example by the German embassies and online.

Pilot project 'Brand New Germany', in 2011 Germany was presented with this slogan as a country of innovative design and attractive brands at the 'Business of Design Week' in Hong Kong. This was a good opportunity for German design-oriented companies to present their products and services in the Asian area.

Performing arts:
Pilot project 'Plan C' was promoted within the framework of the international meeting of theatre and dance in 2010. This was a platform for 500 professionals in dance or theatre from all over Europe to discuss creative challenges and changes as well as economic perspectives for the sector of performing arts.

Pilot project 'Point of information on European markets for creatives' is a new source of advice and information for the sector of performing arts, which gives concrete help with the development of supranational channels of distribution and with networking with partners abroad. The main fields of action of this 'Point of information' are information on international conditions of the markets; regulations on tax, insurance and customs; associate producers and agencies; advice on entrepreneurial concepts, marketing and strategies of communication; the public situation abroad; presentation of projects via promotion material, videos and DVDs; networking with producers, national and international creative and economic partners; and analysis and development of strategies concerning the long-term development of the international markets. This innovative service is available for all national actors of the performing arts sector and is provided for free.

Music sector:
Pilot project 'Germany and China together in motion', against the background of the Expo in Shanghai, Initiative Music formed part of this project, which had been initiated by the German Ministry for Foreign Affairs and the Goethe Institute. The initiative presented bands in China, organised about 25 performances and gathered information on the experiences of German artists of these performances.

Pilot Project 'Presentations of Germany at South by Southwest (SXSW) in Austin, Texas' was promoted for the third time by the Federal Ministry of Economics. In the framework of the programmes 'Promotion of artists' and 'Promotion of short trips' of the Initiative Music, both promoted by the Federal Government Commissioner for Culture and the Media, musicians from Germany can get help with their performances abroad. The 'Fund for the promotion of guest performances of professional German music ensembles abroad' of the Goethe Institute can also help artists with their travel expenses.

Film:
Pilot project 'German Film Services and Marketing' company is the national centre for information and advice on the international distribution of German films. The promotion of this company by the Federal Government Commissioner for Culture and the Media aims at a better presentation of the German film industry abroad. The scope of this promotion is both as a general advertising tactic for the export of films, as a move to raise the popularity of German films abroad and as a cultural good from Germany. The 'World Cinema Fund', which has an annual budget of EUR 300 000, is a fund for the promotion of productions, supporting collaboration with German producers in the production of cine films in extra-European regions and, on a small scale, also the presentation of films from these regions in Germany.

EXAMPLE

HUBSTART[49] (NL)

Hubstart is for Dutch and American companies in the IT/Digital/Media sector. The organisation helps Dutch companies with a soft landing in San Francisco/Silicon Valley and New York. And vice versa: it helps US companies with a soft landing in Amsterdam/the Netherlands/Europe.

Hubstart is an initiative of the Amsterdam Economic Board, the Dutch Chamber of Commerce and Vectrix, with the support and cooperation of several public and private partners. All partners have great expertise and focus on international trade, entrepreneurship and innovation.

Hubstart offers companies a fast and soft landing in their hubs in a one-stop shop. It actively supports companies for three months on a cost price basis. The services provided include:

- business support for organising essential and time-consuming aspects like opening a bank account, obtaining a visa, establishing an Inc./BV, accounting and bookkeeping, tax incentives, filing taxes, recruitment, office management, pitching for venture capital and business development;
- office space and networks connecting companies to plug and play office spaces;
- preparation and training through workshops, events, trade missions, boot camps and one-to-one coaching, Hubstart gives companies a soft landing.

Initial results of the Silicon Valley trade mission: 150 participants, EUR 15 million extra turnover, four investments (with an average EUR 2.5 million each) made by venture capitals.

The Silicon Valley trade missions were all privately funded. Each participant paid the mission fee of EUR 4 000, altogether there were 150 participants totalling EUR 600 000. In the next stage, Amsterdam Innovation Motor (AIM) and the Chamber of Commerce each invested EUR 40 000 in kind to organise these trade missions. The total cost was EUR 720 000 and total revenue including extra turnover and investments was EUR 25 million, which gives a multiplying effect of 35 (extra turnover plus investments).

