

CCI POLICIES ON EUROPEAN LEVEL

Transnational Report

03 2020



DT1.1.3



Reporting Period 2



PP2, SACCI



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LIST OF ACRONYMS

CCI	Cultural and Creative Industries
CCS	Cultural and Creative Sector
CE	Central Europe
CoR	European Committee of Regions
COSME	Programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises
CULT	Committee on Culture and Education
DG	Directorate-General of the European Commission
DG EAC	Directorate-General for Education, Youth, Sport and Culture
DG REGIO	Directorate-General for Regional and Urban Policy
DG GROW	Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs
DG CONNECT	Directorate-General for Communications Networks, Content and Technologies
EACEA	The Education, Audiovisual and Culture Executive Agency
EESC	European Economic and Social Committee
EASME	Executive Agency for Small and Medium-sized Enterprises
ERDF	European Regional Development Fund
ESSnet-Culture	European Statistical Systems Network on Culture
ESF	European Social Fund
EU	European Union
FP9	The 9th EU Framework Programme for Research and Innovation
ICT	Information and Communication Technologies
ITRE	Industry, Research and Energy Committee
JRC	Joint Research Centre
MEP	Members European Parliament
MFF	Multiannual Finance Framework
OMC	Open Method of Coordination
REGI	Regional Development Committee
SACCI	Regional Association Cultural and Creative Industry Saxony
SME	Small and Medium-sized Enterprises
SWOT	Analysis of Strengths, Weaknesses, Opportunities and Threats

0. Abstract

The summarizing report investigates European CCI policies with respect to their relevance for Central Europe, inclusive EU projects and networks. It provides an overview about actors, policies, trends and adds an extensive literature list.

1. Introduction

The analysis “CCI policies on European level” provides an overview of bodies and actors on European level, who focus on cultural and creative industries (CCI) as an important economic sector due to its innovative potential of growing amongst other key issues, which we are also going to highlight again in this paper.

InduCCI is a project within the INTERREG programme CENTRAL EUROPE and foresees an analysis of CCI policies on EU level. InduCCI as project focuses on fostering CCI in non-metropolitan industrial regions thus working together with eight project partners. InduCCI targets at linking CCI with traditional industry to benefit from innovation and creative input. Moreover InduCCI aims at opening up public administration for the needs of CCI and implements pilot actions in all partner regions to foster that linkage and integrate the public.

The Regional Association for Cultural and Creative Industry Saxony (SACCI) as project partner of the Interreg project “InduCCI” is responsible for investigating European CCI policies with respect to their relevance for Central Europe (CE) and make them available for their project partners and further interested readers. In “InduCCI” SACCI has the role as research partner. For this paper colleagues of our association, who are investigating the European policy with respect to CCI since several years researched for and participated in this paper. Furthermore we investigated the transparency register for relevant CCI actors.

The following collection of information and suitable actors focuses on the whole European Union. The European policies published by different EU bodies and actors in the last years are determined for *various regions* in Europe. There are different programmes and fundings adapted for certain regions of Central Europe, which we are taking into account in this paper. On a wider perspective the described organs, policies and strategies are equally applicable for the regions of Central Europe.

Furthermore we concentrated on the description of different key actors on the level of European policy making, listed important publications and funding programmes as well as closed and present projects that focus on CCI and their needs.

The paper is structured into an introduction, a main part, trends and an extensive bibliography with links to relevant sources we used for this paper. In the main part of this paper you find the main EU bodies dealing with CCI, their departments and what they do for CCI, an overview of European projects that promote CCI or certain cross-sectoral topics of CCI and a list of European funding programmes that are relevant for CCI. We close this paper with a consideration of current trends and why CCI are possibly better equipped to economic crises than other economic sectors.

2. Objective

With this paper we:

- investigate the European CCI policy landscape with respect to its relevance for transforming industrial regions in Central Europe
- provide a summarizing report regarding relevant EU policies, projects, network, actors, and trends
- provide a report which can also serve as an input for InduCCI partners regarding their regional policy papers

3. Applied Approach

To write this analysis we used different types of procedures:

- desk research about policies, stakeholders and recent and current projects with similar focus like InduCCI
- statistical analysis like the Transparency Register to find out, how many organizations lobby for CCI on the European level in comparison to other business sectors
- literature review of European policy papers, important strategies, studies and reports
- needs assessment of project partners what they expect of the EU Policy Analysis and what would be additional value with respect to there local or regional strategies

Moreover data and gained knowledge from the Regional CCI policy analyses of the project partners have been collected about the current status quo of CCI in partners region, existing regional CCI policies, papers or helpdesks.

EU policy analysis - applied approach



Source: SACCI 2020.

4. CCI Policies On European Level

4.1 Economic Relevance Of CCI

Considering the history of cultural and creative industries, CCI are an economic sector that has globally developed into one of the most important and dynamic economic sectors since the 1980s. As a driver for innovation and transformation CCIs are densely located in and around metropolitan areas in comparison to non-metropolitan areas. Many regions were and are facing a challenge of transformation from traditional industry to a more digitised society - with focus on renewable energy, circular economy, service-based economy and artificial intelligence.

When talking about CCI in Europe we have to consider that the cultural and creative sectors in Europe accounting for 4.4% of the EU's GDP, that they are making up 12 million full-time jobs and €509 billion in value added to GDP.¹

The EU Commission describes in their “Proposal For A Regulation Of the European Parliament And Of The Council - Establishing The Creative Europe Programme 2021 To 2027” the various and rich CCI landscape in Europe and its positive effects for the cultural and social daily life in Europe:

“Europe's rich cultural heritage and dynamic cultural and creative sectors are a part of European identity. Culture and cultural expressions manifest themselves strongly in the daily life of the Union's citizens and can contribute to wellbeing, active citizenship, common values, social inclusion and the development of intercultural dialogues as well as of a free, pluralistic and diverse media environment.

¹ Cf.: Impulse paper on the role of cultural and creative sectors in innovating European industry. Available online: <https://op.europa.eu/en/publication-detail/-/publication/cd264783-3977-11e9-8d04-01aa75ed71a1/language-en/format-PDF/source-119795248>, checked on: 3/19/2020.

The cultural and creative sectors fully contribute to the Union's economic development, generating jobs and growth, and are thus key for Europe's future.”²

The European Commission also highlights, that:

“[c]ultural and creative sectors drive innovation, acting as a catalyst for change in other sectors - and stimulate invention and progress across Europe's diverse cultural landscape. With the emergence of progressively complex, creative and intertwined business models, the cultural and creative sectors are increasingly becoming a decisive component of almost every product and service.”³

Since CCIs are making use of diverse, creative and flexible approaches and skills at different levels, they are well equipped to adapt to new forms of entrepreneurship. CCIs play a key role in the structural change in Europe - from traditional industry to an economy of knowledge and are an engine of growth, located in a strategic position in order to generate spill-over effects - from innovation to other sectors of economy.⁴ Moreover CCI contributes to the employment of young people, covers all areas from large film companies to micro-enterprises and is one of the largest employment sector in the EU. But we also have to ask if this potential of CCI is sufficiently reflected in EU strategy papers and policies?

The work of creatives often incorporates a socially responsible and inclusive consciousness to their products as well as environmentally friendly (production) processes the cultural and creative industry is an important main driver for economic change. Therefore, an appropriate framework for CCI and their needs has to be created in rural industrial areas and on different levels - from bottom-up and with direct actions as well as improvements on policy level. Also industrial regions offer enough old industrial infrastructures that could be converted into affordable offices, innovation and creativity clusters, hubs, workshops or exhibition spaces much needed and requested by CCIs in more urban territorial. That pull factor could raise regional attractiveness and rural development. When surrounded by a suitable work and living environment CCI entrepreneurs have the potential to help to transform this structural change in a sustainable and innovative, thus gainful way both economically as well as socially.

An ensuing question after investigating the CCI policy landscape on EU level is for us if the European Union is redeeming what it expects from the cultural and creative industries. Is there really enough financial support for CCI, a sector emphasized in so many EU strategies, papers and policy recommendations as an highly innovative sector that has to be promoted and supported on cultural and social and economic level. As an area highly important for the identity of the EU? Are the special needs of CCI sufficiently taken into account in the EU support programmes when it comes to a transition from traditional industry to new technology, digitization, sustainability and services (intangible goods)? This will be an important discussion when talking about policy improvements on EU level.

² Cf.: Proposal for Recommendation of European Parliament and the Council. Available online: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A366%3AFIN>, checked on: 3/19/2020.

³ Cf.: European Commission: Supporting CCI. Available online: https://ec.europa.eu/culture/policy/cultural-creative-industries_en, checked on 2/17/2020.

⁴ Cf.: Report of European Parliament on a coherent policy. Available online: https://www.europarl.europa.eu/doceo/document/A-8-2016-0357_EN.pdf, checked on 3/19/2020.

4.2 European Definitions

In 2009, the European Working Group on Cultural Statistics: "European Statistical System network on Culture" (ESSnet-Culture) was established with the following objectives:

- Resumption of statistical cooperation between European countries
- Improving the existing methodological basis for the development of new EU cultural statistics
- Definition of indicators and variables that allow the cultural sector to be described and studied in all its complexity
- Provision of national experience to enable a broader and more advanced analysis of the data, in order to develop comparable cultural statistics and to analyse cultural phenomena in Europe. ESSnet Culture was asked to propose common definitions, in particular a definition of cultural activities, often referred to as creative and artistic activities, to bring together the various conceptual approaches from political science, economics and management sciences.

1	Cultural heritage
2	Archives
3	Libraries
4	Books and Press
5	Visual arts
6	Performing arts
7	Audiovisual & multimedia
8	Architecture
9	Advertising
10	Arts and Crafts

Source: SACCI, 2020.

There was a demand to articulate and make compatible strongly contradictory cultural approaches that formed among other national "traditions". In the ESSnet-Culture final technical report the commonly agreed definition is given that cultural activities are understood as any activities based on cultural values and/or artistic expression. Cultural activities include market and non-market activities, with or without commercial significance, carried out by any type of individuals, companies, groups, institutions, amateurs or professionals. The ESSnet Culture defined 10 areas which include culture as creative, artistic and cultural activities.

