

INTERREG IVC analysis report



Creative industries

October 2014

Credits

Experts for thematic capitalisation on creative industries:

Sylvia Amann – inforelais – Austria

Sylvia Amann is the director of *inforelais*, a consulting company specialised in policy development in the fields of culture and the creative industries, and in EU-funding. *inforelais* offers tailored consulting services in the fields of urban, regional and rural development, creative economy and EU funding.

Sylvia holds a Master's degree in Commercial Sciences. She was in charge of coaching local and regional authorities, partners in the INTERREG IVC project CREA.RE, and advised the European Design Innovation Initiative project, 'SEE-platform'. Sylvia is frequently involved in European Commission policy-making initiatives on cultural and creative industries and has been nominated expert from Austria to the OMC Cultural and Creative Industries Working group of EU Member States.

<http://www.inforelais.org/>

inforelais

Dr Bastian Lange – Multiplicities – Germany

Dr Phil. Bastian Lange is an urban and economic geographer specialised in the field of creative industries, questions of governance and regional development. He spearheads the Multiplicities-Berlin research and strategic consultancy office. Multiplicities is an independent research and consultancy office operating at the cutting edge of creative industry, urban development and policy-making. The project management service is active in the fields of business consultancy, urban research and innovation promotion. Its client base is comprised of creative enterprises, administrative and political entities and also intermediary organisations.

Multiplicities analyses socio-economic transformation in the creative knowledge age, providing transparency within the fields of politics, industry and the creative scenes. Multiplicities recognises new trends in complex structures and brings them to maturity for the benefit of planning processes.

<http://www.multiplicities.de>

MULTIPLICITIES
CREATIVE ECONOMIES
SOCIAL DESIGN
URBANISM

The thematic experts would like to thank the following persons/institutions for their input, advice, and feedback in the drafting of this thematic report (in alphabetical order):

Kimmo AULAKE, Ministry of Culture (FI), Chair of CCI OMC working group 'Export and Internationalisation'
Guioimar ALONSO CANO, UNESCO Dakar (INT)
Leena ARVONEN, FINPRO (FI)
Nadine BATHELT, Berlin Senate Department for Economics, Technology and Research (DE)
Erica ELK, Cape Craft and Design Institute (RSA)
Steve HARDING, Birmingham City University (UK)
Melody HOUK, URBACT II Secretariat (EU)
Elena KHOROSHKINA, Nordic Council of Ministers (DK), Northern Dimension Partnership programme 'Cultural and Creative Industries Platforms' (INT)
Nina LAKEBURG, (DE)
Cédric LEGER, Regional Council of Limousin (FR), RUR@CT coordinator
Sabine PRAMMER, Creative Industries Styria (AT)
Valentina Montalto, KEA, Thematic Network 'Creative SpIN' (BE)
Christina Melander, Danish Design Ladder (DK)
Representative of ECIA - European Creative Industries Alliance (DE)
Lasse SCHULEIT, Lynfabrikken (DK)
Sarah OSSWALD, ZwischenZeitZentrale (DE)
Nadja RIEDEL, Brandenburg University of Technology Cottbus (DE), INTERREG IVB Baltic Sea Region project 'Urban Creative Poles'
Esther RUITEN, City of Arnhem (NL), INTERREG IVC project ORGANZA
Jan SIMONS, University of Amsterdam (NL)
Ragnar SIIL, Estonian Ministry of Culture (EE), OMC CCI working group
Ingrid WALTHER, Berlin Senate Department for Economics, Technology and Research (DE), INTERREG IVC CREATIVE METROPOLES and Cross-Innovation project partner
Anna WHICHER, Design Wales (UK), INTERREG IVC project SEE

... and all the representatives of the 14 INTERREG IVC creative industries projects having contributed to the report on thematic capitalisation and their participation in the thematic workshop.

... and the INTERREG IVC JTS – especially the thematic capitalisation team – for professionally accompanying the whole process.

"The contents of this work reflect the views of the author(s) and do not necessarily represent the position of the INTERREG IVC programme. The authors are entirely responsible for the facts and accuracy of the data presented."

Foreword: Capitalising on achievements

Over the last seven years, with the goal of improving regional policies, more than 2 000 public institutions across Europe have been learning from each other through cooperative policy learning in 204 interregional projects supported by the INTERREG IVC territorial cooperation programme.

The programme can now point to hundreds of examples of how a region or city has built on the experiences of their counterparts elsewhere to enhance their own policy and delivery strategies. A few examples:

- inspired by the approaches taken by the Welsh ECO Centre and an Educational Centre in the Dutch city of Sittard-Geleen, the Hungarian city of Vecsés developed educational activities on renewable energy and sustainability for its school children.
- after consulting the Spanish city of Paterna, the Latvian Daugavpils City Council was able to successfully modernise its soviet-era industrial parks, giving a major boost to business development.
- after consulting the Cypriot authorities, the Greek Region of Crete invested in water recycling and re-use schemes, applying the Cypriot models.

The policy learning enabled by the INTERREG IVC Programme is not just a paper exercise: it has helped, through 204 projects, almost 6 000 staff involved in regional policy to acquire new skills and capabilities, and it has led directly to the improvement of more than 400 policies. The programme was therefore determined to go a step further and share its tremendous wealth of policy experience and know-how even more widely.

The programme therefore asked 12 teams of experts covering 12 different fields of policy to analyse the achievements of its projects and to report back on 'what works'. This report, which focuses on **Creative industries**, is the fruit of their work. It **showcases a selection of tried-and-tested policies and practices in creative industries** that have been shared through the INTERREG IVC programme, and which will be of interest to all EU regions. Policymakers and practitioners interested in this topic – whether working on regional, national or European scales – will also find policy recommendations tailored to them.

Cooperative policy learning makes sense. It makes sense because, in an era of tight budgetary constraints, local and regional authorities are seeking best value for money, and robust evidence can enhance the chances of policy success by eliminating the risks and costs of trial and error.

To take forward the programme's key strategic task of sharing policy know-how, the new programme for 2014-2020, INTERREG EUROPE, is developing 'Policy Learning Platforms' which will stimulate a process of continuous policy learning among all interested regional policy stakeholders around Europe.



Michel Lamblin
Programme Director



Erwin Siweris
Deputy Programme Director

Table of contents

Executive Summary.....	3
1. Introduction and Methodology.....	5
1.1 Introduction: The INTERREG IVC Creative Industries Microsystem.....	5
1.2 The capitalisation methodology.....	6
1.3 Definitions / Thematic glossary	7
2. The European policy context for Creative industries	9
2.1 European Creative industries	9
2.2 What is the added value of interregional cooperation for CCI policy-making?	11
2.3 EU policies (2014-2020) addressing the Creative industries	12
3. Analysis.....	14
3.1. Recent Trends and Challenges in Creative Industries policy-making	14
3.2. Profile and policy challenges addressed by the 14 INTERREG IVC projects dedicated to creative industries.....	17
3.3 Analysis of the creative industries good practice examples.....	21
3.3.1 Prerequisites for the implementation of creative industries policies.....	22
3.3.2 Evidence-based policy.....	24
3.3.3 Access to new (national / international) markets.....	25
3.3.4 Innovation support for creative businesses.....	30
3.3.5 Creative Spaces	34
3.3.6 Spillovers generated by the creative industries.....	36
3.3.7 Open innovation in and with creative industries.....	40
3.3.8 Creative industries in Smart Specialisation Strategies	43
3.4 Transferability and mainstreaming of good practice in creative industries	46
3.5 Recommendations for on-going projects.....	50
3.5.1 General and individual challenges for the projects.....	50
3.5.2 How to make best use of the INTERREG IVC creative industries knowledge base	51
3.5.3 Potential joint activities and events between individual projects and EU CCI initiatives	54
4. Key policy messages and Conclusions.....	56
5. Annexes.....	60
Annexe 1: Creative industries projects overview	60
Annexe 2: Creative industries project partners Map	62
Annexe 3: Creative industries projects factsheets	63
Annexe 4: Number of good practices identified from 14 INTERREG IVC CCI projects.....	77
Annexe 5: Thematic Priorities of INTERREG IVC CCI projects (2012-2014).....	78

Executive Summary

Introduced into Europe in the late 1990s, 'creative industries' is a term that encompasses a variety of cultural and creative professions. It is widely acknowledged that cultural and creative industries (CCI) make a significant contribution to economic growth and employment. Roughly speaking, **in the EU they account for 3.3% of GDP and employ 6.7 million people (3% of total employment)¹**.

CCI are mainly constituted of skilled entrepreneurs and self-employed individuals as well as new businesses taking advantage of the opportunities created by the digital revolution. They are driven by the increasing consumer demand for creative goods & services and leisure products. Yet, they need support: support is particularly important for **micro-enterprises that need a creative eco-system including access to peer networking opportunities and appropriate 'facilitative' settings such as creative platforms or creative spaces that foster social interaction and networking**. For policymakers, creating such an eco-system in order to fully unlock the potential of the creative industries represents a constant challenge. The special needs associated with creative spaces are today the focus of tailored policies, in areas such as 'access to finance', and are also at the heart of new place-based policies in cities and regions.

The **main development challenges** for CCI policymakers include:

- ➔ The increasing need to develop methodologies to design evidence-based policy
- ➔ New 'place-based' policies (i.e. that promote creative spaces) with strong self-financing mechanisms and the participation of local stakeholders
- ➔ Systematically using the opportunities on new and foreign markets for local and regional CCI SMEs
- ➔ Broadening and intensifying the contribution of spillover effects from creative industries to other industries.
- ➔ Making use of existing open innovation approaches
- ➔ Intensifying cross-sectoral approaches
- ➔ Intensifying CCI good practice transfer and mainstreaming into regional ERDF programmes

This capitalisation report focuses on 14 CCI projects supported by the INTERREG IVC programme. These involve 26 European countries and 166 regional and local bodies as project partners.

As the INTERREG IVC programme has progressed, the projects have become more focused, reflecting an improved awareness across Europe of the needs related to the creative industry. For all INTERREG CCI projects – whether they take a sector-specific or a transversal approach – the following observations stand out:

- The main focus is to strengthen the income base of creative workers as well as the turnover of these industries. This, combined with unlocking the potential (spillover effects) of the creative industries to contribute to other industries, is expected to remain the focus of policy-making in the next regional programme period.
- Peer networking and affordable spaces, on the other hand, are perceived as being of lower priority.
- Open innovation is an emerging policy tool of key interest for policymakers, creative workers, and stakeholders of this industry.

The 14 INTERREG IVC projects have identified more than 358 good practice CCI policies, the analysis of which provides valuable insight into the key challenges facing creative industries policy in the 21st century. They have demonstrated, for example the importance of design for European business. New creative spaces suggest how the public budgets for CCI policy can be reduced. The INTERREG IVC data collections also include ***initiatives designed to promote internationalisation through interregional platforms of public authorities***.

¹ European Commission: 'Promoting cultural and creative sectors for growth and jobs in the EU', Brussels 2012, page 2

Based on the analysis of these good practices, this report makes two sets of recommendations:

(1) Specific analysis designed to feed into the on-going interregional CCI projects supported by INTERREG IVC

- ➔ General observations for all CCI policymakers on regional, national and European scales:
- ➔ Due to policy fragmentation, overlapping initiatives, and missing synergies, different European initiatives for creative industries should be merged. Common activities should be designed in cooperation with the European Creative Industries Alliance, the European Design Innovation Initiative, the OMC group on Creative Industries alongside the different capitalisation activities undertaken within INTERREG and URBACT II. This approach would also be of considerable benefit for the six on-going INTERREG IVC CCI projects.

(2) Regional authorities seeking to strengthen their creative industries policies could usefully consider the following recommendations emerging from the present capitalisation study:

- ➔ **Ensure a sound stakeholder process** for the initial development and future updating of local/regional CCI policy. Given the complexity of the CCI microsystem, external support to coordinate these groups would be of added value.
- ➔ Map and assess the potential of the entire CCI sector in the territory concerned in order to **identify the creative industries with the greatest comparative advantages**.
- ➔ Base your regional policy approach on an **existing good practice**.
- ➔ **Take into account major current CCI policy foci** and challenges identified by stakeholders and by EU CCI initiatives: innovation in and outside the creative industries, internationalisation of CCI SMEs, and access to finance.
- ➔ **Improve the evidence base of CCI policies and introduce new indicators to measure networking activities**.
- ➔ **Address the internationalisation and export potential** of the creative industries and make good use of the existing inter-regional platforms such as INTERREG IVC.
- ➔ Foster innovation in creative businesses to enhance the economic success of companies.
- ➔ Creative spaces need to be reflected in policies designed to **create favourable framework conditions for creative entrepreneurs**.
- ➔ **Use open innovation approaches** to encourage cross-sectoral exchange.
- ➔ When looking to **transfer creative industries good practices** to your territory, remember that success depends on a careful analysis of the local needs and on the creation of local ownership. Creating win-win situations for both the transferring and the receiving regions is recommended.
- ➔ Recommendations targeted at policymakers on the European level include the need **to improve our understanding of CCI-related needs in a more coherent manner**. Furthermore, **regional and national authorities should find new ways to use integrated CCI policy approaches** based on the different administrative traditions in the EU Members States. **International benchmarking** (outside Europe) will generally be a pre-condition for successful and sustainable CCI policy-making in the future.

1. Introduction and Methodology

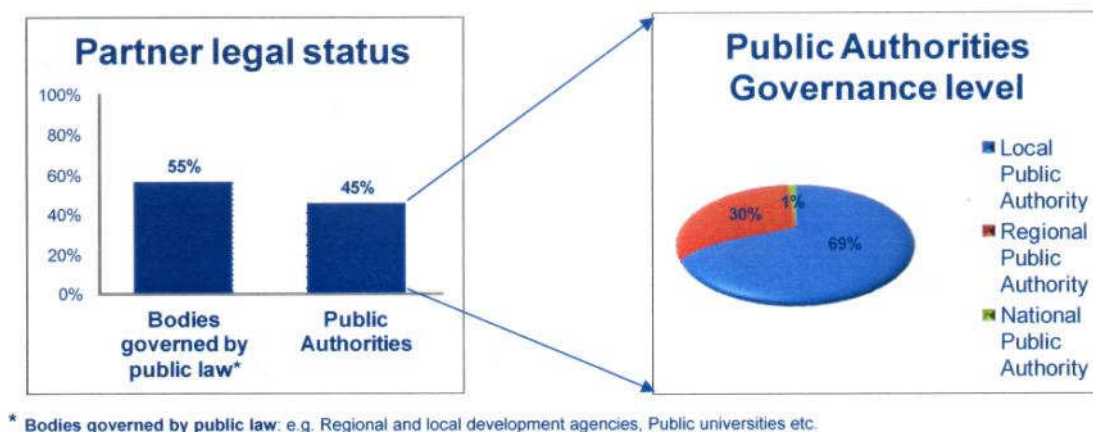
The following report presents the results of the INTERREG IVC capitalisation process designed to analyse creative industries-related projects. The report details this analysis, its findings and results and draws recommendations for future policy-making with regard to INTERREG IVC creative industries projects.

1.1 Introduction: The INTERREG IVC Creative Industries Microsystem

“Creative Industries cover, in particular, architecture, archives and libraries, artistic crafts, audio-visual (including film, television, video games and multimedia), cultural heritage, design (including fashion design), festivals, music, performing and visual arts, publishing and radio².”

Lead partners, in close partnership with several project partners from various European regions, are responsible for coordinating INTERREG IVC projects. Lead and project partners are public authorities or bodies governed by public law. Given the specific nature of the creative industries, the institutional background of INTERREG IVC creative industries partners can vary considerably and might include public authorities from the fields of culture, economic development and/or urban development. Sometimes, departments in charge of EU projects may coordinate the INTERREG IVC projects but do not necessarily have a logical link to the different sectors in creative industries and are not directly in charge of CCI policy-making.

The range of bodies governed by public law involved in INTERREG IVC creative industries projects include universities, chambers of commerce, regional development agencies, museums and other cultural institutions. The partnerships involved in the CCI projects are principally represented by these publicly governed bodies, most of which operate at a local level. This sometimes reduces the level of direct access to the decision-makers and to the political level in charge of mainstreaming EU regional policy programmes in the participating regions and cities.



Source: Creative Industries Factsheet, INTERREG IVC

In the context of the INTERREG IVC Regional Initiative Projects (RIP), of which all creative industries projects are part, the lead partners submit – together with their progress reports – good practices identified in their territories. Some of the INTERREG IVC projects dedicated to creative industries also

² European Commission: “Promoting cultural and creative sectors for growth and jobs in the EU”, Brussels 2012

have integrated wider good practice collections into their work programme. The selection criteria for good practices vary widely within the CCI INTERREG IVC projects, and no common reference system is applied. Only a certain number of the good practices have been subject to peer review, as would be the case for academic selection (for example in the INTERREG IVC project ORGANZA).

The fourteen INTERREG IVC projects in the field of the creative industries allow for a macro-analysis at the programme level, taking carefully into account the related microsystem. The thematic programme capitalisation focuses on six CCI projects which are still being carried out (2012-2014). The thematic programme capitalisation focuses on collecting, analysing and disseminating the thematic knowledge gained from the projects working on the same topic. The analysis will look at the projects' outputs and results, for example the good practices identified and transferred and the policies addressed and improved and those that seek to demonstrate their added value with regard to the EU state of the art.

1.2 The capitalisation methodology

For the analysis, we have developed a 6-step empirical approach (see below). Given that creative industries projects within INTERREG IVC have no common template for data collection, a thematic structure had to be established at the outset of this study, so as to group and analyse the projects as well as their collections of good practices.

After screening, the available good practice cases were benchmarked with regard to EU creative industries initiatives as well as other European and international CCI good practice examples. We aimed to bring the most innovative INTERREG IVC creative industries practices to the forefront for the common benefit of European regions and cities. Based on the analysis, a set of recommendations has been developed for policymakers at the regional, national and European levels.

The six steps of the INTERREG IVC CCI capitalisation methodology:

1. The **data collection** related to creative industries started with identifying creative industries core projects based on three groups of indicators, as set out below:
 - categorisation of the project as a creative industries project;
 - thematic focus of selected good practices on CCIs; and
 - involvement of partnerships directly related to creative industries.

This produced a list of fourteen projects. Based on this list, a database of more than 270 CCI good practice examples was created for further analysis and thematic grouping. This database brought together material from different sources: Additional field reports present especially interesting and individual practices that have brought to debate possible future solutions and innovative ideas. An online questionnaire allowed us to gain more in-depth insight into innovative creative industries practices. Finally, face-to-face interviews provided further valuable input especially as to the most successful policy-making approaches and first-hand observations based on the practices and experiences of responsible project principles. During the second year, the running projects identified additional 88 good practices.

2. The **analysis** was based on thematic indicators in relation to the different steps involved in creative industries policy-making (creating pre-conditions, strengthening CCIs, spillovers) and took account of INTERREG IVC-specific questions (transferring and mainstreaming creative industries good practices). An additional set of 60 practices was selected for in-depth analysis based on indicators regarding the most innovative creative industries policy-making approaches, including business-driven strategic focus, creative spaces, culture and identity policies as well as spillovers. A number of the most innovative INTERREG IVC creative industries practices have been selected so as to present them in this capitalisation report.
3. ***The quantitative and qualitative results of the INTERREG IVC capitalisation analysis on creative industries were benchmarked and validated*** with lead and project partners during two **thematic workshops**, aimed at establishing an expert-based internal validation.

Furthermore, the results served as a crosscheck with the experts responsible for innovative creative industries policies and practices in Europe and beyond. Experts were selected based on their activities in EU CCI initiatives. The answers of an online questionnaire for creative industries stakeholders served as an additional empirical source of information of our expert know-how. EU CCI initiatives were systematically screened at the beginning and the end of the capitalisation process.

4. ***Special attention was dedicated to the six on-going INTERREG IVC projects in creative industries.*** Their first achievements have been integrated into the analysis. In addition, targeted recommendations have been drawn based on the capitalisation results and individual exchanges with the project promoters with the aim of encouraging the state-of-the-art implementation of creative industries policies and allowing for benefits to be gained at project as well as programme level from the joint activities and/or events.
5. **Several expert dialog formats**, workshops and intensive site visits have been used in order to aggregate in-depth perspectives within on-going projects. This has helped us to draw conclusions not only on the basis of horizontal analysis, but also in vertical terms.
6. Based on the experiences and good practices identified within the INTERREG IVC CCI, innovative community and social network-based approaches from EU creative industries initiatives (and beyond) have been incorporated into a set of ***policy recommendations aimed at addressing the most pressing challenges for the creative industries in Europe*** and to provide policymakers at the local, regional, national, and European level with some guidelines.

1.3 Definitions / Thematic glossary

CCI – Cultural and creative industries (see cultural and creative industries)

Co-working Spaces: Co-working is a style of working that involves a shared working environment, often an office, and independent activity. Co-working offers a solution to the problem of isolation that many freelancers in CCI experience while working at home, while at the same time letting them escape the distractions at home.

Cultural and creative industries cover professional fields such as architecture, archives and libraries, artistic crafts, audio-visual (including film, television, video games and multimedia), cultural heritage, design (including fashion design), festivals, music, performing and visual arts, publishing and radio.

Creative cluster management: this cluster partnership (initiated by the ECIA) aims at testing and experimenting new creative cluster management styles, instruments and infrastructure in a lab-like environment

Cross-innovation: is the transfer of know-how and innovative solutions from industry to industry.

ECIA – Acronym for **European Creative Industries Alliance**: it is an integrated policy initiative that combines policy learning with eight specific actions with regard to innovation vouchers, better access to finance and cluster excellence & cooperation. It is an open platform that brings together policymakers and business support practitioners from 28 partner organisations and 12 countries. Its overarching aim is to shape a community in Europe that actively supports creative industries as a driver for competitiveness, job creation and structural change by developing and testing better policies and tools for creative industries.

Good practice(s) in INTERREG IVC: In the context of the INTERREG IVC programme, a good practice is defined as an initiative (for example methodologies, projects, processes and techniques) undertaken in one of the programme's thematic priorities which has already proven itself successful and which has

the potential to be transferred to a different geographic area. 'Proven successful' means that the good practice has already provided tangible and measurable results in achieving a specific objective.

Open innovation: Henry Chesbrough defines Open Innovation in his book "Researching a New Paradigm" as follows: "*Open innovation is the use of purposive inflows and outflows of knowledge to accelerate internal innovation, and expand the markets for external use of innovation, respectively. [This paradigm] assumes that firms can and should use external ideas as well as internal ideas, and internal and external paths to market, as they look to advance their technology.*"

OMC (Open Method of Coordination): In many policy areas, EU Member States set their own national policies rather than having an EU-wide policy laid down in law. However, under the 'open method of coordination' (OMC), governments learn from each other by sharing information and comparing initiatives. This enables them to adopt best practice and coordinate their national policies.

Platforms: is a (temporary) physical meeting place for communication, exchange, and project work among (creative) people.

Creative Spaces: is a metaphorically used term to describe a social as well as a physical place where creative agents can work, communicate, exchange and generate new ideas. Very often, these are co-working spaces, Fab labs, or incubators. Originally, a space is a device for connecting multiple devices together and making them act as a single network segment.

Spillover (effects): Spillover effects are the costs or benefits of an economic activity that affect another party, industry or an enterprise which did not choose to incur that cost or benefit. Technologies, policies, or other external bodies can trigger spillover effects.

(Innovation) Vouchers: These are incentives for small and medium enterprises (SMEs) to receive approx. €5 000 each for the implementation of innovation projects with partners from creative industries or in other branches.

2. The European policy context for Creative industries

2.1 European Creative industries

“Creative industries account for 3% of the total employment in the European Union³.”

“In European countries, the term ‘creative industries’ as a field for policy-making was first introduced by the UK’s Department of Culture, Media and Sport (DCMS) in 1998, to denote *“those industries that have their origin in individual creativity, skill and talent and that have a potential for wealth and job creation through the generation and exploitation of intellectual property”*. The significant size of the creative industries and the fast rate at which it has grown over the last two decades has aroused considerable interest among policymakers at national, regional, and international levels, in particular among those concerned with urban planning, regional development, labour market and education policies and, more recently, innovation policy⁴.”

