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“The contents of this work reflect the views of the author(s) and do not 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 cooperation in 204 interregional projects supported by the INTERREG IVC territorial cooperation programme.

Hundreds of individual examples now exist of how a region or city has built on the experiences of their counterparts elsewhere to enhance their own policy and delivery strategies. For example, inspired by the approaches taken by the ECO Centre in Wales (UK) and an Educational Centre of the city of Sittard-Geleen (in the Netherlands), the Hungarian city of Vecsés developed activities on renewable energy and sustainability for its school children. In another example, based on lessons learnt through dialogue with Paterna (Spain), the Daugavpils City Council in Latvia upgraded its infrastructure for industrial parks, which had been active during the Soviet era but which also have great potential today. In a final example, after exchanging information with the Cypriot authorities the Region of Crete in Greece invested in water recycling and re-use schemes, applying the Cypriot models.

The sheer scale of the knowledge shared in the INTERREG IVC Programme is impressive: almost 5 000 staff involved in regional policy have improved their skills, and more than 250 policies have been improved. With such a wealth of experience, the programme was eager to go a step further and harness the knowledge that has been collected or generated at project level.

Policymakers across Europe are searching for evidence to support their actions – and even more so during this period of financial instability. Local and regional authorities don’t necessarily have the resources to try out different policy practices without the assurance that they have worked elsewhere.

Over the course of the past year, 12 teams of experts in different fields have been analysing the project results and benchmarking the knowledge they have accumulated. This report is the fruit of their work. It showcases the tried-and-tested practices exchanged - and policies improved - by INTERREG IVC projects, and will be of interest to all EU regions. Synergies and complementarities within the projects are identified as well as links with other EU initiatives. Policymakers and practitioners at all levels - regional, national and European – will find theme-specific recommendations tailored for them.

There is no longer a need to look project by project and policy by policy to understand the key regional policy issues and potential solutions in the field of creative industries. You will find in this report an organised ‘repository’ of the valuable knowledge gained by the INTERREG IVC projects working in this important area, to help you to shape the policies of tomorrow.

Michel Lamblin
Programme Director

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Executive Summary

Introduced into Europe in the late 1990s, ‘creative industries’ is a term that encompasses a variety of cultural and creative professions commonly known as ‘cultural and creative sectors’. Based on comparative European reports, it is widely acknowledged that these sectors contribute considerably to economic growth and employment. Roughly speaking, 3% of the EU workforce and 3.3% of European GDP are generated from the creative industries.

The creative industries are mainly constituted of skilled entrepreneurs and employees, as well as businesses taking advantage of the new opportunities created by the digital revolution. Their development is being driven by an increasing consumer demand for and spending on creative goods, services, and leisure products. Some of their components – such as small entrepreneurial units (micro-enterprises) – need a creative eco-system and an accessible social as well as cultural environment (creative platforms or hubs that promote interaction as well as networking). For policymakers, meeting this need in order to fully unlock the potential of the creative sectors represents a constant challenge not least because there are special needs associated with these platforms and hubs, needs that include funding and the development of new place-based policies in cities and regions.

The major challenges for cultural and creative industry (CCI) policymakers include:

- The increasing need to develop methodologies to provide evidence-based policy
- New ‘place-based’ policies (i.e. that promote creative hubs) with strong self-financing mechanisms and local participation
- Systematically exploiting foreign market opportunities for local and regional CCI SMEs
- Broadening and intensifying spill-over effects from creative industries
- Further unlocking the potential of open innovation in and using creative industries
- Intensifying CCI good practice transfer and mainstreaming

The cluster of creative industries projects in INTERREG IVC is made up of fourteen projects involving 26 European countries and 166 regional and local bodies as project partners. The policy focus of the creative industries initiatives have become more and more specific as the INTERREG IVC programme has progressed, reflecting the continuous growth of the European knowledge base on creative industries.

For all CCI projects – with either a sector-specific or a transversal approach - the main trend in policy-making is to concentrate on activities that strengthen the economic base of creative industries. This, combined with spill-over approaches, is expected to remain the focus of policymaking in the next ten years. Socio-cultural concerns and hubs, on the other hand, are perceived as less relevant. Open innovation is an emerging policy tool that is of key interest to INTERREG IVC policymakers. Also of special interest are certain bottom-up initiatives of INTERREG IVC projects aimed at influencing European policies for creative industries as well as informing common CCI policy recommendations.

More than 270 good practices for CCI policy-making have been identified by the fourteen INTERREG IVC projects. These practices provide valuable insight into the key challenges for the development of creative industries in the 21st century. They provide answers on important issues such as how innovative tools can generate an evidence-base with regard to the added value of design in European companies. New social-cultural approaches demonstrate how the footprint of CCI policy on public budgets can be reduced. The INTERREG IVC data collections also include initiatives designed to promote internationalisation through interregional platforms of public authorities. This report provides insight into the transfer of CCI good practices and explains how EU structural funds are being used to support innovative initiatives for the creative industries.
The recommendations developed as part of the INTERREG IVC capitalisation exercise on creative industries includes targeted recommendations for ongoing interregional CCI projects as well as more general recommendations for all creative industries policymakers at regional, national and European levels.

As a more general concern, the different European initiatives for creative industries should really be merged, and 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 be also of considerable benefit for the six ongoing INTERREG IVC CCI projects.

Regional authorities looking to develop or modernise their policy support to creative industries should consider the following key recommendations:

- **Ensure a sound stakeholder process** for the initial development and future updating of regional / local CCI policy. Given the complexity of the creative industries’ microsystem, external support to coordinate stakeholders is of added value.
- **Investigate the entire potential of CCI for the territory concerned** in order to **identify the creative sectors with the greatest comparative advantages**.
- **Direct your regional policy approach at 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**
- **Address the internationalisation and export potential** of the creative industries and make good use of the existing inter-regional platforms such as INTERREG IVC
- **Socio-cultural hubs need to be incorporated in ‘modernised’ policies designed to create favourable framework conditions for creative entrepreneurs**
- **Encourage spill-over effects** with a clear thematic focus based on a broad participatory framework
- **Use open innovation approaches** to encourage cross-sectoral exchange.
- **Keep in mind that regional development can greatly benefit from the potential of generating innovation and from the spill-over effects from the CCIs. This could influence the availability of EU regional funds** for the implementation of these policies.
- **Be aware that a one-size-fits-all creative industries strategy does not exist and that related policies always have to be adapted to the local situation**.
- **When looking to transfer creative industries good practice** examples 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 at the European level include the need to **enlarge the CCI knowledge base in a more coherent manner**. Furthermore, **national and regional authorities should find new ways to use integrated CCI policy approaches** drawing 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 projects. The report details this analysis, its findings and makes recommendations for further 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 radio.”

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 field 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 creative industries sectors and branches 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 ‘mainstream’ programmes of EU regional policy in the participating regions and cities.

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* Source: INTERREG IVC Factsheet: Creative Industries

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1 European Commission: “Promoting cultural and creative sectors for growth and jobs in the EU”, Brussels 2012
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 have also 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 practice examples have been subject to peer review, as would be the case for academic selection (e. g. in the ORGANZA INTERREG IVC project).

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. They provide specific input for the 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 upon and will seek to demonstrate their added value compared with the EU state-of-the-art.

1.2 Methodology of INTERREG IVC Capitalisation on Creative Industries

For the present analysis, we have developed a multi-level empirical approach (see below). Given that creative industries projects within INTERREG IVC have no common template for data collection, or at least not one that has been applied so far, a thematic structure had to be established at the outset of this study, in order 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 to other European and international CCI good practices. We aimed to showcase the most innovative INTERREG IVC creative industries practices for the benefit of all European regions and cities. Based on the analysis, a set of recommendations has been developed for policymakers at the European, regional, and national level.

The five steps approach of INTERREG IVC CCI capitalisation

1. The collecting of INTERREG IVC data related to creative industries started with the creation of a list of fourteen core creative industries projects based on three groups of indicators. These indicators are:
   - self-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.

Based on this list a database of more than 270 CCI good practice examples for further analysis and thematic grouping was drawn up. Additional field reports identified especially interesting and individual practices of INTERREG IVC creative industries projects that that offer possible future solutions and innovative ideas. An online questionnaire allowed us to gain more in-depth insight into innovative creative industries practices. Additional expert interviews provided further valuable input especially as to the most successful policy-making approaches and first-hand observations based on their practices and experiences.

2. The analysis of the collected information was based on thematic indicators in relation to the different steps involved in creative industries policy-making (creating preconditions, strengthening CCIs, spill-overs) and took account of INTERREG IVC’s specific questions (transferring and mainstreaming creative industries good practices). An additional set of 60 practices was selected for in-depth analysis based on indicators for the most innovative creative industries policy-making approaches (including market driven strategic focus, socio-cultural hubs, culture and identity policies as well as spill-overs). A number of the most innovative INTERREG IVC creative industries practices were selected for presentation in this
capitalisation report with the purpose of illustrating their contribution to state-of-the-art CCI policy-making in Europe.

3. The quantitative and qualitative results of the INTERREG IVC capitalisation analysis on creative industries were benchmarked and validated with lead and project partners at a thematic workshop, aimed at establishing an expert-based internal validation. This workshop also served as a cross-check with the experts responsible for innovative creative industries policies and practices in Europe and beyond. Experts were selected based on the previous analysis of EU CCI initiatives, the recommendations made by the creative industries stakeholders who took part in the online questionnaire as well as on the capitalisation experts’ know-how. EU CCI initiatives were systematically screened at the beginning and the end of the capitalisation process.

4. Special attention has been shown to the six ongoing INTERREG IVC projects in creative industries. Their first achievements have been integrated in 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 to allow for benefits to be gained at project as well as programme level from the joint activities and/or events.

5. Based on the experiences and good practices identified within the INTERREG IVC CCI, community and related innovative 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 branch to branch.

ECIA – Acronym for European Creative Industries Alliances: 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 overall 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 (e.g. methodologies, projects, processes and techniques) undertaken in one of the programme’s thematic priorities which has already proved successful and which has the potential to be transferred to a different geographic area. Proved successful is where the good practice has already provided tangible and measurable results in achieving a specific objective.

Open innovation: The term open innovation can be understood as a systematic approach to converting innovation systems, processes and related thinking into a new structure.

OMC (Open Method of Coordination): In many policy areas, EU Member States set their own national policies instead of 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: are a (temporary) physical meeting place for communication, exchange, and project work among (creative) people.

Socio-cultural hubs: is a metaphorically used term to describe a social as well as a physical place where creative agents can work, communicate, exchange and trigger new ideas. Very often, these are co-working areas. (Originally, a hub is a device for connecting multiple devices together and making them act as a single network segment.)

(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. European Policy Context for Creative Industries

2.1 European Creative Industries

“Creative Industries account for 3% of the total employment in the European Union.”

“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 policy.”

In quantitative terms, the economic performance of the creative industries is impressive: The cultural and creative sectors 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). “Between 2008 and 2011, employment in the cultural and creative sectors 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 sectors have a higher percentage of youth employment than the rest of the economy.”

But what makes creative industries different from other branches and sectors of the economy? Creative industries have several characteristics in common:

- 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 factor.

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

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

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3 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
7 For example creative wirtschaft austria: ‘Fünfter Österreichischer Kreativwirtschaftsbericht: Schwerpunkt Kreativwirtschaft als regionaler Faktor’, Wien 2013
- The demand-side factors include the increase in available free time and disposable household income.

Based on several studies and analysis to better quantify and understand the creative industries, the systematic policy-making on Creative Industries within European level initiatives started in 2010 with the green paper ‘Unlocking the potential of cultural and creative industries’ – a European Commission discussion document summarising some of the most pressing policy challenges for creative industries. Although the cultural and creative sector has indeed demonstrated its 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 interlinked with EU regional policy.
- New adapted spaces and platforms for creativity and entrepreneurship should be created.
- The creation of spill-over effects should be encouraged.

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

<table>
<thead>
<tr>
<th>EU policy initiative</th>
<th>Priority CCI topics addressed</th>
</tr>
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</table>
| Working Group of EU Member States Experts (OMC) on Cultural and Creative Industries | (1) Strategic use of EU support programmes, including structural funds, to foster the potential of culture for local and regional development and the spill-over effects of 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 | (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) |

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

10 CCI = Cultural and creative industries


12 http://www.howtogrow.eu/ecia/
European Design Innovation Initiative including the establishment of a European Design Leadership Board

(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

Moreover, the European Commission has devoted attention to the potential of the European fashion industry\(^{14}\), and the URBACT II programme – financed by ERDF – has also addressed the topic of innovation and creativity within a thematic cluster\(^{15}\).

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

Creative industries policy-making clearly takes place in many European cities and regions at the same time. 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. The interregional learning and exchange of experience networks provide a 3-year framework designed to facilitate the transfer of creative practice from a region to one or several partner cities and regions.

Several transnational and interregional programmes cover the topic of CCIs (e.g. INTERREG IVB Central Europe, INTERREG IVB North West Europe). In the context of the INTERREG IVC programme, a considerable number of multiannual interregional partnerships are already showing attention to the topic of creative industries reflecting a Europe-wide interest for these sectors 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 between partners and informs EU regional policy-making. On a national and regional level, ERDF and ESF funds are used to implement strategies for the creative industries (e.g. Creative Estonia\(^{16}\))

2.3 Future EU policies addressing the Creative Industries

The creative industries have been included in EU regional policy (2014-2020) identifying the CCIs as those that are able to:

- boost local economies,
- stimulate new activities,
- create new and sustainable jobs, and
- generate spill-over effects for other industries.

"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 levels."\(^{17}\)

\(^{13}\) http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm#h2-1 and http://europeandesigninnovation.eu/

\(^{14}\) http://ec.europa.eu/enterprise/newsroom/cf/itemdetail.cfm?item_id=6421&lang=en&tpa_id=1028&title=VP-Tajani%3A-%20Fashion-industry-deserves-our-full-support-


\(^{16}\) http://www.looveesti.ee/creative-estonia.html

\(^{17}\) 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 challenges:\(^{18}\):
- strengthening research, technological development and innovation;\(^ {19}\)
- enhancing access to, use of and 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 proposal for the Creative Europe programme\(^ {20}\) (2014-2020) includes a new innovative financial instrument for the CCI
- The COSME programme\(^ {21}\) (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, support the internationalisation of SMEs
- HORIZON 2020\(^ {22}\), 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.

It will be up to policymakers and creative industries stakeholders to integrate and to make best use of creative industries through these programmes as well as in the context of the new EU regional policy (2014-2020).


\(^{19}\) Compare also thematic summary on CCI evidence-based policy as well as smart specialization guide from the European Commission http://s3platform.jrc.ec.europa.eu/s3pguide

\(^{20}\) http://ec.europa.eu/culture/creative-europe/index_en.htm

\(^{21}\) http://ec.europa.eu/cip/cosme/

\(^{22}\) http://ec.europa.eu/research/horizon2020/index_en.cfm
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 shown to CCIs has three main economic goals: to encourage innovative activities, to stimulate growth and create new jobs as well to generate increased international visibility of national products and services. The non-economic goal — to secure cultural diversity — is also very important for a majority of CCI policymakers.23

Creative industries policy-making is of special relevance for policymakers in urban or more densely populated areas and are therefore of interest to both urban and regional policymakers.