49
www.hubstart.nl

EXAMPLE

SWEDISH INITIATIVES IN THE DOMAINS OF TRADE AND FOREIGN POLICY[50] (SE)

Business Sweden (the Swedish Trade and Invest Council), The Swedish Institute and other public bodies promote the export of Swedish cultural and creative industries. They also use the cultural and creative industries to strengthen and promote the image of Sweden internationally. This is often done through trade and marketing support activities.

There has in recent years been a more coordinated communication development, with several concepts that are especially focused on promoting seven specific cultural and creative sectors. The aim is to enable events worldwide with a focus on strengthening Sweden´s position within the creative sectors. This means, amongst other things, to coordinate purchasing, market visits and marketing activities.

There are also specific activities, such as a special project in connection with the furniture fair in Milan – Swedish design goes Milan – and an event weekend in Los Angeles in connection with the E3 fair, where media executives and producers meet with Swedish artists and creative entrepreneurs to get to know each other for future cooperation possibilities. There is an increasing demand from cultural and creative companies for support to be able to take part in international fairs, festivals, conferences and other activities within different cultural fields. A large part of meeting their market as well as finding partners seems to be concentrated on such venues.

At the same time, many companies are in need of better knowledge of how to pitch and sell, and sharpen their business model and offers, before they attend marketing support activities. However, it is often unclear for the companies where to turn for public help, and in many cases it is not possible for public agencies to give appropriate support. The company needs are often not consistent with the role and mission of each separate public agency, there are gaps in need to be filled. This is so because the issue overlaps with the fields of culture, enterprise, development, trade and national branding. For example, at present it is hard for fashion enterprises with great possibility to increase their exports to actually do it. This is because they would need some kind of credit support to finance their unsold collections while expanding, but no public agency in itself has the mandate to engage in solving such overlapping needs.

50
www.business-sweden.se

EXAMPLE

BUSINESS PROMOTION PROGRAMME OF POLISH MONUMENTS PROTECTION AND MAINTENANCE INDUSTRY[51] (PL)

Renovation Monuments is an industry promotion programme realised by the Ministry of Economy of Poland and is aimed at the promotion of the Polish industry specialising in the protection and preservation of monuments.

Entrepreneurs selected for the programme will have the possibility of participating in fairs, economic missions, seminars and expositions in Poland, Germany, Austria, Russia, Libya, India and Egypt.

Participation in the Renovation Monuments Programme provides an opportunity for Polish entrepreneurs specialising in the protection and preservation of monuments to promote their products and services in international markets. Additionally, companies may be qualified for the reimbursement of up to 75 % of eligible costs within the space of three years.

EXAMPLE

ESTONIAN EXPORT PROGRAMME FOR CREATIVE INDUSTRIES SUPPORT STRUCTURES (EE)

Estonia has a sector-based approach with the goal to target horizontal impacts to allow sectors to increase the capacity developing entrepreneurial part of their activities. The sector-based development centres (active in the fields of design, music, architecture, literature, film, theatre, contemporary art) presented their export strategies to the experts and responsible institutions.

The logic was to find enterprises with a certain potential abroad and find common solutions to enter specific markets. It also drew attention to the need to consolidate activities in the sector and present mechanisms that are based on wider grounds. Estonian motivation to keep open access during the first period was in order to give every sector a possibility to organise and present possible measures. Geographical priorities in terms of markets are selected by the sectors themselves.

Estonian cultural policy discussions have elaborated on the idea to implement more systematic actions in the markets located outside of Europe. Estonia invited sector-based development centres to present their export strategies that were financed according to applications. In the pilot phase each centre could be funded by a maximum of EUR 100 000 for joint activities. From the next EU financial period, the funds for CCS exports are likely to increase.