In quantitative terms, the economic performance of the creative industries⁵ is considerably impressive: The cultural and creative industries account for 3.3% of the European Gross Domestic Product (GDP). Creative industries companies employ 6.7 million people (3% of total employment in the European Union)⁶. *“Between 2008 and 2011, employment in the cultural and creative industries proved more resilient than in the EU economy as a whole with growth rates varying however between subsectors. This tendency is all the more interesting because some industries have a higher percentage of youth employment than the rest of the economy⁷.”*

But what makes creative industries different from other industries of the economy?

Creative industries have ***several characteristics in common***⁸:

- Most of the firms are small (employing fewer than 10 people), and most of the workers are highly skilled self-employed professionals.
- In addition, many people within the creative industries work part time and/or have temporary contracts.
- Creative industries also often feature a high degree of networking, an intensive supply chain and other inter-firm linkages, and are concentrated in major cities.
- Policy considerations have recently also shifted to the creative industries located outside of large metropolises and to the role they could play as a regional development factor⁹.

Furthermore, creative industries policymakers should be aware of some of the ***main drivers of the creative industries***¹⁰:

- On the supply side, well-educated and skilled workers are the key resource in the creative economy.

³ European Commission: ‘Promoting cultural and creative sectors for growth and jobs in the EU’, Brussels 2012, page 2

⁴ European Commission: ‘European Competitiveness Report 2010: An integrated Industrial Policy for the Globalisation Era Putting Competitiveness and Sustainability at Front Stage.’, Brussels 2010, page 163

⁵ Covering in particular architecture, archives and libraries, artistic crafts, audio-visual (including film, television, video games and multimedia), cultural heritage, design (including fashion design), festivals, music, performing and visual arts, publishing and radio

⁶ European Commission: ‘Promoting cultural and creative sectors for growth and jobs in the EU’, Brussels 2012, page 2

⁷ European Commission: ‘Promoting cultural and creative sectors for growth and jobs in the EU’, Brussels 2012, page 2

⁸ European Commission: ‘European Competitiveness Report 2010: An integrated Industrial Policy for the Globalisation Era Putting Competitiveness and Sustainability at Front Stage.’, Brussels 2010, page 163

⁹ For example creative wirtschaft austria: ‘Fünfter Österreichischer Kreativwirtschaftsbericht: Schwerpunkt Kreativwirtschaft als regionaler Faktor’, Wien 2013

¹⁰ European Commission: ‘European Competitiveness Report 2010: An integrated Industrial Policy for the Globalisation Era Putting Competitiveness and Sustainability at Front Stage.’, Brussels 2010, page 168 ff

- Other factors include the rapid advance of digital technologies, the globalisation of networks and the deregulation of media. The Internet has created new distribution channels and business models.
- In addition, there is a significant link between the increase in broadband penetration and the increase in the employment share of creative industries across Member States.
- The demand-side factors include the increase in available free time and disposable household income.

Based on several studies and analyses to better quantify and understand the creative industries, policymaker interest in the creative industries increased following the publication in 2010 of the green paper ***‘Unlocking the potential of cultural and creative industries’*** – a European Commission discussion document that summarised some of the most pressing policy challenges for creative industries¹¹.

Although the cultural and creative industries have indeed demonstrated their relevance for growth and employment, several policy challenges need to be addressed in order to fully benefit from the creative potential in Europe:

- The skills provided from professionals employed in the creative industries have to better match the needs of creative companies.
- Appropriate access to funding has to be provided.
- Cultural exchanges and international trade should be promoted.
- The local and regional dimension of the creative industries is being addressed and should be better linked with EU regional policy.
- New adapted spaces and platforms for creativity and entrepreneurship should be created.
- Unlocking the potential of the creative industries to contribute to other industries should be encouraged (spillover effects).

Since 2010, some major European policy-making and policy support initiatives have been developed. They focus on several of these creative industries challenges:

<i>EU policy initiative</i>	<i>Priority CCI¹² topics addressed</i>
Working Group of EU Member States Experts (OMC) on Cultural and Creative industries ¹³	(1) Strategic use of EU support programmes, including structural funds, to foster the potential of culture for local and regional development and the spillover effects of CCIs on the wider economy (2) CCI export and internationalisation support strategies (3) Good practices on financial engineering for SMEs in cultural and creative industries
European Creative industries Alliance including the setting up of a policy learning platform ¹⁴	(1) Innovation support (through voucher schemes) (2) Access to finance (new financing sources including crowd funding and guarantee funds) (3) Cluster excellence and cooperation (new approaches for creative cluster management and optimisation of cross-sectoral linkages) (4) European Creative Districts (supporting traditional industrial regions in their transition from a traditional economy with strong ‘heritage’ value and cultural identity to a sustainable and innovative economy)

¹¹ European Commission: “Green paper: ‘Unlocking the potential of cultural and creative industries’, Brussels 2010

¹² CCI = Cultural and creative industries

¹³ http://ec.europa.eu/culture/our-policy-development/european-agenda-for-culture/involving-the-member-states_en.htm

¹⁴ <http://www.howtogrow.eu/ecia/>

European Design Innovation Initiative ¹⁵	(1) Integration of design as a driver for user-driven innovation into innovation policy and related policies (2) Raising awareness of design and user-driven innovation to unlock its full potential among stakeholders in all Member States including types of companies and education professionals
Promoting cultural and creative industries for growth and jobs in the EU	(1) Addressing changing skills needs (2) Improving access to finance (3) Enlarging the marketplace: new partnerships and business models (4) Expanding international reach (5) Reinforcing cross-sectoral fertilisation
Action Plan for Design-Driven Innovation ¹⁶	(1) Promoting understanding of the impact of design on innovation (measuring economic impact, applying design methods) (2) Promoting design-driven innovation in industries to strengthen Europe's competitiveness (SME ability to use design, co-design, intellectual property rights) (3) Promoting the adoption of design to drive renewal in the public sector (capacity building, service design) (4) European Design Innovation Platform ¹⁷
Action Plan for Fashion and High-End Industries ¹⁸	Eleven areas will be addressed including cooperation between industry, education and vocational training (1), raising young people's awareness about career opportunities (2), supporting ICT innovative solutions (3), fostering creativity for innovation (4), supporting the development of clusters (5), fighting against counterfeiting (6), strengthening SME support and internationalisation (7), improving access to finance (8), strengthening dialogues with key trade partners (9), assessing the feasibility of leather labelling (10), attracting tourists to Europe (11)

Source: own table

2.2 What is the added value of interregional cooperation for CCI policy-making?

Today, policymakers in many European cities and regions are actively supporting creative industries. Innovative policy tools are being developed and merit being disseminated for the benefit of all regions. The INTERREG IVC programme allows local and regional authorities to gain insight into the designing as well as the implementing of CCI practices and policies. INTERREG IVC interregional learning and exchange of experience projects provide a three-year framework designed to facilitate the transfer of creative practice from an experienced region to one or several partner cities and regions.

Several transnational and interregional programmes cover the topic of CCIs (for example INTERREG IVB Central Europe, INTERREG IVB North West Europe). In the context of the INTERREG IVC programme, a considerable number of multi-annual interregional projects are already showing attention to the topic of creative industries reflecting a Europe-wide interest for these industries with high-growth potential. The programme provides a financial framework for experience-exchange platforms and for enhancing reciprocal learning between local and regional authorities. Good practice is transferred

¹⁵ http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm#h2-1 and <http://europeandesigninnovation.eu/>

¹⁶ http://ec.europa.eu/enterprise/policies/innovation/files/design/design-swd-2013-380_en.pdf

¹⁷ <http://www.designcouncil.org.uk/about-us/media-centre/design-council-announce-38-million-eu-fund-to-build-the-european-design-innovation-platform/>

¹⁸ http://ec.europa.eu/enterprise/newsroom/cf/itemdetail.cfm?item_id=7148&tpa=170&tk=&lang=de

between partners and informs EU regional policy-making. On a regional and national level, ERDF and ESF funds are used to implement strategies for the creative industries (for example Creative Estonia¹⁹).

European Territorial Cooperation programmes are increasingly focussing on the capitalisation of their results, building synergies between projects and enhancing transnational research activities. Relevant for closer consideration by CCI policymakers are some of the ESPON studies especially ATTREG, which concludes that ***“the success of smart strategies cannot be guaranteed simply by attracting members of the creative class, but [they] need to be embedded in wider regional or urban strategies that are rooted in local potentials and a place-based approach²⁰.”*** These results are complemented from the KIT research²¹ project, which concludes that one size fits all strategies are not appropriate and that ***smart innovation policies need to take into account the different territorial patterns of innovation.***

INTERACT dedicated a special publication to the creative industries investigating and quantifying the related activities of the European Territorial Cooperation programmes (2007-2013). The study estimates that ***around 11% of ERDF has been spent on CCI projects in all the ETC programmes.*** INTERREG IVB programmes- similar to INTERREG IVC - supported a mix of projects addressing specific creative industries and of transnational initiatives for creative industries topics (for example internationalisation). ***The combination of innovation support measures with internationalisation strategies*** addressed by several INTERREG projects in the North-West-Europe programme is of special interest for regional and local CCI policymakers.

2.3 EU policies (2014-2020) addressing the Creative industries

The European Union has established a ten-year strategy in order to address the shortcomings of the European growth model and to create the conditions for a different type of growth that is smart, sustainable and inclusive. The Europe 2020 strategy is implemented through seven flagship initiatives. Cultural and creative industries are inherently a transversal matter with potential impact on:

- smart (for example the better use of design in innovation processes),
- sustainable (for example CCI contributions to resource efficiency) and
- inclusive growth (for example such as social innovation).

EU support programmes (2014-2020) are all aimed at contributing to reaching the objectives of the Europe 2020 strategy.

The creative industries have been included in ***EU regional policy (2014-2020)***, which identifies the CCIs as industries that are able to:

- boost local economies,
- stimulate new activities,
- create new and sustainable jobs, and
- contribute to the development of other industries (spillover effects).

“Creative industries are therefore catalysts for structural change in many industrial zones and rural areas with the potential to rejuvenate their economies and contribute to a change of the public image of regions. They should be integrated into regional development strategies in order to ensure an effective partnership between civil society, businesses and public authorities at regional, national, and European levels²² .”

¹⁹ <http://www.looveesti.ee/creative-estonia.html>

²⁰ http://www.espon.eu/main/Menu_Projects/Menu_AppliedResearch/attreg.html, p. 11

²¹ http://www.espon.eu/main/Menu_Projects/Menu_AppliedResearch/kit.html

²² European Commission: Communication ‘Regional Policy contributing to smart growth in Europe 2020’, Brussels 2010, page 8

The proposals for a new EU regional policy (2014-2020) have therefore taken account of creative industries and include several thematic priorities addressing key CCI challenges²³:

- strengthening research, technological development and innovation²⁴;
- enhancing access to, use of, and the quality of, information and communication technologies;
- enhancing the competitiveness of SMEs;
- promoting employment and supporting labour mobility.

Further policy fields and EU funding mechanisms are of relevance for the creative industries:

- The **Creative Europe programme**²⁵ (2014-2020) includes a new innovative financial instrument for the CCIs
- The **COSME** programme²⁶ (Programme for the Competitiveness of Enterprises and SMEs 2014-2020) aims at supporting new and existing entrepreneurs and SMEs with measures designed to: facilitate access to finance, encourage entrepreneurship, and support the internationalisation of SMEs
- **HORIZON 2020**²⁷, the EU framework programme for research and innovation, includes funding measures to support all forms of innovation in SMEs and aims at encouraging multi-disciplinary collaborations (including international participation) with a view to tackling societal challenges.

The INTERREG IVC and future INTERREG EUROPE projects provide a preparatory framework and learning platform for policymakers to further involve the CCIs in the new regional programmes.

²³ Regulation of the European Parliament and of the Council laying down common provisions on the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund covered by the Common Strategic Framework and laying down general provisions on the European Regional Development Fund, the European Social Fund and the Cohesion Fund and repealing Regulation (EC) No 1083/2006, (COM(2012) 496 final), 11.09.2012

²⁴ Compare also thematic summary on CCI evidence-based policy as well as smart specialisation guide from the European Commission <http://s3platform.jrc.ec.europa.eu/s3pguide>

²⁵ http://ec.europa.eu/culture/creative-europe/index_en.htm

²⁶ <http://ec.europa.eu/cip/cosme/>

²⁷ <http://ec.europa.eu/programmes/horizon2020/>

3. Analysis

3.1. Recent Trends and Challenges in Creative Industries policy-making

Policy-making in the creative industries is often expected to help achieve economic and non-economic goals, albeit with a substantial bias towards economic objectives. Support provided to CCIs has three main economic goals: to encourage innovative activities, to stimulate growth and create new jobs and to promote the international visibility of national products and services. The non-economic goal – to secure cultural diversity – is also very important for a majority of CCI policymakers²⁸.

Creative industries policy-making is of special relevance for policymakers in urban or more densely populated areas. Therefore, they should take a keen interest in it.

The INTERREG IVC programme addresses local and regional authorities and facilitates the exchange of experience through interregional learning networks. However, this analysis takes into account specific aspects of the programme in more detail: Firstly, the added value of the INTERREG IVC programme compared to other EU initiatives and programmes has been analysed regarding its policy-making approaches. Secondly, the most pressing challenges and trends in (regional) policy-making for and involving the creative industries have been analysed.

→ **Which are the pre-conditions for successful CCI policy?**

Creative industries policies need to first establish a favourable environment. This includes mapping and studies, awareness raising, strategic alliances and institutional frameworks incorporating sound stakeholder processes and the development of specific policy measures adapted to the needs of the regional or urban CCI situation and institutional context²⁹.

CCI policymakers recognise the growing need for **evidence-based policy**. Initiatives in connection with the project ESSnet culture³⁰ and the European Design Innovation Initiative³¹ have recently been implemented. These initiatives will also be of relevance to EU regional policy 2014-2020, especially with regard to smart specialisation.

→ **New trends for the creation of growth and jobs in the creative industries (strengthening CCIs)**

Most policies designed to stimulate the creative industries aim at creating economic growth and new jobs or generating interest for creative products on the international markets. As new and innovative products have to be presented to a wider audience and to potential consumers, the related policy instruments employed include networking events, grants, management training, cluster support, marketing and PR support as well as access to external capital³².

In addition, only recently, several voucher scheme initiatives have also been launched, for example by the European Creative Industries Alliance³³.

In the context of the financial and budgetary crisis, **self-organised initiatives** (like creative spaces) have gained further interest from policymakers. The additional involvement of citizens (such as in living labs) is in line with place-based creative developments and new innovative approaches fostering smart territorial specialisation. Small-scale seed capital has the potential to efficiently

²⁸ European Commission: 'European Competitiveness Report 2010: An integrated Industrial Policy for the Globalisation Era Putting Competitiveness and Sustainability at Front Stage.', Brussels 2010, page 188 ff

²⁹ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:325:0001:0009:EN:PDF>

³⁰ <http://ec.europa.eu/culture/our-policy-development/documents/ess-net-report-oct2012.pdf>

³¹ http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm#h2-1

³² European Commission: 'European Competitiveness Report 2010: An integrated Industrial Policy for the Globalisation Era Putting Competitiveness and Sustainability at Front Stage.', Brussels 2010, page 190

³³ <http://www.howtogrow.eu/ecia/projectcategory/vouchers/>

support micro-enterprises in CCIs and to provide new forms of access to finance (for example crowd-funding for small projects).

Furthermore, the ***internationalisation and export of creative services and products*** is an evolving policy issue, which is also promoted through top-down policy-making process. Top-down policy-making can overcome some of the constraints of EU markets and help businesses to benefit from the growing purchase potential of the emerging economies in the world (demand-side-related CCI policy).

But what are the framework conditions for self-organised creative industries and which platforms and spaces are needed in order to promote successful CCI companies?

It is necessary to find adequate tools to motivate creative entrepreneurs, to allow them to grow and to create new jobs. When doing so, policy approaches have to reconsider how to foster the internationalisation of creative companies. New policy instruments that can promote the export of European creative goods and services have to be developed.

→ ***How to create more spillover effects with input from the creative industries?***

It appeared that businesses that make proportionately greater use of services from the CCIs perform significantly better at innovation. Although the specific mechanisms by which this occurs are not yet well documented, it seems that ***creative innovation services provided by CCIs*** represent inputs to innovative activities by other enterprises and organisations in the wider economy, thereby helping to address behavioural failures, such as risk aversion, status quo bias and losing touch with emerging products, production tools and relevant knowledge, which can guarantee market success. Design is a good example of a creative process that *can potentially lead to user-centred innovation*³⁴. Another approach relates to creative partnerships and to the wider integration of artists in companies' policies³⁵.

After a period of 'legitimising' cultural and creative industries, starting in the year 2000, it became more and more apparent that these industries influence other industries, as well as societal fields and are an important stimulus for regional development. Such spillover effects are becoming increasingly important for urban development, social participation, and innovative economic development.

Some of the new tools and instruments designed to establish conditions and prerequisites facilitating (or preventing) spillover effects will be discussed in the following section. We will also address the questions of which policy-making instruments might best support these desired effects as well as what specific output can be expected from cross-sectoral (cluster) cooperation and the participation of citizens. In the core of the analysis, we will approach the way CCI policies have to be tailored so as to take account of new cultural public services, artistic interventions and other approaches that might increase spillover effects.

→ ***How better to use open innovation within, across and beyond creative industries?***

Many local and regional CCI policies already include and address innovative projects from creative entrepreneurs and SMEs. Recent trends, however, are now focusing on the open innovation approach.

Open innovation refers to a business harnessing external resources (technologies, skills, ideas etc.) to support an innovation project. Open innovation focuses on the potential of gathering and accessing of external product, person, and technological resources such as ideas or information of

³⁴ EU Commission Staff Working Document on 'Design as a driver of user-centred innovation', 2009.

³⁵ For example: <http://www.trainingartistsforinnovation.eu/>

other companies, societal fields, and institutions to foster a company's innovation activity. Open innovation goes along with the expectation to utilise formerly unused or 'leftover' ideas and knowledge capacities in order to turn them into new products or services with the aid of external expertise or businesses.

Regarding open innovation, we are interested in determining:

- if open innovation processes are relevant to CCI policy-making activities
- how open innovation processes can integrate external knowledge into the development of cultural and creative industries and/or to create spillovers for other industries
- what role CCI policymakers play in encouraging open innovation
- if open innovation possesses the potential to further the use of innovation in regional policy-making

The sample of INTERREG IVC good practice examples on creative industries (especially the set of 60 key CCI practices) provides a valuable data set presenting the most relevant innovative elements of creative industries policy-making at the urban and regional level.

As part of the INTERREG IVC capitalisation process on creative industries, we have summarised some of the most innovative CCI policy components. The following table presents the different stages of CCI policy-making and its specific trends and challenges, followed by specific outcomes. The right column addresses the overall attempts to contribute to new transversal and trans-disciplinary open innovation formats and its outcomes.

Stages of CCI policy³⁶	Trends and challenges	Overall trends
Creating Pre-conditions	Evidence-based policy	Open innovation as transversal theme
Strengthening CCIs	<i>Economy-driven strategic focus:</i>	
	Local, inter-regional and international CCI transfer platforms	
	New generation of cross-sectoral networks / clusters	
	Small-scale seed capital (CCI small project funds)	
	New generation of SME support programmes (Coaching-oriented)	
	<i>Social-cultural spaces:</i>	
	Innovative virtual and physical spaces (new services for CCI)	
	Self-organised spaces (for example co-working spaces, incubators, without public funding)	
	Spaces related to urban/rural/regional policy questions	
	Spaces developing programmes for citizens	
Spillover effects	<i>Culture and identity policies:</i>	
	Involvement of culture related stakeholders/artists	
	Addressing non-economic objectives (for example socio-cultural values and identities)	
	New creative crafts (urban/regional identity related)	
	New cultural public services (for example creative learning for pupils)	

³⁶ Inspired from policy making categories used in the OMC CCI report 2012: <http://ec.europa.eu/culture/our-policy-development/documents/policy-handbook.pdf>

	Spillovers:	
	Participation of stakeholders	
	Cooperation with clusters / networks outside CCI	
	Building up social capital by securing participation	
	Addressing public sector (service) innovation	
Transfer and mainstreaming of CCI practices	Pre-conditions and framework for a successful transfer and mainstreaming of CCI good practices	

Source: own table

3.2. Profile and policy challenges addressed by the 14 INTERREG IVC projects dedicated to creative industries

This analysis deals with 14 INTERREG IVC creative industries projects involving a total of 166 partners from 25 EU countries and Norway. One third of the lead partners are based in the United Kingdom. Eight projects were submitted for the first and second calls and are already closed. Six projects are still on-going and will finish at the end of 2014.

The following table provides an overview of the interregional creative industries projects:

Project Title	Project Content and Objectives
Creative Growth	The overall aim of the project was to increase European competitiveness and accelerate regional economic growth through the development of the creative sector as a new business sector and a key driver of the emerging knowledge economy. Furthermore, the project aimed to influence policy development on regional and local level by mainstreaming new knowledge and best practice into the policy-making process. Four thematic working groups discussed the themes: Incubators, Access to Finance, Business Networks, and Science and Industry, identifying challenges, possibilities and best practise examples. Lead partner from: Sweden www.creative-growth.eu Status: closed
CITIES	CITIES (Creative industries in Traditional Inter-cultural Spaces) aimed at promoting the growth of entrepreneurship in the creative and cultural industries through its network of participating cities. The project partnership was particularly interested in how to revitalise abandoned, disadvantaged areas, as well as ones previously used for traditional and heavy industry. The types of intervention considered as good practices were summarised into 4 main areas: 1. Developing clusters of activity (in terms of exchange, trust, skills and infrastructure), 2. Fostering business opportunities, 3. Developing cultural identity, 4. Creating cultural assets. Lead partner from: Lithuania www.eucreativeindustries.eu/pages/index/cities-project/ Status: closed
SEE	Design is seen around the world, particularly in emerging industrial nations outside of Europe, as an essential step in the process of transforming innovative ideas into products and services fit for purpose. There are currently shortcomings in this area in most EU countries, particularly within SMEs. The SEE project was a partnership of 11 organisations looking to determine how to remedy these shortcomings by sharing experience, developing new thinking and influencing regional policy. The group shared information on policies that were successful in using design to boost innovation, entrepreneurship, sustainability or economic development. Lead partner from: United Kingdom www.seeplatform.eu Status: closed
CeRamiCa	The ceramic and small crafts sector is labour intensive and it is mainly composed of very small enterprises. Professional associations in Europe or bodies such as the World Crafts Council Europe provided support aimed at trying to strengthen the status of crafts as a vital part of cultural and economic life. Preservation and enhancing the appreciation of these traditions in the 21st century represent a serious challenge. This challenge cannot be overcome locally, but can through Europe-wide cooperation. Besides the direct economic effects and the loss of European cultural traditions, the negative side effects on tourism are of great concern as well. Lead partner from: Hungary www.ceramicaproject.eu Status: closed