These areas are based on the economic functions of creation, production & publishing, distribution & trade, conservation, education, management & regulation and represent the fundament for the CCI-term defined later in time.

Published in 2010, the *European Commission's Green Paper "Unlocking the potential of cultural and creative industries"*, describes one definition of "Cultural industries" as following:

"Cultural industries" are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose

which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (**performing arts, visual arts, cultural heritage** - including the public sector), they include **film, DVD and video, television and radio, video games, new media, music, books and press**. This concept is defined in relation to cultural expressions in the context of the 2005 UNESCO convention on the protection and promotion of the diversity of cultural expressions. "Creative industries" are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include **architecture and design**, which integrate creative elements into wider processes, as well as sub sectors such as graphic design, fashion design or advertising.⁵

WIPO, the global forum for services, policy, information and cooperation on intellectual property (IP), brings the last mentioned topic in the process of definition finding. In 2017, WIPO defined CCI as "a diverse group of activities, all of which depend to a greater or lesser extent on the contribution of original works and their protection by various intellectual property rights".⁶ The composition of the CCI sectors varies according to local conditions and reflects the different cultural history and market opportunities. With regular studies of the value of copyright in the global economy, WIPO notes that after the CCI was hardly recognised as an industrial sector at the turn of the century, it is now acknowledged as a driver of economic growth.

After the described process of finding a definition for CCI and its included sectors, it can be summarised as:

The term cultural and creative industries (CCI) covers cultural and creative enterprises that are predominantly profit-oriented and are engaged in the creation, production, distribution and/or media dissemination of cultural/creative goods and services. The unifying core of any cultural and creative economic activity is the creative act of artistic, literary, cultural, musical, architectural or creative content, works, products, productions or services. They combine key elements of our shared artistic and cultural heritage with future based, nowadays also digital transferred, information and content.

The following 12 sectors are defined:

- Arts and Crafts
- Books
- Music
- Film
- Art
- Broadcasting
- Performing Arts
- Architecture
- Design
- Press
- Advertising

⁵ Cf.: <https://op.europa.eu/en/publication-detail/-/publication/1cb6f484-074b-4913-87b3-344ccf020eef/language-en>, checked on 3/26/2020.

⁶ Cf.: WIPO Publications. Available online: <https://www.wipo.int/publications/en/details.jsp?id=4166>, checked on 3/31/2020.

- Software / Games

Moreover it is important to note that the definition of CCI in this form does not apply to all member states and regions. They adopt a mixture of the definitions for themselves. It has not yet been possible to define a binding definition of CCI and thus also a binding statistical framework, which ultimately also makes it impossible to compare the national monitoring reports. The specification of the various sectors depend on the cultural heritage and local conditions.

4.3 SWOT For CCI In Traditional Industrial Regions

Analysis of strengths, weakness, opportunities and threats (SWOT) represents a positioning analysis of the CCI in relation to other industries. It shows the underlying working methods and industry characteristics and is used to determine the position and develop a strategy.



Source: SACCI 2020.

STRENGTHS:

- Driver of economic growth
→ growth in the CCI is on average three times that of the economy as a whole⁷
- CCI contributes around 5,3 % of EU GDP
→ third large employer sector in the EU
→ high growth potential
→ provides quality employment and around 12 million full-time jobs across the EU⁸
- Open mindset: fast, customizable and flexible

⁷ Cf.:WIPO Publication. Available online: [How to Make a Living in the Creative Industries](#), checked on 3/31/2020.

⁸ Cf.: Modernising Cultural and Creative Industries within the EU. Available online:

<https://cultureactioneurope.org/events/modernising-cultural-and-creative-industries-within-the-eu/>, checked on 3/30/2020.

- CCI can easily adapt to new environments
- redefine or rebuild themselves according to new environment
- Resilience: Creative industries are more resilient to economic crisis
- Unconventional and new working methods
 - creative way of thinking and problem solution (“thinking outside the box”)
 - independency of the work location
 - rural areas are attractive e.g. because of affordable rents
- Involvement of local actors and service providers
 - creates a grown and sustainable understanding of the industry (“right to existence”)
- Cultural and creative industries do not bear a higher investment risk than other business areas

WEAKNESSES:

- Heterogenous sectors
 - different characteristics
 - different needs
- Lack of adequate CCI database
 - complicates networking
- Lack of long-term planning security and permanent employees
 - mainly project-based work
- Absence of a financially strong lobby
- Lack of a trade union to represent the needs of employees and self-employed
- Lack of common understanding within economy that CCI stakeholder are equal market participants
- Lack of common understanding in society that CCI products and services have a financial & cultural value
- Lack of common understanding on administration and policy level that CCI contributes to the financial value chain

OPPORTUNITIES:

- Innovation potential
 - creative working methods lead to unconventional solutions (e.g. Design Thinking Process)
 - promotes Cross Innovation
- Impact for a positive social life
 - establishing of creative scenes
 - develop cultural landscape of music, theater, movie, dance, media and museum
 - enhance socio-cultural education offer

- Attractiveness for rural regions
 - promoting regions image
 - attracts young professionals
- Reuse of old industrial sites by CCI players
 - demand of the CCI's fits with the offer of the regions, e.g. space
- Job creation in rural areas
- Transferable skills such as creative thinking, problem-solving skills favors team spirit and resourcefulness

THREATS:

- Inhouse solutions
 - large companies hire own designers to avoid purchases on external creative services
- Dependence on the economic health of society
 - Economic and social crises lead to a decline in demand for creative services and interest in cultural events
- Worldwide health crisis can lead to sudden cancellation of orders/gigs/dates. Most CCIs do not have financial back-up for compensation financial liability
- CCI are increasingly active on a freelance basis or alternate between self-employed and dependent employment, are employed on a part-time or discontinuous basis
- Lack of tailored funding instruments for CCI
 - complicate establishment and development of CCI business in markets
- CCI isn't used to shape economic change → the industrial area breaks away and there's no investment in new economic sectors
- Digital industrial change offers new opportunities for the design of new business models and market expansion, but at the same time creates problems for traditional sectors of the cultural and creative industries

4.4 Regional CCI Policy Analyses In InduCCI

From June 2019 - March 2020 seven project partner of the Interreg project InduCCI carried out a policy analysis that investigated the status quo of the cultural and creative industries in each partner regions (Germany, Belgium, Austria, Italy, Slovenia, Poland and Czech Republic). It can be stated that the situation of cultural and creative industries as well as relevant strategies and policy measures is diverse and unique for all regions. Each region has different priorities in policy making and support when it comes to the cultural and creative sector. For example the region of Lombardy has already established a general agreement that CCI play a important role for the regions economy. The region is including creatives into several sectors of innovation. In the Eastern Europe region on the other hand an agreement on a coherent creative industries policy does not exist yet.

In general it can be said that based on the focus InduCCI has, the field of cultural and creative industries is not sufficiently identified and seen as a partner and driver of economic structural change. This is where the InduCCI project starts and wants to achieve change. The idea is to define further necessary measures and develop valuable policy improvements for regions in Central Europe.

5. European Public Bodies And Their CCI Policies

The following European institutions formulate policies addressing CCI and designing the overall regulatory framework:

- The European Parliament
- The European Commission
- The European Council
- Council of the European Union
- European Economic and Social Committee
- European Committee of Regions

The European Parliament and the European Commission organised their work in various Committees and Directorates General (DG) dealing with CCI or focusing on intersections of CCI, such as young entrepreneurs, industry or SMEs.

The European Economic and Social Committee (EESC) which is the voice of organised civil society in Europe and the Committee of the Regions (CoR) representing Europe's regional and local authorities - focus on CCI - either by collecting statements of the public about CCI or by hosting a regional entrepreneurial award. Both act as independent advisory bodies to The European Commission and The European Parliament.

Associations and lobby organisations represent the needs and positions of the industries from the respective countries and have an impact on the policy-making process in the EU. These associations and lobby organisations are listed in the Transparency Register of the EU. Transparency is an essential element in encouraging European citizens to participate more actively in the democratic life of the EU. Therefore the transparency register was set up and answers key questions such as what interests are being pursued by whom and with what budget. For this paper information about CCI associations and lobby organisations have been filtered. The system is operated jointly by the European Parliament and the European Commission.

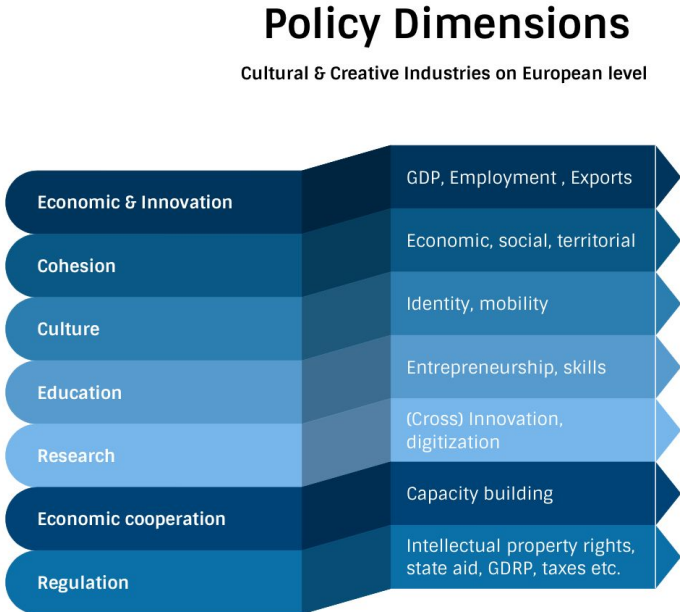
Many stakeholders, institutions and parties are involved in the policy making process for CCI in Europe. A horizontal approach to governance for CCI is clearly visible as strategies, programmes and initiatives are distributed among several institutions. There is a growing awareness of the CCI that demand interdepartmental coordination. However, no efficient horizontal steering mechanism between EU actors is apparent.