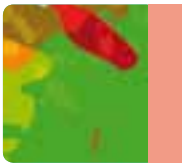
51
http://renovation-monuments.pl

8. Support for inter-regional cooperation

There are several examples of joint projects between European cities and regions funded by the EU structural funds (INTERREG programme) that concentrate on strengthening international cooperation between different authorities, intermediaries and entrepreneurs. Additionally the aim has been to share good practices in policy-making and implementation and also to enlarge markets.

EXAMPLE

CREATIVE METROPOLES[52] 2009-2011



The project 'CREATIVE METROPOLES: Public Policies and Instruments in Support of Creative Industries' was spearheaded by the culture and business development professionals of local governments of Amsterdam, Barcelona, Berlin, Birmingham, Helsinki, Oslo, Riga, Stockholm, Tallinn, Vilnius and Warsaw – cities that play a central role in the economy of their countries. The project presents a shared vision of 11 European metropolitan cities with creative industries and creative economies as the key driving forces behind city and regional development. The three-year project targeted decision-makers and executives in local governments as well as creative industry stakeholders. The core focus of the CREATIVE METROPOLES project was on the exchange of experiences existing in the partnership.

EXAMPLE

CREATIVE URBAN POLES[53] 2011-2013

Urban Creative Poles is a European project, co-funded by the European Regional Development Fund and European Neighbourhood and Partnership Instrument, which promotes the valorisation of creativity to advance innovation-oriented development in the five partner cities. The overall goal is to spur transnational clusters of creative industries to create jobs and to stimulate additional income as a means to strengthen local economies. The project's objective is to create and apply good practices in the public sector to promote creative industries as a growing economic sector and as a basis for innovation in striving towards the knowledge-based economy. It also aims to improve framework conditions and to initialise transnational creative industry clusters; to promote entrepreneurial skills and competitiveness of creative industries; to improve their external visibility through transnational marketing and networking; and to exploit potential in the development of decayed urban areas through the allocation of creative industries in those districts. Furthermore, the consortium aims to provide valuable input to future policies (the new generation of Operational Programmes) and well-structured knowledge management to allow other cities to replicate successful approaches. Transnational cooperation between five comparable cities and capitalising on interregional projects allows the implementation of good practices that are widely disseminated.

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www.creativemetropoles.eu
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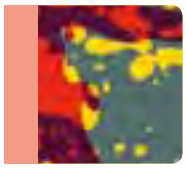
www.creativepoles.eu

EXAMPLE

CREATIVE CITIES[54] 2010-2013



Creative Cities stands for Development and Promotion of Creative Industry Potentials in Central European Cities. It was a European project co-funded by the European Regional Development Fund (Central Europe Programme) that foresaw cooperation between five Central European cities: Leipzig (DE), Genoa (IT), Gdansk (PL), Ljubljana (SI) and Pecs (HU). Together, they combined professional know-how and suitable structures to improve framework conditions for the sustainable promotion of creative industries. As well as the elaboration of recommendations for other cities and contributions to political policy debates, the main activities of the project were the elaboration and testing of transnational cluster marketing tools; the promotion of creative clusters' competitiveness; and the creation of qualified cluster contact points. Working together in a transnational cooperation project, the participating cities had the opportunity to elaborate new solutions jointly based on knowledge and experiences available in the different participating countries through the different activities.

EXAMPLE

CREA:RE CREATIVE REGIONS[55] 2010-2012

The CREA.RE partnership comprised 12 local and regional public authorities from 10 different EU countries. The project was co-funded by the European Regional Development Fund. Its mission was to exchange experience and work together for a better, stronger and sustainable embedding of the cultural and creative industries in regional policies. The project strived to initiate and develop focused dialogue not only between the regional partners themselves, but also with Europe: top-down, bottom-up. Objectives were to anchor the creative sector potential in EU regional programmes, learn from each other, and convert the knowledge into new structures and to share them with a broad audience.

EXAMPLE

DISTRICT OF CREATIVITY NETWORK AND REVERSE MISSIONS[56]

Founded in 2004, the District of Creativity (DC) network unites 12 of the most creative and innovative regions around the world. DC Network was formed to foster the exchange of best practices and experiences of stimulating creativity and innovation in business, culture and education.