CREATIVE METROPOLIS	<p>Creative industries, which have a potential for wealth and job creation through the generation and exploitation of intellectual property, form an integral part of the knowledge economy. By exchanging experience and good practice, this project aimed to strengthen the capacity and effectiveness of public support to unlock and support the economic potential of the creative economy. In particular, 5 policy areas were addressed within the project: 1. Structure of public support for Creative industries 2. Business capacity and the internationalisation of CCI 3. Space and creative city districts 4. Funding for creative businesses 5. Demand for CCI products and services.</p> <p>Lead partner from: Latvia www.creativemetropoles.eu Status: closed</p>
CREA.RE	<p>The CREA.RE project sought to better involve the creative industries in the development of the European regions and cities. The knowledge acquired by the partners was 'translated' into potential regional measures and activities with the help of a Local Working Group set up by each partner and consisting of various stakeholders. A particular attention was shown to the involvement of the regional managers of the Operational Programmes from an early stage.</p> <p>Lead partner from: Austria www.crea-re.eu Status: closed</p>
ORGANZA	<p>ORGANZA's objective was to systematically collect and exchange policy experience of local and regional authorities regarding creative industries. ORGANZA focused on medium-size regions and cities that lack critical mass and face a brain-drain of creative talent. A key element in the lack of critical mass is an incomplete production structure and environment. Often, either creative entrepreneurship or industrial entrepreneurship is predominant. The challenge was to revitalise entrepreneurship but also to foster industrial change.</p> <p>Lead partner from: The Netherlands www.organzanetwork.eu Status: closed</p>
TOOL QUIZ	<p>TOOL QUIZ helped enhance European territorial cohesion by enabling partners to work together on a shared regional policy issue linked to culture and human capacities. Based on the UNESCO and the Fribourg declaration's definition of 'Culture', TOOL QUIZ's partners looked at potential new ways to address these issues in terms of public policies, territorial strategies, stakeholder practices or contemporary initiatives at regional level, taking account of the European situation, the current global context and the main changes currently taking place.</p> <p>Lead partner from: France www.toolquiz.org Status: closed</p>
INNOCRAFTS	<p>The project idea was born out of the need of several European cities of art and UNESCO World Heritage to explore the values that make up the identity of a sustainable city and in particular, to strengthen entrepreneurship policies in the field of artistic and contemporary crafts (ACC). The promotion of successful entrepreneurship and sound business environment for SMEs has always been a major concern for the EU. In the ACC sector they have an important economic impact to local and regional economies of the partner territories.</p> <p>Lead partner from: Italy www.innocrafts.eu Status: on-going</p>
BOO-Games	<p>Once the economic force of Creative industries was demonstrated by several studies, the development of strong digital and interactive media strategies has been high on the agenda throughout Europe. The digital games market, especially, is a fast growing market within CCIs. Games could represent a new source of growth for the European economy but many regions are still lacking adequate policies and funding schemes which could sustain this market.</p> <p>Lead partner from: United Kingdom www.boogames.eu Status: on-going</p>
PLUSTEX	<p>Textile and Clothing (TandC) is one of the major manufacturing industries of the EU in terms of production volumes, added value and jobs. This sector has been heavily hit by the recent crisis and has steadily lost competitiveness in the last few years. According to the partners' policy priorities, the focus of the experience exchange is on the following six policy areas:</p> <ol style="list-style-type: none"> 1. support young entrepreneurship and innovative business models in the TandC sector, 2. diversify production towards high-quality, speciality and high-tech textiles and niche products, 3. increase levels of art, design, and creativity in market production, 4. support the clustering and internationalisation of TandC SMEs, 5. foster eco-innovation and social responsibility in the TandC industry, 6. foster TandC incubation and start-ups. <p>Lead partner from: Italy www.plustex.eu Status: on-going</p>

InCompass	Incubator units for creative industries business start-ups provide much needed space and act as vital support mechanisms and catalysts for the development of entrepreneurship and innovation in this sector right across the EU. While much research in previously funded projects has focused on the role and value of specific activities undertaken within creative incubator units, InCompass focuses exclusively on how they can become independently financially sustainable. Lead partner from: United Kingdom www.incompassproject.eu Status: on-going
Cross-Innovation	the project focuses on experience exchange between 11 leading European cities in relation to the promotion of collaborative and user-driven innovation that occurs across sectoral, organisational, technological and geographic boundaries (= cross-innovation). In this context, a specific focus is placed on policies and support measures that enable cross-innovation and creative spillovers between creative industries and other industries. The project focuses on practices in 4 sub-themes: Smart Incentives, Culture-based Innovation, Brokerage, and Spatial Cross-Collaboration. Lead partner from: United Kingdom www.cross-innovation.eu Status: on-going
REGIO-CRAFTS	The crafts sector is a part of the 'creative industries' which promises high growth potential in the future. The specific objectives of the project are: (1) to develop efficient policies for regional support of crafts' development, (2) to disseminate the project results and raise awareness of crafts sector issues among target groups. Lead partner from: Latvia http://www.facebook.com/RegioCrafts/info Status: on-going

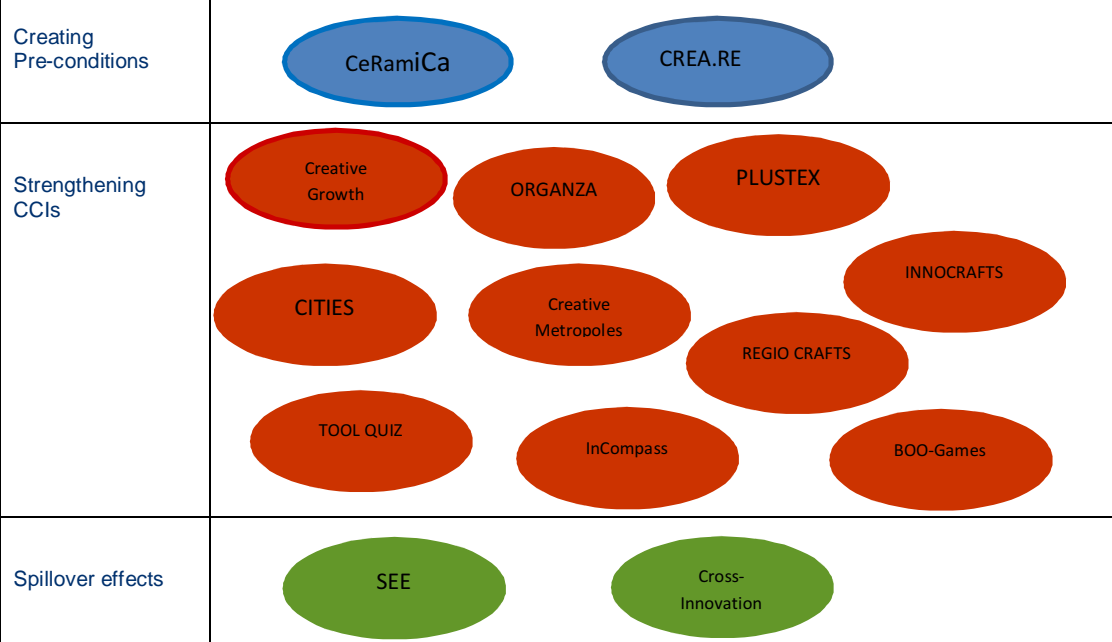
The INTERREG IVC projects on creative industries can be grouped as follows:

- **Sector-specific** approaches aimed at furthering the development of a specific creative sectors (design, games, textile, crafts) and;
- **Transversal creative industries projects** addressing different key issues (for example access to finance and to EU regional funds, promoting innovation and spillovers).

➔ **Thematic priorities of INTERREG IVC CCI projects**

The thematic focus of the fourteen INTERREG IVC creative industries projects has developed considerably when comparing the projects from the first, second and fourth INTERREG IVC call. There has been a marked increase in the sophistication of creative industry projects over the life of the programme, reflecting a greater understanding of the challenges and needs of the sector. The following table positioned the projects according to their respective main fields of activity.

The main focus of the majority of the fourteen INTERREG IVC CCI projects is on strengthening the creative industries – the core policy field. Creative industries policy is expected to principally focus on strengthening the economic side of the CCI branches at local, regional as well as European policy-making level. Cluster and growth as well as professionalization strategies will be of central concern. The role of the European CCI policy is likely to mainly include the access to good practice examples as well as to financial support.

Thematic position of projects according to the framework for developing cultural and creative industries	
Priorities	Projects
Creating Pre-conditions	
Strengthening CCI's	
Spillover effects	

Source: Own classification

“The Economic strengthening of the creative branches remains a key policy field in the long term³⁷”

Of the six on-going projects, five address policy strategies designed to strengthen different creative industries and sectors: INNOCRAFTS and REGIO-CRAFTS aim at promoting the (artistic and creative) crafts sector; PLUSTEX addresses the textile and clothing sector; BOO-Games looks to contribute to a better support of the digital games sector at regional level; and InCompass addresses the financial sustainability of creative incubators. The projects INNOCRAFTS and PLUSTEX have identified export and internationalisation as relevant policy fields.

Cross-Innovation focuses on spillovers generated by the creative industries for boosting economic and social innovation. Spillover effects are considered by INTERREG IVC lead and project partners as the second most relevant CCI policy field at the local & regional level. However, this field is perceived as being less important at the EU level despite major related European initiatives (for example European Creative Industries Alliance). Knowledge transfer regarding successful open exchange could assist public authorities in this respect. Participants of the first thematic workshop on INTERREG IVC capitalisation on creative industries also identified a strong need to avoid ‘silo’-effects³⁸ and to involve users and citizens as much as possible.

In light of tight public budgets, policymakers in Europe need to identify sustainable tools to support the creative industries. This is explicitly addressed by the INTERREG IVC project InCompass. The approach to develop social-cultural spaces seems to be perceived as a rather short-term phenomenon by the INTERREG IVC CCI community. This approach is currently high on the agenda of local & regional CCI policymakers, but is assumed to decrease in relevance. Although the participants of the second INTERREG IVC thematic capitalisation workshop on creative industries highlighted the importance of place-based policies, they also raised attention to the fact that different ‘cultural’ traditions might harm the creation of social-cultural spaces. At the European level, policymakers have requested support for the exchange of more good practices in this respect.

³⁷ Quote by a participant during our Thematic Workshop on INTERREG IVC Capitalisation on CCI, Brussels, 14.11.2012

³⁸ Silo-effects: harming the development of an economic sector due to a lack of exchange and cooperation with stakeholders outside this specific branch

➔ **Selected good INTERREG IVC initiatives designed to raise awareness**

In the context of the INTERREG IVC CCI projects, a number of initiatives and approaches have been successful and gained recognition beyond INTERREG. Already in 2011, the INTERREG IVC project SEE – Sharing Experience Europe - Policy Innovation Design was selected as a **finalist for the European Commission's RegioStars awards** in the category 'Networking and cluster initiatives supporting regional growth and SMEs' access to global markets'. Between 2012 and 2015, SEE is (and will be) operating as part of the European Commission's European Design Innovation Initiative (EDII). EDII seeks to embed design for user-centred innovation in government policies and company strategies across the European Union³⁹.

In November 2012, five creative industries projects in INTERREG IV (SEE, CREATIVE METROPOLES, CREA.RE, ORGANZA, and InCompass) **published common policy recommendations**⁴⁰. Collaboration began during discussions on how to build synergies between the projects, and it was rapidly agreed that, by developing a joint set of policy recommendations, greater impact at different policy levels across Europe could be achieved.

3.3 Analysis of the creative industries good practice examples

The main focus of our analysis is to address the following questions:

- Do the CCI projects have similar good practices in common?
- If yes, what are these good practices?
- Are the various cases easily transferable to other regions?
- Should they be further disseminated for the benefit of other regions?

Looking more closely, we were interested in finding out whether one region had a particular interesting or innovative approach, which merited being disseminated further.

➔ **The INTERREG IVC collection of CCI good practice examples**

The 'collection of good practices' is a standard tool in INTERREG IVC projects that provides a basis for experience exchange with a view to the potential transfer of these practices between the cities and regions involved.

During the first round of capitalisation (2012-2013), available good practices from all fourteen INTERREG IVC projects in creative industries were analysed. For the second year of capitalisation, nine INTERREG IVC projects remained the focus of good practice analysis.

A total of 272⁴¹ good practice examples were collected in the first year of capitalisation and an additional 86 were identified in the second year of INTERREG IVC capitalisation. The total number of good practice examples collected from the fourteen INTERREG IVC projects in creative industries rose to 358⁴².

We organised the good practices into different thematic groups as part of a two-stage grouping process, from the first and second year of capitalisation. The 'thematic grouping' of the good practices confirms that there is a strong tendency towards policies aimed at supporting the creative sectors in networking, accessing new markets or innovating (strengthening CCIs). The share of practices designed to create pre-conditions decreased during the two rounds of grouping the practices from 37.8% to 32.9%. This tendency was further accentuated in the second year of capitalisation (a share of 30.9% of practices dedicated to 'creating pre-conditions' practices).

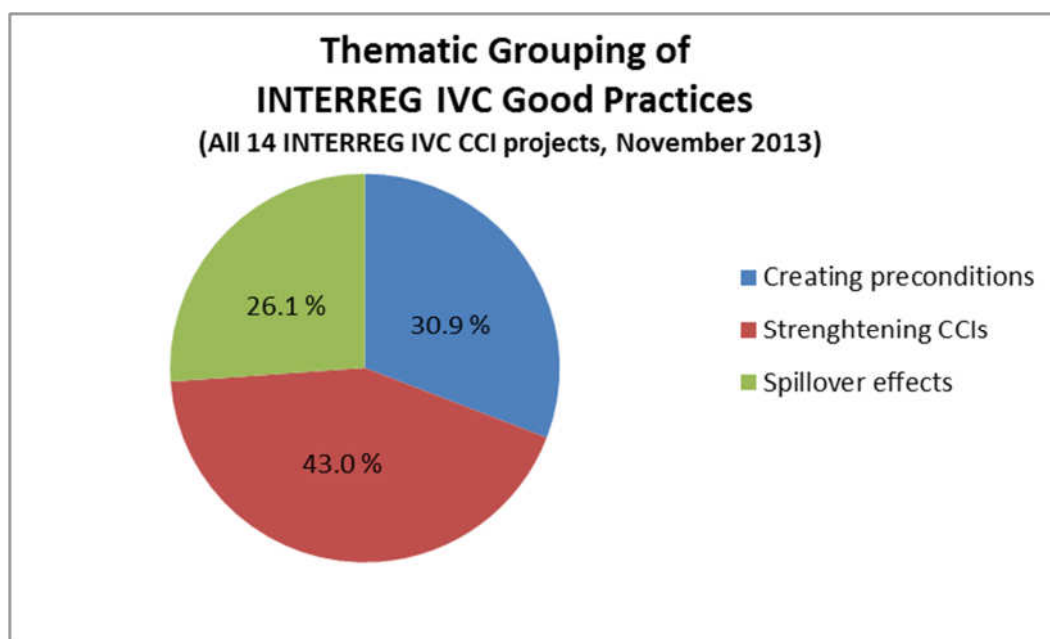
³⁹ <http://www.seeplatform.eu>

⁴⁰ <http://www.crea-re.eu/wp-content/uploads/2012/12/PolicyRecommendations2.pdf>

⁴¹ Data available: 26.10.2012

⁴² Data available: 18.11.2013

'Spillover' oriented practices were also slightly less represented in the second year in the INTERREG IVC good practice sample (from 27.4% to 26.1%).



Source: own table

A total of twenty-five mainstreamed and of fourteen transferred good practice examples were available for the second round of capitalisation. However, the data available on the transferred and mainstreamed good practices is highly fragmented.

→ **Thematic analysis of innovative CCI good practice and policies**

The main areas of the thematic analysis are:

- Prerequisites for the implementation of creative industries policies
- Evidence-based policy
- Export capacity and internationalisation of creative industries
- Social-cultural spaces
- Spillovers generated by the creative industries
- Open innovation in and using creative industries

Two new thematic fields were added to the INTERREG IVC good practice analysis in the second year of capitalisation:

- Innovation support for creative businesses
- Creative industries in Smart Specialisation Strategies

Innovation remains the key challenge for policy makers in the European Union to enhance competitiveness of the industries. The concept of Smart Specialisation builds the framework for sustainable innovation processes including the CCIs.

3.3.1 Prerequisites for the implementation of creative industries policies

The main focus of our analysis addressed the question of whether the participating regions can identify prerequisites for the successful implementation of their regional policy in this field.

Policy-making for the creative industries needs to take the particular characteristics of the sector into account. These include:

- the nature of fragmented responsibilities for creative industries across many public services, departments and agencies,

- the larger number of creative sub-sectors and related economic fields included in creative industries, as well as
- the predominantly small size of the creative companies.

In order to meet the preconditions, some groundwork is required to facilitate the implementation of creative industries policies and support well-founded measures. This also eases the later transfer and mainstreaming of CCI practices between INTERREG IVC partners and other local & regional authorities in Europe.

A sound basis for local and regional CCI policies includes:

- the (quantitative and qualitative) mapping of the local/regional creative industries
- the establishment of a sound institutional context in which the future CCI policy can be developed
- the creation of strategic alliances and stakeholder processes and networking
- the raising of awareness among decision-makers and other stakeholders on the added value the creative industries can provide for their region or city (including any related information and communication activities)
- the negotiation of targeted policy measures based on a needs analysis of the creative industries and the geographic area concerned

Most of the INTERREG IVC projects in creative industries addressed some or many of these issues in the early stages of their implementation. During the analysis, it became evident that a lack of appropriate stakeholder involvement and political will can considerably hinder policy-making in creative industries or even prevent CCI good practice implementation and/or transfer from other European regions.

The local & regional stakeholder processes in INTERREG IVC creative industries projects are most successful when integrated into an operational group of key regional players and accompanied by a regional CCI policy-making process. At the same time, benefit can also be gained through sharing any additional information and experience available in their IVC partnership. The involvement of external experts for the moderation of these groups is of additional benefit, provided that this moderator is able to 'translate' expert and INTERREG IVC project language in a meaningful way for local CCI policymakers.

Good Practice	CCI development in rural areas: The Stakeholder Process in Lüchow-Dannenberg (DE)
Practice identified from	INTERREG IVC project CREARE
Description	The district of Lüchow-Dannenberg in Lower Saxony (Germany) is home to 50 000 inhabitants and is a rural area with structural deficits – also related to the former internal German border which strongly influenced the development of opportunities over many years. Local policymakers have identified the CCIs as possessing a potential for the local development.
Objectives	A creative industries policy aimed at involving local stakeholders needed to be designed. The first objective was to build up a local working group for developing the CCIs in Lüchow-Dannenberg.
Relevance for policymakers	The following lessons have been learnt with regard to implementing a successful stakeholder process: <ul style="list-style-type: none"> - The stakeholder process requires a lot of communication efforts to ensure that a sufficient – but not too large a number - of relevant people participate. - A working group of around 10-14 people should lead the process. - The engagement of local stakeholders and entrepreneurs in working groups should allow them to gain social or economic benefits and perspectives (at least in the mid-term)

	- Experts should be involved to develop reliable baseline data. The financial resources needed are very limited (meeting and event costs).
Website	http://www.interreg4c.eu/ficheGoodpractices.html?id=331

→ Conclusions

We can summarise that the success of the CCI practices and policies analysed is clearly based on

- establishing a mutual stakeholder process among formal and informal stakeholders
- mapping the sectors, its potentials, and its prerequisites
- raising the awareness among the region's economic leadership community of the importance of CCI and the need for long-term policy support

3.3.2 Evidence-based policy

Generally speaking, the concept of 'evidence-based policy' has been gaining currency over the last two decades. Strongly informed by the 1999 White Paper on Modernising Government in the UK, the notion of 'evidence-based policy' formulated the will to question inherited ways of doing things and implementing projects. This has led to making better use of ways of providing evidence and research methods in policy-making, thereby only focusing on policies that work and which will deliver long-term goals.

Evidence-based policy is a challenge for creative industries since the CCIs often produce intangible outcomes, which are difficult to measure. This challenge needs to be addressed in order to better incorporate CCIs into the new EU regional policy (2014-2020) – especially with regard to smart specialisation. European regions and cities need further evidence regarding the concrete benefits of creative industries for their local innovation system.

Despite fulfilling the preconditions, most creative industries policies lack on-going evaluation and policy innovations. Measuring success remains a challenge owing to the difficulty of collecting meaningful data. As a result of the experience and cooperation between Member States and Eurostat, a significant number of European countries and regions have already standardised their sources of data pertaining to the cultural sector (for example Labour Force Survey, LFS).

Recently, first attempts have been made to improve statistics and to create an enhanced evidence-based platform for a better and efficient policy framework. The ESSnet-CULTURE: European Statistical System Network on Culture report called for *“the development of a clear, evidence-based foundation for the cultural industries”* in 2012.

The central efforts made are directed at developing *“internationally comparable evidence-based arguments and to create a way to evaluate how statistics could support our common goals today and what could be the most relevant guidelines in the nearest future”*⁴³.

Practical experience gained in INTERREG IVC creative industries projects reveals further issues which cannot easily be overcome, such as the lack of available meaningful and non-protected data at the local level. In addition, CCI policies are a recent phenomenon and most of them only started a few years ago. This makes it more difficult to evaluate the long-term impact of CCI policies and hinders evidence-based policy approaches.

The INTERREG IVC project CREA.RE has observed central obstacles to the implementation of appropriate policies for the growth of CCIs. According to their observation, *“the difficulty for*

⁴³ See ESSnet-CULTURE: European Statistical System Network on Culture, 2012, page 169.

*policymakers is to apprehend the value of support actions taken towards micro-enterprises and SMEs in the creative sector*⁴⁴. The report from KEA, a Brussels-based consultancy specialised in culture, creativity, media and sports, proposes, that “*the development of benchmarking tools should contribute to raising the awareness of the potential of CCI for local economic development and should support the design of evidence-based policies*” (ibid.).

Good Practice	Design Ladder (DK) ⁴⁵
Practice identified from	INTERREG IVC project SEE
Description	The extent to which design may enhance creativity, innovation and competitiveness depends on a company's use of design. The Danish Design Centre (DDC) was convinced that design-driven companies were far more likely to develop new products compared with those that were not driven by design. Therefore in 2003, to prove their point to industry, the DDC in association with the Danish National Agency for Enterprise launched a survey to assess the economic benefits of design.
Objectives	The Design Ladder was developed by the Danish Design Centre (DDC) in 2003 as a tool to measure the level of design activity in Danish businesses. The Ladder, used as a framework for a survey, was the first step in developing a method to assess the economic benefits of design in Denmark.
Relevance for policymakers	The Design Ladder is a remarkable (and successful) tool for evaluating design promotion. This comes at a time when the absence of effective indicators to evaluate the economic benefits of design seems to be a major obstacle to discussions on an effective design policy or strategy at the regional, national, or European level. Not surprisingly, other regions have shown interest in the methodology and it has been adopted in other European countries including Austria, Sweden, and Switzerland. However, it is important to highlight that a key issue for a successful measurement process is a systematic evaluation.
Website	http://www.seeplatform.eu/casestudies/Design%20Ladder

→ Conclusions:

The success of CCI practices and policies is based on:

- formulating clear and measurable targets and objectives
- the regular (repeated) quantitative and qualitative evaluation of the results achieved
- the improvement of policies related to the evaluation results.

3.3.3 Access to new (national / international) markets

For (creative) businesses, access to new markets is a central management task in order to ensure the sustainability of the company and economic success. Addressing the most promising markets for the business' own creative product or service is crucial whether on national and/or on international level.

While some European markets might become more difficult to access for the creative industries due to the economic crisis and the related lack of purchasing power of the middle class (the main client of the CCIs), world-wide trade in creative products and services experienced a considerable expansion during the last decade. Global creative goods exports doubled while creative services exports tripled between 2002 and 2011. Market shares are unevenly distributed. China is the most

⁴⁴ Measuring economic impact of CCIs policies How to justify investment in cultural and creative assets, KEA report, p. 8

⁴⁵ <http://www.seeplatform.eu/casestudies/Design%20Ladder>

important player world-wide regarding creative goods exports covering more than 20% of the global creative goods market. Germany ranks third with a market share of 8.5%. When analysing the European creative export potential, the most promising markets are the developing and transition economies⁴⁶. Intra-EU trade of creative goods & services counts for 68% demonstrating the importance of the internal market. The share of CCI exports is considerably lower than the shares of the sector in the national economies which implies a strong domestic demand and that the European creative industries have not been able to benefit sufficiently from the global growth trends⁴⁷.

The EU funding programmes 2014-2020 therefore address internationalisation and export of SMEs through, inter alia, the new EU Regional Policy, the COSME programme and the Creative Europe funding mechanism.

International trade in creative goods and services has been expanding significantly. Many creative industries businesses need support in order to fully exploit their potential on the global markets. In order to best support creative businesses to access new markets, local & regional policymakers need to tailor policies to the related CCI specific challenges. Policymakers – during the INTERREG IVC thematic workshops – identified a set of the five most relevant challenges and related the five most appropriate policy instruments for a ‘successful access to new markets’ policy:

Policy making challenges	Policy tools
1. How to develop access to new market strategy?	Needs analysis including intensive exchange with CCI companies (Interviews with CCI companies)
2. How to best overcome the small size of CCI companies and to address their readiness for accessing new (international) markets?	Cooperation with CCI intermediaries or with CCI incubators / clusters (networks of companies)
3. How to best get business contacts (cooperation partners) and market intelligence on new markets for CCI companies?	Cross-sectoral cooperation of different (CCI) sectors on new markets (innovative forms of presentation, creative events)
4. How to best financially support CCIs entering new markets?	Funding for export and internationalisation (travel grants, coverage of fees for fairs, transport costs, translation costs ...)
5. How to achieve (organisational, financial sustainability) of support instruments for CCI companies / self-sufficiency of support instruments?	Permanent public funding (mid to long-term financial sustainability as part of permanent regional support programme including ERDF or not)

Source: own table

➔ **How INTERREG IVC projects on creative industries responded to these policy challenges?**

INTERREG IVC projects like BOO-Games, PLUSTEX, INNOCRAFTS have increasingly addressed policy-making challenges related to strategies to the access to new markets.