Still, CCI as cross cutting policy field strikes different horizontal and vertical EU, national, regional and local policy levels reflecting the different aspects of a holistic understanding of CCI. Since CCIs work often interdisciplinary and are consisting of heterogeneous sectors different needs of CCI have to be considered. From funding, to locations, to framework conditions, business structures, regional special features or work forms - there are diverse

aspects that have to be taken into account while setting-up a suitable policy and strategic framework to foster and promote CCI. The cross-cutting features of the culture and creativity sectors has been recognised by the mentioned EU bodies in the following EU policy documents:

- the European Commission Green Paper on unlocking the potential of cultural and creative industries (2010);
- the Communication Promoting cultural and creative sectors for growth and jobs in the EU (2012);
- the European Parliament Resolution on promoting the European cultural and creative sectors as sources of economic growth and jobs (2013);
- the Communication Towards an integrated approach to cultural heritage for Europe (2014);
- the Digital Single Market Strategy (2015);
- the European Parliament Resolution on a coherent EU policy for cultural and creative industries (2016)

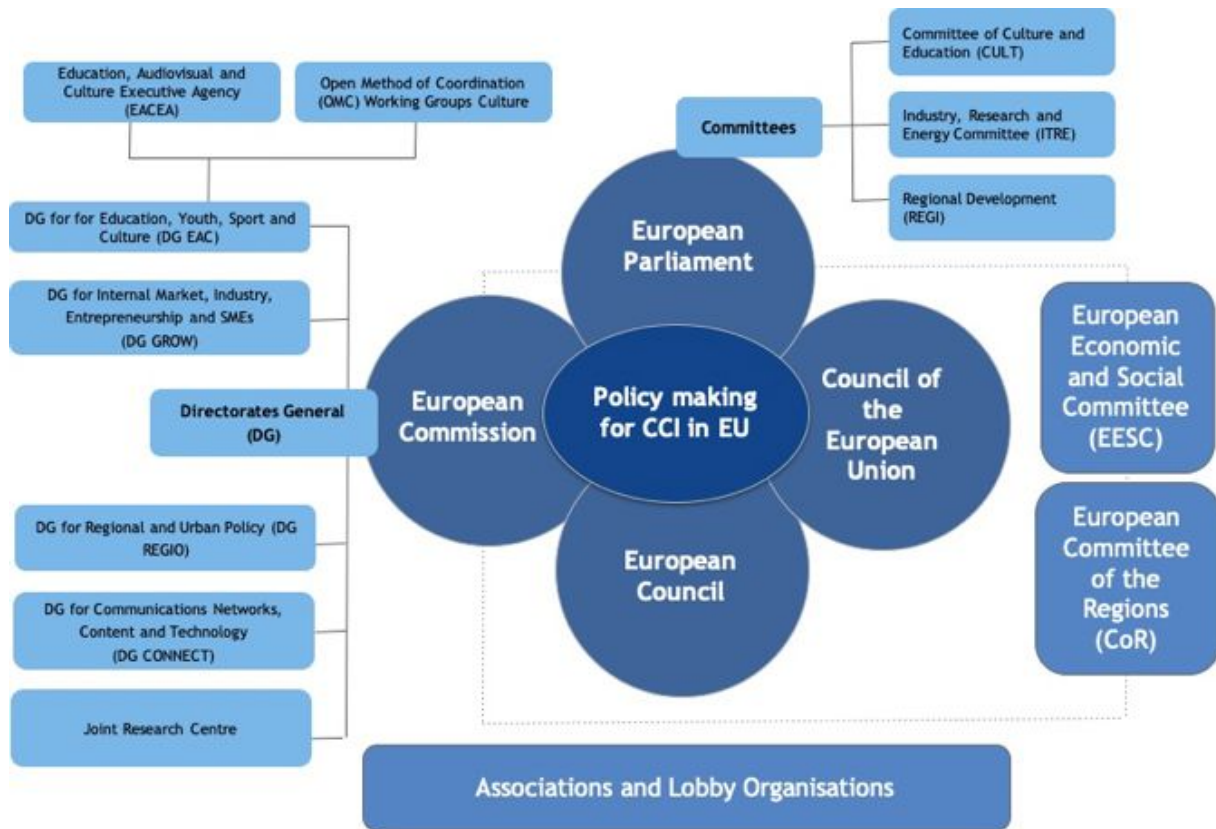
The policy dimensions of CCI are made visible in the following graphic:



Source: SACCI, 2020

Graphical Overview

This graphic shows all actors active in designing policies for CCI in Europe.



Source: SACCI, 2020

5.1 European Parliament

The European Parliament is the legislative branch of the European Union and one of its seven institutions. It composed 705 directly elected members (MEPs) that participate in 22 committees to prepare the work for Parliament's plenary sessions.

The European Parliament demands to clarify the European understanding of culture, creativity and innovation. Moreover it elaborates important structural and political measures to integrate them into a real European culture strategy.

5.1.1 Committee On Culture And Education (CULT)

The Committee on Culture and Education (CULT) is among other things responsible of improving the knowledge and dissemination of culture, the protection and promotion of cultural and linguistic diversity and the conservation and safeguarding of cultural heritage, cultural exchanges and artistic creation. Furthermore it establishes cooperation with third countries in the areas of culture and education and relations with the relevant international organisations and institutions.

The [Activity Report](#) of the CULT committee for 2014 - 2019 also demands a coherent EU policy for cultural and creative industries (CCIs) as well as a new European Agenda for Culture and the implementation report on the Creative Europe programme. They e.g. took care of publishing a “comprehensive, coherent and long-term industrial policy framework for the cultural and creative sectors”⁹. This joint report in cooperation with the Industry, Research and Energy Committee (ITRE) defines the cultural and economic potential of the sectors as mutually reinforcing. The report recommends among other things for a clear definition of cultural and creative industries to better support their development and economic impact. “The resolution concludes that “CCIs have a key role to play in reindustrializing Europe, are a driver for growth and are in a strategic position to trigger innovative spill overs in other industrial sectors, such as tourism, retail, and digital technologies”.”¹⁰

5.1.2 Industry, Research And Energy Committee (ITRE)

The ITRE is among other things responsible for the industrial policy and related measures of new technology, including measures of small and medium sized enterprises in the EU. Their work has direct impact on the daily life of citizens and the European economy. The Committee is taking care of innovation to push the European Union forward, e.g. with thriving digital economy.

In its [Activity Report](#) for the mandate 2014 - 2019 it's published that the Committee in 2017 proposed to establish a common framework on business statistics, to simplify the EU

⁹CULT Activity Report 2014 - 2019. Available online:

https://www.europarl.europa.eu/cmsdata/163620/CULT_Activity_Report_2014-2019_FINAL%20for%20web.pdf, p.19, checked on 3/9/2020.

¹⁰ ibid.

law and reduce administrative costs in particular for SMEs from which also CCI entrepreneurs and companies would profit. Next to this they also commented on their own-initiative report in cooperation with the CULT Committee.

5.1.3 Regional Development Committee (REGI)

The Regional Development Committee is among other things responsible for the operation and improvement of the Union's regional development and cohesion policy. Furthermore it manages the European Regional Development Fund, the Cohesion Fund and the other Instruments of the union's regional policy.

In its agenda for cohesion policy 2019 - 2024 among other things they aim the development of SMEs and European Territorial Cooperation, which is established in the INTERREG programme. With this they are taking care of promoting a harmonious economic, social and territorial development of the Union as a whole.¹¹ Main part of the projects funded by INTERREG are cultural and creative industries (like e.g. InduCCI, Cross-Innovation or Creative Ports).

Furthermore they are concentrating on social cohesion instead of territorial cohesion. So their plan to expand the digital infrastructure and broadband connection support CCI in realizing their new working methods based on virtual communication.

5.1.4 Intergroup "Cultural And Creative Industries In Europe"

The "Cultural and Creative Industries in Europe" intergroup was founded in 2014 by the member of the Parliament Dr. Christian Ehler and Pervenche Berès. Based on his knowledge of cultural and creative industries as a highly innovative sector he thought of the need of an international non-party approach with allies across all committees and parties.

The intergroup connects 36 members of the European Parliament from different parties and countries to discuss strategic aspect of cultural and creative industries of common interest. They are newly established in each legislature period and require the approval of the plenary. With this they're allowed to organise events and discussion rounds, to connect members and joint consultations about legislative initiatives.

The work of the intergroup is focused on:

- The Copyright Directive of the European Parliament as part of the Digital Internal Market and its effect on the creative industry
- The positioning of this industry as a priority in the relevant support and financial structures (for example Creative Europe, the 9th EU Framework Programme for Research and Innovation (FP9), Structural Funds, the Multiannual Finance Framework (MFF) and the Programme for the

¹¹ Cf.: REGI Committee: Agenda for Cohesion Policy. Available online: [https://www.europarl.europa.eu/RegData/etudes/STUD/2019/629197/IPOL_STU\(2019\)629197_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2019/629197/IPOL_STU(2019)629197_EN.pdf), checked on 3/26/2020.

Competitiveness of Enterprises and Small and Medium-sized Enterprises (COSME)

- The promotion of cultural diversity in Europe
- The establishment of the Digital Internal Market
- The fight against unemployment in European member states
- The preservation of traditional craftsmanship skills
- The positioning of creativity and the creative industry as pillars of European integration¹²

The Agenda of Intergroup is to open up industrial promotion to the creative industries. They follow the idea to establish the CCI as a main objective of industrial promotion and demand that the needs of CCI must be mainstreamed in the EU industrial funding policy. Horizon 2020 is the biggest EU research and innovation programme.