The INTERREG IVC programme addresses local and regional authorities and facilitates the exchange of experience through interregional learning networks.

However, several questions need to be addressed:

- What is the respective added value of the INTERREG IVC programme compared to other EU initiatives and programmes?
- What are the most pressing challenges and trends in (regional) policy-making for and involving the creative industries?

→ **What are the preconditions 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 context24.

CCI policymakers recognise the growing need for **evidenced-based policy**. Initiatives in connection with the project ESSnet culture25 and the European Design Innovation Initiative26 have recently been implemented. These approaches 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 sectors (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 stage. 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 capital27.

In addition, only recently, several voucher scheme initiatives have also been launched, for example by the European Creative Industries Alliance28.

In the context of the financial and budgetary crisis, **self-organised initiatives** (like creative hubs) have attracted further interest from policymakers. The additional involvement of citizens (like in living labs) fits well with place-based creative developments and with new innovative approaches for smart territorial specialisation. Small-scale seed capital has the potential to efficiently support micro-enterprises in CCIs and to provide new forms of access to finance (e.g. crowd funding for small projects).

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26 http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm#h2-1
28 http://www.howtogrow.eu/ecia/projectcategory/vouchers/
Furthermore, the internationalisation and export of creative services and products is an evolving policy issue which is also promoted in a top-down manner from decision-makers to public. The latter possesses the potential to overcome some of the constraints of EU markets and 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 allow successful CCI companies to flourish? 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 the role of the European markets and have to develop specific policy instruments that can promote the export of European creative goods and services.

How to create more spill-over effects with input from the creative industries?
It would appear 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.\(^{29}\) Another approach relates to creative partnerships and to the wider integration of artists in companies’ policies\(^ {30}\).

After a period of ‘legitimising’ cultural and creative industries, starting in the year 2000, it became more and more apparent that these sectors influence other industry sectors, as well as societal fields and are an important stimulus for regional development. Such stimuli, referred to as spill-over 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) spill-over effects are 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 to take account of new cultural public services, artistic interventions and other approaches that might increase spill-over effects.

How to better use open innovation within and beyond creative industries?
Many local and regional CCI policies already include and address innovative projects from creative entrepreneurs and SMEs. The recent trend is, however, to focus on the open innovation approach.

The term open innovation can be understood as a systematic approach to convert innovation systems, processes and related thinking into a new structure. It focuses on accessing external product, person, and technological resources like ideas or information of other companies, societal fields, and institutions to support a companies’ innovation activity. The central idea of 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 companies.

Regarding open innovation, we were interested to find out:
- if open innovation processes are relevant to CCI policy-making activities.

\(^{29}\) EU Commission Staff Working Document on ‘Design as a driver of user-centered innovation’, 2009.  
\(^{30}\) For example: http://www.trainingartistsforinnovation.eu/
how open innovation processes can integrate external knowledge into the development of cultural and creative industries and/or to create spill-overs for other economic sectors
- 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 framework in which to identify the most relevant innovative elements of creative industries policy-making at the urban and regional level and to highlight innovative good practice identified by the INTERREG IVC CCI community.

As part of the INTERREG IVC capitalisation process on creative industries, we have developed a matrix to summarise some of the most innovative CCI policy components: The following table summarises 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.

<table>
<thead>
<tr>
<th>Stages of CCI policy</th>
<th>Trends and challenges</th>
<th>Overall trends</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating Preconditions</td>
<td>Evidence-based policy</td>
<td></td>
</tr>
</tbody>
</table>
| Strengthening CCIs    | **Market-driven strategic focus:**  
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)  
**Social-cultural hubs:**  
Innovative virtual and physical hubs (new services for CCI)  
Self-organised hubs (e.g. co-working spaces, incubators, without public funding)  
Hubs related to urban/rural/regional policy questions  
Hubs developing programmes for citizens  
**Culture and identity policies:**  
Involvement of culture related stakeholders/artists  
Addressing non-economic objectives (e.g. socio-cultural)  
New creative crafts (urban/regional identity related)  
New cultural public services (e.g. creative learning for pupils)  
**Spill-overs:**  
Participation of stakeholders  
Cooperation with clusters / networks outside CCI  
Participation of citizens  
Addressing public sector (service) | |

Transfer and mainstreaming of CCI practices

Preconditions and framework for a successful transfer and mainstreaming of CCI good practices

Source: own table

3.2 Profile and policy challenges addressed by the INTERREG IVC creative industries projects

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 call and are already closed. Six projects are still ongoing and will conclude at the end of 2014.

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Project Content and Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Growth</td>
<td>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 practice examples. Lead partner from: Sweden  <a href="http://www.creative-growth.eu">www.creative-growth.eu</a> Status: closed</td>
</tr>
<tr>
<td>CITIES</td>
<td>CITIES (Creative Industries in Traditional Intercultural Spaces) aimed at promoting the growth of entrepreneurship in the creative and cultural sectors through its network of participating cities. The project partnership was particularly interested in how to revitalise abandoned, regressive areas, as well as ones previously used for traditional and heavy industry. The types of interventions considered as good practices were summarised in 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  <a href="http://www.eucreativeindustries.eu/pages/index/cities-project/">www.eucreativeindustries.eu/pages/index/cities-project/</a> Status: closed</td>
</tr>
<tr>
<td>SEE</td>
<td>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 these shortcomings could be best improved 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  <a href="http://www.seeplatform.eu">www.seeplatform.eu</a> Status: closed</td>
</tr>
</tbody>
</table>
| 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 through Europe-wide cooperation. Besides the direct economic effects and the loss of European cultural traditions, the negative side effects on
<table>
<thead>
<tr>
<th>Project</th>
<th>Description</th>
<th>Lead Partner</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREATIV METROPOLES</td>
<td>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 internationalisation of CCIs 3. Space and creative city districts 4. Funding for creative businesses 5. Demand for CCI products and services.</td>
<td>Lead partner from: Latvia</td>
<td>closed</td>
</tr>
<tr>
<td>CREA.RE</td>
<td>The CREA.RE project sought to better involve the creative sectors in the development of the European regions and cities. The exchange of experience between the partners and the learning from their good practice for the benefit of the whole partnership lies at the core philosophy of the INTERREG IVC programme. 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.</td>
<td>Lead partner from: Austria</td>
<td>closed</td>
</tr>
<tr>
<td>ORGANZA</td>
<td>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 revitalize entrepreneurship but also to foster industrial change.</td>
<td>Lead partner from: The Netherlands</td>
<td>closed</td>
</tr>
<tr>
<td>TOOL QUIZ</td>
<td>TOOL QUIZ helped enhance European territorial Cohesion by enabling partners to work together on a shared regional policy issue linked to Culture, Development 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 taking place.</td>
<td>Lead partner from: France</td>
<td>closed</td>
</tr>
<tr>
<td>INNOCRAFTS</td>
<td>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. SMEs are the main source of jobs in Europe and make a major contribution to the growth of the employment. In the ACC sector they have an important economic impact to local and regional economies of the partner territories.</td>
<td>Lead partner from: Italy</td>
<td>ongoing</td>
</tr>
<tr>
<td>BOO-</td>
<td>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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project</td>
<td>Description</td>
<td>Lead Partner</td>
<td>Website</td>
</tr>
<tr>
<td>---------</td>
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</tr>
<tr>
<td>Games</td>
<td>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. Further funding and support mechanisms often do not meet the special needs of the small and innovative game developers. The aim of the BOO-Games project is to support the public regional development authorities in understanding the importance of the games industry for the European economy.</td>
<td>United Kingdom</td>
<td><a href="http://www.boogames.eu">www.boogames.eu</a></td>
</tr>
<tr>
<td>PLUSTEX</td>
<td>Textile and Clothing (TandC) is one of the major manufacturing industries of the EU-27 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 will be on the following six policy areas: 1. support young entrepreneurship and innovative business models in the TandC sector, 2. diversify production towards high-quality, specialty 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.</td>
<td>Italy</td>
<td><a href="http://www.plustex.eu">www.plustex.eu</a></td>
</tr>
<tr>
<td>InCompass</td>
<td>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. Using a number of existing incubator units across the EU as the main study vehicle, the project is identifying a number of existing good practices that are already providing levels of financial security and aims to transfer them for collective adoption into, and improvement of, regional policy.</td>
<td>United Kingdom</td>
<td><a href="http://www.incompassproject.eu">www.incompassproject.eu</a></td>
</tr>
<tr>
<td>Cross-Innovation</td>
<td>Cross-Innovation 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 spill-overs between creative sectors and other industries. The project focuses on practices in 4 sub-themes: Smart Incentives, Culture-based Innovation, Brokerage, and Spatial Cross-Collaboration.</td>
<td>United Kingdom</td>
<td><a href="http://www.cross-innovation.eu">www.cross-innovation.eu</a></td>
</tr>
<tr>
<td>REGIO-CRAFTS</td>
<td>Many European regions have long traditions and cultures of crafts. The crafts sector contributes to the uniqueness of the regions, regional appeal to its visitors, inhabitants and to the regional economy as a source of local employment, income, and social and economic stability. The crafts sector is important for the preservation of local culture and heritage. 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.</td>
<td>Latvia</td>
<td><a href="http://www.facebook.com/RegioCrafts/info">http://www.facebook.com/RegioCrafts/info</a></td>
</tr>
</tbody>
</table>
The INTERREG IVC projects on creative industries can be grouped as follows:

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

**Thematic priorities of INTERREG IVC CCI projects**

The thematic focus of the fourteen INTERREG IVC creative industries projects has considerably developed when comparing the projects from the first, second and fourth INTERREG IVC call, reflecting a tendency towards higher specification of policy challenges addressed in line with the major European creative industries trends and the substantial enlargement of the related available knowledge base. The following table positioned the projects according to their respective main fields of action.

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 be dominated by attempts to strengthen the economic side of the CCI branches at local/regional as well as European policy-making levels in the next ten years. Cluster and growth as well as professionalisation 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.

<table>
<thead>
<tr>
<th>Thematic position of projects according to the framework for developing cultural and creative industries</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating Preconditions</td>
<td>CeRamiCa</td>
</tr>
<tr>
<td>Strengthening CCIs</td>
<td>Creative Growth</td>
</tr>
<tr>
<td>Spill-over effects</td>
<td>SEE</td>
</tr>
</tbody>
</table>

Source: Own classification
“The Economic strengthening of the creative branches remains a key policy field in the long term”

Out of the six ongoing projects, five of them address policy strategies designed to strengthen different creative sectors and branches: 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 anchorage of the digital games market in regional policy-making; and InCompass addresses the financial sustainability of creative incubators. The projects INNOCRAFTS and PLUSTEX have explicitly identified export and internationalisation as relevant policy fields.

Cross-Innovation focuses on spill-overs generated by the creative sector for boosting economic and social innovation. Spill-over 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 (e.g. European Creative Industries Alliance). Knowledge transfer regarding successful open exchange could assist public administrative authorities in this respect. Participants of the thematic workshop on INTERREG IVC capitalisation on creative industries also identified a strong need to avoid ‘silo’-effects and to involve users and citizens as much as possible. The public sector could try to be a reference model. This topic is linked to the common CCI policy trend for open innovation.

In light of tight public budgets, the new challenges for policy-making are of relevance for all regional and local CCI policymakers in Europe whether involved in INTERREG IVC CCI projects or not. This is explicitly addressed by the InCompass INTERREG IVC project. The approach to develop social-cultural hubs 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 in the next ten years. Although the participants of the 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 hubs. At the European level, policymakers have requested support for the exchange of more good practices in this respect.

INTERREG IVC CCI lead and project partners considered that cultural policies (including activities designed to protect and develop local and regional identities were of higher relevance for the long term, especially as a field for European policy. The participants of the thematic CCI capitalisation workshop argued that cultural diversity is a strong asset for Europe. Local and regional CCI policy-making could include the integrative force of social hubs. Representatives and bottom-up initiatives from the field of public culture and stakeholders from social, cultural and ethnic identity groups raised several concerns, for example, over the predominance of economic questions in culture or the relationship between local identity policies and increasing international relations. The current focus of policy exchange and transfer within INTERREG IVC CCI projects reflects the low importance placed on identity policy. None of the running projects aim at addressing this issue specifically.

Selected good INTERREG IVC initiatives designed to raise awareness

In the context of the INTERREG IVC CCI projects, some special initiatives and approaches have been successful and have gained recognition beyond INTERREG.

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32 Quote by a participant during our Thematic Workshop on INTERREG IVC Capitalisation on CCI, Brussels, 14.11.2012
33 Silo-effects: harming the development of an economic sector due to a lack of exchange and cooperation with stakeholders outside this specific branch
### Good Practice

**SEE INTERREG IVC becomes SEE platform in the framework of the European Design Innovation Initiative**

### Practice identified from

INTERREG IVC project SEE

### Description

Already in 2011, the INTERREG IVC project SEE – Sharing Experience Europe - Policy Innovation Design was selected as a finalist for the European Commission’s Regio Stars awards in the category ‘Networking and cluster initiatives supporting regional growth and SMEs’ access to global markets’. The Regio Stars jury highlighted the project as being ‘highly innovative in proposing a topic that had almost never been examined in a policy context.’ “This is an interesting policy building project in a forward-looking area – based on design as a source of innovation. Its broad partnership and EU endorsement gives credibility to the statement that it paves the way towards new innovation policies, suited to regions outside of the Sciences and Technology hubs”, the jury stated. In 2012, the SEE platform project was selected in the context of the first call of the European Design Innovation Initiative.

### Objectives

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 Union. “The challenge we face is to convince a wider audience of the potential for design to foster innovation among SMEs and deliver innovative solutions for products, services, society and the public sector. Design is an approach to problem-solving that is creative, user-centred and viable.”

### Relevance for policymakers

Through new research, workshops for policymakers and programme managers, case studies, policy recommendations and the annual Design Policy Monitor, SEE aims to build a bank of evidence to support public authorities to integrate design into their mainstream practice.

### Website

[www.seeplatform.eu/](http://www.seeplatform.eu/)

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Five creative industries projects in INTERREG IVC have joined forces and initiated a bottom-up initiative for the exchange of experiences as well as to formulate common policy recommendations, which were published in November 2012:

### Good Practice

**INTERREG IVC JOINT POLICY RECOMMENDATIONS FOR CULTURAL AND CREATIVE INDUSTRIES IN EUROPE**

### Practice identified from


### Description

The common report draws together the experiences from five INTERREG IVC projects – CREA.RE, SEE, ORGANZA, CREATIVE METROPOLES and InCompass – that initiated the dialogue and collaboration on the topic of CCI.

The partners examined each component of the creative ecosystem (CCI investment, support, promotion, CCI stakeholders, the CCI professional sector itself, education, research, CCI policy governance and funding). The barriers identified by the group are multi-dimensional and organised into four themes relating to the components of the creative ecosystems:

- i) defining the CCI, capturing the impact and analysing the metrics;

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ii) skills, education and research;  
iii) awareness, support and promotion;  
iv) local, regional, and national governance and funding.

Objectives

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. In a workshop initiated and hosted by CREA.RE and moderated by SEE, the projects employed creative, inclusive and design techniques to share experiences of the barriers preventing a better use of the CCI in Europe and generated proposals for tackling them.