Maisons de Mode⁴⁸ (PLUSTEX) demonstrates how to network with international fashion designers at local workshops and boutiques in Lille and Roubaix. It ensures quality and credibility for international fashion purchasers and co-invests with the local fashion designers for the participation in international shows worldwide. Internationalisation plans developed between *Maisons de Mode* and the local fashion designers go hand-in-hand with business development plans responding individually to the needs of each single designer.

The Tuscany Home (INNOCRAFTS) initiative established a network of handicrafts companies which successfully accessed the US market.

⁴⁶ Own analysis based on UNCTAD database on creative goods and services trade

⁴⁷ European Union: “OMC-Good Practice Report on the Cultural and Creative Sectors’ Export and Internationalisation Support Strategies”, Brussels, January 2014

⁴⁸ <http://www.maisonsdemode.com/en/>

Good Practice	Tuscany Home (IT)
Practice identified from	INTERREG IVC project INNOCRAFTS
Description	<p>The Tuscany Home initiative – implemented by ARTEX, an intermediary organisation in the field of crafts – successfully introduced handicrafts companies on the US market. It involves 45 carefully selected companies based on a whole set of criteria in order to ensure their export readiness.</p> <p>Promotional activities include:</p> <ul style="list-style-type: none"> - An electronic catalogue created to present the firms to the US operators - Purchasers coming to Tuscany to meet companies - Organisation of a consolidated shipment from Tuscany to the USA - Promotional events in the US shops <p>The results of the initiatives are evaluated and show the increasing number of orders and amount of related turnover.</p>
Objectives	<p>The goals of the initiative were:</p> <ul style="list-style-type: none"> - opening up direct export opportunities for Italian crafts companies on the US market - providing a network in order to generate economies of scale (for example regarding shipping costs) and to further enhance export activities of the involved handicraft companies (training activities) - increasing the export turnover based on comparative advantages (for example the label 'Made in Italy') - developing a reference model that is planned to be used for further promising export markets
Relevance for policymakers	<p>The Tuscany Home initiative is an excellent practice demonstrating how policymakers and intermediary bodies</p> <ul style="list-style-type: none"> - build up an access to new market strategy based on a systematic needs and market analysis - include financial support and training measures for the participating SMEs.
Website	http://www.artex.firenze.it/en/contenuto/tuscan-home-0

The INTERREG IVC project **BOO-Games** helped local companies to increase their penetration of new markets: the regional analysis comprises a whole set of market relevant information such as key stakeholders in the games sector, funding and main festivals as well as games sector events. BOO-Games partner, the Ile-de-France region, bundles different initiatives for the internationalisation of games companies, as in the **Capital Games** cluster.

Further INTERREG IVC projects have been carrying out activities aimed at internationalising local and regional CCI companies (for example the **Blender** events within the CREATIVE METROPOLES project at the level of large European cities⁴⁹, the cooperation fostered between **fashion** designers from the Netherlands with production companies in Romania within the ORGANZA project⁵⁰).

Additional interesting practices from INTERREG IVC projects include the topics of mobility, and the role CCI umbrella organisations could play to support their members' export efforts. Although not having specifically addressed the issue of the internationalisation of creative industries, the INTERREG IVC project Creative Growth provided recommendations for setting up a residency programme in co-working and incubator spaces. INTERREG IVC access to new markets practices contribute to the objectives of the Europe 2020 strategy by supporting regional growth and creating employment.

⁴⁹ <http://www.creativemetropoles.eu/news/view/blender-event-in-stockholm-18-3-2010-mixes-creative-companies-from-different-european-metropoles>

⁵⁰ http://www.organzanetwork.eu/sites/default/files/organza_news9-lr.pdf, page 10

Benchmarking practices from other EU / INTERREG programmes

The INTERREG IVB programmes North-West-Europe and Baltic Sea provide a whole set of interesting benchmarking practices aiming at enhancing CCI presence on new markets mainly within their respective cooperation areas. The **Baltic Fashion**⁵¹ project is a valuable reference practice combining interregional networking with training activities for fashion SMEs. Several 'Business Cooperation Projects' have been implemented providing a good case for showing the added value of transnational programmes to support the access of SMEs to new markets.

ECCE Innovation⁵² – financed from the North-West-Europe programme – implemented a tool called 'Transnational Creativity Vouchers' with the objective to find new markets, to establish transnational networks and to encourage collaborative projects for CCI entrepreneurs. In the same transnational cooperation area, the **CURE** project⁵³ developed the 'European Business Labs'. The lab supports visits to the partner's creative quarters with a local mentor. **LILA**⁵⁴ (North-West-Europe) addresses start-ups looking to commercialise their products & services in several countries based on a 'Living Labs Application' at a transnational level. Users participate to validate and co-design innovative products & services in order to adapt them to their local markets.

Lessons learnt from reference practices: To ensure access to new market policies for creative entrepreneurs, targeted and individual support is needed based on a rigorous economic assessment of the local economy. Intermediaries are crucial for organising transnational activities.

INTERREG IVB programmes complement the good practice approaches identified by INTERREG IVC projects analysed here:

- The added value of combining internationalisation objectives with innovation and learning tools for CCI entrepreneurs should be taken into account in order to make transnational events more valuable for the participating SMEs.
- ICT tools and open innovation applications provide new opportunities for the internationalisation of SMEs in the creative industries, which should be integrated when designing new support policies

In addition, digitisation and the related radical change of business models are crucial when developing new access to international markets strategies.⁵⁵

State-of-the-art practices should furthermore reflect the potential and added value of cross-sectoral cooperation on the international markets. Creative industries companies are able to achieve a two-fold benefit:

- Providing services (for example for more visibility) for traditional companies on international markets
- Joining forces within the CCIs in order to produce economies of scale, synergies and new innovative services and products for the new markets

⁵¹ <http://www.balticfashion.eu/DE/47/activities.html>

⁵² <http://ecce-network.eu/>

⁵³ <http://www.cure-web.eu/index.php?id=2>

⁵⁴ <http://www.lilaproject.eu/en/>

⁵⁵ European Union: "OMC-Good Practice Report on the Cultural and Creative Sectors' Export and Internationalisation Support Strategies", Brussels, January 2014

Benchmarking Practice	Luovimo (FI)
Practice identified from	CCI OMC report
Description	<p>Luovimo – the international growth programme for creative industry companies – offers hands-on support to international growth planning and market entry.</p> <p>The programme is run by ‘Finpro’ - the national trade, internationalisation and investment development organisation in Finland – which can provide a whole range of services to the creative companies admitted to the Luovimo programme (such as market selection, concept testing in target market). In addition, Luovimo includes a shared learning programme for all participants.</p>
Objectives	<p>The Luovimo programme aims at:</p> <ul style="list-style-type: none"> - contributing to growth of Finnish CCI companies disposing of a recognised competitive advantage on international markets - encouraging cross-industry cooperation which has proven to be especially relevant and feasible for mature and bigger creative enterprises - developing know-how on feasible international growth models for creative companies in order to draw conclusions for further policy-making
Relevance for policymakers	<p>The Luovimo programme is a valuable practice as it:</p> <ul style="list-style-type: none"> - provides practical insight into opportunities and restrictions regarding cross-sectoral cooperation for CCI internationalisation - combines individual support for companies with the added networking value of joint workshops for the entrepreneurs - shows a model for fruitful cooperation between different parts of the public sector in order to further support the development of the creative industries <p>Furthermore, the programme is well documented and company success stories are accessible for interested policymakers.</p>
Website	http://www.finpro.fi/web/english-pages/luovimo

→ Conclusions:

The main recommendations for CCI policymakers addressing access to new market policy challenges include:

- Strategies for entering new markets **need to be customised**, based on a **careful needs and market analysis**. Internationalisation for small and micro CCI companies might therefore mean addressing the tourism market in their region or city instead of working on time-consuming and expensive growing markets in East Asia. Other local CCI enterprises possess sufficient budget and manpower for global activities. Some companies operate on the global stage with international teams. There are also **considerable differences** between strategies for entering new markets from **different creative industries** (for example crafts, fashion design, games).
- **Joining forces** has proven to be of added value in achieving economies of scale (for example regarding the shipping costs) as well as in order to increase visibility on the target markets. **Cross-sectoral cooperation** (within and beyond creative industries) could be of reciprocal benefit and should be further investigated and developed. Joint internationalisation projects are time-consuming and are feasible for larger CCI companies. Cross-sectoral benefits for smaller

creative enterprises could be generated by joint training programmes. Furthermore, participants in the second INTERREG IVC thematic workshop propose investigating whether a **European label** could contribute to the international success of EU creative industries.

- Policymakers need to **join forces with intermediaries and networks from the creative industries** in order to establish support programmes and coaching schemes. This approach contributes to organisational sustainability for the necessary mid and long-term efforts on new target markets.
- **Inter-relating internationalisation support activities with innovation** in SMEs: The development of digital business models provides added value for the CCI. Open innovation tools involving consumers increase the market potential.
- INTERREG IVC projects are able to provide an additional platform for the internationalisation of local & regional creative businesses by: **Enhancing exchange of experience on strategies to access new markets** in INTERREG IVC partnerships; **supporting CCI SMEs participation in INTERREG IVC events** and bilateral trade missions between partner regions / cities; and **Gathering intermediaries from creative industries in INTERREG IVC project events**.

3.3.4 Innovation support for creative businesses

(CCI) companies are not able to survive in the mid and long-term without innovation. Bringing new products and services to the market is a central task for (CCI) businesses. The innovation performance of businesses in the creative industries is very diverse. NESTA asked in 2010⁵⁶: “*Are the creative industries innovative?*” There are visible differences in the innovative performance of specific creative industries, not all regions perform equally and innovation performance of CCI is difficult to measure (intangible, soft innovation). The NESTA report states:

“The most innovative creative sector is Software, Computer Games and Electronic Publishing. There are many innovative firms in other creative industries such as Advertising, Publishing, Architecture and Designer Fashion. By contrast, Film, Video and Photography and Arts and Antiques firms show an innovation performance below the national⁵⁷ average.”

Innovation support is therefore needed in order to strengthen the economic sustainability of CCI companies. Design, already identified as an innovation tool, has the potential to contribute to cross-sectoral innovation support between different creative industries branches. The results of the creative voucher projects supported by the European Creative Industries Alliance demonstrate once again the favourable relationship between design and innovation⁵⁸.

In addition, further cross-sectoral innovation support between different creative industries sectors is important to use the full innovation potential of the CCIs. For example 22 per cent of CCI enterprises in Austria support their clients' innovation in the creative industries⁵⁹.

In terms of European policy, the new action plan on design-driven innovation⁶⁰, published by the European Commission in September 2013, aims at establishing a multi-annual platform for design-driven innovation in order to unlock the potential of the design sector for the European economy. Smart Specialisation Strategies play a crucial role in the regional innovation systems as well as for the implementation of the European Structural and Investment Funds. Funding programmes (2014-

⁵⁶ NESTA: ‘Creative clusters and innovation. Putting creativity on the map’, Research report, November 2010, page 20 ff

⁵⁷ National refers to the UK

⁵⁸ <http://www.howtogrow.eu/ecia/newsarticle/fad-ins-presents-results-and-evaluation/> and <http://www.howtogrow.eu/ecia/publication/vinci-supported-projects/>

⁵⁹ Creative Wirtschaft Austria: ‘Third Austrian Report on Creative industries. Focus on Creative industries and Innovation.’ (Summary), Vienna 2009, page 21

⁶⁰ http://ec.europa.eu/enterprise/policies/innovation/files/design/design-swd-2013-380_en.pdf

2020) integrate innovation support measures for SMEs in the new regional funds programmes as well as in the research programme HORIZON 2020. The overall policy framework is favourable for regional and local innovation support policies for creative businesses.

The practical implementation of innovation support programmes remains challenging. Policymakers need to carefully address obstacles in the policymaking and implementation process. During the INTERREG IVC thematic workshop, six main innovation policy challenges and related policy support tools were prioritised by the participants:

Policy-making challenges	Policy tools
1. How to improve the regional innovation policy framework for CCI companies?	Mapping innovation performance of local & regional CCI; Integration of CCIs in Regional Innovation Systems; Integration of CCIs in regional innovation strategies (including Smart Specialisation Strategies, broad definition of innovation, set of measurable objectives)
2. How to encourage creativity and innovation in the public domain?	Public support and space for (artistic) experiments, co-working, co-creation
3. How to best develop the evidence base on local & regional level in order to convince decision-makers?	Good practice collections including facts and figures
4. How to engage with CCI clusters, incubators and intermediaries?	Structural (regional) funding for CCI umbrella organisations, networks, incubators and clusters
5. How to identify, select and transfer good practices related to CCI support policy for innovation in businesses?	With the aid of coaches that can assist regions / cities in adapting identified good practices to new territories
6. How to achieve the (organisational, financial) sustainability of CCI innovation support policy?	Permanent public funding (mid to long-term financial sustainability as part of permanent regional support programme incl. ERDF or others)

Source: Own table

→ **How INTERREG IVC projects on Creative industries responded to these policy challenges?**

CREA.RE, REGIO-CRAFTS and InCompass provide some valuable practices regarding innovation support for CCIs:

Good Practice	Wendland Design Camp as part of Green Workshop Wendland (DE)
Practice identified from	INTERREG IVC project CREA.RE
Description	Wendland Design Camp is a university-business cooperation financed by Lower Saxony mainstream programme which aims at furthering design-led innovation. It addresses the innovation challenges of local companies – inside and outside the creative industries – by the means of workshops involving students from design and arts universities. Workshops last fourteen days in order to allow the in-depth development of new ideas. The workshops provide practical professional know-how to the design students. Participants retain the rights for their prototypes (contrary to standard practice) and receive their share from the profit generated with the new product. Universities and companies conclude a contract on the Intellectual Property Rights.
Objectives	The projects address the following goals: - Design-led innovation support for local companies in the field of creative industries (for example design and textile companies)

	<ul style="list-style-type: none"> - Design-led innovation support for enterprises from other businesses - Supporting professional experiences from (design) students and linking universities with companies - Enhancing the local innovation systems by involving innovation providers from surrounding urban centres to the rural area (place of project implementation)
Relevance for policymakers	<p>Wendland Design Camp provides valuable insight for policymakers regarding:</p> <ul style="list-style-type: none"> - the issue of intellectual property – a crucial success factor in innovation related policies. <p>It is an excellent example for achieving the sustainability of the support activities – to date by mainly public funding (including ERDF funds from Lower Saxony mainstream programme). Already 10% of the activities are financed by private companies.</p>
Website	http://www.gruene-werkstatt-wendland.de

Innovation in crafts companies is a central policy challenge which is especially addressed by the INTERREG IVC projects REGIO-CRAFTS and INNOCRAFTS. *The 3d Cooker format*⁶¹ was developed by House of Design in the Netherlands in collaboration with Syntens. Carefully selected designers collaborate – in the case of **REGIO-CRAFTS** in an interregional workshop involving several EU countries – with craftsmen addressing pressing innovation challenges facing the crafts companies. It demonstrates how interregional events in INTERREG IVC projects can be transformed into design innovation camps for local CCI entrepreneurs.

Also of interest is the **INTERREG IVC project InCompass**, which is entirely dedicated to creative incubators and their related success factors. Incubators as innovation support tools play a crucial role for companies and for the regional innovation system.

INTERREG IVC projects address policy priorities related to the action plan for design-driven innovation by promoting design-driven innovation in SMEs and contribute to the growth and employment objectives of the Europe 2020 strategy. The projects are also linked to the Innovation Union flagship.

➔ **Benchmarking practices from other EU / INTERREG programmes**

The projects **PROUD** and **ECCE Innovation** – both financed from INTERREG IVB North West – developed and implemented a whole range of innovation support tools like the PROUD academy to train designers to become innovation experts. ECCE transfer agents and creativity vouchers also enabled innovation processes at the local and international level.

The European Creative Industries Alliance projects **VINCI** and **FAD-INS** were dedicated to voucher systems. Vouchers are considered a valuable tool for innovation support to SMEs combining 'rapid' intervention facilities with low administrative costs.

Lessons learnt from the **ESPON studies** include the fact that the local creative class needs to be embedded in local tailored strategies which depend on the different territorial patterns of innovation. Targeted innovation support measures must therefore take into account the territorial framework.

Valuable experiences from these reference practices: European policymakers strongly highlight voucher systems due to their simple implementation structure, at least at first glance. More targeted approaches including coaching, innovation management support as well as training in creative industries appear to be better adapted to achieve a sustainable impact on SMEs innovation. Vouchers are prone to windfall gains.

⁶¹ <http://www.houseofdesign.nl>

The identification of other innovation drivers than design includes a stronger involvement of researchers in creative companies:

Benchmarking Practice	CIRCA (NL)
Practice identified from	European Creative Industries Alliance
Description	CIRCA – a research programme of the Faculty of Humanities, University of Amsterdam – implemented a new approach called ‘embedded research’ which involves integrating of dynamic Master of Arts researchers for a duration of nine to twelve months into creative industries’ companies. The researcher will contribute to the development of an innovative new product or service. The university becomes the employer of the researcher and provides academic supervision as well as frequent one-to-one coaching sessions. The participating companies from the creative industries contribute either financially or in kind. The project starts from humanities-related research questions / problems, academic and business interests are brought together in a synergetic manner and its results reflect the dual character of the project.
Objectives	The objectives of the CIRCA project comprise: <ul style="list-style-type: none"> - Contributing to high-quality innovation in the CCI and to the enhanced competitiveness of the companies and institutions in order to better face global competition - Greater practical experience for researchers in the creative industries companies that will be of benefit for their professional and academic careers - Demonstrating the added value of research activities and knowledge transfers in SMEs - Generating new research areas and objects for the humanities in the 21st century
Relevance for policymakers	CIRCA is a valuable practice as it: <ul style="list-style-type: none"> - shows the innovation potential of humanities research in creative companies, - contributes to out-of-the-box thinking and cross-sectoral cooperation for reciprocal benefit, - reduces barriers between the academic and the business worlds
Website	http://circa.uva.nl/about-circa/about-circa.html

→ Conclusions:

The main recommendations for CCI policymakers addressing innovation support include:

- ***Innovation in creative businesses needs investment.*** The current policy tendency towards budget cuts is contradictory to sustainable policy-making. The ***integration of the creative industries into the strategic regional innovation system including Smart Specialisation Strategies is crucial.*** CCI policymakers need evidence base as well as ***facts and figures from good practices already implemented successfully in other regions and cities.*** Innovation support instruments must, furthermore, ***carefully take into account intellectual property (IP) rights.*** It is crucial to retain ownership of the IP with the local CCI businesses to create innovation and to allow its exploitation. Support policies need to ***create frameworks for trust and openness*** to speak about innovation challenges in creative businesses. ***Participative innovation support tools*** involving different stakeholders (clients, consumers) in innovation workshops should be made a priority.

- ***Design has been already identified as an innovation driver*** for the creative businesses which has also been illustrated by a range of INTERREG IVC good practices. ***Cross-sectoral (with other creative industries beyond design), technological and scientific support potential is not yet sufficiently used by CCI companies.*** Policies should allow experiments and ***support programmes which can fail, and see that*** CCI innovation also ***involves risk-taking.***
- ***And how could INTERREG IVC contribute more intensively to innovation support policies for creative businesses?*** Regional and local creative industries policymakers expect added value from INTERREG IVC regarding the ***exchange on evidence-based policy in partnership with the European Design Innovation Initiative*** and wish to address the issue of ***smart specialisation with CCIs*** during INTERREG IVC events. In addition, the organisation of ***interregional design innovation camps*** for CCI companies could be a further tool to be explored within INTERREG IVC partnerships.

3.3.5 Creative Spaces

With creative spaces, we address new working environments hosted by creative workers, as we have seen from co-working spaces. Co-working is a style of work that involves a shared working environment, often an office, and independent activity. Unlike in a typical office environment, the individuals co-working are not usually employed by the same organisation. Typically, it appeals to work-at-home professionals, independent contractors, freelancers or people who travel frequently and who end up working in relative isolation. These types of working situations are also typical for many creative entrepreneurs.

We suggest that new place-based urban and regional policies include self-organised creative spaces with involved neighbouring citizens in order to ensure local participation as well as local value creation.

Co-working also involves the bringing together of a group of people who are still working independently, but who share values, and who are interested in the synergy that can be brought from working with like-minded talented people in the same space. It addresses several issues related to regional and urban development – namely the use of space and the integration of (creative) entrepreneurship into local development.

Furthermore, the concept might contribute to overcoming some development challenges like the use of empty premises as well as the restrictions in public budgets. Co-working spaces are mostly self-organised, so we can refer to these initiatives as ‘self-organised spaces’ (i.e. without public funding), that represent innovative virtual and physical spaces, where creative agents can benefit from new services while undertaking their creative practices. There is an impressive large and growing independent scene of creative spaces that make use of digital technology, open data, open innovation in combination with cultural spaces, new place-making processes and new business models, for example in the field of social entrepreneurship. Several INTERREG IVC projects in creative industries have identified practices aimed at creating cross-sectorial working spaces (for example ORGANZA and Creative Growth).

Nevertheless, finding the best way for public policy designed to create growth and jobs through creative industries to support these bottom-up approaches remains a challenge. Policy models that focus on creating a favourable environment seem to be the most promising.

Good Practice	Co-working Space LYNfabrikken – Aarhus (DK)
Practice identified from	INTERREG IVC project <i>Creative Growth</i>
Description	LYNfabrikken was founded in 2002 by Louise Gaarmann, Jeppe Vedel and Lasse Schuleit. This is based in an old factory structure which has been built around a regional scene over the last few years. The name 'LYNfabrikken' in Danish means 'Lightning Factory'. The former factory building is located in the centre of Aarhus, home to about 250 000 residents, which is located on the Baltic coast of Jutland. Since then, LYNfabrikken has evolved into a platform for creative companies and start-ups in Aarhus.
Objectives	LYNfabrikken regards itself as more than just a beautiful and inspiring environment. It aims at producing exciting new content. This comes in the form of an exhibition space, simply known as the 'box', open for the presentation of ideas and concepts of design and art targeted at international and national creative professionals in the fields of design, architecture and craftsmanship. LYNfabrikken is also a platform where the artists talk about their work processes, process innovation, business opportunities and the new challenges in the factory and in other cities to a wider urban audience. After 10 years, LYNfabrikken is not only a place, but a kind of centre of excellence, which produces and 'lives' ideas on creative collaboration, entrepreneurship, networking, organisation of work and exhibition rooms passes as consultants and advisors.
Relevance for policymakers	The founders of LYNfabrikken have added consultancy and network competences within European projects (particularly INTERREG IVC) to their profile. Furthermore, they act as co-organisers and managers of large seminars, film screenings and exhibitions. LYNfabrikken sees itself more as a philosophy, and an attitude than just an operator of an old factory. LYNfabrikken therefore provides a good example of how entrepreneurial development can be combined with urban place-based targets.
Website	http://www.lynfabrikken.dk

Good Practice	Fab Lab LX, Lisboa Portugal (PT)
Practice identified from	INTERREG IVC project Cross Innovation
Description	The Municipality of Lisbon wants to contribute actively to making Lisbon a city open to exploring new motivations, experiences, concepts and innovations. The rehabilitation of Forno do Tijolo Market is currently underway to include the installation of a co-working space (following a tender launch, where the winning bid was submitted by the Portuguese Industrial Association – AIP/CCI) and a laboratory for rapid prototyping. The new co-working space will help meet the growing demand for workspaces in the city of Lisbon, with a low-cost approach, economic activities with high-potential and will create employment for major segments of the population, especially creative and young entrepreneurs.
Objectives	The Fab Lab will provide the ideal conditions for creative people – about 90 jobs – to develop their innovative activities. A benefit for Lisbon is that it will be a space allowing prototyping to test product ideas at a low cost. The Fab Lab is also the beginning of a possible new era in product creation: a place where you can create and produce your own product. The Fab Lab will be an instrument for testing and developing products tailored to the needs of Lisbon citizens, particularly the less fortunate; The

	Fab Lab will be open for public use, thereby becoming a true participatory initiative.
Relevance for policymakers	The Fab Lab combines services for SMEs, such as prototyping and is based on a public-private partnership. It is also open to schools and to the local population. Furthermore, the Forno do Tijolo Market interlinks with start-ups and provides incubation facilities. This integrated approach, which includes social and economic objectives, could serve as a model for new spaces in Europe.
Website	http://www.lisboaparticipa.pt

→ **Conclusions:**

The increasing number of co-working spaces has allowed for a greater understanding of the complexities of the development of permanent micro-spaces, which serve as a space for communication, work, exhibition and professional environment. They mainly take account of the following aspects:

- Large communication sections, mostly used as a café space
- Flexible and reasonable rents for a working space
- Mutual exchange between members that see themselves as part of a growing and also locally based community
- Events at the space to attract neighbours, friends, and other people to raise awareness about the potential of the place.