5.2 European Commission

The European Commission is the independent executive arm of the European Union. It is responsible for drawing up proposals for new European legislation, and it implements the decisions of the European Parliament and the Council of the EU.¹³

The European Commission has focussed on an ecosystem approach to supporting artists, cultural and creative professionals and European content. They underline the importance of cultural and creative sectors for innovation, job creation, cohesion and well-being of societies in each of these three publications:

- [2015 - 2018 Work Plan for Culture](#)
- [New European Agenda for Culture](#)
- [New Work Plan for Culture 2018](#)¹⁴

Furthermore the European Commission publishes Green Papers. With these Papers they stimulate discussion on given topics at European level. To put these proposals forward they invite relevant parties to participate in a consultation process and debate about it.¹⁵

Among other topics they write about climate change, immigration, agriculture and the EU budget. In 2010 the European Commission published the Green Paper “Unlocking the potential

¹² About the Intergroup. Available online: <https://ehler.eu/en/topics/culture-creativity/intergroup/>, checked on 3/24/2020.

¹³ About the European Commission. Available online: https://europa.eu/european-union/about-eu/institutions-bodies/european-commission_en, checked on 2/24/2020.

¹⁴ Cf.: European Commission: Supporting CCI. Available online: https://ec.europa.eu/culture/policy/cultural-creative-industries_en, checked on 3/17/2020.

¹⁵ Glossary of summaries. Available online: https://eur-lex.europa.eu/summary/glossary/green_paper.html, checked on 3/30/2020.

of cultural and creative industries”¹⁶. This paper based on elaborated recommendations and best practice experiences of two national expert groups - one consists of representatives of CCI and the other is about synergies between culture and education. Furthermore it pictures several independent studies and reports created by the European Commission and obtains inspiration of the different member states strategies to elaborate the potential of CCI. All together it is collected to start a discussion about the needs of CCI to get inspired by creative circumstances in the European Union. It doesn't cover all issues that may impact these industries but addresses some key areas to unlock the potential of CCI's in Europe.

The Commission is divided into departments known as Directorates-General. Each of these is headed by a director-general and other services.

They are divided into four groups:

- Policy DGs
- External relations DGs
- General Service DGs
- Internal Service DGs¹⁷

In the next paragraphs we'll concentrate on that Directorates-General, which may have influence on CCI or at least consider cultural and creative industries in their publications.

5.2.1 Directorate-General For Education, Youth, Sport And Culture (DG EAC)

The Directorate-General DG EAC is responsible for EU policies on education, youth, culture and media, sports, education and training.

The Education, Audiovisual And Culture Executive Agency (EACEA)

The executive agency is overseen by the DG EAC and manages funding and implement projects for education, culture, audiovisual, sport, citizenship, humanitarian aid and volunteering. They aim to foster innovation in these areas, taking care of cross-border innovation and mutual respect.

As one of the European Commission's executive agency they bring their policies to life by managing the funding that have an impact of European citizens. Furthermore they provide feedback to the Directorate-General on the practical implementation of the support measures.

Part of their tasks are:

- submit conditions and guidelines for funding opportunities
- evaluation of applications on funding programmes
- selection of programmes and sign the project agreements

¹⁶ European Commission: Green Paper. Available online:

<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A52010DC0183>, checked on 3/30/2020.

¹⁷ Cf.: https://en.wikipedia.org/wiki/European_Civil_Service#Organisational_structure, checked on 3/30/2020.

- keep in contact with the beneficiaries and monitor the projects
- provide necessary information and support to applicants and beneficiaries
- provide policy support to the European Commission
- manage most part of the EU funding programmes, as for example:

Managed programmes by EACEA 2014-2020:

- Erasmus+
- Creative Europe
- Europe for Citizens
- EU Aid Volunteers
- Intra-Africa Academic Mobility Scheme
- European Solidarity-Corps¹⁸

OMC Working Groups Culture

The “Open Method of Coordination” (“OMC”) describes a cooperation of experts from ministries of culture and national cultural institutions of different EU member states. In 5 to 6 meetings over 18 months they exchange experiences and good practice in designing policy and funding schemes, produce policy manuals and toolkits which are widely shared throughout Europe. In 14 OMC groups since 2008 they created common understandings and worked on practical solutions and their implementations in the field of culture.

The OMC groups are organised by the European Commission. They host most of their meetings, support the members with research and studies and reimburse travel expenses. The Commission does not decide who participates. It is the responsibility of the government to elect the chairs and the group itself decides if and how they want to involve additional experts.

Recent OMC Working Groups on CCI:

- Cultural and Creative Industries - CCI export and internalization support strategies (WP 2011-2014)
The reports builds on and complements the already rather extensive literature on the potential of CCI in the European Union. It has a particular focus on their exports and internationalization.
Find out more about the results of this group:
https://ec.europa.eu/assets/eac/culture/library/reports/eac-omc-report-ccs-strategies_en.pdf, checked on 3/2/2020
- Survey on access to finance for Cultural and Creative Sectors (WP 2011-2014)
The European Statistical Systems (ESSnet-Culture) published a guideline to harmonise statistics on the CCS at the European level. This guideline build the basis for the following survey. It describes the main problem of the existing lack of access to finance for medium-sized firms.

¹⁸ Cf.:About EACEA. Available online: https://eacea.ec.europa.eu/about-eacea_en, checked on 3/24/2020.

Find out more about the results of this group:

https://ec.europa.eu/assets/eac/culture/library/studies/access-finance_en.pdf,
checked on 3/2/2020

- The role of public policies in developing entrepreneurial and innovation potential of the Cultural and Creative Sectors (WP 2015-2018)

The group identified in its report conclusions and recommendations for policy-makers. They focus on solutions for an inclusive and innovative society as well as the value of small companies and experimentation.

Find out more about the results of this group:

<https://op.europa.eu/en/publication-detail/-/publication/5d33c8a7-2e56-11e8-b5fe-01aa75ed71a1>, checked on 3/2/2020

The mission of the OMC groups on culture is to foster exchange of experience and of good practices between the MS on cultural diversity, intercultural dialogue, access to culture, the creative and cultural industries, artists' mobility, cultural heritage, and the mobility of collections.¹⁹

5.2.2 Directorate-General For Internal Market, Industry, Entrepreneurship And SMEs (DG GROW)

The Directorate-General DG GROW is taking care of development and implementation of the Commission strategies of enterprise and industry as well as the internal market.

To promote economic growth in Europe, they work to:

- ensure an open internal market for goods and services in the EU
- improve the range, quality, and competitiveness of products and services on the internal market
- strengthen the industrial base in Europe
- provide sector-specific and business-friendly policies
- promote industrial innovation to generate new sources of growth
- ensure a modernised system for public procurement, which provides better access to public contracts on an EU-wide basis
- encourage the growth of SMEs and promote an entrepreneurial culture
- support the internationalization of EU businesses
- facilitate access to finance for SMEs
- support the free movement of professionals in EU²⁰
- provides information on intellectual property rights (IPR)

In the understanding of DG GROW CCI is listed at sector "Textiles, Fashion and Creative Industries". The DG describes the often overlooked potential of the CCI for the re-industrialization of Europe and published CCI market figures 2016 within the study

¹⁹ Cf.: About OMC. Available online: https://ec.europa.eu/culture/policy/strategic-framework/european-coop_en, checked on 3/19/2020.

²⁰ Cf.: About DG Growth. Available online: https://ec.europa.eu/growth/about-us_en, checked on 3/24/2020.

“[Boosting the competitiveness of cultural and creative industries for growth and jobs](#)“. In addition, DG Grow [called for proposals](#) in 2017 and 2018 on how CCI can lead to innovation in the textile industry and tourism respectively.

The [European Agenda for Culture](#), published in 2018, recognises the potential of CCI in developing innovative solutions that can also have a positive impact on other sectors and thus contribute to increasing the competitiveness of the economy. This represents a clear link of the CCI to the discussion concerning cross-innovation. Since then, DG GROW has organised regular exchanges between CCIs and policy-makers to identify needs and create a comprehensive policy framework at EU level.

In the light of the [impulse paper on the role of the CCI in the innovation process of European industry](#) published in 2019, dialogues with experts and stakeholders from the creative sectors took place, focusing on the following topics:

- 1) Creativity and its relation to industrial value chains, innovation and business environments
- 2) Developing skills for creative professionals, the way they interact with industry and markets, and the role of training providers and business support organizations
- 3) the importance and challenges of intellectual property and the role of creativity and design in the transition to a more sustainable economy and society.

5.2.3 Directorate-General For Regional And Urban Policy (DG REGIO)

The Directorate-General for Regional Policy and Urban Development (REGIO) is as DG of the European Commission attached to the Commissioner for Regional Policy. The Directorate-General is situated in Brussels and divided into seven Directorates.

The aim of the DG REGIO is to bring regions closer together, improve economy and life quality. In the DG REGIO 700 experts from all over the European Union participate. Another aim is that DG Regio becomes a source of knowledge within the Commission, using regional data and knowledge to contribute to policy-making, but: CCI is not addressed directly in the DG REGIO, but DG REGIO deals with smart growth, including research and innovation, information and communication technologies, Small and Medium-sized Enterprise (SME) development and the low-carbon economy.²¹ Moreover the access to funding for SMEs has been strengthened in the Strategic Plan for 2016-2020 to increase competitiveness of SMEs. Improvements aiming at the broadband infrastructure, which helps creating the right conditions for digital networks and services in rural areas is another objective in the *Strategy*.²²

Also interesting are the first results of pilot actions to support ‘Regions in Industrial Transition’, ‘Coal Regions in Transition’ and the creation of new value chains through

²¹ Cf.: DG Regio Strategic Plan 2016 - 2020. Available online:

https://ec.europa.eu/info/sites/info/files/strategic-plan-2016-2020-dg-regio_april2016_en.pdf, checked on 3/26/2020.