Relevance for policymakers

The report presents “an overview of the challenges facing the CCI sector in the participating regions and cities and a set of policy recommendations aimed at local, regional and national policymakers as well as the European Commission to build on the EU's creative talents. These proposals are endorsed by the INTERREG IVC projects representing over 60 European players.”

The initiative represents a model for joint bottom-up activities of INTERREG IVC projects dedicated to the same thematic areas. It shows how synergies can be built up without the need of creating ‘heavy’ cooperation structures.

Website


What can we conclude from these special initiatives?

- Broad and permanent multi-thematic networks of institutions focusing on specialised themes are able to provide adequate support for creative agents.
- Cross-thematic (economy, education and training) approaches strengthen the fundamental basis of CCI.
- Collaborative networks have to be moderated professionally.

3.3 Analysis of the creative industries good practice examples

The main focus of our analysis addressed the following questions:

- Do these 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 knowing if one region had a particularly 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.

A total of 272 good practice examples – collected from the fourteen INTERREG IVC projects - were the focus for capitalisation.
During this first year of capitalisation on Creative Industries (2012-2013), more than 75% of the good practice examples have already been identified, providing us with a sufficiently representative sample of CCI practices for analysis.

The good practices were organised into different groups as part of a two-stage grouping process, first using the 272 good practices identified by the concluded projects, then with the inclusion of a certain number from the ongoing projects. The ‘thematic grouping’ of the good practices confirmed that there is a tendency towards policies aimed at strengthening CCIs and addressing the creation of spill-over effects. The share of practices designed to create preconditions decreased from 37.8% to 32.9%, once the good practice examples collected from new IVC projects had been integrated.

![Thematic Grouping of INTERREG IVC Good Practices](chart)

Source: own table

The number of transferred and / or mainstreamed practices increased to 32, which provides some basis for an analysis of the frameworks and conditions of CCI practices that have proven to be transferable and have benefited from EU Structural Funds.

**Thematic Analysis of innovative CCI good practice and policies**

The major trends and challenges related to CCI policy-making have been analysed in Chapter 3.1 of this report and form the basis for the selection of six key areas used in the thematic analysis of the INTERREG IVC CCI good practices:

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

Each chapter includes a thematic introduction to the policy field, a careful selection of the most inspiring practices which can be recommended to CCI policymakers in Europe as well as conclusions drawn. In order to be selected, the good practices presented in chapter 3 were benchmarked against the indicators for the most innovative CCI practices (table pages 17 and 18) developed in the context of INTERREG IVC capitalisation.
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 preconditions for the successful implementation of their regional policy in this field.

The frameworks involved in CCI policy-making are specific owing to:
- the nature of fragmented responsibilities for creative industries,
- the larger number of creative sub-sectors and related economic fields included in creative industries, as well as
- the characteristics of the creative companies and entrepreneurs, which are predominantly micro-structures.

In order to meet the pre-conditions, 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 regional / local creative industries
- the establishment of a sound institutional framework on which the future CCI policy can be built
- 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 sectors 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.

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>CCI development in rural areas: The Stakeholder Process in Lüchow-Dannenberg (DE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project CREARE</td>
</tr>
<tr>
<td>Description</td>
<td>The district of Lüchow-Dannenberg in Lower Saxony (Germany) has 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, which included the need to start a policy-making process.</td>
</tr>
<tr>
<td>Objectives</td>
<td>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.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>The following lessons have been learnt with regard to implementing a successful stakeholder process:</td>
</tr>
</tbody>
</table>
- The stakeholder process needs 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 moderate the process.
- The engagement of people 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).

The practice is good because it succeeded, within a few months, in creating a solid cooperation base related to cultural and creative industries, which has been considered as an urban phenomenon for a long time.

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 branches, its potentials, and its prerequisites
- initiating political awareness with a view to gaining the appropriate public and political attention in order to initiate further policies

### 3.3.2 Evidence-based policy

Generally speaking, the concept of ‘evidence-based policy’ has been gaining currency over the last decade. 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 will deliver long-term goals. Evidence-based policy is a specific challenge for creative industries since their output and contribution is often intangible. 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.

*In the context of 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 ongoing evaluation and policy innovations. Measuring success remains a challenge owing to the difficulty of collecting meaningful data. First and foremost, as a result of the cooperation between Member States and Eurostat, a significant number of European countries and regions have already harmonised their sources of data pertaining to the cultural sector (e.g. Labour Force Survey, LFS).

Based on this approach and the status quo, first attempts have been made to improve these 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 elaborating “internationally comparable evidence-based arguments that create a possibility to evaluate in what way the statistics support our common goals today and what are the most relevant guidelines for the nearest future.”

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 practices are a recent phenomenon with most of them starting only 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 CREARE project has observed central obstacles to the implementation of appropriate policies for the growth of CCIs. According to their observation, “the difficulty for policymakers is to apprehend the value of support actions taken towards micro enterprises and SMEs in the creative sector”. 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 rais[ing] awareness of the potential of CCIs for local economic development and should support the design of evidence-based policies” (ibid.).

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Design Ladder (DK)</th>
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<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project SEE</td>
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<tr>
<td>Description</td>
<td>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. 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.</td>
</tr>
<tr>
<td>Objectives</td>
<td>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.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>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. It has even been adopted in initiatives 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. Only the collection of data over consecutive periods will provide comparative data and therefore, meaningful results. Consistency seems to be key in the successful development of the Danish method. By assessing how many companies move up a rung on the Design Ladder, once design promotion and policies have been implemented, the Danish government has a tangible assessment of the role of design in industry.</td>
</tr>
<tr>
<td>Website</td>
<td><a href="http://www.seeplatform.eu/casestudies/Design%20Ladder">http://www.seeplatform.eu/casestudies/Design%20Ladder</a></td>
</tr>
</tbody>
</table>

36 Measuring economic impact of CCIs policies How to justify investment in cultural and creative assets, KEA report, p. 8
37 http://www.seeplatform.eu/casestudies/Design%20Ladder
Conclusions:

It can be concluded that 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 modernisation of policies related to the evaluation results.

3.3.3 Export potential and internationalisation of Creative Industries

The export potential and internationalisation of CCIs have already been identified as an upcoming policy focus for the EU creative industries with a view to enlarging the diversity of the market base for CCI companies and more fully benefiting from the opportunities of the international markets (OMC\(^{38}\) Working Group of EU Member States Experts on Cultural and Creative Industries, European Creative Industries Alliance). At the same time, this topic has not yet been fully integrated into ongoing creative industries policy measures in many regions and cities.

“The INTERREG IVC programme provides a natural platform for interregional cooperation, internationalisation and export of local and regional SMEs in creative industries.”

The focus of this chapter is the added value INTERREG IVC can create for CCI export and internationalisation: INTERREG IVC and other interregional, transnational, and cross-border (EU) programmes have the potential to further contribute to the export and internationalisation of Creative Industries, since, by nature, they support exchange and provide platforms for meetings and networking (which are already being and could be further used by local CCI entrepreneurs) designed to help overcome one of the main barriers to export, namely, the need to get to know potential business partners and clients abroad\(^{39}\).

In the INTERREG IVC good practice analysis, only a handful of practices aimed at contributing to ‘Export / Internationalisation of CCI companies’ have been identified. A related observation is that those focusing on internationalisation and export started their creative industries policy activities at least five or ten years ago and are mainly based in an urban context.

INTERREG IVC projects have been carrying out activities aimed at internationalising ‘their’ local and regional CCI companies (e. g. the Blender events within the CREATIVE METROPOLES project at the level of large European cities\(^{40}\), and the co-operation fostered between fashion designers from the Netherlands with production companies in Romania within the ORGANZA project\(^{41}\)).

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>BLENDER! (SE)</th>
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<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project CREATIVE METROPOLES</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>Blender!Stockholm, organised in 2010, invited creative entrepreneurs to meet companies from 11 European cities to participate in a free networking event in Stockholm. The companies invited had to be willing and capable of contributing to the discussions with other creative companies from different countries, eager to network and improve their pitching skills. The event was organised as part of the Creative Metropoles INTERREG IVC project and was moderated and produced by the Finnish association in charge on developing the creative industries ‘Digery’.</td>
</tr>
<tr>
<td><strong>Objectives</strong></td>
<td>The goal of the half-day events was to mix and match companies coming from different fields of creative industries,</td>
</tr>
</tbody>
</table>

\(^{38}\) OMC = Open Method of Coordination
representing different European cities. In small groups, the companies were asked to discuss weak signals, upcoming changes affecting their business and together analysed the new business opportunities that the changes could bring. Along with the discussions the participating companies received training on how to pitch their ideas.

Relevance for policymakers

The initiative 'BLENDER!' demonstrates how INTERREG IVC networks can be successfully used for supporting the internationalisation of entrepreneurs from the creative industries. It combines networking with training activities especially relevant for young and upcoming entrepreneurs. However, further additions to the programme allowing professional insight into the target market would enhance the commercial and export perspectives for participating entrepreneurs.

Website

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

**Good Practice**

**Arnhem Fashion Factory’s Monster-atelier in Romania (NL, RO)**

Practice identified from INTERREG IVC project ORGANZA

Description

In March 2011, the first Arnhem fashion delegation left for Iasi in Romania. The party included delegates from designer label companies Spijkers and Spijkers and Sjaak Hullekes, Arnhem Mode Incubator’s Danielle Wanders, and I, Pieter Jongelie of the Arnhem Fashion Factory – Monsteratelier (The Sample Workshop) accompanied by ORGANZA partners Esther Ruiten of the city council of Arnhem and Dany Jacobs of ArtEZ/ARCCI. The business trip included visits to production companies as well as to a local Dutch agent. The production companies had been pre-selected by the Romanian ORGANZA partner. After a successful start of negotiations, there have already been follow-up missions and the first contracts have been signed.

Objectives

The initiative aimed at identifying potential production companies based on a whole set of criteria in order to create a link between the fashion (pre)production in the Netherlands and the larger production companies in Iasi, Romania.

Relevance for policymakers

The project demonstrates how market intelligence found at the places of INTERREG IVC partners can be fruitfully combined for the benefit of local CCI companies.

This practice demonstrates how a strategic internationalisation approach is needed for creative industries companies to be able to achieve sustainable results on the international markets. INTERREG IVC partnership can provide a valuable framework for these export activities.

Website


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 Creative Growth project provided recommendations for setting up a mobility scheme in co-working and incubator spaces.
Of interest is also the practice of the INTERREG IVC project ‘INNOCRAFTS’ partner National Institute of Arts and Crafts in Paris, which provides systematic information for crafts companies with a focus on exporting\textsuperscript{42}.

\begin{itemize}
\item Conclusions:
\end{itemize}

Success factors for better organising CCI entrepreneur participation in interregional EU projects include:
\begin{itemize}
\item exchange and meeting platforms;
\item the organisation of bilateral trade missions to target markets including access to market intelligence from the countries of the INTERREG project partners;
\item involving entrepreneurs in round tables or public debates organised within an inter-regional or transnational project context in order to make their voice heard and their practical experience included in CCI policy-making.
\end{itemize}

Policymakers who are also seeking to develop internationalisation and export support measures beyond INTERREG IVC are invited to make use of the related OMC CCI policy handbook, expected to be published by the end of 2013.

3.3.4 Social-cultural hubs

The term ‘hub’ is a synonym for a new working environment, 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.

\textit{We would suggest that new place-based urban and regional policies should include self-organised hubs and the neighbouring citizens in order to increase local participation as well as local value creation.}

Co-working is also 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 such as the use of empty premises, as well as the restrictions in public budgets. Co-working spaces are mostly self-organised, so we have coined these initiatives as “self-organised hubs” (i.e. without public funding), that represent innovative virtual and physical hubs, where creative agents can benefit from new services while undertaking their creative work. There is an impressive large and growing independent scene of socio-cultural hubs that make use of digital technology, open data, open innovation in combination with cultural hubs, new place making processes and new business models, in the field of social entrepreneurship for example. Several INTERREG IVC projects in creative industries have identified projects in the field of hubs and cross-sectorial working spaces (e. g. ORGANZA, 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.

\footnote{\url{http://www.institut-metiersdart.org/professionnels/je-veux-exporter}}
<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Co-working Hub LYNfabrikken – Aarhus (DK)</th>
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<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project Creative Growth</td>
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</tbody>
</table>

**Description**
LYNfabrikken was founded in 2002 by Louise Gaarmann, Jeppe Vedel and Lasse Schuleit. This is based in an old factory structure which became a regional scene over the last few years. The name ‘LYNfabrikken’ in Danish means ‘Lightning Factory’. The former factory building is located in a backyard 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 to produce 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 at the intersection 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 portfolio. Furthermore, they act as co-organisers and managers of large seminars, film screenings and exhibitions. LYNfabrikken sees itself more as a philosophy, an attitude and a feeling 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

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Fab Lab LX, Lisboa Portugal (PT)</th>
</tr>
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<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project Cross Innovation</td>
</tr>
</tbody>
</table>

**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 of 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. Objectives and benefits for Lisbon: it will be a space that will allow prototyping to test product ideas at low cost; The Fab Lab is also the beginning of a possible new era: a
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 private-public-partnership. It is also open to schools and the local population. Furthermore, the Forno do Tijolo Market interlinks with start-ups and provides incubation. This integrated approach, which includes social and economic objectives, could serve as a model for new hubs 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 hub 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.

**3.3.5 Spill-overs generated by the creative industries**

Generally speaking, we talk about spill-over effects when knowledge transfers become spill-overs and businesses 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 policymakers.

"The EU regional policy and its funding instruments are especially interested in the spill-over effects that the creative industries are able to create at local and regional level."

The reasons for this are clear and are as follows:

- First, these industries provide content to fuel digital devices and networks and so contribute to the acceptance and further development of ICTs, for instance broadband rollout. As intensive users of technology, their demands also often spur adaptations and new developments of technology, providing innovation impulses to technology producers.
- Second, through their specific role at the heart of the digital shift and in the new trend towards the ‘experience economy’ as well as through their ability to shape or amplify social and cultural trends, and – therefore – consumer demand, CCIs play an important role in contributing to an innovation-friendly climate in Europe.
- Third, it appears that firms 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

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provided by CCIs are inputs to innovative activities by other enterprises and organisations in the broader economy, thereby helping to address behavioural failures, such as risk aversion, status quo bias and myopia. Design is a good example of a creative process potentially leading to user-centred innovation.44

The creation of spill-over 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 project, it became evident that most of the mainstreamed practices have been able to generate spill-overs – as demonstrated by the good practices identified within Creative Growth (e.g. Spinner 2013) or from CREA.RE (Green Workshop Wendland), SEE (Territoires en Résidence) and ORGANZA (e.g. Design Centre ‘De Winkelhaak’).

Furthermore, the policymakers interviewed expect to see policies with a greater focus on creative spill-overs in the next few years. It is also apparent that only a few regions and cities have already positioned themselves on appropriated 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.

A limited number of these practices address cultural, social issues or the innovation of the public sector. Most of these practices focus on supporting innovation in SMEs. These facts are no guarantee that the potential of spill-overs from CCI will be fully used in other fields of the economy and the society.