As of yet, a wider network of non-corporate co-working places has not been installed and could become the focus of future interregional cooperation.

3.3.6 Spillovers generated by the creative industries

Generally, we talk about spillover effects when knowledge-based products and prototypes are transferred to other industries. These industries absorb new ideas and knowledge produced by creative businesses. Creative industries play probably a greater role in national and regional innovation systems than has previously been recognised by policymakers⁶².

The creation of spillover effects from the CCI is especially relevant for the implementation of EU regional policy. By contributing to innovating SMEs, regional growth and job creation can be promoted. When analysing the INTERREG IVC good practice examples collected from the projects, it became evident that most of the mainstreamed practices were able to generate spillovers – as demonstrated by the good practices identified within Creative Growth (for example Spinner 2013) or from CREA.RE (Green Workshop Wendland), SEE (Territoires en Résidence) and ORGANZA (for example Design Centre “De Winkelhaak”).

Furthermore, the policymakers interviewed expect to see policies with a greater focus on creative spillovers in the next few years. It is also apparent that only a few regions and cities have already positioned themselves on the basis of policy experiences but a large number of the practices only started two years ago, and this allows little basis on which to draw substantial conclusions.

⁶² Potts, J. (2011): *Creative Industries and Economic Evolution*. London: Eward Elgar.

Falk, R./Bahkshi, H./Falk, M./Geiger, W./Karr, S./Keppel, C./Leo, H./Spitzlinger, R. (2011): *Innovation and Competitiveness of the Creative Industries*. Wien: Österreichisches Institut für Wirtschaftsforschung, WIFO.

Expectations addressing spillover effects and appropriate policy tools

→ ***Firstly, the potential of CCI spillover effects for social cohesion is underestimated.***

It is obvious that only a few regions and cities have had sufficient time to develop well-proven policy – some projects only started two years ago, and this provides little basis to draw evidence. Most of these policies support innovation in SMEs. These policies do not guarantee the use of the full potential of spillovers from CCI in other fields of the economy and the society. Therefore, we conclude it is important to take into account other societal and economic field(s) such as e.g. the health sector that might benefit from additional and substantial CCI spillover effects.

→ ***Secondly, further focus is required on the success factors for top-down CCI policy approaches aimed at creating spillover effects.***

How could top down CCI policy approaches be rolled out to improve the creation of spillover effects? The main success factors for creating a real spillover impact include investment in strong institutions (for example improving the exchange between CCI clusters / networks and clusters outside CCI) as well as a participative policy-making approach (active involvement of different stakeholders, participation of citizens, culture related stakeholders/ artists).

→ ***Thirdly, what concrete impacts do INTERREG IVC projects provide in other industries?***

In order to gain insight into concrete spillover examples and their preconditions, participants and project managers reported during the first workshop on the basis of their experiences.

The project managers stated that for example “promoting design as one of the most potential products/ services of the region” was used to develop an exhibition programme of the region that served the tourist industry. It stimulated local identity and made the activists “proud to be” located in a creative district that was helping to improve the area.

Other policymakers aimed at creating an “ecosystem for all kinds of industries, businesses and entrepreneurs” in one distinct place. “Co-workers, from digital, sustainable products, arts, design and many other businesses who have settled in the area have created a market place that brings together different people, crafts, ideas and innovative approaches”.

The results of this effect have created a “place for inspiration, a test bed for ideas and new way of thinking”. In the course of time, “Companies from different industries work together on new products and services, aimed at creating a prototype for a new place/environment to live and work together”.

Following the attempt to foster self-organisation, a great proportion of the experts has stressed the role of qualified social networks to knowledge institutions as well as the accessibility of adequate communicative and working spaces in order to make products and people more visible for non-CCI public fields and economic players.

A limited number of these practices address cultural, social issues or the improvement of the public sector. Most of these practices focus on supporting innovation in SMEs.

Good Practice	Territoires en Résidences (FR)
Practice identified from	INTERREG IVC project SEE
Description	<i>Territoires en Résidences</i> is a series of social innovation initiatives in France. A multi-disciplinary team is ‘integrated’ into a college, health centre, community space, railway station or regional administrative body for four months, spending at least three entire weeks living with local people. The aim is to co-design, with local stakeholders, a future vision that takes the form of a series of long-term scenarios and a programme of

		specific, medium-term actions for implementing the vision. Co-designing social innovation encourages capacity-building and 'rapid prototyping' within public services.
Objectives		The teams involved in delivering the projects are made up of a combination of designers, researchers, students, architects, sociologists, social entrepreneurs and foreign stakeholders, who share a design-thinking mind-set and use ethnographic observation and inclusive design techniques to define, explore, implement, simulate, experiment and find solutions to complex societal challenges. At the end of each programme, the goal is to turn the scenarios and projects into strategic and political decisions at regional and trans-regional levels.
Relevance for policymakers	for	Design for social innovation is a governance tool to facilitate the creativity of communities and promote interconnectivity with the community. In January 2010, during the seventh Challenges for Design Promotion conference in Paris, Stéphane Vincent, 27e Région Project Director, stated that there are greater opportunities for the application of design methods and creative thinking within regional and local authorities for addressing social innovation issues, as design is still primarily seen narrowly at national level as a tool for economic development. 'Territoires en Résidence' provides one of the rare examples that generates spillover effects from CCI for the public sector.
Website		http://www.seeplatform.eu/casestudies/Territoires%20en%20Residences

Good Practice		Smart Gate (NL)
Practice identified from		INTERREG IVC project Cross Innovation
Description		Smart Gate is a serious game that provides understanding and insight into the supply chain operations of cargo trade, underscoring the consequences of transporting 'green' and 'red' freight. It increases involvement in a new way. Playing the game gives the player a glimpse into the workings of the supply chain system and into the benefits of using the services of SmartGate Cargo. During the game, the player must handle and organize goods at the airport between different locations and stakeholders. SmartGate Cargo is a free web-based game and can be played by anyone.
Objectives		Airport Schiphol is the most attractive airport for transport for moving goods. Their aim is to create a safe, innovative and undisturbed supply chain by air where all cargo is processed through the Smart Gate.
Relevance for policymakers	for	The attention shown to SmartGate Cargo has increased enormously thanks to the game, and companies around the airport have become more involved in the whole SmartGate project and are now more open and likely to change. Dutch Customs, Schiphol Airport and ACN have initiated an innovative public-private cooperation between government agencies responsible for enforcing border-crossing legislation and the private sector. The project demonstrates how innovation from the creative industries can be used to modernise business support services.
Website		http://www.smartgatethegame.nl

➔ **International cross-sectoral approaches**

When it comes to matching creative entrepreneurs with SMEs not only across industries, but also across Europe in a global context, there is little knowledge as to how to do this. Companies need to be able to resource, research and explore opportunities in wider transnational networks and interdisciplinary opportunities. Tools and practices are needed to make a 'soft landing' possible for companies that want to internationalise and access new markets and industries.

Good Practice	International cross-sectoral approaches
Practice identified from	INTERREG IVC project Cross Innovation
Description	Cross Innovation is an INTERREG IVC funded project running from 2012 to 2014. It aims to identify, share and develop good practice for 'cross innovation' policies.
Objectives	The Cross Innovation project aims at developed a toolkit how creative entrepreneurs can practice international matching. A feasibility report will build on know-how and will highlight the key factors and framework for the internationalisation exercise in the project as being undertaken in the current Semester of the project in 2013/14.
Relevance for policymakers	<p>Personal ties These personalized trajectories guarantee to a certain extent acceptance and credibility when entering new market terrain.</p> <p>Specialized niches as a key way of gaining entry into new markets Apart from personalized ties between industries and markets, it is becoming more and more important to have highly specialized products and services that open the way into new market spheres.</p> <p>Using existing local and regional resources when developing international strategies Internationalisation strategies depend to a large extent on a spatially balanced approach: on the one hand, internationalisation processes have to be embedding into local production contexts as well as local stakeholder networks.</p> <p>Innovation Teams The task of working in diverse teams from different industries and countries is already complex and requires strong personal and communication skills. It is therefore important to look for similarities in working types, styles and preferences. Partnering up like-minded people helps bridge the inter-disciplinary gap and makes it easier to collaborate when industry and national backgrounds are already different.</p> <p>Tools and Processes Besides their common internationalisation policies (trade missions, mobility vouchers, export and inward investment support etc.), the cities participating in the project, also have a wide range of informal formats to offer. These particularly focus on SMEs and facilitate pitching and workshop opportunities. Examples are Demo Days in Amsterdam http://www.startupbootcamp.org, Garage48 http://www.garage48.org/ in Tallinn or Porta Futuro https://www.portafuturo.it/ in Rome.</p>
Website	www.cross-innovation.eu

→ **Conclusions and recommendations**

Spillovers are likely to happen in a collaborative and interactive manner across sector borders or across different fields of action. The following aspects are needed to facilitate spillovers from CCI to other sectors and industries (urban spaces, societal impact, education etc.):

- Public stakeholders and creative entrepreneurs need to co-design local policy tools and demonstrate the added-value of social exchange.
- Professional support is needed to facilitate this exchange by independent consultants.
- Raising awareness of the fact that cooperation can be of economic benefit (for example for designers to enhance businesses when entering new markets and gaining new clients that lead to increase profit margins).

The following two key recommendations summarize the chapter on spillover effects in CCI.

1. Proof of concepts are needed

Apart from abstract input-output econometric statistical analysis, which only captures a small part of CCI potential, more regional and sectoral-based empirical expertise is needed, ranging between macro-analysis and micro-case study levels. A good first example and attempt is the approach used by ECCE, exploring the spillover effects not only in one city (such as is the case in many case studies as for example presented in the URBACT project “Creative SplNs”) but by focussing on a high-populated region of the Ruhr Area.

2. Holistic multi-scalar CCI policies are needed with a clear and finely tailored focus.

It sounds paradoxical, but this is one deduction of this report. The participatory framework of potential CCI projects should be broad, whereas the thematic focus should be narrow. For example the participatory approach on how to develop a geographical place or how to design a series of transfer activities between companies, or regional products should be marketed) should be open and wide, whereas the outcome of this approach should be clear and straight to the point.

3.3.7 Open innovation in and with creative industries

Open innovation encompasses the various attempts to match different sources of knowledge (for example professional expert and amateur knowledge) in the creation of new services and products. The concept applies to the public and private sector.⁶³ Henry Chesbrough defines Open Innovation in his book “Researching a New Paradigm” (2008) as follows: “*Open innovation is the use of purposive inflows and outflows of knowledge to accelerate internal innovation, and expand the markets for external use of innovation, respectively. [This paradigm] assumes that firms can and should use external ideas as well as internal ideas, and internal and external paths to market, as they look to advance their technology.*”

The concept of open innovation has been widely discussed in creative industries policies and in regional policy in general. Most of the key indicators for successful CCI policy identified in the course of this analysis are closely linked to the topic of open innovation. For example CCI transfer platforms aim at creating places of interaction between stakeholders that do not know each other. We observe that it needs to be further investigated in order to enhance its implementation potential in the near future.

The project Cross Innovation (see following approaches), in particular, has demonstrated how cross-sectoral clusters can open up CCI networks to other state or private stakeholder groups so

⁶³ For a definition on Open Innovation see the glossary.

as to encourage further exchange with other sectoral clusters. Creative spaces like co-working spaces demonstrate, on a day-to-day basis, the added value of informal communication between entrepreneurs of different backgrounds. The participation of new stakeholders in wider innovation networks is also a discussed issue in CCI and innovation policy. The following 'practical approaches' provide insight into some interesting cases.

Smart incentives fostering open innovation – Practical approaches 1

EU1 TV is a Film and TV online platform with a difference: driven by the creative community where filmmakers (directors, producers, actors, scriptwriters) exhibit or broadcast their work directly via the EU1 TV Platform (non-linear, both online and on demand cable TV) in various ways to choose from, paid or free of charge. They can seek support for new projects (development, pre-production or production) through alternative funding models such as sponsoring and crowd funding. Establishing an open based crowd-funding platform that organizes financing has let to support young filmmakers in the film industry.

Smart incentives fostering open innovation – Practical approaches 2

Polpharma is a cooperation between a pharmaceutical company and designers. In 2011, the Institute of Economic Studies of the Polish Science Academy regarded the company as the most innovative Polish company. When medication used for children is concerned, apart from the medical aspects, the way it is communicated to customers needs to be carefully studied and of particular relevance. A product introduced to the market needs properly adjusted marketing communications, including the design of adequate packaging. A coherent marketing message and well-designed packaging that projects a 'warm' image of the company translates more or less indirectly into positive company financial results.

Culture-driven innovation – Practical approaches 1

Fits.me is a virtual fitting room for online clothing retailers that addresses and solves the single biggest problem for the e-commerce category: the absence of a fitting room. In this case, a creative attempt innovates the retail sector. Accomplished through bio-robotic and scientific algorithms, the company uses robotic mannequins that are capable of shape-shifting into almost 100 000 different types of body shape so a consumer can visualise how different sizes and styles of clothing might look on their body type before making a purchase. The Fits.me Virtual Fitting Room makes buying clothing online much easier for consumers because they can see the actual fit of a piece of clothing based on their own unique measurements – just like in the real-life fitting room. Founded in 2009 and based in Estonia and London, Fits.me is a privately held company backed by the Estonian Development Fund and Enterprise Estonia.

Culture-driven innovation – Practical approaches 2

Native Instruments is a leading manufacturer of software and hardware for computer-based audio production and DJing. The company develops innovative, fully-integrated solutions for all musical styles and professions. Since being founded in 1996, Native Instruments opened up the world of real-time sound synthesis on standard computers. Since then, the innovative audio technology has inspired entire genres, and revolutionised the ways people create and perform music. Native Instruments' products combine sound quality with sonic possibilities, aesthetic interface design with usability. Native Instruments has become a strong brand that stands for innovative pioneering products that are characterised by high quality. Thus they cover a niche market and have become most popular amongst electronic music lovers.

→ Conclusions and recommendations

In order to allow more open innovation processes, major challenges regarding evidence-based CCI policies remain to be solved.

A growing number of EU CCI initiatives address the issue of open innovation (for example in the framework of the European Design Innovation Initiative). Open innovation is a relevant approach

for CCI policy-making, but a lack of impact assessment harms the wider use of this innovative method.

Open Innovation is able to create more innovation inside CCI SMEs

Regarding the promotion of open innovation in CCI SMEs, it is very important to know which branches are in the most urgent need of innovation within the different creative industries.

By intensifying the co-working relationships between designers and companies, SMEs can be improved. Furthermore, the creation of multiple communication channels as well as innovative approaches to connecting different design disciplines and working experiences can have positive effects for other industries for example by allowing them to gain access to new employees and new talents.

Open Innovation is an innovative methodology and a tool for urban / regional policy making

Open innovation is a method, which could be further used in urban and regional policy development. CCI stakeholders could be involved as participants and facilitators in order to seek new creative spaces.

Furthermore, there is an expectation that for example in the European Design Innovation Initiative, open innovation is not only there to design a new way of restoring industry and developing the European economy, but to transform the public management culture and by doing so, to improve significantly public policies in Europe.

Findings and implications for policy-making in future INTERREG programmes

The first findings, based on interviews of project partners as well as the screening of best practices are as follows:

1. Open innovation among different agents such as knowledge producers, CCI, corporate companies and the public have the potential to produce important sources of new types of innovation and to facilitate growth within private and public sectors.

2. Practically speaking, four themes have been identified as being crucial:

- Brokerage,
- Smart Finance (for example micro-credits),
- Creative spaces,
- Culture-led interventions.

These sub-themes have to be taken into account and are of importance; they work well in promoting cross-innovation but often a combination of the themes guarantees success for enabling cross-innovation.

3. The INTERREG project Cross Innovation highlights 4 types of innovation (see above) in order to generate a broader body of evidences how policies might be tailored with regard to cross-innovation processes.

4. Furthermore, we suggest taking account evidence-based approaches. So far, methodologies that achieve this are being discussed. In addition, city and region-specific discussions seem to be of absolute importance for finding suitable solutions that fit the regional and urban framework.

5. On the basis of the INTERREG IVC Cross Innovation project, we are convinced, that a process-based type of collaboration, mainly self-organised and self-driven, seems to be of central importance instead of technically 'clueing' together different agents with different mind-sets, attitudes and values. Finding appropriate ways and modes to stimulate cross-innovation from 'outside' seems to have been the biggest challenge so far.

The recommendations designed to better take into account the effects of CCI open innovation effects fall under two categories: those aimed at local and regional authorities in Europe and those which address the programme level of the INTERREG IVC.

Recommendations for local and regional authorities:

1. Formal and informal local stakeholders are of central importance for creating new networks constituted between for example artists and cultural entrepreneurs, associations (regional initiatives), SMEs, and public administrations.
2. If best practices in the field of open innovation processes are generally considered to be of importance for informing policy-making, stakeholder groups – such as is the case in the cross innovation project – have to be set up. They have to organize the process of the implementation among themselves.
3. The topic that brings these stakeholders together has to be based on relevant local problems (and not those of others) that are formulated by local knowledge. Especially in peripheral areas and regions, external knowledge is of importance to facilitate the transfer of new solutions and new methodologies to regional contexts.

Recommendations addressing the programme level of the INTERREG IVC:

1. INTERREG IVC projects should be flexible from the very beginning in order to integrate new trends, new and unforeseen opportunities. Temporary projects (especially in non-metropolitan areas) have to be designed to integrate unanticipated forces, persons, and competencies.
2. The idea of a project-based stakeholder meetings (in the Cross Innovation project they were called “policy clinics”) is an interesting instrument for formulating appropriate policies, in order to provide a project-based framework to invent, formulate and test out new policy instruments within a project. The idea of prototyping that stems from design-focused open innovation methodologies is thereby incorporated into the procedure of policy-making.
3. The process of testing policy tools used by temporary ‘policy clinics’ seems to be of central importance. Piloting new measures helps to improve them before full-scale implementation. The potential outcome of a project result might be better adjusted to unique circumstances.

3.3.8 Creative industries in Smart Specialisation Strategies

High on the agenda of EU policy-making are the Smart Specialisation Strategies encouraging the European regions to focus on comparative advantages for competitiveness, regional growth and employment. The concept is closely linked to the implementation of the European Structural and Investments Funds 2014-2020 and includes the development of regional innovation strategies.

The S3 platform provides a six-step approach model for developing Research and Innovation Strategies for Smart Specialisation (RIS3)⁶⁴:

Six steps model for Smart Specialisation

- Step 1 – Analysis of the regional context and potential for innovation
- Step 2 – Governance: Ensuring participation and ownership
- Step 3 – Elaboration of an overall vision for the future of the region
- Step 4 – Identification of priorities
- Step 5 – Definition of coherent policy mix, roadmaps and action plan
- Step 6 – Integration of monitoring and evaluation mechanisms.

⁶⁴ http://s3platform.jrc.ec.europa.eu/c/document_library/get_file?uuid=a39fd20b-9fbc-402b-be8c-b51d03450946&groupId=10157

All six steps of the Smart Specialisation process are related to experiences and good practices from the creative industries:

➔ **Step 1 – Analysis of the regional context and potential for innovation**

The first step includes the analysis of regional assets (for example SWOT analyses, mappings), so as to investigate the relative position in regard to other EU regions and global competitors as well as to demonstrate the dynamics of the regional entrepreneurial environment.

European creative industries are more and more recognised as an innovation enabler in EU policies like the Action Plan for Design-Driven Innovation⁶⁵. The regional environment is more challenging for the CCI - despite considerable efforts. In the past decade, many cities and regions have carefully mapped the shares of CCI companies in their regional and local economies allowing them to determine the relative power of these industries inside one region. INTERREG IVC projects like CREATIVE METROPOLES⁶⁶ or Creative Growth⁶⁷ have delivered data from different European cities and regions. These data illustrate some comparative advantages as well as cooperation potential. An interesting model has been implemented by NESTA (UK) by developing a geography of innovation of the creative industries allowing identifying creative clusters and showing the different profiles of specialisation in UK regions and cities⁶⁸.

➔ **Step 2 – Governance: Ensuring participation and ownership**

Smart specialisation is a process that goes beyond the 'traditional' triple-helix approach. As it is anchored in a wide definition of innovation, smart specialisation processes need to be open with collaborative leadership involving the market and the civic side as well as so-called 'boundary spanners'. The latter are people or organisations with inter-disciplinary knowledge. The Smart Specialisation guide recommends covering science-based, engineering-based and art-based knowledge in regional innovation strategies⁶⁹:

Related good practices from INTERREG IVC include the application of design-thinking to innovate regional policy (for example the good practice 'Territoires en Résidence'; INTERREG IVC project SEE⁷⁰) or the sustainable implementation of trans-sectoral, integrative stakeholder groups to develop a policy for innovation in local SMEs (for example 'Green Workshop Wendland', INTERREG IVC project CREA.RE).

➔ **Step 3 – Elaboration of an overall vision for the future of the region**

The third step for the development of a Smart Specialisation Strategy is highly political as it aims at acquiring political endorsement which will then allow the implementation of the regional innovation strategy.

Integrating the creative industries into regional innovation systems and policies is one major challenge for CCI policymakers. Design Wales (PDR, Cardiff Metropolitan University) – during the INTERREG IVC project SEE – successfully engaged with the Welsh Government to include design as a priority in the Welsh Economic Renewal Strategy. In early 2013, the Welsh Government launched 'An Innovation Strategy for Wales', which recognises the role of design for innovation in the private and public sectors. As a result of this new policy, the Welsh Government are piloting design as an approach to public service innovation in two projects – one on youth unemployment and one on independent living for older people. The participation of the local representatives in the meetings of the INTERREG IVC project was crucial for the success of this policy and to allow exchange and learning.

⁶⁵ http://ec.europa.eu/enterprise/policies/innovation/files/design/design-swd-2013-380_en.pdf

⁶⁶ http://www.berlin.de/projektzukunft/fileadmin/user_upload/pdf/studien/CM_Mapping_Report_20100209.pdf

⁶⁷ <http://www.creative-growth.eu/CreativeGrowth/tabid/537/Default.aspx>

⁶⁸ http://www.nesta.org.uk/sites/default/files/creative_clusters_and_innovation.pdf

⁶⁹ http://s3platform.jrc.ec.europa.eu/c/document_library/get_file?uuid=a39fd20b-9fbc-402b-be8c-b51d03450946&groupId=10157

⁷⁰ More Information on „Territoires en Résidence : page 39 of this report

→ **Step 4 – Identification of priorities**

Regional innovation strategies should be based on priorities. In order to support regions with their decision-making, the Smart Specialisation guide proposes a set of selection criteria. The key criteria for short-listing the range of possible priority areas are:

- the existence of key assets and capabilities (incl. specialised skills and labour pools) for each of the areas proposed and, if possible, an original combination of these (cross-sector, cross-cluster),
- the diversification potential of these industries, across sectors or fields,
- critical mass and/or critical potential within each sector,
- the international position of the region as a local node in global value chains.

Regions are recommended not to repeat failures from the past (by focusing on the most powerful regional lobbies, imitating other regions).