²² Cf.: *ibid.*

interregional investment in innovation.²³ The pilot action on "Regions in Industrial Transition" was launched at the beginning of 2018 in order to help regions undergoing industrial transition to develop new approaches to restoring their growth and productivity. Ten regions and two small Member States were selected to work in partnership with teams of experts from the European Commission to boost their innovation capacity, remove investment barriers, equip workers with the right skills and prepare for industrial and societal change, based on their smart specialization strategies.²⁴

5.2.4 Directorate-General For Communications Networks, Content and Technology (DG CONNECT)

The Directorate-General for Communications Networks, Content and Technology as a Directorate-General of the European Commission belongs to the DG for Policies. The DG CONNECT is attached to the Commissioner for Digital Economy and Society.

The DG CONNECT helps to drive the digital transformation of European industry and public services e.g. through use of innovative digital technology and support for the development of digital capabilities. DG CONNECT conduces to the Commission General Objectives: *A Connected Digital Single Market* and *A New Boost for Jobs, Growth and Investment*.

There is no explicit focus on CCI in the DG CONNECT *Strategic Plan 2016-2020*, but some objectives contribute also to the work environment of CCI entrepreneurs such as:

- making cross-border commerce easier
- introducing a modernised copyright framework
- fast broadband connections throughout Europe
- existing rules in the audio-visual sector are reviewed for the use of new technology²⁵

5.2.5 Joint Research Centre

The Joint Research Centre (JRC) is the European Commission's science and knowledge service. On the one hand they support EU policies with independent scientific evidence, as well as create, manage and make sense of knowledge. Furthermore they develop innovative tools and make them available to policy makers. They publish upcoming issues that needs to be addressed on EU level so their work has direct impact on the lives of citizens by contributing with its research outcomes to a healthy and save environment, secure energy supplies, sustainable mobility and consumer health and safety. The JRC works together with over thousand organizations worldwide whose scientists have access to many of their facilities through various collaboration agreements.

²³ Brochure published by DG Regio in May 2019. Available online: https://ec.europa.eu/regional_policy/sources/docgener/brochure/Industrial_transition_no_region_left_behind_en.pdf, checked on 03/31/2020.

²⁴ Cf.: *ibid.*

²⁵ Cf.: DG Connect Strategic Plan 2016 - 2020. Available online: https://ec.europa.eu/info/sites/info/files/strategic-plan-2016-2020-dg-cnect_may2016_en.pdf, checked on 3/26/2020.

The Joint Research Centre draw on over 50 years of scientific experience and they constantly build their expertise in knowledge production and management. They are home to thousands of scientists and host specialists laboratories and unique research facilities. These scientists carry out research in order to provide independent scientific advice and support to EU policy.

Cultural And Creative Cities Monitor

The Cultural and Creative Cities Monitor pictures 190 cities in 30 European countries evaluating three facets of a city's cultural and socio economic vitality (Cultural Vibrancy, Creative Economy and Enabling Environment). To complement the quantitative evidences it includes highlights of cities' creative economy strategies or best practices in the field of cultural management.

Since 2008 ambitious culture-led regeneration programmes pictured city governments which care about sustainable development, valorise local cultural resources and promote creative efforts. In 2015 the Joint Research Centre (JRS) initiated a reflection among a group of 15 experts, what led to the launch of the first Monitor to measure and define local cultural and effective ecosystems. This among a group of 15 experts agreed framework aimed at providing a common evidence base on the cultural and creative performance of European cities.



Source: European Union (2019): The Cultural and Creative Cities Monitor, page 19.

5.3 European Council

The European Council consists of the heads of states and government of the EU member states.

The European Council recognised in 2007 the potential of the cultural and creative industries as well as the need the force this economic sector. As one economic sector that strengthens the GDP it is important to integrate their actors to remain competitive in the European Union. In 2007 they demand to connect the cultural policy and other policy areas to receive better synergetic effects.

The presidency of the European Council rotates among the members of the states of the European Union. Some of the presidents have integrated CCI into their six-month programme and consistently focus on their needs and strengths. In the following part are two of these presidents listed:

- Italy 2014, Matteo Renzi: During his presidency in the second half of the year 2014 Matteo Renzi wanted to ensure that proper attention is paid to the cultural and creative sector in the implementation of the whole spectrum of the EU programmes and instrument of the 2014 - 2020 multiannual financial framework.
- Austria 2018, Sebastian Kurz: In the second half of the year 2018 Austria held the position of the presidency and aimed to strengthen for example prosperity and competitiveness through digitalization. As part of the Austrian Presidency of the European Council the “European Creative Industries Summit (ECIS)” in 2018 took place in Vienna. Under the motto “Beyond: Cross-Innovation as driver for growth in the European digital single market” Austria recognised the importance of the cultural and creative industries to maintain competitiveness of the European Union.

5.4 The Council Of The European Union

The Council of the European Union is a decision-making body that coordinates the policies of the member states in the following fields:

- Economic and fiscal policy
- Education, culture, youth and sport
- Employment Policy

Moreover, the Council of the EU is responsible for adopting the EU budget, together with the Parliament.

The work of cultural and creative industries occur in the following areas:
Committee on Culture:

The Committee on Culture prepares work of EU Ministers responsible for culture in a wide range of areas in the matter of cultural cooperation at EU level²⁶. Moreover it discusses legislative proposals in regard to e.g. Creative Europe Programme. The framework for the cooperation is based on the work plan for culture, which is also created by the Committee on Culture. In the *work plan for culture 2015-18* one of the four main priorities is the cultural and creative sector - creative industry and innovation.²⁷ Here amongst other topics recommendations from EU countries to public authorities were discussed with regard to access to finance. The new work plan for culture 2019-2022 tackles five topics and one deals with the “...an ecosystem supporting artists, cultural and creative professionals and European content”.²⁸ This ecosystem comprises five topics to be discussed:

1. 8. Status and working conditions of artists and cultural and creative professionals
→ Goal: Improve knowledge of the working conditions of artists and cultural and creative professionals in Europe and to get policy advice on designing a favourable environment
2. Artistic freedom
→ Goal: Discuss specific experiences on this matter in order to raise awareness of its relevance
3. Co-production in the audiovisual sector
→ Goal: Development of policy recommendations and incentives for co-productions in legal frameworks and audiovisual support schemes to stimulate co-productions
4. Diversity and competitiveness of the music sector
→ Goal: Identify transferable best practices and to discuss suitable policy measures at European and national level
5. Multilingualism and translation
→ Goal: Exchange of best practices on supporting translation in the book and publishing sector, as well as in other cultural and creative sectors, recommendation of concrete measures under the Creative Europe Programme in order to promote linguistic diversity and circulation of work
6. Financing and innovation
→ Goal: review of what has been implemented so far, discussion of measures for future work at European level²⁹

The general goal is stated in the work plan is: “[...] to increase Europe's competitiveness and to stimulate innovation, Europe must build on its creative and cultural assets. The mobility of artists and cultural and creative professionals, the circulation and translation of European content, training and talent development, fair pay and working conditions,

²⁶ Cf.: Cultural Affairs Committee. Available online: <https://www.consilium.europa.eu/de/council-eu/preparatory-bodies/cultural-affairs-committee/>, checked on 3/26/2020.

²⁷ Cf.: Workplan for culture. Available online: http://publications.europa.eu/resource/ellar/d8c55179-78b5-4371-992b-2795e086678b.0004.02/DOC_2, checked on 3/27/2020.

²⁸ Council of the EU: Draft Council Conclusions on Work Plan. Available online: <http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf#http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf>, checked on 3/27/2020, p.6

²⁹ Cf.: Council of the EU: Draft Council Conclusions on Work Plan. Available online: <http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf#http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf>, checked on 3/27/2020, p.6 p.14-17

access to finance and cross-border cooperation are issues of specific interest for research and exchange at European level.”³⁰

Planned actions in the current work plan are for example for topic 1.) Status and working conditions of artists and cultural and creative professionals: An OMC group should analyze “[...] career paths including entrepreneurship, nature of income, influence of the market, access to finance, social security and cross-border mobility.”³¹ Results should also be analyzed, good practice in the Member States exchanged and policy recommendations should be developed.³²

5.5 European Economic And Social Committee (EESC)

The European Economic and Social Committee consists of 326 members that are drawn from economic and social interest groups in Europe. The EESC therefore is the voice of organised civil society in Europe. The members are nominated by national governments for a renewable 5-year term. The latest renewal was in 2015, that’s why the actual legislature ends in 2020.

During this legislature the Committee issues between 160 and 190 opinions and reports every year. To name two examples:

- Opinion (2013): *“Promoting cultural and creative sectors for growth and jobs in the EU”*.³³ Above other things they mark the cultural and creative sector as a contributor of competitiveness and state that a strategy is needed to provide unlock its full potential.³⁴
- Opinion (2015): *“Creative and cultural Industries - a European asset to be used global competition”*. Part of this opinion are recommendations like drawing up a multi-annual strategy for the development of cultural and creative industries. They recognised that their significance to the European economy is increasing and that they represent one of the most dynamic economic sectors.³⁵

Furthermore the EESC keep on publishing statements about CCI and its potential, e.g. in relation to existing funding programmes. So they called in 2019 for budget increase and

³⁰ Cf.: Council of the EU: Draft Council Conclusions on Work Plan. Available online: <http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf#http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf>, checked on 3/27/2020, p.6 p.14-17

³¹ *ibid.*

³² Cf. *ibid.*

³³ Cf.: EESC: Communication “Promoting cultural and creative sectors for growth and jobs in the EU”. Available online: <https://www.eesc.europa.eu/en/our-work/opinions-information-reports/opinions/communication-promoting-cultural-and-creative-sectors-growth-and-jobs-eu-com2012537>, checked on 3/27/2020.

³⁴ Cf.: *ibid.*

³⁵ Cf.: *ibid.*

special promotion under HORIZON2020³⁶ and mentioned in 2018, that the sector of CCI “had not won the recognition it deserved on European level.”³⁷

5.6 European Committee Of Regions (CoR)

The European Committee of Regions is the advisory body representing Europe’s regional and local authorities.³⁸ Already in 2013 they stated that CCI [contributes to Growth and Jobs](#). The Committee therefore welcomed the [framework programme “Creative Europe” 2014-2020](#) and [invested €2bn into this programme](#) in the beginning of 2019.