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Territoires en Résidences (FR)</th>
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<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project SEE</td>
</tr>
<tr>
<td>Description</td>
<td>Territoires en Résidences is a series of social innovation initiatives in France. A multidisciplinary team is ‘integrated’ into a college, health centre, community hub, 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.</td>
</tr>
<tr>
<td>Objectives</td>
<td>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.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>Design for social innovation is a governance tool to facilitate the creativity of communities and promote interconnectivity with the electorate. 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 spill-over effects from CCIs for the public sector.</td>
</tr>
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Good Practice | Smart Gate (NL)
---|---
Practice identified from | INTERREG IVC project Cross Innovation

**Description**
Smart Gate is a serious game that creates an understanding and insight into the 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 an insight into the workings of the chain system and into the benefits of using the services of SmartGate Cargo. During the game, the player must transport goods at the airport transportation, transporter from the hall where the goods come through and the forwarder and handler to the airline per flight to eventually be shipped. 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 air chain where all cargo is processed through the Smart Gate.

**Relevance for policymakers**
The awareness of 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 the services of companies.

**Website**
http://www.smartgatethegame.nl

### Conclusions

Spill-overs 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 spill-over from CCI to other branches and fields of action (space, society, education etc. pp.):
- Co-designing the interaction process of stakeholders who do not know each other and who are currently unaware of the potential of mutual exchange.
- Professional support to facilitate this exchange by independent communicators.
- Raising awareness of the fact that engagement in co-operation can be of economic benefit e.g. for designers to enhance enterprises profit rate.
- Interregional exchange needs to present the ‘big picture’ and to overcome the fear of “working with others” with a currently unknown approach and a less experienced cooperation with, for example, creative people from other sectors.

With regard to CCI spill-over effects, we can draw the following conclusion targeted at both local and regional authorities in Europe and at the programme level of the INTERREG IVC – namely the JTS and the Monitoring Committee:
- **Empirical evidence for concepts is needed**

Apart from abstract input-output econometric statistical analysis that can only slightly demonstrate the potential of CCI and its contribution to other sectors, more regional and sectorial-based empirical expertise is needed ranging from a macro analysis to micro-case studies. A good example that attempts to do this is the approach used by the ECCE (European Centre for Creative Economy), which explores the spill-over effects not only in one city (such as is the case in many case studies, for instance as presented in the URBACT project ‘Creative SpINs’) but by focusing on a particular albeit rather densely populated region of the Ruhr Area.

- **Inclusion of less established social groups as potential protagonists with a view to extending the range of CCI policy programmes aimed at providing spill-over effects**

Apart from CCI projects procedures, it becomes clear that younger protagonists in particular can carry ideas between sectors and societal fields. They are able to mediate between economic and social spheres and translate ideas, act as facilitators between new analogue social networks and digital media.

- **CCI governance structures with a clear and tailored focus are needed.**

It sounds paradoxical, but this is one of the deductions of this analysis. The participatory (governance) framework for potential CCI project should be broad, whereas the thematic focus should be tailored. The parameters could be based on a distinct geographical place or a series of transfer activities into tourism.

### 3.3.6 Open innovation in and with creative industries

Open innovation encompasses the various attempts to match different sources of knowledge (e.g. professional expert and more amateur knowledge) in the creation of new services and products. The concept applies to the public and private sector.

“The concept of open innovation – widely discussed in creative industries policies and in regional policy – needs to be further investigated in order to enhance its implementation potential.”

Most of the key indicators for successful CCI policy identified in the course of the analysis are closely linked to the topic of open innovation. For example, CCI transfer platforms aim at creating places of interaction, cross-sectoral clusters intended to open up CCI networks to other state or private stakeholder groups and to encourage further exchange with other sectoral clusters. Hubs like co-working spaces demonstrate the added value of informal communication between entrepreneurs of different backgrounds on a day-to-day basis. The participation of stakeholders is also a widely discussed issue in CCI and innovation policy.

Projects (e.g. the INTERREG IVC project ‘CLIQ’\(^{45}\)) address the need for a more intensive involvement of citizens in the innovation process, which is also relevant for CCI especially in light of place-based policy approaches. Public sector (service) innovation is closely linked to user-centred approaches, the involvement of citizens and the opening of rather closed policy-making circles. The INTERREG IVC project Cross-Innovation has a strong focus on innovation processes and aims to identify cross-sectoral interactions which are closely linked to open innovation processes.

The transversal theme ‘open innovation’ is of added value for CCI policymakers, but difficult to be applied and realised in practice. The developing of open innovation processes needs careful analysis and preparation (target groups, sectors addressed, and taking account of different administrative traditions). Building trust is central to success. This also relates to an appropriate use of various kinds

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Open innovation methods and tools especially include comprehensive stakeholder groups. Methods have to be differentiated depending on the target groups (e.g. policymakers, SMEs and other stakeholders.)

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Garage 48 (EE)</th>
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<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project Cross-Innovation</td>
</tr>
<tr>
<td>Description</td>
<td>Garage 48 is a series of international startup boot camp events. The events started in Estonia in April 2010 and have since expanded to other countries in Northern Europe and Africa (16 events held). All Garage 48 events are held in English and have involved around 100 participants from different countries. Participants have different skills, ranging from software development to design, marketing, sales and entrepreneurship.</td>
</tr>
<tr>
<td>Objectives</td>
<td>Garage48 events usually start at 5pm on a Friday evening. All participants gather together in a big room and pitch about 30 to 40 ideas on stage. Each idea is put on the wall and everyone can choose their favourite idea and team. Usually about 12-15 ideas will be selected and teams then start working. Garage48 provides mentors, while teams are working on their projects. Sunday night 6pm is the deadline to step on the stage again and live-demo the project. There is a jury and audience to vote for their favourites and choose the winners.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>The event profile of Garage48 demonstrates, in a remarkable manner, how open innovation can create valuable innovations in SMEs and micro-enterprises worldwide. This is also illustrated by the March 2012 Garage48 event in Estonia: It focused on creating Internet and mobile-based music products. The organisers of the event have joined forces with the annual music industry conference and festival Tallinn Music Week. From 20 ideas pitched on the first day, 14 got a team together and started development. The winner was Easyrider.me, which provided the easiest and fastest way to create, manage and share a band’s technical riders. It is an easy-to-use workflow tool allowing promoters, festival and venue managers to agree technical terms with the band.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Edison (AT)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project Cross Innovation</td>
</tr>
<tr>
<td>Description</td>
<td>Edison is a competition of ideas hosted by tech2b and ‘business pro Austria’ each year. It is supported by academic institutions, public funds, banks, private commercial companies and other partners.</td>
</tr>
<tr>
<td>Objectives</td>
<td>This interdisciplinary network of academia, businesses, public support institutions and banks enables innovative persons to present their ideas, get feedback from experts and receive training in a number of economically relevant topics. After the preparation phase, the participants can win one of the prizes and are encouraged to start their own business. The prizes are awarded in the categories ‘technology’, ‘innovation’ and ‘creative industry’.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>The ‘Edison’ competition of ideas plays a major role in providing support for people with ideas for innovations. A number of companies have been created and the persons involved regard the support provided as essential. These companies are active in a broad range of technologies, including the creative industry. The award itself and the</td>
</tr>
</tbody>
</table>
categories fit together perfectly, but it is necessary to coach not only the winners but all the participants in the different categories to help them go public with their ideas and concentrate on the main duties and help to improve them, so that the ideas can actually be realised. Moreover, the interaction between the different parts (technology, innovation, creative) of ideas could be more intense. A kind of matching system is being planned between people and their ideas in different categories.

Website: [http://www.edison-der-preis.at/edison-partner.html](http://www.edison-der-preis.at/edison-partner.html)

**Conclusions:**

In order to allow relevant cross-innovation practices, a series of aspects have to be taken into account:
- Distinct as well as suitable events at ‘eye level’ among different stakeholders are needed.
- Memorable events provide quick acceptance for new and sceptical stakeholders
- Invest in building-up trust between participating groups / entrepreneurs and address (if applicable) IPRs
- New policy instruments such as policy clinics provide a like-minded framework in which to boost new collaboration and new formats for various stakeholders
- People’s practical, every-day and specific problems (e.g. concerning transport, food, education, housing and leisure) are very often a much better starting point for allowing cross-innovation processes than an abstract, remote problem.

### 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 like INTERREG IVC which aims to avoid having to ‘reinvent the wheel’ and seeks to speed up innovation in Creative Industries policies in Europe.

Regarding INTERREG IVC capitalisation, twelve good practice examples in Creative Industries identified have been transferred. Although a large number of CCI good practice examples (272) have been identified and documented by INTERREG IVC, only a very limited percentage of these good practice examples have been transferred (4.4 %). We expect that this figure is well below the number of practices that will have actually been transferred by the end of (or after) the INTERREG IVC projects, in view of the necessary transfer and implementation time.
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 ‘Creating preconditions’. Half of the transferred Creative Industry projects relate to activities focused on ‘Strengthening CCI’. Spill-over practices account for almost one third of transferred CCI good practice examples. But all thematic fields seem to be appropriate for a potential transfer of good practice from one region / city to another.

“Transferring good practice is an activity that requires careful planning, an appropriate budget as well as adaptation to the local and regional context.”

The SEE and ORGANZA projects have been some of the most active in transferring CCI good practice between their 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 authorities (within or outside INTERREG IVC projects) with regard to the transfer of CCI practices46. The potential of transferring CCI practices has been further analysed in the INTERREG IVC CREA.RE project47.

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Bremen Coaching programmes (DE) inspired from Confetti Nottingham (UK)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project ORGANZA</td>
</tr>
<tr>
<td>Description</td>
<td>The Organza project started its concluding phase in 2011, which</td>
</tr>
<tr>
<td></td>
<td>sought to adapt and implement the most inspiring practices that</td>
</tr>
<tr>
<td></td>
<td>had previously been investigated and selected in the research phase.</td>
</tr>
<tr>
<td></td>
<td>Coaching entrepreneurship was one of several topics that was shown</td>
</tr>
<tr>
<td></td>
<td>special interest from the partners. Related good practice transfer</td>
</tr>
<tr>
<td></td>
<td>included the Confetti Institute of Creative Technologies, which was</td>
</tr>
<tr>
<td></td>
<td>set up as a learning institute by industry professionals and the city</td>
</tr>
<tr>
<td></td>
<td>of Bremen, which is</td>
</tr>
</tbody>
</table>

considering different upcoming coaching initiatives.

| Objectives | The city of Bremen looked to benefit from the inspiring practices related to several local initiatives by Confetti in Nottingham: Bremen has supported the development of a concept for the open space called ‘Nordpool’ which has been established on the ground floor of the building. Nordpool includes co-working as a central aspect, but the intention is to gradually add the coaching of the entrepreneurs to this. Furthermore the scheme ‘Brennerei | next generation lab’, a scholarship programme for students of creative curricula, is also located in the building as a portal for universities and companies, following the model of the coaching partner Confetti from Nottingham. |
| Relevance for policymakers | This initiative demonstrates the multiple inspirations policymakers can gain through interregional exchange of experience and how good practices can successfully be transferred and adapted to local needs. ORGANZA INTERREG IVC project has furthermore identified the following success factors for transferring good practices in the field of coaching entrepreneurship: - Pre-existing good cooperation between local creative actors helped to quickly organise the work plan for the development of both pilot actions. - Very good transferability of the inspiring practices The Hive and Confetti, since they involve the exchange of methodologies and attitudes rather than the implementation of new spaces or the creation of new events. So, less effort is required to implement the actions and achieve positive results. |

The transfer of practices not only entails covering the transfer costs (e.g. potentially eligible in the framework of 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 practices 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, twenty good practices in Creative Industries identified were mainstreamed. Although a large number of CCI good practice examples (272) are identified and documented by INTERREG IVC, only a very limited number of these good practice examples have benefitted from EU Structural Funds support (7.4 %). We expect that these figures are, to a large extent, below the actual figures due to the lack of systematic information on EU funding sources (EU Structural Funds / Agricultural Funds) which were used for the INTERREG IVC CCI good practice collections.
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 27.4% of all identified CCI good practice examples focus on the creation of spill-over effects, 40% of all the mainstreamed CCI practices are spill-over projects. This fact indicates that Regional Policy might be more accessible for projects that can provide CCI spill-over effects for regional development. A sector-specific policy aimed at strengthening CCIs comes second place (37.1%) within mainstreamed practices. Activities like mapping or awareness raising for creative industries (‘creating preconditions for CCI policy’) benefit less from EU structural funds support.

Among the INTERREG IVC CCI projects, CREA.RE in particular addressed the topic of mainstreaming and tried to contribute to the related policy-making\(^48\).

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>Green Workshop Wendland (DE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project CREA.RE</td>
</tr>
<tr>
<td>Description</td>
<td>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)</td>
</tr>
<tr>
<td>Objectives</td>
<td>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.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>The excellent project preparation has led to the establishment of a rural CCI cluster project which has been implemented from</td>
</tr>
</tbody>
</table>

\(^{48}\) http://www.crea-re.eu/downloads/
2011 onwards through ERDF by Lower Saxony.

Success factors include:
- 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

The project also provides a valuable good practice on how to use open innovation for the creation of CCI spill-overs 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.

Website  
http://www.gruene-werkstatt-wendland.de/

Valuable mainstream practices were also presented by the INTERREG IVC project ‘SEE’:

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>La Transfo (FR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project SEE</td>
</tr>
<tr>
<td>Description</td>
<td>The project helps regions to innovate their public services with the aid of a multidisciplinary team, design methods and open innovation processes.</td>
</tr>
<tr>
<td>Objectives</td>
<td>After 24 months of experimentation in the project ‘Territoires en Résidence’, the ‘27ème Région’ has started the new multiannual programme ‘La Transfo’ in order to assist regions with social innovation and design thinking. Both projects are financed with ERDF and will assist the French regions participating in developing innovative public services until the end of 2014.</td>
</tr>
<tr>
<td>Relevance for policymakers</td>
<td>La Transfo (as well as the forerunner ‘Territoires en Résidence’) show, in practice, how ERDF mainstream programmes have financed innovative projects from the creative industries. It confirms that managing authorities are mainly interested in financing CCI initiatives that can provide spill-over effects for the regional (economic) development. The project promoters have identified major challenges in connection with the implementation of creative industries-related mainstream projects: Most difficult to overcome are the delays in payments of ERDF support which can be up to two years. In addition, the project demonstrates well how good practices can be disseminated between regions on the national territory of EU Member States – an aspect often not yet fully exploited in INTERREG IVC partnerships.</td>
</tr>
<tr>
<td>Website</td>
<td><a href="http://territoiresenresidences.wordpress.com/about/">http://territoiresenresidences.wordpress.com/about/</a></td>
</tr>
</tbody>
</table>

⇒ Conclusions:

The following conclusions can be drawn following our investigations with CCI stakeholders with a view to ensuring the success of Creative Industries good practice transfer and mainstreaming:

- Good practices related to all CCI topics have the potential to be transferred and adapted to the reality of the importing region. 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 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 ownership of ones’ own territory.
- 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 EU structural funds programmes requires expertise, experience and a solid financial background. Many of the small creative industries structures therefore experience administrative and financial difficulties with accessing these funds.