From the United States to China and Scotland to India, the District of Creativity network spans the globe and continues to grow. Current members include: Baden-Württemberg (Germany), Catalonia (Spain), Central Denmark (Denmark), Flanders (Belgium), Karnataka (India), Lombardia (Italy), Oklahoma (USA), Rhône-Alpes (France), Rio de Janeiro (Brazil), Scotland (United Kingdom), Shanghai (China) and Tampere (Finland).

54
www.creativecitiesproject.eu
55
www.crea-re.eu
56
www.districtsofcreativity.org

The DC members believe that innovation is the combination of creativity and entrepreneurship and that this combination is the major source of economic and societal growth. The core mission of the DC network is to physically bring people together from across the globe and from multidisciplinary domains (technology, business, society, arts and culture and creative industry) as drivers of innovation.

Every year one DC member invites policymakers and intermediate organisations in the field of creativity, entrepreneurship and innovation from other DC members on a field visit. The organising member determines the content and length of this reverse mission. Every DC member participates with a relevant delegation, composed of policymakers, companies and experts.

6 CONCLUSIONS AND RECOMMENDATIONS

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CONTENTS

6 CONCLUSIONS AND RECOMMENDATIONS

The European Commission states in its Green Paper 'Unlocking the potential of cultural and creative industries' that 'There is a lot of untapped potential in the cultural and creative industries to create growth and jobs.' The main conclusion of this OMC working group is that the same can be said of cultural exports and internationalisation.

In the EU, the generally very good preconditions facilitate the creation of successful cultural exports, which can take full advantage of the growing global market. It is fully justified to say that Europe's cultural diversity and rich heritage, combined with the talent of artists and CCS companies as well as high-quality education, together form a distinctive competitive advantage.

However, the OMC working group has identified a number of weaknesses and challenges that need to be addressed by policy makers in order to unlock the full export potential of European culture and creative sectors. The working group is convinced that each of these weaknesses and challenges can be effectively targeted by appropriate policies and measures that correspond to the actual needs of the CCS.

The WG proposes for consideration the following types of interventions designed to tackle the identified challenges.

As regards support and financing:

- allocate particular support to the key export promotion measures of packaging, marketing and branding;
- establish a product development fund for other niches in CCS than the traditional ones;
- devise measures to foster managements, agents and other similar intermediaries;
- set up appropriate schemes for participation by CCS companies in festivals, fairs and markets;
- promote awareness of business models and earnings logics based on IPR with a view to attract more public and private funding including grants, loans, guarantees, equity etc.;
- increase synergy and coordination between different public support and financing schemes in order to establish user-friendly paths for internationalisation and growth.

As regards IPR:

- ensure high-level protection of copyright and related rights as well as efficiency and transparency of both collective rights management and cross-border licensing;
- engage with third countries in order to improve enforcement of their copyright legislations and fight piracy;
- cooperate to come up with methods to assess the value of IPR and intangible assets in order to facilitate their use as collateral by CCS companies to acquire guarantees, loans, and other financing.

As regards CCS cooperation and visibility:

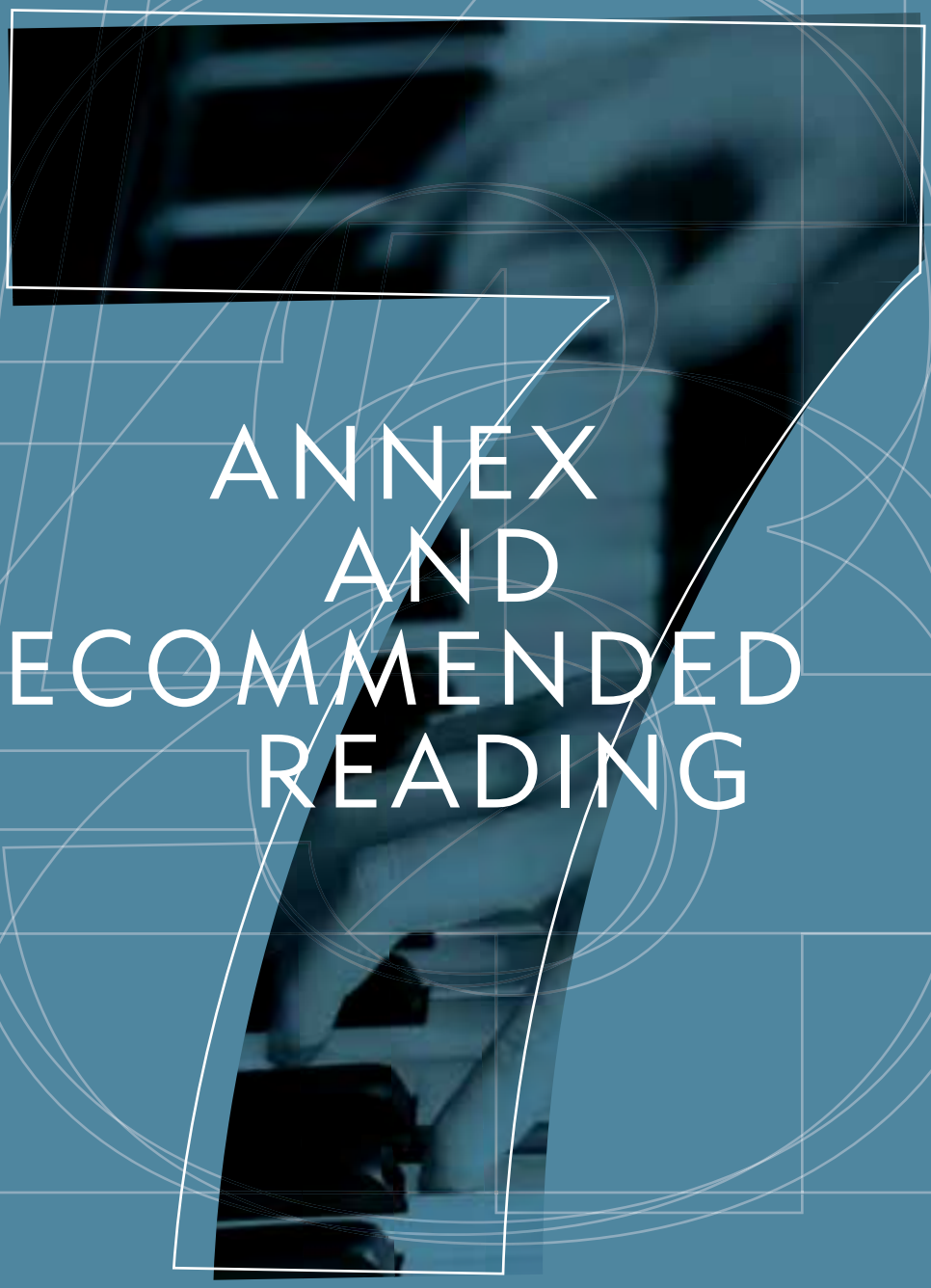
- promote national and international CCS networks and clusters so that they can better support EU cultural exports and internationalisation and the opening up of foreign markets;
- develop a European cross-border support for export outside of the EU under the EU umbrella for specific clusters;
- organise prizes or competitions to raise the visibility of export and internationalisation;
- develop awareness-raising campaigns with good practice examples to underline how other sectors could benefit from cooperating with CCS in export;
- present EU-level exhibitions in third countries.

More work needs to be done in the field of statistics on export and internationalisation. Unified statistical frameworks and methodologies have to be applied by the Member States in order to acquire comparable data.

As regards professional and further education and training:

- develop incentives for interchange between education institutions, providing an international scope to both cultural and creative disciplines and support disciplines (arts management etc.), and promote course exchange between universities or university departments;
- raise awareness of the need to integrate general management and internationalisation and export skills in cultural and creative curricula and promote the integration of practitioners;
- support for professional management training (e.g. specific seminars/workshops in collaboration with or carried out by the national export office)
- support intermediaries' participation in training and networking opportunities;
- promote the recognition of skills and professions within the cultural and creative areas, through funding professional associations.

7 ANNEX AND RECOMMENDED READING



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