Every year the CoR is hosting [The European Entrepreneurial Region Award](#). Since 2011 the project European Entrepreneurial Region (EER) is identifying and rewarding EU regions which show an outstanding and innovative entrepreneurial policy strategy, irrespective of their size, wealth and competences. Culture and Creative Industry is a big driver for this entrepreneurial mindsets in the regions. The Portuguese winner in 2015, [Start up Lisboa](#), will open a creative hub named [Hub criativo do Beato](#) which is a great example for connecting CCI and High-Tech Industries for achieve innovations.

5.7 Associations And Lobby Organizations

In order to gain an overview of European associations and lobby organization, we analyzed the European Transparency Register. The Transparency Register lists organizations that seek to influence the legislative and policy-making processes of the EU institutions. The transparency register was set up with the aim of providing answers to key questions such as What interests are being pursued? Who is pursuing these interests? What financial resources are available to these people? The system is jointly managed by the European Parliament and the European Commission. In this way, citizens and other interest groups can track lobbying activities and exercise public scrutiny.

At the time of the analysis in November 2019, the register listed more than 11,900 organizations and associations. Only a fraction (5.3%) of them represent the CCI vis-à-vis the European institutions described above. The Transparency Register distinguishes between the following clusters (% with CCI reference):

- In-house lobbyists and trade/business/professional associations (6,3%)
- Non-governmental organizations (5,6%)
- Organizations representing local, regional and municipal authorities, other public or mixed entities, etc. (5,4%)

³⁶ Cf. EESC: Creative Europe creates jobs and cohesion. available online: <https://www.eesc.europa.eu/en/news-media/news/creative-europe-creates-both-european-jobs-and-european-cohesion>, checked on 3/27/2020.

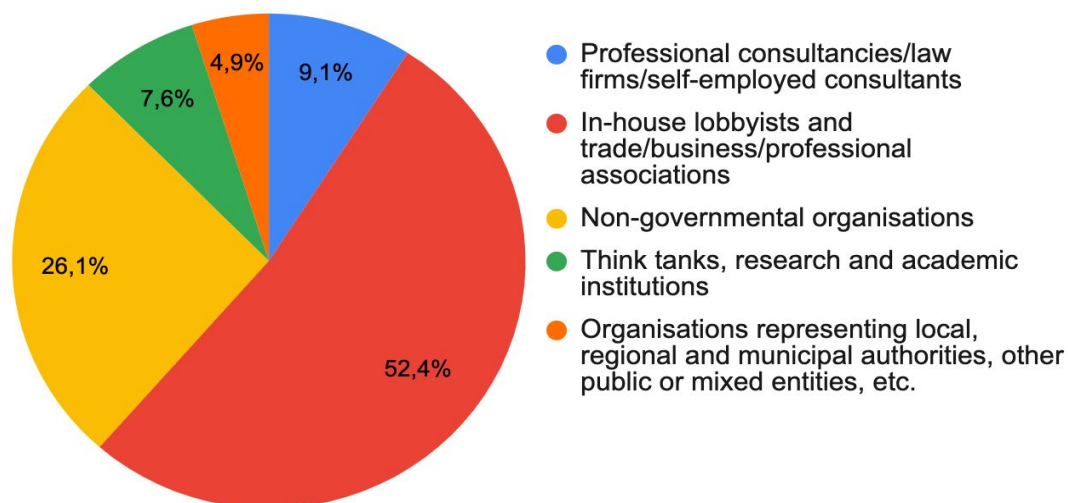
³⁷ EESC: The Creative Industry is a bud waiting to flower. Available online: <https://www.eesc.europa.eu/en/news-media/news/europe-creative-industry-still-bud-waiting-flower>, checked on 3/27/2020.

³⁸ Cf.:About the CoR. available online: https://europa.eu/european-union/about-eu/institutions-bodies/european-committee-regions_en and <https://cor.europa.eu/en/about/Pages/default.aspx>, checked on 3/26/2020.

- Think tanks, research and academic institutions (2,1%)
- Professional consultancies/law firms/self-employed consultants (0,8%)

628 registered CCI organizations and associations are distributed among these clusters in the following way:

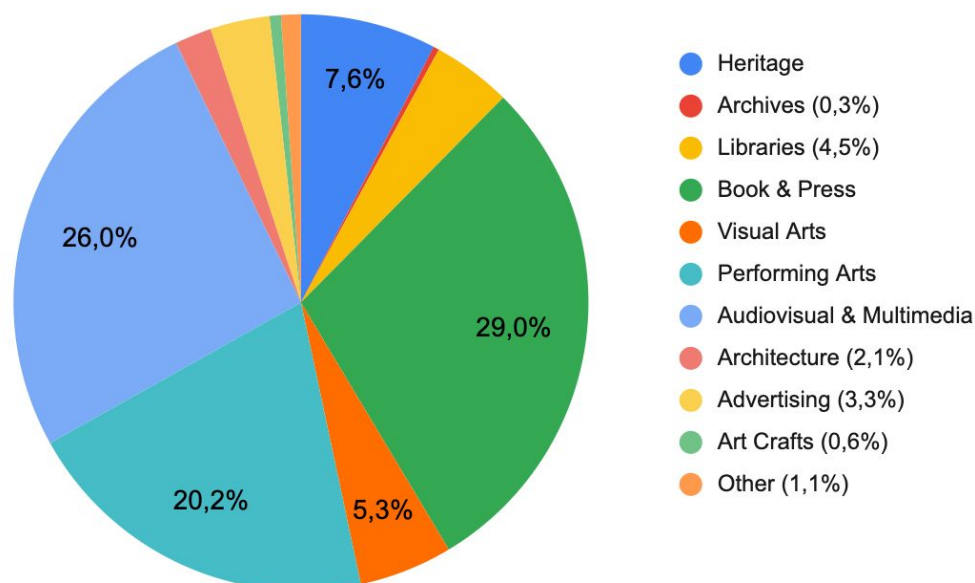
CCI related Associations and Lobby Organizations clustered in:



Source: SACCI Analysis of the European Transparency Register 2019: <https://ec.europa.eu/transparencyregister>, checked on 11/22/2019.

In order to gain an overview of the CCI sectors represented in the European lobby landscape, we analyzed the register and assigned the organizations according to the ESS-net definition of CCI sub sectors.

Number of CCI related Organisations per CCI sector



Source: SACCI analysis of the European Transparency Register 2019: <https://ec.europa.eu/transparencyregister>, checked on 11/22/2019.

5.8 Macro-regional Strategies Relevant For Central Europe

5.8.1. EU Strategy for the Baltic Sea Region (EUSBSR)

- Eight EU countries involved: Sweden, Denmark, Estonia, Finland, Germany, Latvia, Lithuania and Poland
- Includes following policy areas: saving the sea, connecting the regions and increasing prosperity
- Strategy helps to mobilise relevant EU funding and policies
- Coordinates actions of "...EU countries, regions, pan-Baltic organisations, financing institutions and non-governmental bodies to promote a more balanced development of the Baltic Sea Region".³⁹
- One of the goals reached so far is the improved cooperation between regions and other partners, including the private sector
- One project which is part of the Baltic Sea Region Strategy is "Creative Ports" focussing on the internationalisation of CCI and contributing to employment in the cultural and creative industries in the EU

5.8.2. EU Strategy for the Danube Region (EUSDR)

- Is a strategy proposed by EU Commission in 2010
- Covers nine countries: Austria, Germany, Bulgaria, Hungary, Czech Republic, Slovak Republic, Slovenia, Romania and Croatia and five non-EU countries: Serbia, Bosnia and Herzegovina, Montenegro, Ukraine and Moldova.
- The Danube Transnational Programme, that is linked to the priorities of the EU Strategy for the Danube Region, focus on "...promotion of eco-innovation, knowledge transfer, cluster policy, social innovation and skilled entrepreneurship including technological and non-technological innovation aspects."⁴⁰
- Research and innovation and competences for business and social innovation are two of the expected impacts of the Danube Transnational Programme
- Other project that target CCI or parts of CCI is for example the [Routes4UGrant](#) which "stimulates cooperation between cultural institutions, private sector, creative industries operators (CCI actors) and local communities."⁴¹

5.8.3. EU Strategy for the Alpine Region (EUSALP)

- Involves 7 countries: Austria, Germany, Liechtenstein, Italy, Slovenia, France and Switzerland

³⁹ https://ec.europa.eu/regional_policy/de/policy/cooperation/macro-regional-strategies/baltic-sea/, checked on 3/31/2020.

⁴⁰ https://ec.europa.eu/regional_policy/EN/atlas/programmes/2014-2020/bulgaria/2014tc16m6tn001, checked on 3/31/2020.

⁴¹

<https://pip-eu.coe.int/en/web/cultural-routes-and-regional-development/grant-eusdr-roman-emperors-and-danube-wine-route>, checked on 30.03.2020

- Builds on experiences of already existing macro-regional strategies: [the European Strategy for the Baltic Sea Region](#), [the European Strategy for the Danube Region](#) and and the [European Strategy for the Adriatic and Ionian Region](#)
- The three thematic priorities of the strategy focus on competitiveness and innovation, environmentally friendly mobility and sustainable management of energy, natural and cultural resources
- In the 2015 action plan accompanying the communication concerning a European Union Strategy, CCI are not considered as an own sector

6. European Projects And Networks Dealing With CCI

Hundreds of European projects have been realised in order to strengthen CCI and foster interregional cooperation. Some of the project developed into own networks. In accordance with the overall focus of the InduCCI project this policy paper takes a closer look at these projects and networks that focus or focused on the role CCI for local and regional development and cross sector innovation, especially from the Interreg programme.