3.5 Recommendations for ongoing 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 highlighted 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 experienced by the six CCI INTERREG IVC projects include:

<table>
<thead>
<tr>
<th>Challenges</th>
<th>INNO-CRAFTS</th>
<th>BOO-Games</th>
<th>PLUSTEX</th>
<th>InCompass</th>
<th>Cross-Innovation</th>
<th>REGIO-CRAFTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support of innovation in the creative sector</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Internationalisation of SMEs in creative industries</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Promotion of entrepreneurship in the crafts and textile sector</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Cross-sectoral cooperation and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

49 Detailed information regarding the key CCI issues addressed from these six INTERREG IVC projects are listed in the Annex 6 of this report.
Furthermore, project and ‘Component 3’ leaders were interviewed regarding the capitalisation of creative industries, and the following findings have been identified for their current project implementation:

- **INTERREG IVC Support partners** have to ensure the necessary pre-conditions to enable a sustainable exchange of experience and transfer of CCI good practice: involvement of local/regional stakeholders (e.g. CCI intermediaries) and establishment of strategic local support groups (e.g. to accompany 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** (e.g. 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 ongoing CCI INTERREG IVC projects are being carried out independently and with little interconnection. Project managers and ‘Component 3 leaders’ state that they are only very generally aware of the other IVC projects focusing on creative industries. This point leads to a sub-optimal situation regarding the collection of good practices because 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 costs (e.g. travel costs) eligible can be covered by funding from the INTERREG IVC programme.

Furthermore, the following thematic recommendations might be of added value for the running 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 project ORGANZA has 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 CCI50. In the framework of EU regional development, policy models where entrepreneurial objectives are combined with for example urban development goals are of special interest. It is recommended that the INTERREG IVC projects INNOCRAFTS and REGIO-CRAFTS pay special attention to the following good practice example from PLUSTEX:

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>‘Maisons de Mode’ - Providing support to young fashion brands (FR)51</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project PLUSTEX</td>
</tr>
</tbody>
</table>

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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.
- 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.

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.

Relevance for policymakers

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.

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).

Website


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 address good practice in the field of creative incubators. In addition, the PLUSTEX INTERREG IVC project aims at fostering incubation in the textile and clothing sector. Europe-wide discussions focus on how to further encourage 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:

<table>
<thead>
<tr>
<th>Good Practice</th>
<th>RDM Campus (NL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice identified from</td>
<td>INTERREG IVC project InCompass</td>
</tr>
<tr>
<td>Description</td>
<td>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. 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 &amp; Powering. Among its facilities, RDM</td>
</tr>
</tbody>
</table>
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.

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

The InCompass project manager makes the following recommendations:
- 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, strong leadership is needed (a person backing the project). It is difficult to change regional policymakers’ mind-sets so as to be able to implement innovative (incubator) activities in empty spaces. 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 from the Structural Funds state that – in the future – it will be necessary to find different (non-public) funding models (e.g. for creative incubators). Early stage cooperation with the Managing Authorities of Structural Funds is a precondition for success allowing for the ability to influence 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 funds. It is recommended that CCI INTERREG IVC projects make use of these experiences.

Good Practice | VC Fonds Kreativwirtschaft Berlin (DE)
--- | ---
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 will last 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 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.
- 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.

Problems and challenges include:
- 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.

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.

Website


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

In order to make better 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 by INTERREG IVC CCI projects are also included in EU creative industries initiatives:

<table>
<thead>
<tr>
<th>INTERREG IVC CCI Thematic priorities (running projects)</th>
<th>OMC Working group on Cultural and European Creative Industries</th>
<th>European Design Innovation</th>
<th>URBACT II</th>
</tr>
</thead>
</table>

44
<table>
<thead>
<tr>
<th></th>
<th>Creative Industries</th>
<th>Alliance</th>
<th>Initiative</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Innovation in the creative sectors</strong></td>
<td></td>
<td></td>
<td>Integration of design as driver for user-driven innovation</td>
</tr>
<tr>
<td><strong>Internationalisation of SMEs in creative industries</strong></td>
<td>CCI export and internationalisation support strategies (2012-2013)</td>
<td>Clusters to support developing international access of SMEs</td>
<td>Thematic Cluster ‘Innovation and Creativity’</td>
</tr>
<tr>
<td><strong>Cross-sectoral cooperation and impact on other branches (Spillovers)</strong></td>
<td>Innovation support (through voucher schemes, cluster excellence and cross-sectoral linkages)</td>
<td>Integration of design as driver for user-driven innovation</td>
<td>Thematic Cluster ‘Innovation and Creativity’ (e.g. thematic network Creative SpIN)</td>
</tr>
<tr>
<td><strong>Access to finance</strong></td>
<td>Good practices on financial engineering for SMEs in cultural and creative industries (2013-2014)</td>
<td>Access to finance (new financing sources incl. crowd funding and guarantee funds)</td>
<td></td>
</tr>
</tbody>
</table>

*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** inside and outside the creative industries (cross-innovation, social innovation, open innovation in EU regional policy), e.g. 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 inside 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 (e.g. 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 ongoing projects.
4. Key Policy Messages and Conclusions

Regional and local authorities can benefit widely from the know-how generated by the INTERREG IVC CCI capitalisation process. Concrete recommendations have been drawn up and are presented 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 Commission, which CCI policymakers across Europe might wish to take account of.

4.1 Relevant findings and recommendations for regions in Europe

Recommendations for regions and cities not yet involved in interregional cooperation of EU regional development programmes like INTERREG IVC and which are looking to develop a local or regional policy for the creative industries might benefit from the following findings of INTERREG IVC CCI projects:

> **Careful preparation is needed and can pave the way to success in the mid and long term:**

Policy-making for creative industries needs careful preparation, and essential pre-conditions must be met: Special attention needs to be paid to:
- the stakeholder process at the local/regional level and
- establishing sustainable local support groups.

This process needs **time** and broad and sustained **commitment**. It might be more complex in creative industries than in other policy fields due to the fragmented structure of CCIs and the larger number of potential interested parties from the field of culture, economy, urban planning etc.

> **External expert support for moderating these groups is therefore of added value:**

INTERREG IVC projects and their good practice database provide valuable insight into some of the experiences gained (e.g. the stakeholder process in Lüchow-Dannenberg in the framework of the CREA.RE project or the final report of the ORGANZA project). Although the field of CCI policy is broad (because it uses multi-sectoral approaches, addressing a wide variety of different policy areas like innovation, urban development, entrepreneurship, culture, education, etc.), regional policy-making might especially benefit from the potential of the creative industries to generate innovation and spill-over effects. These CCI policy fields might also be more easily incorporated into EU regional policy mainstream programmes (ERDF-financing 2014-2020). Related good practices from INTERREG IVC include the initiative Territoires en Résidence (identified from the INTERREG IVC SEE project) or Future Factory—a project to support sustainable design in SMEs (INTERREG IVC ORGANZA).

> **Direct your regional policy approach at existing good practice:**

For example, the good practice ‘Green Workshop Wendland’ (INTERREG IVC CREA.RE) 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 carried out preparatory work leading to the establishment of top CCI policy priorities that include current innovation within and outside the creative industries, internationalisation of CCI SMEs and access to finance.

55 [http://www.ntu.ac.uk/future_factory/](http://www.ntu.ac.uk/future_factory/)


 expressly encourage the development of creative industries, design restrictive policies for creative industries, and ensure the related continuous modernisation of CCI policies and practices.

**Address the internationalisation and export potential of the creative industries and use the existing inter-regional platforms like in INTERREG IVC**

Most CCI policymakers do not sufficiently encourage the full use of internationalisation and export opportunities of the creative industries SMEs in their territory. INTERREG IVC projects like CREATIVE METROPOLES and ORGANZA have demonstrated how the cooperation platforms set 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 intelligence.

**Socio-cultural hubs as recent phenomena need to be incorporated in modernised policies designed to create favourable framework conditions for creative entrepreneurs**

Interaction and exchange, regarded as crucial success factors for creative entrepreneurs, are increasingly being promoted through the creation of open and co-working spaces. Bottom-up initiatives from the creative scene anchored in a local context have proven to be most favourable to the economic success and sustainable impact on related urban development. Good practices such as Lynfabrikken in Aarhus (presented by the INTERREG IVC project Creative Growth) demonstrate the complexity as well as the development potential of these micro-spaces.

**Encourage spill-over effects with a clear thematic focus based on a broad participatory framework**

Creative industries are able to generate social and economic innovation, as they integrate design innovation in SMEs – one of the main topics of the INTERREG IVC project SEE. Pre-conditions for the success of a spill-over oriented CCI policy include the establishment of a broad participatory (governance) framework combined with a tailored thematic focus. INTERREG IVC projects (like Cross-Innovation) focus on exchanging good practice on spill-over oriented CCI activities.

**Use open innovation approaches to encourage cross-sectoral exchange.**

These thematic fields are also widely covered by INTERREG IVC projects in creative industries. New policy instruments (like policy clinics presented from INTERREG IVC Cross-Innovation) encourage open processes and boost new forms of cooperation within interregional networks of European cities and regions. In order to be successful, open innovation policies should focus on specific local challenges related to local people.

**Transfer of CCI good practices must include a careful process of adaptation to the local context**

There is no one-fits-all local/ regional creative industries strategy. A good practice identified in one region might not be easily transferable to another. The CCI practices and policies identified within INTERREG IVC should be considered as inspiration for policy-making approaches. Crucial to the success of CCI practice transfer is:

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56 The term of “inspiring practices” has been introduced from the INTERREG IVC project “ORGANZA”.
- a comprehensive ex-ante analysis of the existing creative industries’ microsystem as well as the creation of ownership of one’s own territory;
- 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).

The transfer of CCI good practice has been well-demonstrated by the ORGANZA and SEE INTERREG IVC projects. These transfer models could be applied for other inter-regional and/or inter-city exchange in creative industries. The use of EU structural funds to implement transferred practices requires expertise, experience, and a solid financial background.

4.2 Policy recommendations for the European level

The European institutions have shown considerable interest in the creative industries over the last few years. As a result of this interest, several pan-European initiatives have been launched – especially from the European Commission Directorates General of Education and Culture as well as Enterprise and Industry. Europe-wide research has legitimated several CCIs, and their efforts have contributed considerably to the development of a sound knowledge base on European creative industries.

The following recommendations therefore focus on the specific added value that could be generated from a more integrated approach between EU CCI initiatives, ongoing processes and the interregional INTERREG cooperation and exchange on creative industries between European regions and cities.

➔ The fruitful cooperation between the DGs Education and Culture as well as Enterprise and Industry – both very actively working on CCI policy development and the related exchange of experience – and the stakeholders of the EU regional policy presents great potential and should be developed further.

Although the two DGs have shown an increased interest in CCI and have provided various opportunities to support CCI in Europe, mutual collaboration between them and regional policy stakeholders will be more difficult to achieve. This is mainly due to the fact that regional policy uses a transversal thematic approach, thematically designed and implemented to a large extent in the European regions. This can lead to a fragmented thematic and institutional framework regarding creative industries and EU regional policy-making. Therefore, it is necessary to:

- define common priority areas for European Creative Industries policies (e.g. by establishing formal cooperation between the EU CCI policy-making platforms like the European Creative Industries Alliance and the ongoing CCI capitalisation initiatives in INTERREG)
- design methodologies to ensure the financing of state-of-the-art CCI practices by European regional and rural development funds.

➔ Merge databases and make them more lively and transparent

Furthermore, it should be investigated whether the numerous CCI good practice collections developed within EU CCI initiatives as well as in the transnational and interregional INTERREG IV programmes could not be merged into a common database accessible for local and regional stakeholders and CCI policymakers. When making this knowledge base available to a growing group of policy stakeholders and public audience, the front-end should be given a more aesthetically pleasing appearance and the overall usability should be improved. Accessibility should be free from any barriers, as suggested by various EU policies.

➔ Develop standardised formats and data collection methodologies

This process would require the development of a standardised format and data collection methodology for the benefit of all policymakers and CCI related research. It could also be used for evidence-based inputs if integrated into a systematic evaluation process of creative
industries practices and policies. Relevant creative industries indicators should then also be better included for measuring the EU regional policy interventions.

- **Further international good practice benchmarking is needed to modernise European CCI policy-making**

  International good practices are not sufficiently taken into account by European CCI policymakers, and European experiences in this area are not widely known outside the EU. European external relations should therefore further address the following three potentials:
  - How can the EU models for financing creative industries policies and practices by EU regional funds be used for development policies in other regions and/or cooperation areas in the world?
  - How can the knowledge base of the most successful CCI policies in the world be increased within the European Union in order to contribute to a globally competitive EU creative sector?
  - The interregional and transnational programmes of the EU regional policy as well as the EU Neighbourhood programmes could provide additional platforms allowing policymakers to contribute to this enlarged know-how transfer and exchange of experience in creative industries.

  These exchange initiatives should also include the active participation of creative entrepreneurs from the EU in order to support their export potential.

- **Integrated policy approaches are needed in order to meet complementary financing needs**

  The different funding tools available for the development of creative industries at the European level should provide an integrated system allowing policymakers to address complementary financing needs involving the different EU funding programmes (CREATIVE EUROPE, COSME, HORIZON 2020 as well as the ERDF, ESF and EARDF funding instruments). Of central concern for all support tools should be their practical usability for the creative industries policymakers and project promoters. This should take account of the specific characteristics of this policy area (financial capacity of CCI intermediaries, large percentage of micro-entrepreneurs, innovation potential of the creative sectors and related need for flexible tools allowing appropriate and successful innovation processes). The INTERREG IVC programme is one of the support instruments designed to contribute, at EU level, to the development of CCI policy and related exchange of experience. In order to optimise the usability of the programme for European regions and cities, we have developed a detailed set of recommendations which is listed in Annexe 7 of this report.

### 4.3 Policy recommendations for the national level

National public authorities are only to a very limited extent involved in the fourteen INTERREG IVC projects analysed in this report. Therefore recommendations targeted at the national level must reflect the interaction of local and regional CCI policy-making with national strategies for the creative industries. Furthermore, Member States are involved in strategic CCI policy-making through the Working Group of EU Member States Experts (OMC) on Cultural and Creative Industries.

- **National governments and regional/local authorities should further investigate how to enhance integrated CCI policy-making**

  Those regions and cities involved in INTERREG IVC projects, including national CCI policymakers, could look to enlarge their know-how-transfer activities in creative industries policies. Furthermore, they could investigate how national administrations (e.g. the cultural ministries involved in the OMC working group) could better benefit from CCI good practice collections developed by INTERREG and how participative policy-making models could be devised between the local/regional and the national levels.
- **Develop tools for an integrated national and regional CCI policy based on different administrative structures in the Member States**

These initiatives must carefully reflect the different administrative structures in the EU Member States and the related system of creative industries stakeholders with a view to creating an integrated policy-making and information transfer process. (Further detailed recommendations cannot be provided within the remit of this capitalisation report.)

