

INTEGRATE CULTURAL AND CREATIVE INDUSTRIES IN STRATEGIES



SUMMARY

Cultural and Creative Industries have become increasingly popular among policy makers since 2013, when some regions integrated the sector in their Regional Innovation Strategies (RIS3). The policy framework started to recognise the sector as a driving force in the economic structure its share in the economy and innovation potential among other industries.

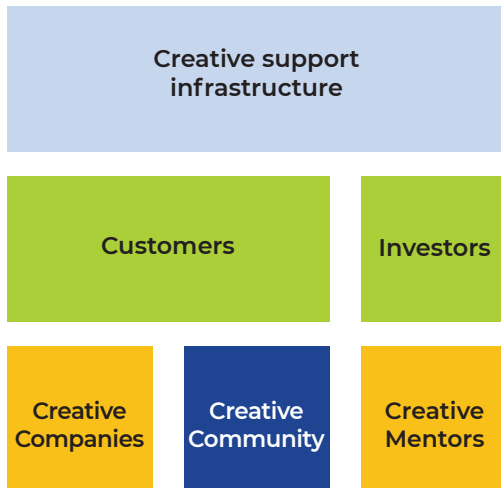
After several years, of research, debate and policy initiatives, the European Commission made the proposal of a Creative European Programme (2018) and the Bauhaus concept has been promoted.

There is still a gap, between the EU different policy levels and the practical adoption and implementation at regional and local levels, of tailored policies and initiatives supporting the Cultural and Creative Industries.

In urban context, the obvious roles are regarding urban regeneration driven by creativity based on dialogue with citizens as “users” of urban change. To achieve this, there is a need, like in any other industry, for support infrastructures that have a role in community building and steering innovation.

There is a country-level evidence of the extent to which Cultural and Creative businesses feed into the innovation activities of other sectors of the economy through supply chain linkages ... create opportunity for CCS businesses to feed into the innovation activities of firms in other sectors

OECD, (2022), The Culture Fix



The value of Cultural and Creative Industries in the EU (2020):

- €509 billion in value added to GDP
- 4,4 % of GDP
- 12 Mio full-time jobs

EC, (2019), Impulse paper on the role of cultural and creative sectors in innovating European industry

Considering the high concentration of freelancers and the domination of micro enterprises the role of Creative Hubs, co-working spaces for cultural and creative professionals provide a valuable mechanism for social interaction, networking, business development as well as cross-fertilisation processes.

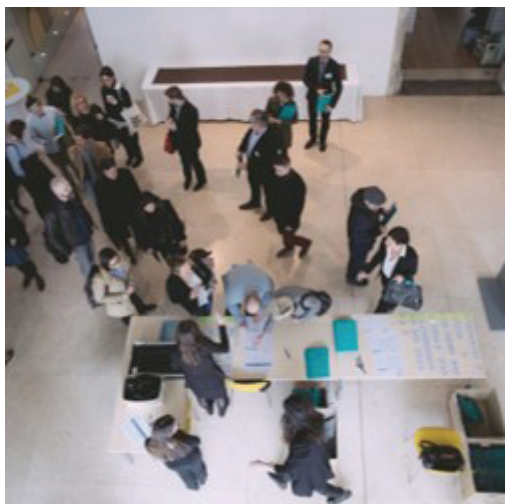
Some specific policies that support Cultural and Creative Industries need to be promoted in order to:

- Increase **awareness** regarding the creative potential and the importance of creative skills for future urban and societal challenges;
- Concrete **policies in strategic documents** tackling evaluation methodologies, targeted funding programs and support infrastructures.
- Cultural and Creative Industries support infrastructures are the only ones that:
- Increases the **quality of life** through events, social participation, cultural life and leisure;
- Contributes to international **territorial marketing** and tourist attraction;
- Play a role in **urban regeneration** and gives spaces back to the community;
- May become **hubs for innovation** and cross-fertilisation processes due to their openness towards the community.

What are the »creative industries«?

The „creative industries“ (CI) also referred to as the „creative and cultural industries“ or the „creative and digital industries“ are “comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions.” (EU Commission)

On EU level, the CI is divided into nine industry fields: architecture, books & publishing, design, advertising, film, music, radio & TV, software & games, performing arts (EU Creative Industries Technology Strategy 2009-2012).



LOCAL STRATEGY FOR CULTURAL AND CREATIVE SECTOR

Creative Ljubljana

In the document The Cultural Development Strategy of the City of Ljubljana 2020 – 2023, with directions until 2027, which is the fourth strategic document that defines the goals in the field of culture, there is a specific emphasis made on cultural and creative industries, named »Creative Ljubljana«. The part highlights measures for ensuring more permanent conditions for the development of the field, enhancing the visibility of activities and actors, and improving infrastructure conditions for creators and producers.

Policy making without empowering entrepreneurs in the sector cannot achieve its goal. For the pilot activities, West RDA, had several meetings with stakeholders to map the needs of creative entrepreneurs and provided five training contents, designed to help them manage innovation, international partnerships and exploit funding opportunities. Materials have been uploaded in a virtual environment to support promoting activities, but also physical workshops have been delivered. It was a successful way to interact with creative entrepreneurs but also to join forces with other local initiatives under Bauhaus programme.



POLICY RECOMMENDATIONS

Building better **metrics** and assessment based on local-regional data is needed since the sector is so eclectic and dependent to territorial aspects and urban context. Without a good **mapping** and finding the Cultural and Creative Industries internal structure as well as their relation with the industrial ecosystems is hard to provide evidence-based policies.

It is important to insert policies in the appropriate strategy where cultural and creative industry initiatives can be supported. This is very much dependent to the size of the country, sector structure and its specialisation. It is at hand for the Cultural and Creative Industries to be inserted in **Regional Innovation Strategies** (RIS3), but if there is a risk of “melting” between other very competitive sectors there are good opportunities to tackle local policy documents: Smart City Strategies, ECOC strategies, Tourism, Leisure etc.

GOOD PRACTICE



Mr Sergiu Prodan
Minister of Culture,
Moldavia

In August 2022, Republic of Moldavia created the National Office for Tourism and Creative Industries under the Ministry of Culture.

The new institution will foster synergies between creativity and tourism industry to successfully implement public policies, territorial marketing, increasing quality in touristic services and consolidate entrepreneurship.

“The Strategy for the development of the tourism sector until the year 2030 is being developed, which will create a synergy between art, heritage and tourist services. Thus, we will establish a National Office of Tourism and Creative Industries, which will bring home the experience and good international practices in the field”, said Sergiu Prodan., the Minister of Culture. (Source: Moldpres)

At local level, is essential to secure a tailored **“funding umbrella”** that is able to bring Cultural and Creative Industries entrepreneurs at the surface and promotes cross-fertilisation processes. The **policy mix** should cover fiscal incentives, infrastructure and dedicated calls:

Clarify **flexible fiscal policies** that help freelancers to sell their work and consolidate their market in the first 2 years;

Build the community through infrastructures as places where support services are delivered and act as intermediaries that support the cross-innovation process;

Design collaborative local calls **engaging industry**, universities, creatives focusing on innovative products, technologies and services thus connecting the support infrastructures capacities and skills to industrial ecosystems;

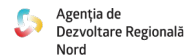
Design collaborative calls aiming to **integrate technologies in the social environment**, creativity and open innovation in urban planning, smart cities initiatives that are citizens friendly.

Last but not least, the role of policy makers is to support the services and initiatives that are **consolidating entrepreneurial capacities** among creative industries.

This policy brief has been prepared by the partners of the CINEMA project in November 2022.



RRA LUR
national development agency
of Bihor and Irimieș regions



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