6.1 Cross Innovation

Project	Promoting Cross-Innovation in European Cities and Regions
Programme	Interreg IVC
Duration	January 2012 - December 2014
Short description	The project was a partnership of 11 metropolitan hotspots around Europe. It happens across sectoral, organizational, technological and geographical boundaries. <i>Cross-Innovation</i> promotes collaborative and user-driven innovation and aims policies and support measures that enable cross-innovation between creatives and other industries.
Project results	http://www.cross-innovation.eu/wp-content/uploads/2014/12/Rome Internationalisation Case Study Report Final For Website PDF-2.pdf
Link	https://www.cross-innovation.eu/

6.2 Creative Ports

Project	Creative Ports
Programme	Interreg Baltic Sea

Duration	January 2019 till June 2021
Short description	<i>Creative Ports</i> bundle 14 partners in the Baltic Sea Region. The project improves and encourages collaboration between CCI of the participating countries, connect them and develops processes and strategies around internationalization.
Expected project results	New entrepreneurial skills for young CCIs, extended personal and international network.
Link	http://www.creativeports.eu/homepage

6.3 CRE:HUB

Project	CRE:HUB
Programme	Interreg
Duration	April 2016 till September 2020
Short description	In <i>CRE:HUB</i> eight regions, that consider CCI as a strategic sector of development, are working together. They aim to create new enterprises and force working together between already existing ones.
Expected project results	CCIs regional / SWOT analysis; analysis of main regional experiences and lessons learnt; road maps to integrate lessons learnt; study visits; working sessions of policy stakeholder groups; on-field evaluations / peer reviews of CCIs regional policy systems; common system of monitoring and evaluation of CCI policies; action plans to implement policy changes; policy recommendations; inter regional events.
Link	https://www.interregeurope.eu/crehub/

6.4 RegionArts

Project	RegionArts
Programme	Interreg
Duration	June 2018 till May 2023
Short description	<i>RegionArts</i> underlines the importance of artistic and creative processes as a catalyst for innovation. The eight partners are convinced of the need of integrating arts in Information and

	Communication Technologies (ICT) for the innovation of SMEs and their competitiveness.
Expected project results	Want to improve funding in partner regions through adapting or designing one support scheme in each region. Want to establish collaborations between artists and ICT companies (around 20 new collaborations per region).
Link	https://www.interregeurope.eu/regionarts/

6.5 Training Artists For Innovation

Project	Training artists for innovation
Programme	Interreg
Duration	2011 - 2013
Short description	It is a cooperation between organizations from five different countries. They all are united because of their passion for the possibilities of artistic interventions and also the role that training plays in supporting artists to implement interventions successfully. The idea is that artists have special skills and innovative qualities to derive from their artistic work. These competencies are mostly developed by themselves, some don't. So the project <i>Training artists for innovation</i> investigated training models the partners within the project have used.
Project results	https://www.looveesti.ee/joost-heinsius-a-kai-lehikoinen-training-artists-for-innovation-competencies-for-new-contexts/
Link	https://www.academia.edu/3578108/Training_artists_for_innovation_-_competencies_for_new_contexts

6.6 S+T+ARTS Initiative

Project	S+T+ARTS initiative (Science, Technology & ARTS)
Programme	HORIZON2020
Short description	It supports collaborations between artists, scientists, engineers and researchers to develop more creative, inclusive and sustainable technologies.
	This initiative consists of different dimensions:

- Vertigo S+T+ARTS Residencies
→ organises, monitors and funds 45 artist residencies within tech projects
→ duration: November 2016 till May 2020
- S+T+ARTS Prize
→ gives visibility to collaborations between artists and industries for new innovations
→ duration: annual, in September
- S+T+ARTS Lighthouses RE-FREAM
→ enables co-creation of artists and scientists by providing facilitation services, access to know-how and technologies as well as mentoring
→ duration: December 2018 till November 2021
- S+T+ARTS Academies
→ strive to bridge the gap between art and technology
→ unite technologists and artists and raise awareness of the opportunities, limits and potential pitfalls of technology
- S+T+ARTS Regional Centres
→ intend to expand the S+T+ARTS initiative on a local level
→ 6 partners should create local centres to strengthen collaborative practices between the fields of art, industry, business, and research
→ duration: June 2019 till August 2020

Link <https://www.starts.eu/>

6.7 Further Projects

6.7.1 Creativity For Innovation And Growth In Europe

The project "[Creativity for Innovation and Growth in Europe](#)" had been funded under the 7th Research Framework Programme, the predecessor programme of HORIZON2020, and ran until the end of January 2016. 11 universities and research institutes investigated the role of creativity in innovation processes. Project partners from Germany were the Endowed Chair of Technology and Innovation Management at the TUM School of Management Munich and the Centre for European Economic Research (ZEW). The results of the project include

- an overview of definitions of cultural and creative industries and their evaluation
- an overview of how the cultural and creative industries can be statistically recorded
- an overview of how innovations in the cultural and creative industries can be made visible

- a literature review on digitization in the cultural and creative industries
- a literature review on
- the protection of intellectual property in the cultural and creative industries

6.7.2 StimulART

Mid-sized cities are less successful compared to larger urban centres. The size of the city is one possible explanation, another e.g. the weaker recognition of creative potential as well as poor entrepreneurial skills of CCI. StimulART focuses on enhancing CCI, exploding unexposed human and institutional capital as well as vacant infrastructure.⁴² Available online: <https://www.interreg-central.eu/Content.Node/STIMULART.html>, checked on 3/31/2020.

6.7.3 COCO4CCI

The project is creating a transnational collider CCI network and want to build capacities for cross-sectoral cooperation in advanced manufacturing. The idea is to write a concept, train facilitators and develop tools to initiate and facilitate cross-sectorial links between CCI and advanced manufacturing.⁴³ Available online: <https://www.interreg-central.eu/Content.Node/COCO4CCI.html>, checked on 3/31/2020.

6.7.4 Creative Spirits

It is improving the implementation of already existing integrated urban strategies and action plans by including new approaches linked to CCI. The joint challenge is to attract creative entrepreneurs and boost creative entrepreneurship in urban areas.⁴⁴ Available online: <https://urbact.eu/creative-spirits>, checked on 3/31/2020.

6.8 Relevant EU Networks

The following EU networks deal with CCI in Europe:

⁴² Cf.: About StimulART, available online: <https://www.interreg-central.eu/Content.Node/STIMULART.html>, checked on 3/31/2020.

⁴³ Cf.: About COCO4CCI, available online: <https://www.interreg-central.eu/Content.Node/COCO4CCI.html>, checked on 3/31/2020.

⁴⁴ Cf.: About Creative Spirits, available online: <https://urbact.eu/creative-spirits>, checked on 3/31/2020.

6.8.1 European Creative Hubs Network

Project	European Creative Hubs network (ECHN)
Programme	Developed out of an Interreg programme
Short description	The mission of this paper-led network is to enhance the creative, economic and social impact on hubs. Hubs offer the most effective way to support the growth and development of creative industries. To achieve this, hubs themselves need to network, to pool resources, share best practices, and build on advocacy, policy and opportunities.
Results	The ECHN has been successfully transformed into a sustainable structure. It works as a platform which connects different hubs in Europe and offers them for their members training and development (3 workshops per year and peer-to-peer programme), communication, policy advocacy (support members on national and municipal level as well as representing the CCI's on an international level) and events to connect each other.
Link	http://creativehubs.net/

6.8.2 The UNESCO Creative Cities Network

The Network was created to promote cooperation between cities that have identified creativity as a strategic sector for sustainable and urban development. There's one common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level.⁴⁵ Available online: <https://en.unesco.org/creative-cities/home>, checked on 3/21/2020.

6.8.3. Trans Europe Halles

This network of 127 cultural organisations from 36 European countries launch projects together and form partnerships based on common interests, goals and ideas.⁴⁶ Available online: <https://teh.net/>, checked on 3/31/2020.

6.8.4 Regional Creative Industries Alliance

By exchanging good practices between policy-oriented stakeholder groups and implementing the learnings they aim to increase collaborations between

⁴⁵Cf.: About the Network, available online: <https://en.unesco.org/creative-cities/home>, checked on 3/31/2020.

⁴⁶ Cf.: About Trans Europe Halles, available online: <https://teh.net/about-us/>, checked on 3/31/2020.

creative SMEs and companies from the wider economy.⁴⁷ Available online: <https://www.interregeurope.eu/rcia/>, checked on 3/31/2020.

7. Funding Programmes With Relevance For CCI

In this paragraph you find different sources of EU funding that have made CCI priority or promote SMEs that work in sub-sectors of CCIs. In our research we found no specific EU funding programme that promotes the crossover work of CCI and industry.

7.1 Creative Europe

Creative Europe is the European Commission's action programme for the cultural and creative sector. It includes support for the audiovisual sector (MEDIA), the cultural sector (CULTURE) and a guarantee fund for the cultural and creative industries.

The programmes are managed by the Executive Agency for Education, Audiovisual and Culture, i.e. this is also where applications for funding must be submitted. Applications for funding are made exclusively on the basis of so-called "calls", i.e. calls for projects, which are published on the following website:

https://eacea.ec.europa.eu/kreatives-europa/forderung_de

The funding sector MEDIA support strand covers support for the audiovisual sector, including market access, audience development, games development, film festivals, distribution and sales, cinema network, online sales, training and a co-production fund.

The Creative Europe Desk Germany in Munich acts as the contact in Bavaria for the MEDIA Programme. It is the first point of contact for all those wishing to submit applications in this area and also provides assessments of project outlines. Contact:

<http://www.creative-europe-desk.de>

The funding area CULTURE focuses on large and small cross-border cooperation projects between cultural operators, the creation of networks, platforms and literary translations.

The Creative Europe Desk Germany in Bonn acts as the central contact in Germany for the CULTURE sub-programme. It offers advice for applicants and regularly organises information events. Contact: <http://www.ccp-deutschland.de/startseite.html>

The Creative Europe Desks regularly organise information events on the individual programme priorities, where it is possible to get a good overview. It is also worth subscribing to the Desks' newsletter.

In addition to the MEDIA and CULTURE priorities, the European Commission also regularly invites project proposals in the "Cross-sectoral" pillar.