Culture and creative industries are place-based, they often have unique features with very limited dislocation potential and high regional branding effects. Smart specialisation in the field of CCI in many regions would still not mean or result in precise duplication due to individual creative expression, aesthetics and the local creative transformative power. Creative industries are transversal with considerable spillover potential for innovation in many different industries of the economy. INTERREG IVC practices reflect a strong positioning in the crafts sectors (for example the Tuscany Home practice, INNOCRAFTS project) or fashion in France (for example the Maisons de Mode practice, PLUSTEX project).

→ **Step 5 – Definition of a coherent policy mix, roadmaps and action plan**

Strategies need action plans in order to come to life. An overview of related policy instruments is provided in the Smart Specialisation guide including knowledge generation instruments (for example public private partnerships for innovation), knowledge diffusion tools (for example innovation vouchers) or knowledge exploitation instruments (such as incubators).

CCI policymakers are experienced in many of these innovation delivery instruments. In INTERREG IVC, the project InCompass is entirely dedicated to creative incubators and aims at reforming related policies towards financial sustainability. Creative industries are also at the forefront of delivering experimental tools for innovation for example in the field of open innovation.

→ **Step 6 – Integration of monitoring and evaluation mechanisms**

Smart Specialisation includes a systematic monitoring and evaluation system. Indicators should be in line with the policy goals as well as the objectives of the regional innovation strategy and action plan. Peer reviews are also recommended in the European Commission Smart Specialisation Strategy guide.

The European CCI policymakers emphasise the need for developing meaningful indicators in the creative industries. The measuring of the impact of design on innovation for example will be one of the priority areas of the Action Plan for Design-Driven Innovation. A valuable contribution to the measurement of medium and long-term results of CCI-oriented innovation policies has been provided by the 'Danish Design Ladder'⁷¹ (INTERREG IVC project SEE) – a model to visualise the SME design innovation performance. The concept of peer reviews has been also successfully implemented in the INTERREG IVC project Cross Innovation by means of policy clinics.

→ **Conclusions:**

The following main recommendations need to be taken into account for the effective integration of the creative industries into regional innovation strategies:

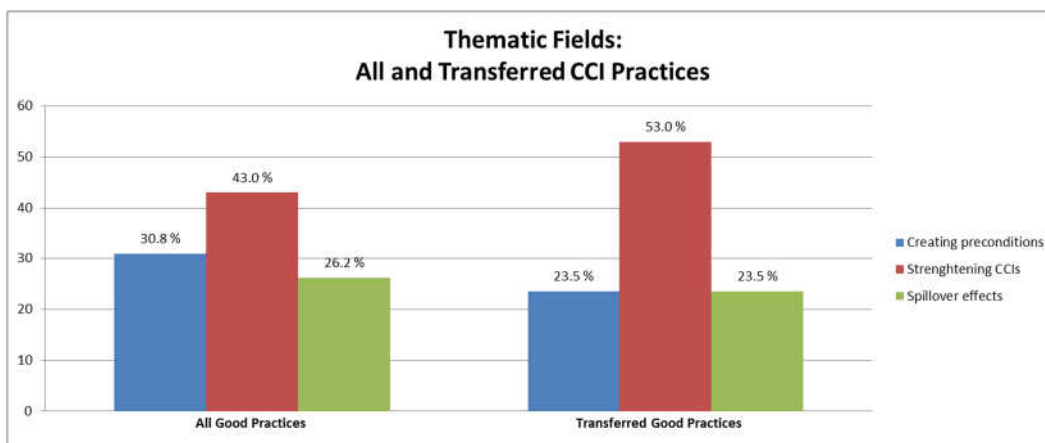
⁷¹ More Information on „Danish Design Ladder » : page 25 of this report

- A **wide notion of innovation** (beyond technological and scientific innovation) and the **sustainable involvement of stakeholders from the CCI** in regional innovation steering groups are crucial for the regional innovation system. If these preconditions are not met, European regions will lack the capacity to investigate the full potential of the creative industries. This is especially relevant for internationalisation and branding, which can strongly influence the success of regions and cities competing globally.
- Integrate **creative industries as a transversal priority in regional innovation strategies** in order to best use the innovation spillover potential of these industries with the other selected priority industries. CCI provide added value for new **experimental forms of innovation** (open, crowd).

3.4 Transferability and mainstreaming of good practice in creative industries

The transfer of good practice is one of the 'logical' objectives of EU-financed learning programmes for local and regional authorities such as INTERREG IVC, which aims at avoiding having to 'reinvent the wheel' and seeks to speed up innovation in creative industries policies in Europe.

Regarding INTERREG IVC capitalisation, although a large number of CCI good practice examples (358) have been identified and documented, only a very limited percentage of them have been transferred (3.9%). We expect that this figure is well below the number of practices that will have actually been transferred by the end of (or beyond) all the INTERREG IVC projects, in view of the necessary transfer and implementation time.



Source: own table

Comparing the thematic fields addressed by all CCI good practice examples with those that have already been transferred, the major difference can be seen in the topic of 'Strengthening CCIs' in which policymakers are most successful at transferring good practices. We see a tendency that is becoming more and more relevant in INTERREG IVC projects. When only analysing the nine INTERREG IVC projects of the second year of INTERREG IVC capitalisation, the share of transferred policies targeting strengthening the CCIs is greater than 64%. More difficult to transfer are policies aimed at the creation of appropriate preconditions for the creative industries. Framework conditions like awareness raising on CCI for local and regional decision-makers are more place-based activities relying on local specificities and therefore less 'appropriate' for transferral. One could also assume that good practices creating spillovers might be more complex in terms of transferability due to the need of more integrative stakeholder processes. But all the thematic fields seem to be appropriate for a potential transfer of good practice from one region / city to another.

Transferring practices is an activity likely to be implemented from the INTERREG IVC projects towards the end of their project lifetime. Not surprisingly, projects like CREA.RE, Tool Quiz and ORGANZA have provided evidence of successful transfer activities. The latter in particular has been one of the most active in transferring CCI good practice between its partners. In the final publication of the ORGANZA

project, the experiences of transferring practices were documented, constituting a valuable source of information for other local & regional authorities⁷². The potential of transferring CCI practices has been further analysed in the INTERREG IVC CREA.RE project⁷³.

Good Practice	CREA.RE business concept - Introduction of own business ideas in the field of cultural and creative industries (SI) inspired from LINKO project in Central Finland (FI)
Practice identified from	INTERREG IVC project CREA.RE
Description	CREA.RE partners identified a whole set of transferrable practices during the final implementation phase. Targeted training for creative entrepreneurs was one of the selected topics within the partnership reflecting their specific needs at local & regional level. The project LINKO already successfully supporting CCI companies with tailored training programmes in Central Finland (FI) was transferred and adapted to the specific local needs in Maribor (SI). The Finnish project inspired elements of the Creative Finland Programme (http://www.creativeindustries.fi/).
Needs of the importing region	The Regional Development Agency MRA (SI) when establishing a regional plan for the creative industries identified some crucial training needs: a lack of business skills, in particular with regard to marketing and communication as well as the issue of funds generation.
Transferred programme	The training programme was inspired from the LINKO project – to which MRA gained access during a study visit of the CREA.RE project – which provided CCI companies support in the following areas: business plan development, accounting, auditing, marketing and communication, tax issues, legal issues, product development.
New programme at importing region	The Maribor training programme started in 2012 and consists of: a) workshops during two weeks and b) case by case consultations that followed in the weeks after the workshop, organised for each of the participants. To date, the programme was repeated twice for the target group of young start-ups.
Relevance of transfer for policymakers	This transfer of good practices between remote and rural areas demonstrates <ul style="list-style-type: none"> - how policies can be successfully transferred outside big metropolises, long considered as the only hot spots of the European creative industries. - how good practices are adapted to local needs while at the same time benefiting from the experiences of other regions and cities. - the good transferability of clearly targeted, defined and smaller initiatives which can be implemented within shorter time-frames
Website	http://www.koncept-poslovanje.si (Website in Slovenian language of the training programme including training documents as well as the web-based support)

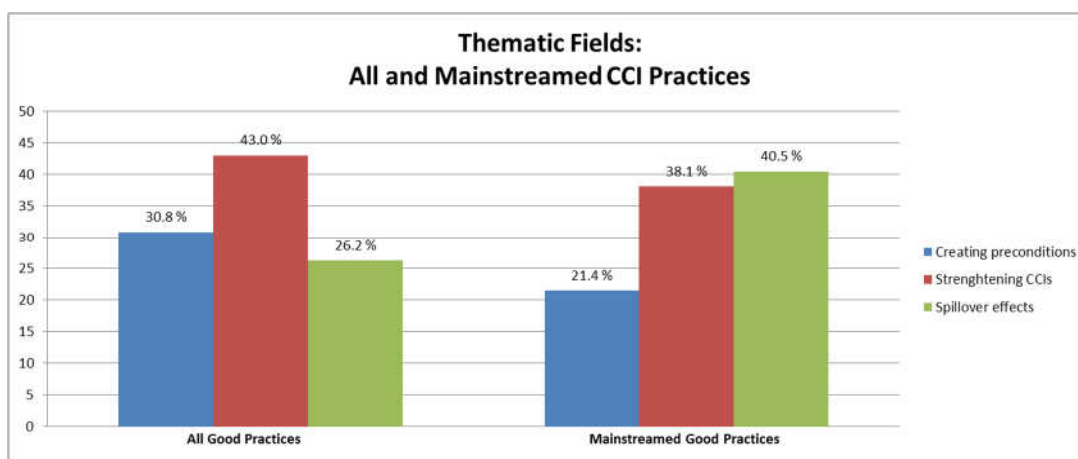
The transfer of practices not only entails covering the transfer costs (for example potentially eligible in INTERREG IVC), but also the implementation costs of the adapted practice. ERDF Operational Programmes and other structural funds programmes should be used for these costs. In INTERREG IVC, we label the practice of using EU structural funds other than INTERREG funding as mainstreaming. However, the integration of CCI practices in the EU Regional Programmes is often a difficult task.

In the context of the INTERREG IVC capitalisation, 25 CCI good practices were mainstreamed, which is 7% share. Due to the lack of systematic information on EU funding sources (EU structural Funds /

⁷² http://www.organzainetwork.eu/sites/default/files/organza-crossing_borders_definitive_version.pdf

⁷³ <http://www.crea-re.eu/wp-content/uploads/2012/07/MAINSTREAMING-MODEL-EN.pdf>

Agricultural Funds) in the INTERREG IVC CCI good practice collections, we expect these numbers, to a large extent, to be below the actual figures.



Source: own table

Due to the small sample of mainstreamed CCI practices in INTERREG IVC, general conclusions on the use of EU structural funds for creative industries projects and policies cannot be drawn. Nevertheless, the analysis has shown the following tendencies: Although only 26.2% of all identified CCI good practice examples focus on the creation of spillover effects, 40.5% of all the mainstreamed CCI practices are spillover-related. A sector-specific policy aimed at strengthening CCI arrives second place within the mainstreamed practices. These mainstreaming tendencies have been confirmed with the analysis results of the first and second year of INTERREG IVC capitalisation. The facts indicate that regional policy might be more accessible for projects that can provide CCI spillover effects for regional development. Activities like mapping or awareness raising for creative industries ('creating preconditions for CCI policy') benefit less from EU structural funds support.

Several INTERREG IVC projects have identified mainstreamed practices, most of which being presented by ORGANZA and PLUSTEX. CREA.RE in particular addressed the topic of mainstreaming and tried in addition to contribute to the related policy-making⁷⁴. The project SEE also presented valuable mainstream practices.

Good Practice	Green Workshop Wendland (DE)
Practice identified from	INTERREG IVC project CREA.RE
Description	The Green Workshop Wendland is a platform that connects design, engineering and business universities from German metropolitan areas with small and medium-sized companies within the rural district of Lüchow-Dannenberg. The Bertelsmann Foundation, one of the most established social and cultural foundations in Germany awarded the Green Workshop Wendland for being an outstanding example for public engagement of regional companies and creative people. (Bertelsmann Innovation and Responsibility Award)
Objectives	Based on establishing a local policy for creative industries, the District Administration Lüchow-Dannenberg needed to ensure financial sustainability for the implementation of the local CCI action plan. Managing authorities from EU structural funds programme were therefore systematically addressed. They needed to be convinced as to the added value of this local creative industries initiative.
Relevance for policymakers	The excellent project preparation led to the establishment of a rural CCI cluster project, which has been implemented from 2011 onwards through ERDF by Lower Saxony.

⁷⁴ <http://www.crea-re.eu/downloads/>

	<p>Success factors include:</p> <ul style="list-style-type: none"> - A professional project preparation involving external CCI experts and EU structural fund 'insiders' - Sufficient patience for the ERDF negotiations process - A strong financial partnership involving public and private partners <p>The project also provides a valuable good practice on how to use open innovation for the creation of CCI spillovers in rural areas. It shows the added value of local stakeholder groups, rural-urban cooperation as well as the possibilities of cooperation with higher education institutions.</p>
Website	http://www.gruene-werkstatt-wendland.de/

The mainstreaming of good practices promotes the sustainability of creative industries policies at local & regional level. The INTERREG IVC community participating in the thematic workshop on CCI identified permanent public support as a central policy instrument for achieving the sustainability of policy activities regarding access to new markets and innovation in creative businesses. Furthermore, CCI policymakers add: *"We have experienced that beyond the financing from EU projects, efforts have to be made in order to integrate support for local creative industry in the permanent public support schemes for economic development. In addition, it is crucial to generate ownership from the creative businesses by means of – at least a small share of – your own monetary investments in innovation support projects. Last but not least, support policies require stable structures involving CCI umbrella organisations or intermediaries as well as an open-minded coordinator in the local public administration."*⁷⁵

→ Conclusions

The following conclusions can be drawn with a view to ensuring the success of creative industries good practice transfer and mainstreaming aspects:

- Good practices related to **all CCI topics have the potential to be transferred** and adapted to the reality of the importing region. In order to be successful, it is **a clear advantage** if the transferring and receiving good practice transfer partners have **similar geographic and administrative backgrounds. Cultural frameworks and practices must always be taken into account.**
- **The transfer of place-based practices is more complex than the exchange of good practice methodologies.** In addition, CCI space-related projects often require 'heavy' administrative planning and building permissions that do not encourage the transfer of activities within the (narrow) time-frame of an INTERREG IVC project.
- Crucial for successfully transferring CCI practices is **a comprehensive ex-ante analysis of the existing creative industries microsystem** as well as the creation of a sense of ownership of ones' own territory. An institution (and person) needs to take care of the initiative and help bring the policy forward.
- INTERREG IVC creative industries project managers also recommend **the creation of win-win situations for both the transferring and the receiving region** (financial compensation and / or new learning experience).
- **Access to financial support from the structural fund programmes requires expertise,** experience and a solid financial background. Many of the small creative industries structures therefore have administrative and financial difficulties in accessing these funds. Public-private partnership models for the application and implementation of projects benefiting from EU regional policy support might help overcome some of these obstacles.
- **Solid financial sources** – whether from mainstreaming or other public sources – **are crucial for the sustainable implementation of CCI support policies** and go hand-in-hand with the

⁷⁵ Renate Ortmanns-Möller, district administration Lüchow-Dannenberg (DE), responsible for the project Green Workshop Wendland including Wendland Design Camp

need of permanent policy support structures (intermediaries from the creative sector as well as coordinators in the local & regional public administration).

3.5 Recommendations for on-going projects

Six INTERREG IVC projects in creative industries are still running until 2014:

- **INNOCRAFTS** (www.innocrafts.eu)
- **BOO-Games** (www.boogames.eu)
- **PLUSTEX** (www.plustex.eu)
- **InCompass** (www.incompassproject.eu)
- **Cross Innovation** (www.cross-innovation.eu)
- **REGIO-CRAFTS** (www.facebook.com/RegioCrafts/Info)

We have analysed their policy-making challenges and have developed a set of targeted recommendations. This chapter is therefore structured around three parts:

- The presentation of the general and individual challenges of the CCI INTERREG IVC projects.
- A set of targeted recommendations aimed at helping the projects to better benefit from the available INTERREG IVC CCI knowledge base. Especially relevant CCI good practices are flagged up for special consideration by the INTERREG IVC CCI projects.
- Potential synergies within the INTERREG IVC community as well as beyond (EU CCI initiatives)

3.5.1 General and individual challenges for the projects

The most common challenges faced (needs to be addressed) by the six CCI INTERREG IVC projects include⁷⁶:

Challenges	INNO-CRAFTS	BOO-Games	PLUSTEX	In-compass	Cross Innovation	REGIO-CRAFTS
Support of innovation in the creative sector	X		X		X	X
Internationalisation of SMEs in creative industries	X	X	X		X	X
Promotion of entrepreneurship in the crafts and textile sector	X		X			X
Cross-sectoral cooperation and impact on other branches		X			X	
Access to finance	X	X		X	X	X
Creative incubators			X	X	X	

Furthermore, INTERREG IVC project lead partners were interviewed regarding the capitalisation of creative industries. The following findings have been drawn with regard to the implementation of their current projects.

⁷⁶ Detailed information regarding the key CCI issues addressed from these six INTERREG IVC projects are listed in the Annex 6 of this report.

- INTERREG IVC project lead partners have to ensure the necessary preconditions to enable an effective exchange of experience and transfer of CCI good practice: the involvement of local & regional stakeholders (for example CCI intermediaries) and establishment of strategic local support groups (for example to assist the transfer of creative industries good practices), **mapping of creative industries** (crafts) at the local level and the establishment of comparable statistical data, (given that different CCI definitions are applied in Member States).
- **Access to finance** (for example for crafts businesses) including the wider use of EU structural funds and models to overcome the **budgetary constraints of the public sector**.
- **Openness** and **readiness** for **networking** and **cooperation** of creative professionals with the aim of enhancing the competitiveness of their businesses in national and international markets

3.5.2 How to make best use of the INTERREG IVC creative industries knowledge base

The different on-going CCI INTERREG IVC projects are being carried out rather independently with little interconnection. Project managers state that they are only very generally aware of the other INTERREG IVC projects focusing on creative industries. This point leads to a sub-optimal situation regarding the collection of good practice although most of the projects share several common issues. It is therefore recommended that an operational exchange between project coordinators be established. It is also important to explore whether related eligible costs (for example travel costs) can be covered by funding from the INTERREG IVC programme.

Furthermore, the following thematic recommendations might be of added value for the currently on-going INTERREG IVC projects in creative industries. The mentioned topics and related good practice concern only those themes that have not yet been covered by the overall thematic analysis of CCI good practice (see chapter 3.3).

→ **Promotion of entrepreneurship** (in the crafts and textile sector)

The already closed INTERREG IVC projects ORGANZA widely addressed the question of how to stimulate entrepreneurship, and the related project documentation is a valuable source of information for other INTERREG IVC projects in CCI⁷⁷. In EU regional development, policy models where entrepreneurial objectives are combined with for example urban development goals are of special interest. The INTERREG IVC projects INNOCRAFTS and REGIO-CRAFTS would benefit by paying special attention to the following good practice example from PLUSTEX:

Good Practice	'Maisons de Mode' - Providing support to young fashion brands (FR) ⁷⁸
Practice identified from	INTERREG IVC project PLUSTEX
Description	The 'Maisons de Mode' project (MdM) is supported by the Cities of Lille and Roubaix, Lille Métropole, the Regional Council Nord-Pas de Calais and the Département du Nord. The project consists of accommodating around 30 designers in renovated workshops/boutiques in up-and-coming neighbourhoods of both cities. The project is managed by the Maisons de Mode Association having at its disposal the dedicated commercial location (rented by Lille Métropole) and services (staff of 12 people).
Objectives	The objectives of Maisons de Mode project: - Identifying and shepherding fashion designers wanting to develop their own label.

⁷⁷ http://www.organzanetwork.eu/sites/default/files/organza-crossing_borders_definitive_version.pdf

⁷⁸ <http://www.plustex.eu/wp-content/uploads/2012/10/20120605-GP-TWG1-EN-MdM.pdf>

	<ul style="list-style-type: none"> - Breathing new life into two neighbourhoods, Lille and Roubaix, currently in transition. - To be the catalyst for a movement where the Lille Metropolitan Area is nationally and internationally renowned as a territory with fresh creative talent. <p>Designers eligible for the programme may come from anywhere in the world. They must already have had some of their season collections released and be willing to launch their own label in a professional and commercially viable manner. The only requirement is that they locate their activities in either one of the designated neighbourhoods in Lille or Roubaix.</p>
Relevance for policymakers	<p>The Maisons de Mode project is relevant to policy areas focusing on 'Young entrepreneurship and innovative business models' for several reasons, which include integrated coaching activities and the development of new business models.</p> <p>The example demonstrates how place-based objectives, branding and CCI internationalisation can be combined with supporting young entrepreneurs from the creative industries (personal boutiques or multi-brands stores, commercial events, and e-commerce).</p>
Website	http://www.plustex.eu/wp-content/uploads/2013/05/LILLE-FR-MAISONS-DE-MODE.pdf

→ **Creative incubators** (to enable spatial cross-collaboration, in the textile and clothing sector, financial sustainability of incubators)

The INTERREG IVC projects InCompass and Cross Innovation especially present good practice in the field of creative incubators. In addition, the INTERREG IVC project PLUSTEX aims at fostering incubation in the textile and clothing sector. Europe-wide discussions focus on how to further encourage the cross-sectoral fertilisation of creative incubators and how to ensure their financial sustainability. The following good practice provides inspiration for INTERREG IVC CCI projects addressing the topic of creative incubators:

Good Practice	RDM Campus (NL)
Practice identified from	INTERREG IVC project InCompass
Description	<p>The RDM Campus is a cooperative venture between Albeda College, Rotterdam University and the Port of Rotterdam Authority and is a campus for education, business and events.</p> <p>On the campus, educational institutions and companies work together in an open environment and focus on new economic activities for sustainable and innovative solutions in the markets of Building, Moving & Powering. Among its facilities, RDM Campus has a creative incubator, called DNAMO, which is currently supporting 40+ entrepreneurs through the Pre-Incubation programme and 11 entrepreneurs through the Incubation programme, and encompasses different product ideas.</p>
Objectives	The incubator, DNAMO, was established by a group of six educational, banking and business institutions. Currently, it is also given support by some partners, with a view to becoming self-sustainable in the medium term.
Relevance for policymakers	<p>The InCompass project manager makes the following recommendations:</p> <ul style="list-style-type: none"> - The project examples from Rotterdam (like RDM) could serve as models and be of interest to CCI policymakers in Europe. - In general, the issue of empty premises which engender (enormous) costs for regional authorities could be used to

	generate a win-win situation for creative entrepreneurs (incubators) and public authorities. - In order to make such projects work, a strong leadership is needed (a person backing the project). RDM shows us how to overcome some of these major challenges.
Website	http://www.rdmcampus.nl/english#RDM

→ Access to finance and use of EU structural funds

The access to and the availability of public funds in Europe for CCI support measures and company funding will be limited in the years to come.

CCI policymakers stress the fact that CCI entrepreneurs need small seed capital to prototype their ideas in order to later find ways to sell their products and services on the (national and international) market. Policymakers responsible for CCI initiatives currently financed by the structural funds state that – in the future – it will be necessary to find different (non-public) funding models (for example for creative incubators). Early stage cooperation with the Managing Authorities of Structural Funds is a precondition for success with regard to influencing the programming process. Instead of individual creative businesses, intermediary structures with sufficient administrative and financial capacity should be involved in EU funding. These structures should then support the market readiness, sustainability and growth of the CCI business with target support measures. Large-scale ERDF support schemes need to involve professionals with experience using EU regional funding tools.

The INTERREG IVC project CREATIVE METROPOLES provides a whole set of good practice examples that address the topic of access to finance and to funds⁷⁹. It is recommended that INTERREG IVC CCI projects make use of these experiences.