- **Address priority CCI topics especially relevant for cooperation at the national and regional levels in many EU countries**

These priority topics might include comparable cultural and creative industries statistics such as mappings (based on related findings on EU level), basic research on creative industries related topics (e.g. the impact of creativity on social innovation), development of interregional creative industries strategies (e.g. in larger cooperation areas like the Baltic Sea or the Danube area), integrated CCI support and funding systems (e.g. regarding innovation support mechanisms) copyright issues, the digital agenda.
Annexe 1: Creative Industries Factsheet

Fourteen Projects:

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<tr>
<th>Project acronym</th>
<th>Project name</th>
<th>Detailed topic</th>
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<td>Understanding the importance of the game sector for the European economy and developing efficient strategies to sustain this field</td>
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<tr>
<td>CeRamiCa</td>
<td>Ceramics and Crafts Industries’ Increased Cooperation</td>
<td>Supporting the ceramic sector</td>
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<td>CITIES</td>
<td>Creative Industries in Traditional Intercultural Spaces</td>
<td>Supporting the creative industries</td>
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<td>Creative regions</td>
<td>Better integrating the support to creative industries into EU SF programmes</td>
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<td>Creative Growth</td>
<td>Creative Growth</td>
<td>Promoting the creative industries</td>
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<td>CREATIVE METROPOLITES</td>
<td>Public Policies and Instruments in Support of Creative Industries</td>
<td>Supporting creative industries</td>
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<td>Cross-Innovation</td>
<td>Promoting Cross-Innovation in European Cities and Regions</td>
<td>Promoting cross-innovation and creative spillovers between creative sectors</td>
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**Partner legal status**

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<td>Public Authorities</td>
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**Public Authorities Governance level**

- Local Public Authority: 30%
- Regional Public Authority: 69%
- National Public Authority: 1%

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

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1 Representing 22 Member states + Norway
2 LP: Lead Partner
3 RIP: Regional Initiative Project

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**Indicators - as of Summer 2012**

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* Projects (RIP) do not always result in the transfer of good practices, but they always have to identify good practices with a view to improving policies.
Annexe 2: Creative Industries Map
Annexe 3: Creative Industries Analysed Projects

3.1 Understanding the importance of the game sector for the European economy - Developing 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: €1 855 119
ERDF contribution: €1 414 475

PARTNERSHIP

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3.2 Supporting the ceramic sector

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: €2 077 075
ERDF contribution: €1 714 976
3.3 Supporting the creative industries

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](http://www.eucreativeindustries.eu)

**BUDGET**

**Total budget:** €1 408 497

**ERDF contribution:** €1 126 400

**PARTNERSHIP**

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<td>Sevilla Global, Urban Agency for Economic Development, Seville</td>
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**Lead partner:**
Klaipeda City Municipality Administration
Liepu str. 11
91502 KLAIPEDA CITY MUNICIPALITY ADMINISTRATION
LITHUANIA
3.4 Better integrating the support to creative industries into EU SF programmes

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](http://www.crea-re.eu)

**BUDGET**

**Total budget:** €2 372 164

**ERDF contribution:** €1 832 305

**PARTNERSHIP**

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*Lead partner:*
Regional Government Authority Upper Austria
Promenade 37
4021 LINZ
AUSTRIA
### 3.5 Promoting the creative industries

**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](http://www.creative-growth.eu)

#### BUDGET

- **Total budget:** €1 921 108
- **ERDF contribution:** €1 479 267

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**Lead partner:**

Östergötland Regional Development Council
Box 1236
581 12 LINKÖPING
SWEDEN
3.6 Supporting creative industries

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](http://www.creativemetropoles.eu)

**BUDGET**

**Total budget:** €2 442 176

**ERDF contribution:** €1 717 928

**Norwegian contribution:** €123 296

**PARTNERSHIP**

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<td>Senate Department for Economics, Technology and Women's issues, Berlin</td>
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**Lead partner:**
Riga City Council, Educational, Sports and Culture Department
K. Valdemara street 5
1010 RIGA
LATVIA
3.7 Promoting cross-innovation and creative spillovers between creative sectors

Cross-Innovation fiche
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](http://www.cross-innovation.eu)

**BUDGET**

**Total budget:** €2 246 241

**ERDF contribution:** €1 760 884

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**Lead partner:**
Birmingham City University
City Campus, North, Perry Bar
BIRMINGHAM
B42 2SU
UNITED KINGDOM
3.8 Incubator units for creative industries business start ups - Financial sustainability solutions

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: €2 417 094
ERDF contribution: €1 912 583

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3.9 Entrepreneurship policies in the field of artistic and contemporary crafts - SMEs

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](http://www.innocrafts.eu)

**BUDGET**

**Total budget:** €2 318 400  
**ERDF contribution:** €1 817 300

**PARTNERSHIP**

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<td>Slovak Chamber of Commerce and Industry, Bratislava</td>
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3.10 Supporting creative industries

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: €1 959 881
ERDF contribution: €1 493 066

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3.11 Supporting SMEs of the Textile & Clothing sector in their need for modernisation

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: €1 710 000
ERDF contribution: €1 353 750

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Lead partner:
Municipality of Prato
Piazza del Comune 2
56100 PRATO
ITALY
3.12 Creative industries - The craft sector

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

BUDGET

Total budget: €1 145 262
ERDF contribution: €936 056

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Lead partner:
Zemgale Planning Region
Katolu street 2B
3001 JELGAVA
LATVIA
3.13 Promoting the 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: €1 498 492
ERDF contribution: €1 141 426

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3.14 Improving 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:* [www.toolquiz.org](http://www.toolquiz.org)

**BUDGET**

*Total budget:* €1 442 328  
*ERDF contribution:* €978 900  
*Norwegian contribution:* €75 000

**PARTNERSHIP**

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<td>Spain</td>
<td>Regional Minister of Castilla- La Mancha, Toleda</td>
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Annexe 4: Creative Industries Thematic Workshop Report

D 4.3 Thematic Workshop Report:
CREATIVE INDUSTRIES

INTERREG IVC Thematic Programme Capitalisation

Main Conclusions

The INTERREG IVC capitalisation thematic workshop on Creative Industries was held in Brussels 14 on November 2012 in the premises of the Committee of the Regions. The workshop was designed to present the finding of the first analysis carried out by the expert team as well as to discuss ongoing processes of capitalisation on selected thematic issues. The aim was to invite and allow project managers as well as representatives from INTERREG IVC Creative Industries related projects to engage in a mutual dialogue.

The following main conclusions arose from the mutual exchange and will inform the further development of INTERREG IVC thematic capitalisation on Creative Industries:

- **Creative Industries policy** is expected be dominated from the economic strengthening of the CCI branches on local/ regional level as well as regarding European policy making in the next 10 years. Cluster and growth strategies as well as professionalisation will be of central concern. The role of the European CCI policy could mainly comprise the access to good practice examples as well as to financial support.

- **Spill-over effects** are considered to be the second most relevant CCI policy field on the local/ regional level. But this action field is perceived as being less important on EU level despite major related European initiatives (e.g. European Creative Industries Alliance). Knowledge transfer regarding successful open exchange could assist public administrative authorities. Participants also stress a strong need to avoid ‘silo’-effects and to involve users and citizens. The public sector could try to be a reference model.

- **Social-cultural hubs** seem to be perceived as a rather short-term phenomenon which is currently high on the agenda of local/ regional CCI policy makers, but which will be of less relevance in the next 10 years. Participants highlighted the related importance of place-based policies, but also raised attention to the fact that different ‘cultural’ traditions might harm the creation of social-cultural hubs. On a European level, a need for the exchange of good practices has been requested by policymakers.

- **Culture and identity policies** are only considered relevant in the long term and especially as a field for European policy. Participants argue that cultural diversity is a strong asset for Europe. Local and regional CCI policy-making could include the integrative force of social hubs, but at the same time culture and identity policy raises concerns e.g. regarding the dominance of economic questions in culture or the interaction of identity and crafts.
The transversal theme ‘Open Innovation’ is of added value for CCI policymakers, but difficult to be applied and realised in practice. The building-up of open innovation processes needs a careful analysis and preparation (target groups, sectors addressed, and taking into account different administrative traditions). Building-up of trust is a central element for success. This also relates to an appropriate use of the various kinds of intellectual properties. Open innovation methods and tools comprise especially comprehensive stakeholder groups. Methods have to be differentiated regarding the target groups (e.g. policymakers, SMEs …). Further research should be dedicated to open innovation impact assessment with a general focus on evidence-based policy. The creation of spill-overs might be outside the direct influence of CCI policymakers, who should concentrate rather on favourable open environments (e.g. place-based policy, transfer platforms …) to encourage the involvement of end-users and citizens.

The Green Workshop Wendland provides a valuable good practice on how to use open innovation for the creation of CCI spill-overs in rural areas. It demonstrates the added value of local stakeholder groups, rural-urban cooperation as well as the possibilities of cooperation with higher education institutions. Furthermore, this good practice has widely benefited from EU Structural Funds for its implementation.

Further information and download of all presentations: https://www.dropbox.com/sh/jt2k129xkekb8r3/xxdW8NIL6K
1. Objectives of the workshop

**Central objectives:**
The main objective of this one-day thematic workshop was to discuss the major challenges for local and regional policy-making in Creative Industries identified during the course of the experts’ capitalisation analysis.

**Guiding questions for this workshop**
- Presentations of INTERREG IVC projects for further exchange
- Presentations on CCI capitalisation as well as related EU CCI initiatives
- Discussions on challenges involved in CCI policy-making
- Identification of innovative approaches, interesting practices and policies
- Discussion on which kinds of projects contribute best to the creation of spill-over effects

**The following objectives are also addressed:**
- Current and future Challenges for Regional and Urban Policy-making in Creative Industries in Europe

**Target groups:**
The central target group of the workshop were representatives of the 14 INTERREG IVC projects in the field of Creative Industries with a special focus on the persons responsible for the exchange of experience activities (Component 3) and pilot activities (Component 4).

**Programme:**
The agenda of the thematic workshop is provided in Annexe 1 of this report.

2. Thematic introduction

The expert team explained the analytical approaches used and the different empirical steps of the analysis and presented the first preliminary findings of the analysis carried out until October 2012.

**Analytical approach:**
The analytical approach is based on a data collection phase, then a follow-up stage aimed at grouping all the practices into five categories (creating pre-conditions, strengthening CCI, spill-overs, mainstreamed and transferred practices). Furthermore, ongoing CCI policy initiative on European level was screened with a view to creating a reference framework for state-of-the-art CCI policy. Based on a whole set of selection criteria reflecting the current status of innovative CCI policy in Europe, better practices were identified. These will be further analysed by the means of an online questionnaire.

**Preliminary results of INTERREG IVC thematic capitalisation:**

- The data collection phase resulted in 272 good practices identified by 14 INTERREG IVC projects (by end of October 2012 including 4th call projects).
Data collection activities also included the drawing up of a CCI Reading List, a calendar of CCI events as well as 4 factsheets related to the European Creative Industries Alliance, the European Design Innovation Initiative, the OMC Working Group on Creative Industries and the URBACT II Thematic Pole ‘Innovation and Creativity’.

The 272 good practices were organised into different groups: Major focus from CCI policymakers is placed on practices aimed at strengthening the Creative Industries companies (e.g. coaching programmes, CCI clusters). The most advanced practices also address spill-over related objectives (especially the innovation factor of CCI interventions in other branches of the economy). The creation of preconditions (like CCI mapping, awareness raising activities) was of lesser importance. The findings of this analysis were further confirmed by the good practices identified from the INTERREG IVC projects which were approved in the 4th call in 2012.

The focus of the analysis will be on CCI practices designed to ‘strengthen CCIs’. It will also concentrate on policies aimed at creating spill-overs.

For both priority topics, a set of indicators reflecting some of the more innovative policy-making components (see below) were identified. Furthermore, the transversal topic of current CCI policy, namely the open innovation approach was introduced. All these innovative policy-making approaches were discussed during the thematic workshop with the participants. The related results will inform the further CCI capitalisation analysis.

<table>
<thead>
<tr>
<th>Thematic fields</th>
<th>Market driven strategic focus:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strengthening CCIs</td>
<td>Local, inter-regional and international CCI transfer platforms</td>
</tr>
<tr>
<td></td>
<td>New generation of cross-sectoral networks / clusters</td>
</tr>
<tr>
<td></td>
<td>Small scale seed capital (CCI small project funds)</td>
</tr>
<tr>
<td></td>
<td>New generation of SME support programmes (Coaching oriented)</td>
</tr>
<tr>
<td>Social-cultural hubs:</td>
<td>Innovative virtual and physical hubs (new services for CCI)</td>
</tr>
<tr>
<td></td>
<td>Self-organised hubs (e.g. without public funding)</td>
</tr>
<tr>
<td></td>
<td>Hubs related to urban/rural/regional policy questions</td>
</tr>
<tr>
<td></td>
<td>Hubs developing programmes for citizens</td>
</tr>
</tbody>
</table>

| Transversal sub-theme: Open Innovation as important element of contemporary CCI policy |
|-------------------------|------------------------------------------|
| Spill-over effects      | Culture and identity policies:           |
|                         | Involvement of culture related stakeholders/artists                                          |
|                         | Addressing non-economic objectives (e.g. socio-cultural)                                     |
|                         | New creative crafts (urban/regional identity related)                                        |
|                         | New cultural public services (e.g. creative learning for pupils)                            |
|                         | Spill-overs:                               |
|                         | Participation of stakeholders                                                          |
|                         | Cooperation with clusters / networks outside CCI                                        |
|                         | Participation of citizens                                                                |
|                         | Addressing public sector (service) innovation                                              |
Further reading:
Additional information regarding European initiatives for Creative Industries, a reading and events list have been made available and can be downloaded at

3. Results

3.1 Mapping innovative components of CCI policy (individual perspective)

As a first step, participants were invited to reflect on their own experience background regarding the components of innovative CCI policy and to react on their relevance for local and regional policymakers. The results were mapped and consequently analysed:

In the short run (the next two years), social-cultural hubs are regarded as being high on the agenda for CCI policy-making at local and regional level. None of the participants ranked culture and identity policies as being of high relevance in the next few years. However, this picture changes completely when it comes to the long-term perspective covering 10 years:
Market driven strategically focused policies are expected to predominate local and regional CCI policy. Spill-over related policies increase their importance (from 24 to 30%). Social-cultural hubs are seen as a short-term phenomenon, but culture and identity policy are expected to be part of future CCI policies.

Participants of the thematic workshop were also invited to give reasons for their selection of relevant CCI policy fields:

1. **Market driven strategic focus:**
   Most comments focused on improving the professional lobby and representational structures, the need for it to be embedded into a coherent local or regional cluster strategy, finding tools to support the growth of existing firms. A second strand of comments focused on improving the degree of professionalisation in general, and the integration of CCI-agents into cross-sectoral activities or giving them a better placing on relevant policy platforms.

2. **Social-cultural hubs:**
   The main results addressed the new collaborative nature of work in CCI. Furthermore, the findings indicate the relevance of culture in peripheral areas and non-urban areas, where culture as such is often not widely represented and often neglected as a central topic for regional development. The results also highlighted the qualities of newly invented places such as Co-working Spaces and other forms of spatial hubs, where CCI can contribute to working space enhancement. Different cultural ‘traditions’ were mentioned which might harm the creation of social-cultural hubs.

3. **Culture and identity policies:**
   This group of findings indicated the relevance of learning opportunities and social exchange. Furthermore, the workshop participants examined the dimension of common goods as well as the integrative force of social hubs as part of CCI. Diverse approaches were advanced to justify the minor relevance of culture and identity policy: The interaction of Culture with the Creative Industries addresses ‘difficult’ topics like identity, the potential dominance of economic questions in culture or the questionable link between identity and the creation of new crafts.