The Guarantee Fund is intended to help improve access to finance for cultural and creative industries and will be implemented during 2016.

⁴⁷ Cf.: About Regional Creative Industries Alliance, available online: <https://www.interregeurope.eu/rcia/>, checked on 3/31/2020.

Banks are to be encouraged to build up a portfolio in the cultural and creative industries and to provide low-cost loans to small and medium-sized enterprises in this sector. Part of the credit risk for the banks is to be covered by the European Investment Fund's (EIF) default liability. A total of EUR 750 million in repayable loans is to be mobilised in this way.

Within the framework of the guarantee fund, training measures are also to be provided to sensitise financial institutions and risk managers to the specifics of the cultural and creative industries.

7.2 HORIZON2020

Although the research and innovation programme [HORIZON2020](#) has a strong technology focus, projects and research projects and actions related to the cultural and creative sector can also be realised. The current funding period included, among others

- cooperation projects between the tourism sector and CCI,
- support for business model innovation, digitization and the production of smart digital content of CCI companies and cultural heritage
- support for the cooperation between material science and design
- the S-T-ARTS initiative (see above)
- an action for inclusive and sustainable growth through cultural and creative industries and the arts
- an action for the transformation of historic urban areas and/or cultural landscapes into hubs of entrepreneurship and social and cultural integration

Yet, the support for CCI is not a strategic focus of the HORIZON2020 programme. Actions targeted specifically at CCI and their potential for innovation represent only a minor part of the HORIZON2020 programme given its overall budget of 80 billion EUR.

The **SME instrument** is part of the HORIZON2020 research and innovation programme and supports particularly innovative SMEs to enable them to grow and enter new markets in Europe and beyond. Unlike most other EU programmes, it does not require a consortium with partners from several countries. Companies can apply for funding directly from the [Executive Agency for small and medium-sized enterprises](#) (EASME). Whether the programme really fits the needs of solo entrepreneurs that form the majority of CCI companies is an open question.

7.3 Erasmus+

The Erasmus programme is a support programme of the European Union. Erasmus+ is the a European Commission programme for education, training, youth and sport. It is adopted within the consultation and voting procedure of the European Union. The programme runs from 2014 to 2020 and brings all current EU programmes for education, training, youth and sport together at European and international level. For the period 2021 to 2027, the European Parliament has decided on detailed adjustments and a [tripling of the budget](#).

The "Mobility in Vocational Education and Training" action enables trainees and students in vocational education and training to undertake work placements, parts of their training or further training in another European country during or shortly after their training. Travel and accommodation costs and costs for language preparation are subsidised by the EU Commission. Numerous organizations in Europe organise stays for trainees through ERASMUS+. Numerous strategic partnerships under the ERASMUS+ umbrella focus on CCI during the last years. Strategic partnerships with relevance for CCI included, among others:

- Project Break-in-the desk⁴⁸ with the Creative Project Canvas⁴⁹
- capacity building programmes for CCIs in Internationalization⁵⁰
- mentoring programmes for artists⁵¹

7.4 Erasmus For Young Entrepreneurs

With the Erasmus entrepreneurs programme Erasmus for Young Entrepreneurs, young entrepreneurs can gain entrepreneurial experience in other European countries for one to five months. There are two possibilities to participate in the programme:

As a host, experienced entrepreneurs from small and medium-sized enterprises can pass on their knowledge and experience as mentors and gain insights into other European market trends themselves. As a host there are no costs within the programme. Erasmus for Young Entrepreneurs is also accessible for CCIs.

7.5 Interreg A, B, C

The INTERREG programme from the "European Territorial Cooperation" is an essential part of the structural and investment policy of the European Union. For more than 20 years and now in its fifth generation (INTERREG V), the cross-border supports cooperation between regions and cities that influence daily life, to example in transport, labor market and environmental protection, but also in the field of cultural and creative industries.

INTERREG comprises three programme variants:

- A - Cross-border cooperation: Further development of economic and social cooperation in neighboring border regions
- B - Transnational cooperation: cooperation between national, regional and local partners in transnational cooperation areas in order to promote territorial integration of these rooms to increase

⁴⁸ Project description Break in the desk. Available online: <https://breakinthedesk.eu>, checked on 3/31/2020.

⁴⁹ Project description Creative Project Canvas. Available online: <http://www.creativeprojectcanvas.com>, checked on 3/31/2020.

⁵⁰ Project description ICCI Project. Available online: www.icciproject.com, checked on 3/31/2020.

⁵¹ Project description Art en Prise. Available online: www.artenprise.eu, checked on 3/31/2020.

- C - interregional cooperation: cooperation networks and exchange of experience to improve the effectiveness of existing instruments for regional development and cohesion

(without participation of North Rhine-Westphalia). The Land of North Rhine-Westphalia participates in variants A and B. INTERREG V is financed by the European Regional Development Fund (ERDF) and by regional funds and is implemented locally in each border region or transnational cooperation room. For all applicants and potential applicants interested in the programme the project database KEEP (Knowledge and Expertise in European Programmes), which also includes the search for project partners in the field of INTERREG. See: www.keep.eu

7.6 The European Structural Funds

The European Structural Funds are intended to help to balance out the different levels of development of the European regions. In contrast to action programmes such as Creative Europe, the funds here are managed at state and federal level and must also be applied for there.

7.7 European Regional Development Fund (ERDF)

ERDF 2014-2020 projects are typically local investment projects for which no European consortium needs to be formed. The funding is always proportional, but can be combined with state or federal funding or funding from foundations or similar. Own funds must also be contributed. References to ERDF funding can be found, for example, in renovated schools and day-care facilities, in small and medium-sized enterprises and in public places. There are many examples of how European cities made use of ERDF funds in order to finance infrastructure for CCI like hubs, coworking spaces or other creative centers. Also the city manager for CCI in Chemnitz is co-financed with ERDF funds.

7.8 European Social Fund (ESF)

[The European Social Fund](#) is the central instrument for reducing unemployment and promoting qualifications relevant to the labor market. The ESF is implemented on regional and local level in the framework of operational programmes. It is hard to get an overview which ESF projects focus specifically on CCI. It is however clear that the ESF is also used for CCI skills development and market access.⁵²

⁵² An example is the design in Leipzig that was co-funded with ESF-funds. The project focused on capacity building in the city's vibrant design scene. It's a great example for sustainable initial funding as the network still exists and organises workshops and events on its own. www.branchennetzwerk-design.de

8. CCI Relevant European Trends

The last Multiannual Finance Framework (MFF) brought more attention to CCI as a driver for innovation, e.g. in the cross sector strand of the Creative Europe programme as well as in the HORIZON2020 framework. At the same time, the potential of CCI for cohesion and international competitiveness of the European economy is not fully exploited. Many lobby organizations on European level naturally pursue interests for specific sub sectors or groups of professionals, focusing mainly on the Creative Europe programme. The new funding scheme for the music industry and specific initiatives for luxury goods on the European level might point to a more disintegrated, sector specific policy development in the years to come. The budget talks about the new MFF will show whether the EU is willing to fully capitalise on CCI as policy with a horizontal governance approach.

- (1) The role of CCI for **cross sector innovation processes** plays an increasing role, also in the funding landscape: in the draft EU budget for 2021+ more than one billion EU is foreseen for cross innovation in the HORIZON EUROPE (Research Programme). It can be expected that **cooperation between industry and CCI will be a strategic focus** in the new funding period.
- (2) CCI is increasingly seen as an important **driver for social, economic and territorial cohesion**.
- (3) **Sector specific initiatives** become more important. For example, the music sector will be supported through dedicated programme from 2021+ onwards. The first pilot calls are already ongoing.
- (4) **Capacity building** for cultural and creative entrepreneurs is and will remain a strong focus. Entrepreneurial competences are seen as essential in driving European competitiveness.
- (5) The EU has recognised that CCI also play an important part when it comes to maintaining **international competitiveness** of the European market. This is reflected also in new export schemes like the i-Portunus mobility scheme.
- (6) The EU strengthens the **establishment and professionalization of European CCI networks**.

If there will be unsolved problems depends on the future EU budget and whether CCI will become a priority also in industrial policy making.

Moreover, CCI are economically fundamentally affected by the current corona crisis. While CCI proved to be a relatively resilient sector during the economic and financial crisis of 2008/2009⁵³, the current situation hits CCI of all sectors and company sizes. The long-term effects can't be evaluated sufficiently right now, but are hitting on basically all economic sectors.

⁵³ Cf.: Creative Industries economy Report 2010. Available online: https://unctad.org/en/Docs/ditctab20103_en.pdf, checked on 3/24/2020.

Since there is only one relevant website for the a survey on CCI policies on European level and no greater study or report, it would be helpful to transfer this survey to a state-of-the-art medium that met the needs and aspirations of young and interested modern users and readers (e.g. a website with clips, descriptive graphics, interactive interface, etc.). Though this survey might be part of the T1 tool-box an independent platform used as research platform would be useful in terms of longer-run (beyond project time).

“Despite the 12 percent decline in global commerce in 2008, world trade of creative goods and services continued to expand with an average annual growth rate of 14 percent. The Report entitled Creative Economy: A Feasible Development Option argues that creativity-centered industries are a source of inclusive economic growth.”⁵⁴

Others can and do already learn from this survey about:

- existing CCI policies
- competences on EU administrative level - which EU bodies are dealing with CCI
- existing EU funding for CCI
- existing EU projects with CCI focus

With this survey everyone interested in this topic can get a comprehensive overview with detailed information, links and contacts, so that a general and expertise knowledge can be gained.

⁵⁴ Cf.: UNDP: Creative industries are more resilient to economic crisis. Available online: <https://www.undp.org/content/undp/en/home/presscenter/pressreleases/2011/03/30/les-industries-en-rapport-avec-la-cra-tivit-et-la-culture-rsistent-mieux--la-crise-conomique.html>, checked on 3/04/2020.

9. Annexes

ANNEX A: LITERATURE

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ANNEX B: List of CCI associations and lobby organizations in Europe

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