Good Practice	VC Fonds Kreativwirtschaft Berlin (DE) ⁸⁰
Practice identified from	INTERREG IVC project CREATIVE METROPOLES
Description	The VC fund has a volume of €30m. 50% of the funds were contributed by the Investitionsbank Berlin, the public bank of the state of Berlin, and the remaining 50% by the EU Regional Development Fund (ERDF). The investment period started in 2008 and lasted until 2013. During the first two years of operation (2008–2009), 250 companies from the creative industries were evaluated, and 10 companies were financed. The fund has invested €6m, and a further €20m has been contributed by private co-investors and allotted to the 10 companies.
Objectives	The aim of the fund is to strengthen the equity basis of small and medium-sized growth enterprises in Berlin's creative sector by providing investment capital. The funds are primarily provided in order to finance the development and launch of innovative products or services. Investments are made in the following areas: film, radio, TV, publishing, music, entertainment, advertising, fashion, design, architecture, multimedia, games, software, art and culture.
Relevance for policymakers	Success factors include: - The management of VC Fonds Kreativwirtschaft works in close cooperation with the founders of the financed companies and the private investors to help achieve the business goals.

⁷⁹ <http://www.creativemetropoles.eu/uploads/files/CMportfolioWEBversion.pdf>

⁸⁰ <http://www.creativemetropoles.eu/uploads/files/CMportfolioWEBversion.pdf>

	<ul style="list-style-type: none"> - The fund managers provide an in-depth understanding of the inception and growth of start-up companies and offer support to the portfolio companies with a wide range of network activities. - The fund managers also assist in the structuring of follow-on financing rounds and give access to a network of potential co-investors otherwise unavailable to the entrepreneurs. <p>Problems and challenges include:</p> <ul style="list-style-type: none"> - During the recession in Germany in 2009, the national venture capital activities dropped by 45% compared to the previous year. Hence, finding private co-financing partners for promising CCI companies has proven to be a challenge. - In order to adjust to this changing environment, the fund managers had to tap into new financing resources by expanding their network into family offices and angel investors. - Furthermore, some segments of the creative industries are more compatible with the VC financing model than others. Deal flow from areas such as multimedia, games, software, music and TV is strong, while there is yet to be discovered, for example a business in arts and culture suitable for a VC investment. <p>VC Fonds Kreativwirtschaft is one of the most inspiring CCI venture capital initiatives in Europe co-financed from ERDF, which makes it especially relevant for regional policymakers.</p>
Website	http://www.design-reaktor.de/

3.5.3 Potential joint activities and events between individual projects and EU CCI initiatives

In order to better make use of the existing synergies between the INTERREG IVC projects on creative industries and to foster a more intense exchange with the on-going EU CCI initiatives, joint activities and events could be of added value and mutual benefit.

Several thematic priorities addressed in the framework of INTERREG IVC CCI projects are also included in other EU creative industries initiatives:

INTERREG IVC CCI Thematic priorities (running projects)	OMC Working group on Cultural and Creative Industries	European Creative Industries Alliance	European Design Innovation Initiative	Action Plan for Fashion and High-end Industries	Action Plan for Design-Driven Innovation	URBACT II
Innovation in the creative industries			Integration of design as driver for user-driven innovation	Fostering creativity for innovation	Promoting design-driven innovation in industries to strengthen competitiveness of SME and their ability to use design, co-design	Thematic Cluster 'Innovation and Creativity'
Internationalisation of SMEs in creative industries	CCI export and internationalisation support strategies (2012-2013)	Clusters to support developing international access of SMEs		Support measures for SME and internationalisation	European Design Innovation Platform	
Cross-sectoral cooperation and impact		Innovation support (through voucher schemes,	Integration of design as a driver for user-driven innovation	-	Promoting the adoption of design to drive renewal in the public sector	Thematic Cluster 'Innovation and Creativity'

on other branches (Spillovers)		cluster excellence and cross-sectoral linkages)			(capacity building, service design)	(for example thematic network Creative SpIN)
Access to finance	Good practices on financial engineering for SMEs in cultural and creative industries (2013-2014)	Access to finance (new financing sources incl. crowd funding and guarantee funds)		Improving access to finance (financing chances micro-credits and guarantee funds)	-	

Source: own table

In the near future, potential joint activities between INTERREG IVC CCI activities (such as common workshops, thematic seminars, benchmarking of practices and policies) could focus on the following thematic core issues:

- **Innovation processes** within and outside of the creative industries (cross-innovation, social innovation, open innovation in EU regional policy), for example in cooperation with the European Creative Industries Alliance, the European Design Innovation Initiative and URBACT II
- **Internationalisation of SMEs** in creative industries (including policy practices related to the interregional cooperation programmes within Europe and beyond) in cooperation with the OMC working group on cultural and creative industries and the European Creative Industries Alliance
- **Access to finance** including the EU regional funds (interregional transfer and mainstreaming) in cooperation with the OMC working group on cultural and creative industries and the European Creative Industries Alliance

In addition, joint events organised at the INTERREG IVC programme level (for example thematic capitalisation workshop on creative industries) should include a 'market place' for the IVC projects focusing on the creative industries in order to allow for a more in-depth exchange of good practice and experience with the still on-going projects.

4. Key policy messages and Conclusions

Regional and local authorities can benefit widely from the know-how generated in context of the INTERREG IVC CCI capitalisation process. Concrete recommendations have been drawn and are presented in a systematic manner below. In addition, in 2012, five INTERREG IVC projects on creative industries published common policy recommendations targeted at local, regional and national governments as well as at the European Commission⁸¹, which CCI policymakers across Europe might wish to consider.

The following recommendations address policy resources and policy strategies aimed at fostering creative industries at different levels in European regions. We propose this differentiated view in order to find appropriate as well as suitable policy measures. This takes into account the huge differentiation of cultural and creative industries.

In doing so, we place the emphasis on asking relevant questions from the perspective of formal and administrative regional policymakers on how to promote and develop this sector. The following suggestions refer to distinct lines of policy-making and are illustrated with concrete examples and best practices. This allows policymakers to see, directly, potential tools and resources.

1. Policy suggestions for cities and regions adopting CCI

The following suggestions address cities and regions that only recently have started formulating a specific policy for CCI. This addresses for example a more peripheral region that is only sparsely populated, but also regions that seek to transform cultural policies further and tackle creative industries in a more substantial view for the first time.

How to make use of CCI for your urban/regional profile?

Policy measures at this stage mainly point towards highlighting the quantitative basis for creative industries. Use the official comparable European data structures to build up a database. Investigate the whole potential of CCI for the territory concerned in order to identify those creative sectors with the greatest comparative advantages.

Who should be part of a CCI policy-making approach?

Policy-making for creative industries needs careful preparation and essential preconditions to be met. Special attention needs to be given to the stakeholder process at the local and regional level and to establishing sustainable local support groups. Ensure a sound stakeholder process for the first development and future updates of the local and regional CCI policy. Due to the complexity of the creative industries' microsystem, external expert support to moderate these groups is of added value.

Where to look for a wide range of good and proven early starter practices?

Orientate your regional policy approach at existing good practice. Check INTERREG IVC good practice database or ECIA platform.⁸²

Is there a 'masterplan' for CCI policies in Europe?

There is no one-size-fits-all creative industries strategy available. All related policies always have to be adapted to the local and regional situation.

⁸¹ <http://www.crea-re.eu/wp-content/uploads/2012/12/PolicyRecommendations2.pdf>

⁸² <http://www.eciaplatform.eu>

2. Policy suggestions for cities and regions seeking to develop further CCI policies

These recommendations are dedicated to cities and regions that have already started to strategically support CCI. With regard to policy resources, the following suggestions can be made based on a profound knowledge background regarding the CCI sector.

How can we develop further policy resources for CCI? What are the relevant fields of action?

When aiming at integrating CCI in your urban regional CCI profile, appropriate measures include providing coaching opportunities of CCI members, enhancing the degree of visibility of local and regional market members and their contribution to the regional value chain.

How do we justify our strategic and financial investment in the CCI sector?

It is important to constantly improve the evidence base for CCI policies. Evidence-based policies represent a challenge in creative industries due to their fragmented nature and multi-sectoral approaches involving a high number of SME as well as micro entrepreneurs. Qualitative evaluation methods based on clear policy targets provide added value and should be repeated regularly to generate the most accurate results possible, as demonstrated for example by the Design Ladder initiative (presented from INTERREG IVC project SEE). The related continuous modernisation of CCI policies and practices is crucial for ensuring a sustainable impact.

Is there a need to spatially locate new centres for CCI?

CCI centres such as Fab labs, co-working spaces and other forms of self-organised working spaces are recent phenomena and thus need to be reflected in modernised policies designed to create favourable framework conditions for creative entrepreneurs.

How can we approach new markets with a view to increasing the financial return in our region?

Address the internationalisation and export potential of the creative industries and use the existing interregional platforms like in INTERREG IVC. Furthermore, integrate international brokers and make use of their knowledge on foreign markets. This is clearly needed in order to have a good “landing situation” for your creative entrepreneurs abroad. Use your best creative sectors and your best creative companies to be part of that approach.

3. Policy suggestions for cities and regions seeking to expand CCI

European cities and regions that are aiming at substantially making use of CCI as a significant contribution to the regional GDP have to expand their market range by inventing cross-sectoral approaches, by providing access to international markets and by expanding to other growing branches such as the health, energy efficiency, automotive, and manufacturing sectors.

What are tools and instruments supporting the matching between creative entrepreneurs and others sectors?

Vouchers are incentives for small and medium enterprises (SMEs) to receive approx. €5 000 Euro each for the implementation of innovation projects with partners from creative industries or in other branches.⁸³

⁸³ <http://www.howtogrow.eu/ecia/projectcategory/vouchers/>

How do I communicate the added value of CCI to other sectors?

Creative industries are able to generate social and economic innovation as they for example integrate design innovation in SMEs – one of the main topics of the INTERREG IVC project SEE. Preconditions for success of spillover-oriented CCI policy include the establishment of a broad participatory (governance) framework combined with a tailored thematic focus. The broader this board of experts and stakeholders is, the more likely it is that your innovative cases reach wider public audiences.

What forms of innovation are crucial for CCI and what is their added value for other sectors?

Use open innovation approaches to encourage cross-sectoral exchange. Open approaches are widely covered by INTERREG IVC projects in creative industries. New participatory policy tools and instruments encourage open processes, boost new forms of cooperation within interregional networks of European cities and regions. In order to be successful, concrete local challenges related to local people should be the focus of open innovation policies.

What is an adequate innovation format that leads to the creation of innovative products?

The good practice “Green Workshop Wendland” is a two-week project seminar matching designers with non-creative local companies from agriculture and engineering sector aiming at prototyping new products. This innovation format is hosted by the administration of Lüchow-Danneberg. The region is part of the INTERREG IVC project CREA.RE and – on the basis of this seminar and its outcomes – has developed a regional CCI policy within two years including follow-up projects financed by the ERDF, related to design innovation and regional cluster building. The Green Workshop Wendland has prepared thematic top CCI policy priorities that include current innovation within and outside the creative industries, internationalisation of CCI SMEs and access to finance.

How do I internationalise my CCI sectors?

INTERREG IVC projects like CREATIVE METROPOLES and ORGANZA have demonstrated how the cooperation platforms built up in their projects can be applied for the benefit of export and internationalisation activities of the local CCI companies. These initiatives should also include systematic access to market intelligent spillover effects with a clear thematic focus based on a broad participatory framework.

What factors have to be considered when internationalising the CCI sector?

Processes of internationalisation do not work solely within the routinized paths and trajectories of formalised customer-client relations. Very often, access to international markets and relevant entry points depend to a large extent on personal ties and thematic partnerships that are already in place abroad, in order to follow the right market opportunities and avoid long market analysis and research oblivion. These personalised trajectories guarantee to a certain extent acceptance and credibility when entering new market terrains.

What is better when internationalising: generalised sector-related products or niches?

Apart from personalised ties between sectors and markets, it is becoming increasingly important to have highly specialised products and services that open the way into new market spheres. Therefore, in order to guarantee effective communication about the added value for specialised niche products and services is of major importance to provide and organise a strong and coherent communicative framework around the making of these symbolic goods.

What are important local & regional resources when developing international strategies?

Internationalisation strategies depend to a large extent on a spatially balanced approach: on the one hand, processes of internationalisation are depending more and more on factual embedding into local social as well as local production contexts. On the other hand, targeted international embedding processes only work well when they remain connected to its origin. If not, no mutual feedback is possible, thereby weakening the strategy.

Where shall I look for in a broader expertise on processes of internationalisation?

The INTERREG IVC project Cross Innovation has developed initiatives with a focus on SMEs aimed at facilitating pitching and offering workshop opportunities. Examples can be found on the website of the INTERREG IVC project SEE, on the website of the ECIA platform as well as on the INTERREG IVC project website of Cross-Innovation. Here, examples are Garage48 in Tallinn. Garage 48 is a local initiative working meanwhile with businesses in many European cities that embrace international cooperation on an informal level and as an additional source for cross innovation and SMEs. Informal ways of supporting internationalisation can be found there.

5. Annexes

Annexe 1: Creative industries projects overview

14 Projects:

Project acronym	Project name	Detailed topic
BOO-Games	Boosting European Games Industry	Understanding the importance of the game sector for the European economy and to develop efficient strategies to sustain this field
CeRamiCa	Ceramics and Crafts Industries' Increased Cooperation	Support to ceramic sector
CITIES	Creative Industries in Traditional Intercultural Spaces	Support to the creative industries
CREA.RE	Creative regions	Better integrate the support to creative industries into EU SF programmes
Creative Growth	Creative Growth	Promotion of the creative industries
CREATIVE METROPOLES	Public Policies and Instruments in Support of Creative Industries	Support to creative industries
Cross-Innovation	Promoting Cross-Innovation in European Cities and Regions	Promotion of cross-innovation and creative spillovers between creative sectors
InCompass	Regional Policy Improvement for Financially Sustainable Creative Incubator Units	Incubator units for creative industries business start ups - Financial sustainability solutions
INNOCRAFTS	INNOvating entrepreneurship policies in the CRAFTS sector	Entrepreneurship policies in the field of artistic and contemporary crafts - SMEs
ORGANZA	Network of Medium Sized Creative Cities	Support to creative industries
PLUSTEX	Policy Learning to Unlock Skills in the TEXTile sector	Supporting SMEs of the Textile & Clothing sector in their need for modernisation
REGIO-CRAFTS	Regional cooperation for crafts' development	Creative industries - The craft sector
SEE	Sharing Experience Europe - Policy innovation design	Promotion of design sector to convert knowledge into commercial products and services
TOOL QUIZ	Employability and knowledge based economy : tools for innovative culture	Improve employability in the knowledge based economy and in particular in creative industries

Project acronym	Number of partners ⁸⁴	Country of the LP ⁸⁵	ERDF funding (€)	Total budget (€)	Starting date	Ending date	Type of project
BOO-Games	14	UNITED KINGDOM	1 414 475	1 855 118	01/01/2012	31/12/2014	RIP ⁸⁶
CeRamiCa	13	HUNGARY	1 714 976	2 077 074	01/11/2008	30/11/2011	RIP
CITIES	9	LITHUANIA	1 126 400	1 408 497	01/10/2008	30/09/2011	RIP
CREA.RE	13	AUSTRIA	1 832 306	2 372 165	01/01/2010	31/03/2013	RIP
Creative Growth	12	SWEDEN	1 479 267	1 921 108	01/10/2008	30/11/2011	RIP
CREATIVE METROPOLES	11	LATVIA	1 717 929	2 442 176	01/10/2008	31/10/2011	RIP
Cross-Innovation	11	UNITED KINGDOM	1 760 884	2 246 242	01/01/2012	31/12/2014	RIP
InCompass	15	UNITED KINGDOM	1 912 584	2 417 095	01/01/2012	31/12/2014	RIP
INNOCRAFTS	15	ITALY	1 817 300	2 318 400	01/01/2012	31/12/2014	RIP
ORGANZA	13	THE NETHERLANDS	1 493 066	1 959 881	01/01/2010	31/12/2012	RIP
PLUSTEX	9	ITALY	1 353 750	1 710 000	01/01/2012	31/12/2014	RIP
REGIO-CRAFTS	6	LATVIA	936 057	1 145 263	01/01/2012	31/12/2014	RIP
SEE	12	UNITED KINGDOM	1 141 426	1 498 493	01/10/2008	30/06/2011	RIP

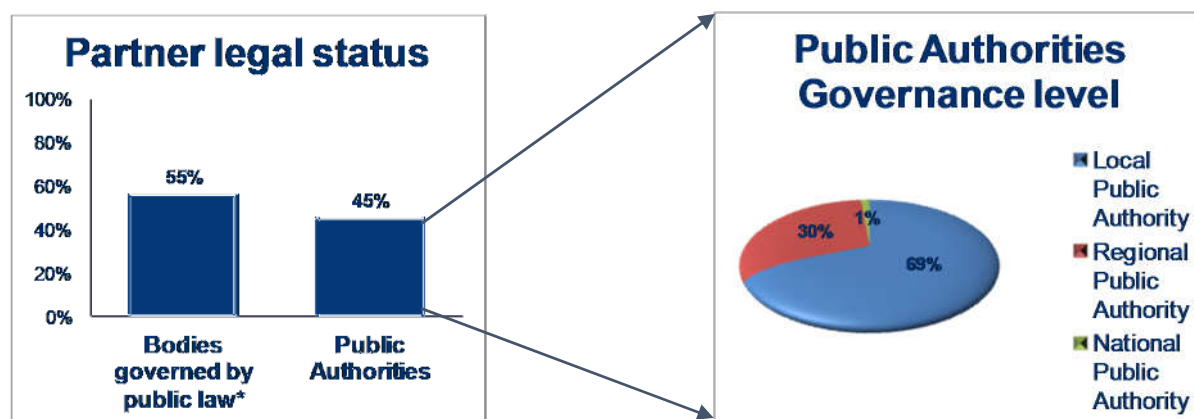
⁸⁴ Representing 22 Member states + Norway

⁸⁵ LP: Lead Partner

⁸⁶ RIP: Regional Initiative Project

Indicators - as of end 2013									
		Outputs		Results					
		No. of regional / local policies and instruments addressed	No. of good practices identified by Regional Initiative Projects	No. of regional / local policies and instruments improved or developed	No. of good practices successfully transferred within Regional Initiative Projects		No. of staff members with increased capacity (awareness / knowledge / skills) resulting from the exchange of experience at interregional events		
Project acronym	End date								
BOO-Games	31/12/2014	10	0	0	0				0
CeRamiCa	30/11/2011	12	47	7	6				65
CITIES	30/09/2011	8	12	5	8				60
CREA.RE	31/03/2013	12	27	5	2				20
Creative Growth	30/11/2011	11	50	5	2				45
CREATIVE METROPOLES	31/10/2011	11	49	5	11				40
Cross-Innovation	31/12/2014	5	44	0	0				31
InCompass	31/12/2014	12	5	0	0				17
INNOCRAFTS	31/12/2014	13	11	0	0				0
ORGANZA	31/12/2012	9	68	0	3				19
PLUSTEX	31/12/2014	7	15	0	0				0
REGIO-CRAFTS	31/12/2014	6	5	0	0				0
SEE	30/06/2011	11	41	6	3				33
TOOL QUIZ	31/12/2012	7	19	4	3				40
TOOL QUIZ	13	FRANCE	978 900	1 442 327	01/01/2010	31/12/2012	RIP		
166		20 679 321		26 813 840					

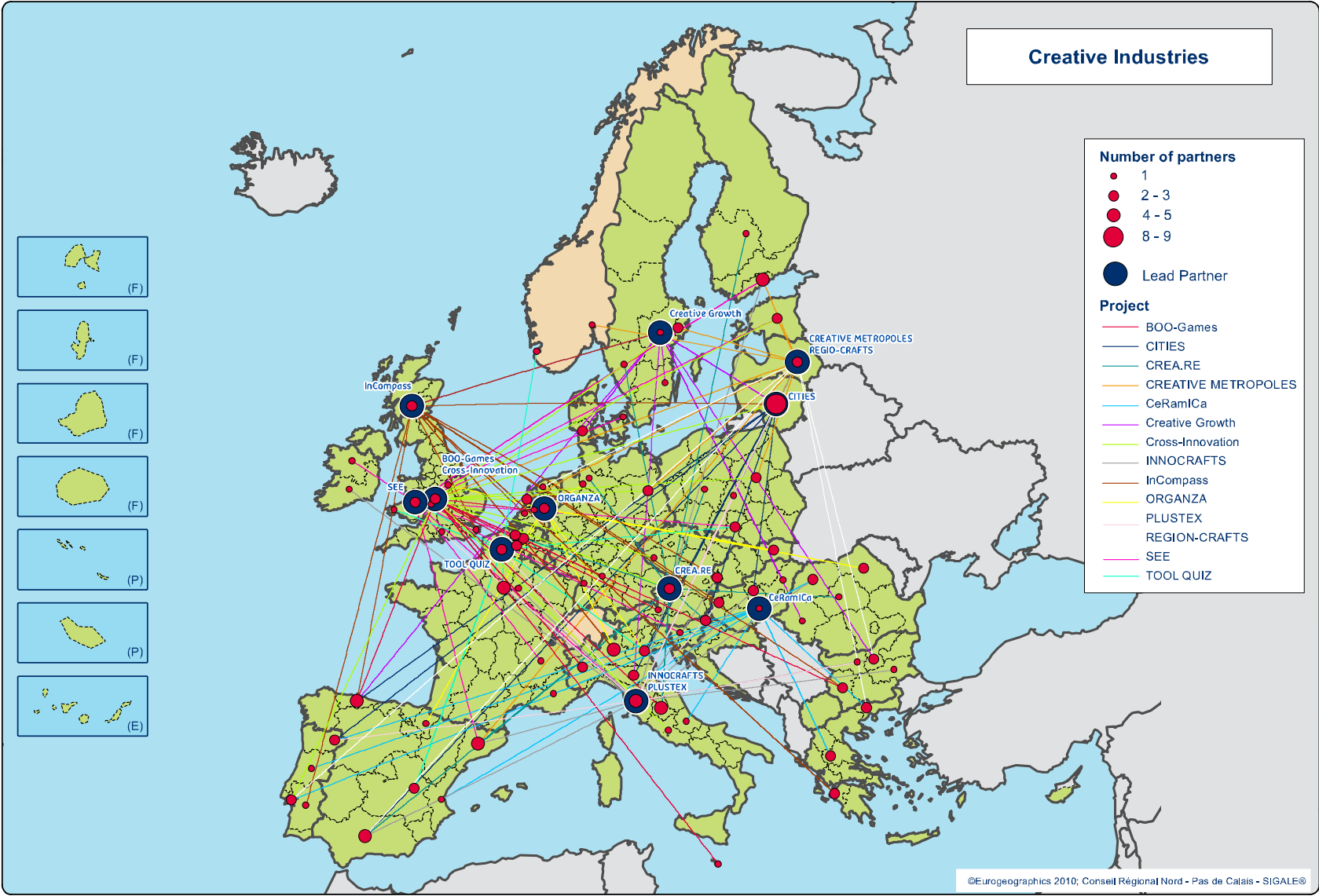
* Projects (RIP) do not always result in the transfer of good practices, but they always have to identify good practices with view to improving policies



* Bodies governed by public law: e.g. Regional and local development agencies, Public universities etc.