4. **Spill-over effects:**
   Open exchange across the sectors seems to be of importance, although there were few aspects mentioned on how to manage ‘open’ platforms from public authorities. The participants indicated the importance of user-involvement and the general need for creativity to be integrated into traditional industry. In order to avoid ‘silo’-effects, stakeholder groups are perceived as being a crucial success factor. This also includes citizen involvement.

The detailed list of responses from thematic workshop participants is provided in Annexe 2.
3.2 Mapping innovative elements of CCI policy (European perspective)

The second step in collecting feedback from the thematic workshop participants involved group work with representatives from at least two different INTERREG IVC projects, reflecting on the CCI policy components that might be relevant from a European perspective.

The outcomes were also mapped and consequently analysed:

Most surprising was the result regarding the short-term perspective of CCI policy at European level: Only the topics with a market-driven strategic or social-cultural hubs focus were of high relevance. Spill-over related CCI policy that is currently high on the European agenda (e.g. in the framework of the European Creative Industries Alliance) was not ranked as being relevant in the next 2 years. But cross-checking this result with the mid-term policy focus, it turned out that the participants expect spill-overs to be highly relevant in the next 2 to 5 years from the European perspective. It could be therefore assumed that spill-over related CCI policy is challenging and might need more than 2 years of effort for it to be more widely implemented. In addition, it became apparent that some regions consider that CCIs have a spill-over effect on other branches and sectors. Other regions have CCI approaches as part of a wider more cultural oriented field of action and therefore find it more difficult to consider CCI as a field of action that crosses over with other segments.

Regarding the long-term perspective of CCI policy-making at European level, the participants still generally attribute a high level of relevance to CCI policies with a market-driven strategic focus. The percentage of answers regarding the high relevance of culture and identity policies on European level is also remarkable. Spill-overs might also remain important in the longer term in the European policy-making framework.

![Long-term high relevance of CCI policy fields](image)

Participants of the thematic workshop were also invited to give reasons for their selection of the more or less relevant CCI policy fields:
1. Market driven strategic focus:
CCI policy on a European level would be needed in order to highlight the most interesting CCI hot spots and to provide additional considerable financial support. The EU level should support common CCI visions between the policymakers from different Member States. But the central objective of policy must be to achieve regional impact.

2. Social-cultural hubs:
Social-cultural hubs are an important component of place-based spatial strategies (peripheral or urban) and a tool that is perhaps more adapted to CCI than ‘official’ incubators such as tech oriented start-up centres. The hubs can indeed contribute to social cohesion, but exchanges on good practices are needed. The hubs must be adapted to the context and local culture, and this point needs to be taken into account when developing related policies or when looking to transfer them to other contexts.

3. Culture and identity policies:
Cultural diversity is a strong European asset that should be reflected in CCI stakeholder processes, for example, by including young people and educational institutions.

4. Spill-over effects:
Spill-over related CCI policy is highly relevant for achieving economic growth and the sustainability of all sectors. The public sector can use CCI inputs more widely and could therefore be a reference model for spill-over effects.

The detailed list of responses from thematic workshop participants is provided in Annexe 3.

3.3 Mapping innovative elements of CCI policy: Summary of results

The results from the mapping of innovative elements of CCI policy can be summarised as follows:
Market-driven CCI policy is the central policy issue for policymakers at the local/regional level as well as from the European perspective.

Spill-over related policy will have to be developed in practice on the local/regional level and will remain a topic in the next 10 years at the European level.

Culture and Identity policies are mainly of high relevance in the long term and participants see the relevance of this issue especially at the European level.

Socio-cultural hubs are a short-term phenomenon which might become less relevant in the next 10 years.

The major differences between the individual and the European perspective mainly concern ‘Culture and Identity Policies’ as well as the ‘Spill-over Effects’: Culture and identity seem on the other hand to be European topics, spill-overs related CCI policy seems to be more relevant at the local/regional level.
3.4 Open innovation

Open innovation means the integration of external knowledge in the development of new services and products. The concept applies to the public and private sector. Most of the key indicators for successful CCI policy identified in the course of the analysis are closely linked to the topic of open innovation. Open innovation has therefore been integrated as a topic to be discussed at the INTERREG IVC thematic workshop. As an introduction to the topic, Marc Piesbergen, the facilitator of the Green Work Wendland project presented related experiences.

The Green Workshop Wendland is an open innovation platform that connects design, engineering and business universities from German metropolitan cities with SMEs within the rural district of Lüchow-Dannenberg.

With this approach, urban young creatives at higher education institutions work together with companies in rural areas to enable the creation of new formats for knowledge-transfer, design, research and development.

The long-term perspective of the Green Workshop is to build up an inter-disciplinary innovation hub that links urban and rural areas, companies and universities, innovation and sustainability.

The full presentation can be downloaded https://www.dropbox.com/sh/ji2k129xkekb8r3/xxdW8NII6K

After the presentation of the good practice example, the following key questions were addressed with the participants working in two workgroups:

1. Is open innovation relevant to your CCI policy-making activities?
2. Which open innovation methods and tools do you use / should you be using in order to improve CCI policy at an urban and regional level? Which methods/tools have the potential to be transferred / mainstreamed?
3. Does open innovation create spill-over effects?

Ad 1. Relevance of open innovation for CCI policy-making:

Open innovation is perceived as being of added value, but at the same time as a field for which it is difficult to make policy. It is instead seen as something that should be developed organically. Furthermore, problems can be caused by the difficulty in defining the existing boundaries of the sector and when choosing people to involve in open innovation processes. Hierarchical structures might fear open processes. Open innovation can only work if intellectual property issues are carefully addressed: old industrial (protective) attitudes tend to harm open innovation approaches. Trust has to be built up and there is a need for new approaches in creative education (openness vs. protection). The participants felt that new ‘creative commons generation’ might be better suited to open innovation processes.
Ad 2. Methods and tools of open innovation

In order for it to be successful, open innovation has to ensure a broader cooperation including SMEs, policymakers and other stakeholders. The target groups have to be carefully identified. If this is achieved, open innovation is a good tool for policy-making.

The model of policy clinics (e.g. a sort of peer review process to assist other CCI policymakers) could be used as a tool for interregional exchange directed at open innovation.

Fab Labs and Hack Events have proven to open up SMEs. These have the potential to be linked to policy-making (e.g. sharing of IP when public funds are involved). Other methods that might be used for open innovation are world cafés, bar camps or prototyping clinics. Common to many of these formats is the fact that their direct impact cannot usually be easily measured.

Some participants also stressed the fact that open innovation methods should benefit from the involvement of experienced facilitators.

Ad 3. Creation of spill-overs with open innovation

Participants felt that the creation of spill-overs cannot directly be influenced by policymakers. Policy should therefore instead take a back seat to allow spill-overs to occur naturally while they concentrate on the creating the ‘right’ environment. This especially relates to place-based policies, the creation of frameworks for the interaction between different clusters as well as the encouragement of living labs to ensure the involvement of citizens and end-users. Innovation policy would then be a way of creating new possibilities. In addition, participants stated that artistic interventions in SMEs could be an additional tool to further innovation.

Open innovation has proven to be a valuable approach to support SMEs inside and outside the creative industries in developing new services and / or products. It is therefore also valuable to create spill-overs in other sectors than the CCIs as well as in the public sector. But, at the same time, it is a difficult policy field: the central task of policymakers is to encourage the creation of favourable ‘open’ environments. Awareness raising activities and the exchange of good practice could help to disseminate open innovation more widely. The ability to correctly gauge the impact of open innovation processes remains a challenge. Research could address this issue further.

4. Outlook:

The results of the thematic workshop will be integrated into the INTERREG IVC Thematic Capitalisation analysis in Creative Industries. The next implementation steps include an online investigation regarding better practices identified during the INTERREG IVC data collection as well as a series of expert interviews in order to validate hypotheses on Creative Industries policy-making. Documents and outputs will be made available in the within INTERREG IVC capitalisation by the JTS. (http://www.interreg4c.eu/news_Cap_Thematic_workshops_follow_up.html)
**Thematic Workshop Programme:**

**Thematic Programme Capitalisation**  
**Workshop on Creative Industries**

**Wednesday 14 November 2012**  
Committee of Regions, room TRE 7701, 74 Rue de Trèves, 1000 Brussels

**Moderation:** Sylvia Amann - inforelais; Bastian Lange – Multiplicities

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Person(s) concerned</th>
</tr>
</thead>
<tbody>
<tr>
<td>08:30 – 09:30</td>
<td>Registration (including Coffee)</td>
<td>All</td>
</tr>
<tr>
<td>09:30 – 09:45</td>
<td>INTERREG IVC Thematic Capitalisation</td>
<td>INTERREG IVC JTS</td>
</tr>
<tr>
<td>09:45 – 10:40</td>
<td>Achievements and Activities of INTERREG IVC projects on Creative Industries <em>(Interviews)</em></td>
<td>S. Amann - inforelais; B. Lange - Multiplicities &amp; LP representatives</td>
</tr>
<tr>
<td>10:40 – 11:00</td>
<td>Coffee Break</td>
<td>All</td>
</tr>
</tbody>
</table>
| 11:00 – 12:30    | Current and future Challenges for Regional and Urban Policy-making in Creative Industries in Europe  
                   (European perspective and on the individual project related level) *(Mapping)* | All                                                           |
| 12:30 – 13:30    | Lunch Break                                                              | All                                                           |
| 13:30 – 14:45    | Open Innovation Practices for CCI policy-making: Relevance, Good Practice, Lessons Learnt, Spill-over effects created *(Group Work)* | All                                                           |
| 14:45 – 15:00    | Coffee Break                                                             | All                                                           |
| 15:00 – 16:00    | Open Innovation: Presentation of group work and discussion               | All                                                           |
| 16:00 – 16:30    | Preparation of concluding remarks & Conclusions Thematic Workshop        | All & S. Amann - inforelais; B. Lange – Multiplicities        |
| 16:30            | End of Thematic Workshop                                                 | All                                                           |
### 4.1 Mapping innovative components of CCI policy (individual answers of participants)

<table>
<thead>
<tr>
<th>CCI policy challenge</th>
<th>Highly relevant/relevant</th>
<th>Less relevant/not relevant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Market -driven strategic focus</td>
<td>Economic stability provides a platform from which creative activity can strive</td>
<td>We cannot measure the state of spill-overs of creative industries from an economic point of view.</td>
</tr>
<tr>
<td></td>
<td>CCIIs provide employment and so help generate taxes</td>
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<tr>
<td></td>
<td>Building of clusters and evaluation of impact first before spill-over with others. The latter therefore only in the long term.</td>
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<tr>
<td></td>
<td>How could this be not relevant if CCIIs are a focus for economic growth?</td>
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<tr>
<td></td>
<td>Strong need to foster the economic nature of creative industry and its nature of business and contribution to GDP</td>
<td></td>
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<tr>
<td></td>
<td>Start in the short term by measuring development, assess impact in the long term – a long term process</td>
<td></td>
</tr>
<tr>
<td></td>
<td>People want more and more to have something unique in their homes and why could it not be a crafts product; craftsmen would then only need to concentrate on their work.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Creative industries have become a part of regional and local economies.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This should be initiated from the top but with consultation from the bottom.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CCI companies cannot work alone, they are dependent on other sectors. They have to make networks. CCI companies are small, they are created by private persons and start-up capital is needed. In LT, we have a situation where CCI entrepreneurs do not have the knowledge on how to start and implement business.</td>
<td></td>
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<tr>
<td></td>
<td>Necessity of mid/long term supported (work)places to make them work</td>
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<td></td>
<td>Transfer platforms needed among CIs to traditional industries</td>
<td></td>
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<tr>
<td></td>
<td>Links with the Education world</td>
<td></td>
</tr>
<tr>
<td>Growth by stimulating generation of companies</td>
<td></td>
<td></td>
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<tr>
<td>Creation of value</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Promote intellectual dynamic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To support the CCI sector companies (SMEs and micro) as such, but also to involve them with other industries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CCI companies face the very same problems and challenges as any other SMEs and micros (in the field of e.g. ‘wellbeing’ services, …)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Need to find practices and policies to help CCIas mix with other sectors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GDP growth in times of the economic downturn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Need to support a creative milieu in our cities (large and small)</td>
<td></td>
<td></td>
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<tr>
<td>Lobbying for the CCI</td>
<td></td>
<td></td>
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<tr>
<td>Creative Industries do not have a lobby structure yet</td>
<td></td>
<td></td>
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<tr>
<td>Cross sectorial CCI transfer is a key success aspect.</td>
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<tr>
<td>Small scale seed capital supports professionalisation.</td>
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</tbody>
</table>

Summary:
Most comments focused on improving the professional lobby and representational structures, the way it is embedded into a coherent local or regional cluster strategy, finding tools to support the growth of existing firms. A second strand of comments focused on improving the degree of professionalisation in general, and the integration of CCI-agents into cross-sectorial activities or giving them a better placing on relevant policy platforms.

| Social-Cultural Hubs | Hubs provide a focal point and so a direction for creative activity |
| Self-organised activities engender a sense of purpose and so promote productivity |
| Can this be part of policy-making? |
| These are bottom-up innovations in many cases, stimulators of innovation and cross-sectorial support. |

From the LT point of view, it would not work for the moment because of cultural specifics.
Strong potential to be boosted, no proven impact in the longer term.

Worth attention from policy: is entrepreneurship to be encouraged; self-organising; evolving

Collaborative economy is a scope of attention.

Creative industries in several EU countries are facing stagnation or it is so new that there is no clear vision on the way to develop.

This could help to create new products and synergies between different players. Find new markets.

The opportunity to provide physical/virtual space for sharing/networking.

Bottom-up approach will allow people to feel empowered.

Culture needs to be shared, helps to create a common position, empowers civil society.

Co-working/nomadic working spaces

New lifestyle/new working style

From incubator to Hub for growth

Encouraging the exchange between sectors

CCI should be addressed as most job creative – spill-overs – design

Create links between sector/identity

These can help to solve the nasty problems (especially when related to e.g. ageing, unemployment ...) but are also relevant for CCI sector as such

Self-organising

Allows people to mix and exchange ideas

Innovation eco-system

Spill-overs happen there
Affordable space needed
Proximity of living and working important
Connection with urban/rural/regional policy has to be improved necessarily.
Social-cultural hubs are a basic quality for CCI.
Especially in non-urban regions the hubs are facilitators.

Summary: Main results addressed the new collaborative nature of work in CCI. Furthermore, the findings point to the relevance of culture in peripheral areas and non-urban areas where culture as such is often not widely represented and often neglected as a central topic for regional development. Furthermore, the results highlighted the qualities of newly invented spaces such as Co-working Spaces and other forms of spatial hubs, were CCI can contribute to place enhancement and new urban/rural qualities. Different cultural 'traditions' might harm the creation of social-cultural hubs.