Annexe 2: Creative industries project partners Map



Understanding the importance of the game sector for the European economy and to develop efficient strategies to sustain this field:

BOO-Games

Boosting European Games Industry

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2012 - 31/12/2014

Website: www.boogames.eu

BUDGET

Total budget: EUR 1 855 119

ERDF contribution: EUR 1 414 475.36



PARTNERSHIP



Lead partner:

Coventry university enterprises ltd
Coventry University Technology Park,
Puma Way
CV1 2TT, Coventry
UNITED KINGDOM

	Country	Institution, Town
1	United Kingdom	COVENTRY UNIVERSITY ENTERPRISES LTD, Coventry
2	United Kingdom	Stratford On Avon District Council, Stratford on Avon
3	Germany	MFG Baden-Württemberg mbH, Stuttgart
4	Germany	City of Karlsruhe Economic Development, Karlsruhe
5	France	Region Ile de France, Paris
6	France	PREDa - Paris Region Economic Development Agency, Paris
7	Spain	European Centre for Business and Innovation of Asturias, Llanera - Asturias
8	Italy	Sviluppumbria, Perugia
9	Italy	Piedmont Region, Torino
10	Italy	CSP - Innovation in ICT, Torino
11	The Netherlands	Utrecht School of the Arts, Utrecht
12	Malta	Foundation Temi Zammit, Msida
13	Bulgaria	APPLIED RESEARCH AND COMMUNICATIONS FUND, Sofia
14	Austria	Innovation and Technology Transfer Salzburg Ltd., Salzburg

CeRamiCa

Ceramics and CRafts Industries' Increased Cooperation

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/11/2008 - 30/11/2011

Website: www.ceramicaproject.eu

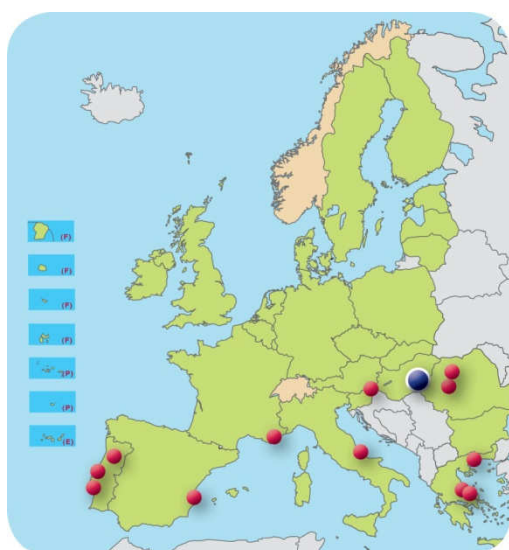
BUDGET

Total budget: EUR 2 077 075

ERDF contribution: EUR 1 714 976.44



PARTNERSHIP



Lead partner:

Municipality of Hódmezővásárhely
Kossuth tér 1.
6800, Hódmezővásárhely
HUNGARY

	Country	Institution, Town
1	Hungary	Municipality of Hódmezővásárhely, Hódmezővásárhely
2	France	Municipality of Vallauris, Vallauris
3	Romania	Municipality of Turda, Turda
4	Italy	Abruzzo Region Development Agency, Pescara
5	Slovenia	Municipality Velika Polana, Velika Polana
6	Spain	Socioeconomic Promotion Association for Hoya Buñol-Chiva Region, Macastre
7	Greece	Municipality of Milies, Milies
8	Romania	Municipality of Baia Mare, Baia Mare
9	Portugal	ADERE - PG, Ponte de Barca
10	Portugal	Alcobaca City Hall, Alcobaca
11	Portugal	INTELI - Intelligence in Innovation, Innovation Centre, Lisboa
12	Greece	Chamber of kavalá (chamber of commerce and industry of kavalá), kavalá
13	Greece	Municipality of South Pelion, Argalasti

CITIES

Creative Industries in Traditional Intercultural Spaces

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01-10-2008 - 30-09-2011

Website: www.eucreativeindustries.eu

BUDGET

Total budget: EUR 1 408 497

ERDF contribution: EUR 1 126 400.44



PARTNERSHIP



Lead partner:

Klaipeda City Municipality Administration
Liepu str. 11
LT-91502, Klaipeda City Municipality
Administration
LITHUANIA

	Country	Institution, Town
1	Lithuania	Klaipeda City Municipality Administration,
2	Lithuania	Klaipeda Economic Development Agency, Klaipeda
3	Italy	Municipality of Modena, Modena
4	Spain	Municipal Centre of Enterprises, Gijón
5	Portugal	INTELI – Intelligence in Innovation, Innovation Centre, Moreira da Maia
6	Hungary	Municipalities Association of the Danube and Pilis, Szentendre
7	Slovenia	Institution for Cultural Events and Tourism CELEIA Celje, Celje
8	Italy	Chamber of Commerce of Venice, Marghera - Venezia
9	Spain	Sevilla Global, Urban Agency for Economic Development, Seville

Better integrate the support to creative industries into EU SF programs:

CREA.RE

Creative Regions

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2010 - 31/03/2013

Website: www.crea-re.eu

BUDGET

Total budget: EUR 2 372 164

ERDF contribution: EUR 1 832 305.75



PARTNERSHIP



Lead partner:

Regional Government Authority Upper Austria
Promenade 37
4021, Linz
AUSTRIA

	Country	Institution, Town
1	Austria	Regional Government Authority Upper Austria, Linz
2	Finland	Regional Council of Central Finland, Jyväskylä
3	Germany	District administration Lüchow-Dannenberg, Lüchow
4	Italy	Municipality of Narni, Narni
5	Italy	Agency for the promotion of tourism in Umbria, Perugia
6	Poland	City of Poznan - Poznan City Hall, Poznan
7	Romania	Medias City Hall, Medias
8	Slovenia	Maribor Development Agency, Maribor
9	Sweden	Region Västra Götaland, Cultural affairs Committee/Secretariat of Culture, Uddevalla
10	Spain	Barcelona Provincial Council, Barcelona
11	Spain	Municipal Institute of Economic Development and Employment of Cordoba, Cordoba
12	Belgium	Province of East Flanders, GENT
13	Italy	Region of Umbria, Perugia

Creative Growth

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/10/2008 - 30/11/2011

Website: www.creative-growth.eu/

BUDGET

Total budget: EUR 1 921 108

ERDF contribution: EUR 1 479 267.2



PARTNERSHIP



Lead partner:

Ötsam Regional Development Council
Box 1236
SE-581 12, Linköping
SWEDEN

	Country	Institution, Town
1	Sweden	Ötsam Regional Development Council, Linköping
2	Sweden	Regional Council of Southern Småland, Växjö
3	United Kingdom	Edinburgh Napier University, Edinburgh
4	Hungary	Észak-Alföld Regional Development Agency Non-profit Limited Company, Debrecen
5	Denmark	Spinderihallerne Centre for Culture and Business, Vejle Municipality, Vejle
6	Denmark	South Denmark European Office (SDEO), Esbjerg
7	Lithuania	Kaunas County Governor's Administration, Kaunas
8	Italy	Aster s.cons.p.a., Bologna
9	Spain	Business and Innovation Centre of Asturias (BIC Asturias), Llanera - Asturias
10	Romania	Timis County Council, Timisoara
11	Bulgaria	Regional Association of Municipalities 'Central Stara Planina', Gabrovo
12	Lithuania	Kaunas Regional Development Agency, Kaunas

CREATIVE METROPOLES

Public Policies and Instruments in Support of Creative Industries

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/10/2008 - 31/10/2011

Website: www.creativemetropoles.eu

BUDGET

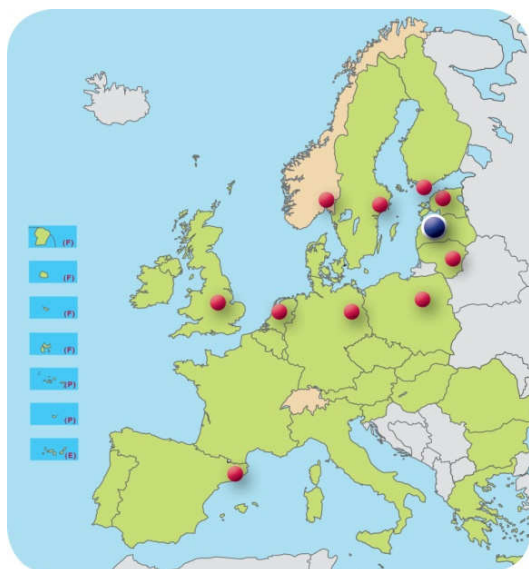
Total budget: EUR 2 442 176

ERDF contribution: EUR 1 717 928.6

Norwegian contribution: EUR 123 296



PARTNERSHIP



Lead partner:

Riga City Council, Educational, Sports and Culture Department
K.Valdemara street 5
LV-1010, Riga
LATVIA

	Country	Institution, Town
1	Latvia	Riga City Council, Educational, Sports and Culture Department, Riga
2	Finland	City of Helsinki, Helsinki
3	Norway	Oslo Teknopol, Oslo
4	Estonia	City of Tallinn (Tallinn City Government), Tallinn
5	Lithuania	Vilnius City Municipal Government Administration, Vilnius
6	Sweden	Hägersten-Liljeholmen City District Council, Stockholm
7	Poland	City of Warsaw, Warszawa
8	United Kingdom	Birmingham City University, Birmingham
9	The Netherlands	Amsterdam Innovation Motor, Amsterdam
10	Spain	Barcelona Activa, S.A., Barcelona
11	Germany	Senate Department for Economics, Technology and Women's Issues, Berlin

Cross-Innovation

Promoting Cross-Innovation in European Cities and Regions

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Innovation, research and technology development

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2012 – 31/12/2014

Website: www.cross-innovation.eu

BUDGET

Total budget: EUR 2 246 241

ERDF contribution: EUR 1 760 884.01



PARTNERSHIP



Lead partner:

Birmingham City University
City Campus, North, Perry Bar
B42 2SU, Birmingham
UNITED KINGDOM

	Country	Institution, Town
1	United Kingdom	Birmingham City University, Birmingham
2	The Netherlands	Amsterdam Innovation Motor, Amsterdam
3	Italy	Province of Rome - Department XII - Innovation and Enterprise - Servizio 1 'Servizi alle Imprese', Roma
4	Germany	Berlin Senate Department for Economics, Technology and Research, Berlin
5	Estonia	Tallinn City Enterprise Board, Tallinn
6	Poland	City of Warsaw, Warszawa
7	Lithuania	Vilnius City Municipal Government Administration, Vilnius
8	Sweden	City of Stockholm/Hägersten-Liljeholmen City Council, Stockholm
9	Austria	City of Linz - Wirtschaftsservice, Linz
10	Portugal	Municipality of Lisbon, Lisboa
11	Czech Republic	Pilsen 2015, Plzeň

InCompass

Regional Policy Improvement for Financially Sustainable Creative Incubator Units

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2012 - 31/12/2014

Website: www.incompassproject.eu

BUDGET

Total budget: EUR 2 417 094

ERDF contribution: EUR 1 912 583.62



PARTNERSHIP



Lead partner:

Dundee College
Gardyne Road
DD5 1NY, Dundee
UNITED KINGDOM

	Country	Institution, Town
1	United Kingdom	Dundee College, Dundee
2	Spain	Cultural Municipal Foundation of Aviles City Council, Aviles
3	The Netherlands	Delft University of Technology, OTB Research Institute for the Built Environment, Delft
4	Lithuania	KTU Regional Science Park, Kaunas
5	Slovakia	Municipality of the Capital of the Slovak Republic, Bratislava, Bratislava I
6	Greece	Western Greece Region, Patras
7	Greece	University of Patras, Rion (Patras)
8	United kingdom	Dundee City Council, Dundee
9	Italy	PROVINCE OF MILAN, Milan
10	Italy	BIC La Fucina, Sesto San Giovanni
11	United Kingdom	Medway Council, Chatham
12	Portugal	CIMBAL – Intermunicipal Community of Baixo Alentejo, Beja
13	Sweden	Tillväxtverket, The Swedish Agency for Economic and Regional Growth, Stockholm
14	Hungary	Pannon Business Network, Győr
15	Bulgaria	Sofia Municipality, Sofia

INNOCRAFTS

INNOvating entrepreneurship policies in the CRAFTS sector

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2012 - 31/12/2014

Website: www.innocrafts.eu

BUDGET

Total budget: EUR 2 318 400

ERDF contribution: EUR 1 817 300



PARTNERSHIP



Lead partner:

Municipality of Florence
Piazza della Signoria
50122, Florence
ITALY

	Country	Institution, Town
1	Italy	Municipality of Florence, Florence
2	Italy	National Association of Italian Municipalities Tuscany, Florence
3	France	National Institute of Arts and Crafts, Paris
4	Spain	Public Foundation The Legacy of al-Andalus, Granada
5	Romania	Bistrita Municipality, Bistrița
6	Bulgaria	Regional Association of Municipalities "Central Stara Planina", Gabrovo
7	Bulgaria	Burgas Municipality, Burgas
8	Spain	Chamber of Commerce of Barcelona, Barcelona
9	Finland	Aalto University School of Art and Design, Aalto
10	Latvia	Riga City Council - Department of Education, Culture and Sports, Riga
11	Lithuania	Vilnius Old Town Renewal Agency, Vilnius
12	France	Reims City Council, Reims
13	Ireland	Crafts Council of Ireland, Kilkenny
14	Hungary	Budapest Enterprise Agency, Budapest
15	Slovakia	Slovak Chamber of Commerce and Industry, Bratislava

ORGANZA

ORGANZA - Network of Medium Sized Creative Cities

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2010 - 31/12/2012

Website: www.organzanetwork.eu

BUDGET

Total budget: EUR 1 959 881

ERDF contribution: EUR 1 493 066.33



PARTNERSHIP



Lead partner:

Municipality of Arnhem
Eusebiusbuitensingel 53
6828 HZ, Arnhem
THE NETHERLANDS

	Country	Institution, Town
1	The Netherlands	Municipality of Arnhem, Arnhem
2	The Netherlands	ArtEZ Institute of the Arts, Arnhem
3	Germany	WFB Bremen - Economic Development, Bremen
4	Italy	Cotton Textile and Clothing Centre, Busto Arsizio (VA)
5	Romania	City Hall of Iasi, Iasi
6	Romania	Gheorghe Asachi' Technical University Iasi, Iasi
7	Slovakia	City of Presov, Municipality, Presov
8	Slovakia	Technical University of Kosice, Faculty of Manufacturing Technologies with a seat in Presov, Presov
9	United Kingdom	Nottingham Trent University, Nottingham
10	Belgium	Design Flanders, Brussels
11	Italy	Treviso Tecnologia, Treviso
12	Italy	Varese Chamber of Commerce, Varese
13	Spain	European Business Innovation Centre of Navarra S.A., Noain

PLUSTEX

Policy Learning to Unlock Skills in the TEXTile sector

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2012 - 31/12/2014

Website: www.plustex.eu

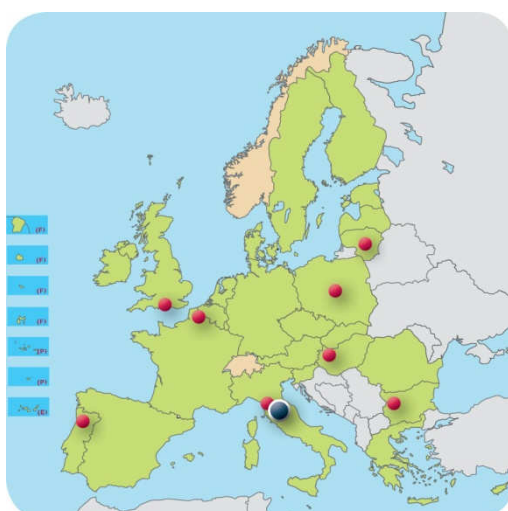
BUDGET

Total budget: EUR 1 710 000

ERDF contribution: EUR 1 353 750



PARTNERSHIP



	Country	Institution, Town
1	Italy	Municipality of Prato, Prato
2	France	Lille Metropole, Lille
3	Italy	PRATO TEXTILE MUSEUM FOUNDATION, PRATO
4	Bulgaria	Agency for regional and economic development - Vratsa, Vratsa
5	Poland	Lodz Region, Łódź
6	Lithuania	KTU Regional Science Park, Kaunas
7	United Kingdom	University of Southampton, Southampton
8	Hungary	Pannon Business Network Association, Győr
9	Portugal	AMAVE - Vale do Ave Municipalities Association, Guimarães

Lead partner:

Municipality of Prato
Piazza del Comune 2
59100, Prato
ITALY

REGIO-CRAFTS

Regional cooperation for crafts' development

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2012 - 31/12/2014

Website: www.regiocrafts.eu (not operating yet)

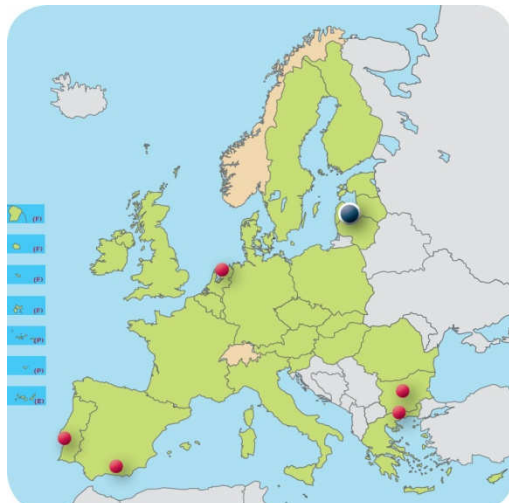
BUDGET

Total budget: EUR 1 145 262

ERDF contribution: EUR 936 056.67



PARTNERSHIP



	Country	Institution, Town
1	Latvia	Zemgale Planning Region, Jelgava
2	Spain	Public Foundation The Legacy of al-Andalus, Granada
3	The Netherlands	Foundation Kulturele Haadstêd 2018, Leeuwarden
4	Bulgaria	Regional Association of Municipalities "Central Stara Planina", Gabrovo
5	Greece	Municipality of Paggaio, Paggaio
6	Portugal	Cascais Town Hall, Cascais - Lisbon

Lead partner:

Zemgale Planning Region
Katoļu street 2B
LV-3001, Jelgava
LATVIA

Promotion of design sector to convert knowledge into commercial products and services

SEE

Sharing Experience Europe - policy innovation design

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Entrepreneurship and SMEs

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/10/2008 - 30/06/2011

Website: www.seeproject.org

BUDGET

Total budget: EUR 1 498 492

ERDF contribution: EUR 1 141 426.45



PARTNERSHIP



Lead partner:

Design Wales - UWIC
Western Avenue - UWIC
CF5 2YB, Cardiff
UNITED KINGDOM

	Country	Institution, Town
1	United Kingdom	Design Wales - UWIC, Cardiff
2	Belgium	Design Flanders, Brussels
3	Denmark	Danish Design Centre, Copenhagen K
4	Estonia	Estonian Design Centre, Tallinn
5	Finland	University of Art and Design Helsinki TAIK, Helsinki
6	France	Regional Agency of Development and Innovation - Design Centre, Lyon
7	Ireland	Centre for Design Innovation, Sligo
8	Italy	Casa Toscana Consortium, Quarrata (Pistoia)
9	Poland	Silesian Castle of Art and Enterprise, Cieszyn
10	Slovenia	Museum of Architecture and Design, Ljubljana
11	Spain	BCD - Barcelona Design Centre, Barcelona
12	Finland	Aalto University - School of Art and Design, Helsinki

Improve employability in the knowledge based economy and in particular in creative industries:

TOOL QUIZ

Employability and knowledge based economy: tools for innovative culture

PROJECT DETAILS

Priority: Innovation and the knowledge economy

Theme: Employment, human capital and education

TYPE OF INTERVENTION

Type of intervention: Regional Initiative Project

Duration: 01/01/2010 - 31/12/2012

Website: toolquiz.org/

BUDGET

Total budget: EUR 1 442 328

ERDF contribution: EUR 978 900.26

Norwegian contribution: EUR 75 000



PARTNERSHIP



Lead partner:

Conseil régional Nord-Pas de Calais
Direction de la Culture
151 avenue Hoover
59555, LILLE cedex
FRANCE

	Country	Institution, Town
1	France	Conseil régional Nord-Pas de Calais - Direction de la Culture, LILLE cedex
2	Norway	Rogaland County Council, STAVANGER
3	Italy	IUAV University of Venice, VENICE
4	Spain	Regional Minister of Castilla- La Mancha, TOLEDO
5	Spain	Simetrias International Foundation, TOLEDO
6	Poland	Cultural Institution Ars Cameralis Silesiae Superioris, Katowice
7	United Kingdom	Arts Council of Wales, CARDIFF
8	United Kingdom	Bangor University, Bangor Gwynedd
9	Belgium	Flemish authority- Departement for Culture, Youth, Sport and Media, BRUSSELS
10	Belgium	Technocité Asbl, HORNU
11	Belgium	Fédération Wallonie-Bruxelles, MONS
12	France	Relais Culture Europe, PARIS
13	Belgium	Museum Dr. Guislain, Gent

Annexe 4: Number of good practices identified from 14 INTERREG IVC CCI projects

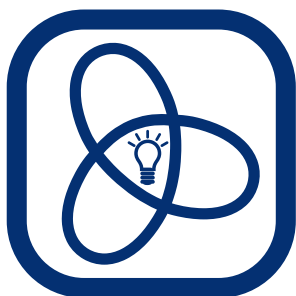
No	Project	Good practices grouped (by 26.10.2012)	Good practices total in Lot 4: (by 31.12.2014)
1	Creative Growth	50	50
2	CITIES	13	13
3	SEE	41	41
4	CeRamiCa	4	4
5	CREATIVE METROPOLES	50	50
6	CREA.RE	12	12
7	ORGANZA	49	49
8	TOOL QUIZ	18	18
9	INNOCRAFTS	0	20
10	BOO-Games	0	10
11	PLUSTEX	2	18
12	InCompass	3	15
13	Cross-Innovation	30	44
14	REGIO-CRAFTS	0	12
	TOTAL:	272	356
	Percentage	76.4 %	100%

Annexe 5: Thematic Priorities of INTERREG IVC CCI projects (2012-2014)

Title	Thematic Priorities (Component 3 “Exchange of Experience”)	Lead Partner Country	Status
INNOCRAFTS	<ul style="list-style-type: none"> a) Business and business support services b) Access to innovation and financial assistance for SMEs c) SMEs internationalization, professional networking and information exchange d) Promotion of entrepreneurship among specific target groups as young people and female <p>www.innocrafts.eu</p>	Italy	running
BOO-Games	<ul style="list-style-type: none"> a) regional policy instruments and associated tools to support SMEs in Games Industry b) Business support to SMEs and Entrepreneurs of the games industry c) Cross-sectorial cooperation and impact of the games industry on other branches d) Access to finance for SMEs working in the games industry e) Misperception of Games and Risk Management in the communication of the games industry to the general public f) Access to market, International cooperation and interregional networking among games cluster <p>www.boogames.eu</p>	United Kingdom	running
PLUSTEX	<ul style="list-style-type: none"> a) support young entrepreneurship and innovative business models in the Textile and Clothing (T&C) sector; b) diversify production towards high-quality, speciality and high-tech textiles and niche products; c) increase levels of art, design and creativity into market production; d) support clustering and internationalisation of T&C SMEs; e) foster eco-innovation and social responsibility in the T&C industry; f) foster T&C incubation and start-ups <p>www.plustex.eu</p>	Italy	running
InCompass	The project will undertake 12 cases studies under 3 themes identified as significant to the financial sustainability of creative incubator units:	United Kingdom	running

	<p>a) Commercial Contextualisation: revenue & savings from shared commercial services</p> <p>b) Social Contextualisation: the role of social activity in supporting specialist clusters</p> <p>c) Tiers of support, networks and partnerships: examination of levels of support available and their cost effectiveness</p> <p>www.incompassproject.eu</p>		
Cross-Innovation	<p>The project focuses on practices in 4 sub-themes:</p> <p>a) Smart Incentives - innovative types of finance that enable cross-innovation</p> <p>b) Culture-based Innovation - schemes that unleash innovation in business and the public sector by introducing artistic and creative practices</p> <p>c) Brokerage - services that build bridges between sectors by connecting cross innovation enablers with beneficiaries</p> <p>d) Spatial Cross-Collaboration - services offered to companies in co-working spaces, incubators, fab-labs, science parks and to local clusters</p> <p>www.cross-innovation.eu</p>	United Kingdom	running
REGIO-CRAFTS	<p>a) education and skills development and transfer (relates to the problem of losing the old skills and traditions);</p> <p>b) marketing, promotion and information channels for crafts' products (relates to the problem of getting to the markets with craft products);</p> <p>c) making craft products competitive by innovation and design (relates to the problems of global competition and loss of customer appeal);</p> <p>d) entrepreneurship and business related aspects of supporting crafts as a small business (relates to the problems of lack of financial and other resources for development of craft sector enterprises).</p> <p>www.facebook.com/RegioCrafts/info</p>	Latvia	running

INTERREG IVC Thematic Capitalisation



Innovation systems



Innovation capacity of SMEs



Eco-innovation



Creative industries



Entrepreneurship



E-government services



Demographic change



Rural development



Climate change



Energy efficiency



Renewable energy



Sustainable transport



Download all reports at:
www.interreg4c.eu/capitalisation

© INTERREG IVC Joint Technical Secretariat

Région Nord-Pas de Calais, Les Arcuriales – Entrée D, 5e étage, 45 rue de Tournai – 59000 Lille – France

T.: +33 (0)3 28 14 41 00 • F.: +33 (0)3 28 14 41 09 • info@interreg4c.eu • www.interreg4c.eu