<table>
<thead>
<tr>
<th>Culture and Identity Policy</th>
<th>Cultural creativity drives CCI thus must be supported</th>
<th>People like to belong and this is important to note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>We are losing a lot of old skills which are traditional for specific countries. It is needed to keep individuality alive.</td>
<td>People might prefer to be autonomous rather than organised in a top-town way</td>
</tr>
<tr>
<td></td>
<td>Policies used to establish a roadmap, common objectives and give support to the industries activities. They are important to know where we should go.</td>
<td>Stressing too much creative industry connection to culture &amp; identity direct attention to economic &amp; business potential</td>
</tr>
<tr>
<td></td>
<td>It is important that target groups participate in policy-making, because they know better what they need.</td>
<td>Culture and identity policies have second priority, they already exist in a way.</td>
</tr>
<tr>
<td></td>
<td>Address quality of life as strategic and economic objectives</td>
<td>There is better ways to incubate new creative crafts.</td>
</tr>
<tr>
<td></td>
<td>Evaluate the appeal of the area to young talents</td>
<td>New cultural public services should be a part in the bigger frame of education.</td>
</tr>
<tr>
<td></td>
<td>Strengthen cultural identity, exchange supported with policies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CCI policies more influencing culture and identity policies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Create social links / relations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Creation of something people could refer to / something common.</td>
<td></td>
</tr>
</tbody>
</table>
These can help to solve the nasty problems (especially when related to e.g. ageing, unemployment …) but are also relevant for CCI sector as such

Self-organising communities (Moseley + Stirchley in Birmingham), Moseley exchange – co-working space community led.

Cultural management strategies transferable to other sectors too

Mutual learning between culture – other sectors

Social innovation needed to address local and European development.

Summary: This group of findings indicated the relevance of learning opportunities and social exchange. Furthermore, the workshop participants addressed the dimension of common goods as well as the integrative force of social hubs as part of CCI. Diverse approaches were given to justify the minor relevance of culture and identity policy: The interaction of Culture with the Creative Industries addresses ‘difficult’ topics like identity, the potential predominance of economic questions in culture or the questionable link of identity with the creation of new crafts.

Spill-over Effects

Spill-overs demonstrate the worth of creative industries to other sectors and so enable a case to be made for proper CCI support

Identification of potential spill-over is, in itself a creative act

Spill-overs promote creative co-working and so are good for society

Commitment to spill-overs and how to measure these effects?

By definition spill-overs are undefinable but who wouldn’t want them.

This needs to be a priority to be pro-active and not reactive.

There is more and more a need for platforms to be created so that it does not only fit in one box but is open to opportunities with other sectors.

In order to be more competitive and relevant the involvement of users is crucial.

They are the indicators if we did well or not.
All the participants in CCI should communicate. Moreover, there must be information about CCIs shared on a daily basis (e.g. in LT the term CCI is not very well known).

Develop CIIs for traditional industry

Creativity is needed everywhere, especially in sectors traditionally not perceived as creative

Develop start-ups and education of entrepreneurial culture for youngsters

Develop a culture/regional identity

Promote innovation from cross ‘cultural’ experience

Economic input for other sectors

From a regional development perspective this might be the most crucial; all sectors (creative, traditional industries, etc.) are needed for sustainable regional development; a regional subsector alone can have special ‘treatment’

Silo effects – less innovation

Technology driven top-down has not resulted in –enough- innovation

Innovation is a complex issue – need to get CIIs engaged with science hubs.

Stakeholder group is most important to make a project running.

Link outside CCI is a success factor.

Participation and acceptance of citizens will increase as a necessary standard.

| Summary: Open exchange across the sectors seems to be of importance although there were few aspects mentioned on how to manage ‘open’ platforms from public authorities. The participants indicated the importance of user-involvement and the general need of for creativity to be integrated into traditional industry. In order to avoid ‘silo-effects’, stakeholder groups are perceived as being a crucial success factor. These also include citizen involvement. |
| Others: Promotion of innovation & technology and ICT | To obtain change in process and products. |
### 4.2 Mapping innovative elements of CCI policy (group work, European perspective)

<table>
<thead>
<tr>
<th>CCI policy challenge</th>
<th>Highly relevant/relevant</th>
<th>Less relevant/not relevant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Market-driven strategic focus (1)</td>
<td>Top down approach needed in order to support the specific needs &amp; permit dialogue networking to share common issues / challenges (such as Interreg for all)</td>
<td>CCI policy at EU level to highlight hot spots which stimulate economic growth – understand how these hot spots / sectors emerge and effect on other sectors. Project findings short term</td>
</tr>
<tr>
<td></td>
<td>Main sources of central funding</td>
<td>CCI not yet considered in policy perception as economic sector / segment. Awareness to be increased. Need for more common vision of CCI policies across countries.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>If there is not funding (big amount and sustained) countries won’t take risks in creation. They need to be encouraged.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The impact for regional economy is always the most important from regional development point of view.</td>
</tr>
<tr>
<td>Summary: European level CCI policy would be needed to highlight the most interesting CCI hot spots and to provide in additional considerable financial support. The EU level should support common CCI visions between the policymakers from different Member States. But it has to be ensured the regional impact is achieved as the central objective of policy.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social-Cultural Hubs (*) (2)</td>
<td>Recognition of hubs are an important element of city strategy in ‘place’ – mobility support for sharing Not yet in all of the regions. Better environment / ground for creative.</td>
<td>Has to be linked to the local culture and environment.</td>
</tr>
<tr>
<td><strong>Incubating functions without being an incubator (without its rules and constraints)</strong></td>
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<td>---</td>
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<tr>
<td>Exchange between regions / countries is important to learn good practices.</td>
<td></td>
<td></td>
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<tr>
<td>Solving the nasty problems: social exclusion, unemployment, ageing, etc.</td>
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</tbody>
</table>

**Summary:** Social-cultural hubs are an important element of place-based spatial strategies (peripheral or urban) and a tool more adapted to CCI than ‘official’ incubators like tech oriented start-up centres. The hubs can contribute to social cohesion, but exchanges on good practices are needed. The hubs are context and local culture related which has been taken into account when developing related policies or when aiming at transferring them to other contexts.

<table>
<thead>
<tr>
<th><strong>Culture and Identity Policy (3)</strong></th>
<th><strong>Across hubs – social cohesion and young people – cultural – culture &amp; economics organisations of the city &amp; EU level</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevant for pupils to learn local / identity skills. Show individuality, serving local culture.</td>
<td></td>
</tr>
<tr>
<td>Involvement of education institutions into the policy-making.</td>
<td></td>
</tr>
<tr>
<td>Europe has a very strong and powerful culture, and it has to fight to held the first position in a ‘union in the diversity’.</td>
<td></td>
</tr>
<tr>
<td>Involving CCI actors in policy-making is crucial for sustainable development</td>
<td></td>
</tr>
</tbody>
</table>

**Summary:** Cultural diversity is a strong European asset which should be reflected in CCI stakeholder processes as by including young people and educational institutions.

<table>
<thead>
<tr>
<th><strong>Spill-over Effects</strong></th>
<th><strong>Competitiveness of SMEs creates economic growth</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>More focus on needs of market, public sector leading by example</td>
<td></td>
</tr>
<tr>
<td>To stimulate integration of CCI and traditional industry.</td>
<td></td>
</tr>
<tr>
<td>Necessary to continue drawing a roadmap.</td>
<td></td>
</tr>
</tbody>
</table>

**Does it mean that CCI should be involved in policy-making**
Summary: Spill-over related CCI policy is highly relevant for achieving economic growth and the sustainability of all sectors. The public sector could use more widely CCI inputs and could by this means provide a reference model for spill-over effects.

| Others: Virtual CCI 'citizens initiatives' | Virtual spaces vs. traditional industries as a result of the web era. |

(*) One group stated: “Relevance depends upon target group, more relevant for individual artists and SMEs than for the bigger ones” and ticked no box regarding relevance.

1. Not ticking level of relevance: CCI policy EU-level to highlight the hot spots which stimulate economic growth – understand how these hot spots / sectors emerge and effects on other sectors
2. Recognition hubs are an important element of city strategy; Mobility and networking support for sharing across hubs
3. Culture & economics
Annexe 5: Number of good practices identified by 14 INTERREG IVC CCI projects

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Creative Growth</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>CITIES</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>SEE</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>4</td>
<td>CeRamiCa</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>CREATIVE METROPOLES</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>6</td>
<td>CREA.RE</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>ORGANZA</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>8</td>
<td>TOOL QUIZ</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>INNOCRAFTS</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>10</td>
<td>BOO-Games</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>PLUSTEX</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>InCompass</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>Cross-Innovation</td>
<td>30</td>
<td>44</td>
</tr>
<tr>
<td>14</td>
<td>REGIO-CRAFTS</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>TOTAL:</td>
<td>272</td>
<td>356</td>
</tr>
<tr>
<td></td>
<td>Percentage</td>
<td>76.4 %</td>
<td>100%</td>
</tr>
<tr>
<td>Title</td>
<td>Thematic Priorities (Component 3 “Exchange of Experience”)</td>
<td>Lead Partner Country</td>
<td>Status</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------</td>
<td>--------</td>
</tr>
</tbody>
</table>
| INNOCRAFTS    | a) Business and business support services  
                b) Access to innovation and financial assistance for SMEs  
                c) Internationalisation of SMEs, professional networking and information exchange  
                d) Promotion of entrepreneurship among specific target groups such as young people and women | Italy                | ongoing |
|               | www.innocrafts.eu                                                                                                           |                      |        |
| BOO-Games     | a) Regional policy instruments and associated tools to support SMEs in the Games Industry  
                b) Business support to SMEs and Entrepreneurs in the games industry  
                c) Cross-sectoral 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 within the games cluster | United Kingdom       | ongoing |
|               | www.boogames.eu                                                                                                             |                      |        |
| PLUSTEX       | 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 in 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 | Italy                | ongoing |
|               | www.plustex.eu                                                                                                              |                      |        |
| InCompass     | The project will undertake 12 cases studies in 3 themes identified as significant to the financial sustainability of creative incubator units: | United Kingdom       | ongoing |
### Cross-Innovation

The project focuses on practices in 4 sub-themes:

- **a)** Smart Incentives - innovative types of finance that enable cross-innovation
- **b)** Culture-based Innovation - schemes that unleash innovation in business and the public sector by introducing artistic and creative practices
- **c)** Brokerage - services that build bridges between sectors by connecting cross innovation enablers with beneficiaries
- **d)** Spatial Cross-Collaboration - services offered to companies in co-working spaces, incubators, fab-labs, science parks and to local clusters

www.cross-innovation.eu

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>ongoing</td>
</tr>
</tbody>
</table>

### REGIO-CRAFTS

- **a)** education and skills development and transfer (relates to the problem of losing the old skills and traditions);
- **b)** marketing, promotion and information channels for crafts products (relates to the problem of bringing craft products to the markets);
- **c)** making craft products competitive through innovation and design (relates to the problems of global competition and loss of customer appeal);
- **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 businesses).

www.facebook.com/RegioCrafts/info

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latvia</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>
Annexe 7: Recommendations related to the INTERREG IVC and future programmes:

Interregional cooperation programmes like INTERREG possess substantial potential to further the state-of-the-art of CCI policy-making in the European regions and cities as these programmes provide financial support for the exchange of experience and for the transfer of good practice and policies. These positive effects could be enhanced by taking into account the following recommendations e. g. for the upcoming funding period 2014-2020:

- **Integrate a thematic priority in a new INTERREG IV programme that allows for inter-regional exchange and learning on creative industries**
  The thematic field of creative industries is a central topic for competitiveness and innovation in Europe, creating jobs, growth and which is more robust and resistant against the effects of the systemic crisis than many other economic sectors. In order to achieve the Europe 2020 objectives, CCI has already been recognised by the European Commission (including regional policy) as one of the most promising policy fields. CCI should therefore be allocated a thematic basis within a new inter-regional Europe-wide INTERREG programme allowing European regions and cities to co-operate and learn from each other.

- **Encourage better timing and a more systematic collection and selection of CCI good practice in projects**
  The INTERREG IVC programme level should contribute to a more systematic collection of CCI good practice involving external know-how (e. g. in the framework of a permanent capitalisation process from the very beginning of the new funding period and through a closer cooperation with the EU CCI initiatives). This could lead to a better basis for comparing data between INTERREG IVC projects. In addition this would enlarge the evidence base of creative industries policies, which could then in a second step inform the EU CCI policy-making process with information from the local and regional policymakers. Furthermore, the timing of good practice collections in INTERREG IVC projects on creative industries could be revised and be based on a systematic needs analysis in the partner regions and cities. This analysis would need to be at the beginning of each INTERREG project implementation allowing for a more targeted good practice approach and an easier transfer of creative industries practices.

- **Develop tools to further assist the transfer of good practice examples from the Programme level to regions and cities**
  An INTERREG IVC publication regarding good CCI transfer practice (case studies, policy tools and recent initiatives, festivals, conferences etc.) would be of added value especially in order to intensify the transfer activities to those regions / cities that are only starting to implement their creative industries policy.

- **Ensure that the financial rules of a new interregional INTERREG programme foster the intensification of transfer of CCI good practices**
  Furthermore, the financial rules of a new interregional INTERREG programme should address the following issues:
  - The income generated from the transfer of CCI good practice examples identified and transferred during the project or afterwards;
  - The financial management of the programme should be simplified in order to encourage European regions and cities (and in the case of creative industries many institutions governed by public law) to participate in the programme (control mechanisms, flat rates, standard unit costs, etc.);
  - The eligibility of costs related to the cooperation with EU CCI initiatives and other European and international good practice in creative industries policy-making as well as expenditure related to the active involvement of creative SMEs in the INTERREG exchange activities (e. g. CCI internationalisation and export transfer platforms).
- Exchange activities between different INTERREG IVC projects – even when developed on an ad hoc basis – should also be eligible.

➢ **Encourage the systematic and more intensive cooperation of lead and project partners from creative industries with the managing authorities in charge of mainstreaming programmes**

The potential and competencies of the INTERREG IVC community to overcome some of the obstacles for better mainstreaming of CCI good practice are not yet fully utilised at the INTERREG IVC project and programme level. The programme could encourage:

- A closer cooperation between the lead and project partners in INTERREG projects and ‘their’ Managing Authorities (ERDF, ESF, EAFRD) – one of the key pre-conditions to better take advantage of the financial opportunities of the mainstreaming programmes, which is a special challenge for creative industries (many bodies governed by public law, CCI policymakers often based on local level without ‘direct’ access to the mainstream programmes managed on a regional level).

- A continuation of transparent stakeholder dialogues between ‘Managing Authorities’ and any interested parties to engage in furthering CCI.

➢ **Ensure the implementation of bottom-up initiatives to encourage joint activities of CCI projects**

A new INTERREG programme for interregional cooperation should ensure the transfer of operational information between projects with a focus on the same thematic area. A specific budget could be made available by the Programme devoted to bottom-up exchange activities (e.g. joint workshop on a topic addressed from two CCI projects).

➢ **Further thematic exchange at one annual event**

In the context of creative industries, it would also be of added value to organise an annual conference at the programme level (based on the experiences made with the thematic capitalisation workshop) in order to ensure exchange on current activities of different INTERREG CCI projects and to provide a broad insight into state-of-the-art CCI policy themes, including all INTERREG IVC creative industries projects (e.g. cross innovation, open innovation, social innovation in and with creative industries, access to finance, internationalisation of CCI SMEs).