



Joint Action Plan for the Creative Industry



**Creative
Cities** 

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Creative Cities



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CODE:



J.A.P.

Introduction

Within the Creative Cities Project five cities from five countries have been working together in order to establish regional cooperation in the creative industry branch. Gdansk, Genoa, Leipzig, Ljubjana and Pécs have created an European power field along a North-South axis having a variety of economic and natural capabilities and similarities of competitive advantage within the global rivalry.

Creative Industry covers a variety of economic activities including tourism, other branches of leisure industries, heritage maintenance, arts, the so-called symbolic economy (advertising, mass media, de-

sign etc.) and other areas of knowledge transfer. The development of creative industry increases life quality and the chance to retain labour is also higher in case of having young workforce coming from higher education.

According to experts a new type of social class appeared at the beginning of 21st century that has become the key factor of development. This class is the group of creative people (as Richard Florida determined) including not only standard creative industry jobs (like painter, advertising expert) but other conventional representatives of the creative industry like computer programmers. The Creative Class includes a great many knowledge workers, symbolic analysts and professionals and technical workers but emphasise their true role in the economy. The cities seldom consider their creative citizens as members of a Creative Class.

The number of members of the "creative class" (as defined by experts) will soon exceed the number of workers in conventional industrial branches. The significance of the creative industry is provided not only by the number of jobs created within a town or region or how many percent share it takes from the local industry performance. Where creative industry is developed, the life quality is also higher, the ability of labor retention is also higher in case of young workforce with higher education. The concept of creative industry also includes setting up such a creative milieu at a given settlement that is a basic condition of innovation in a knowledge based industry, a kind of guarantee in attracting capital into the region or settlement.



Based on a Eurostat¹ (2005) statement the following figures may support the importance and power of the creative industry in the EU:

- 5,8 million jobs in creative industries within the EU
- 3.1 percent of total EU population (EU-25), all employees of Greece and Ireland
- Employment rate increases in creative industry (+1.85%) while decreases in total in the EU between 2002-2004; the growth rate is 12.3% higher than the employment rate of the economy between 1999-2003
- 2.6% of total EU GDP is provided by the creative industry. This rate is higher than the rate of chemistry and chemical industries (2.3%)
- Creative industry is bigger than the ICT industry
- Turnover of creative industry in 2003 was 654 billion EUR, while turnover of the ICT branch (2003) was 541 billion EUR (EU-15)

Beside the above mentioned, creative branches may have significant impact on other areas as well. They don't have direct impact on the economic situation however indirect impact might influence them. (UNIDO, 2006)

1. Regarding life quality:

- It provides higher income than the local average therefore improves the availability of education, supports individual development
- It provides recreational opportunity to local population.

2. Regarding social acceptance and cultural variety

- Those not being able to get a job elsewhere may find a new job locally

- Community can be strengthened by establishing and operating new local (civil) organizations
 - Minorities will evaluate and utilize their cultural heritage that will lead to economic and social advantages
3. Regarding the environment:
- Creative industries are established in good environments supporting social responsibility

A question *how to support the development of creative industries?* has long been around. No direct answer has ever been given, that is why we still ask ourselves the same question and the answers we were able to provide has always been partial and very indirect. It could be claimed, that the answer for the mentioned question is a cluster of many diverse answers which all deal with the stimulation of creative industries, but have different origins, different points of view and different expectations - up to some point of course.

Another answer can be Joint Action Plan (JAP), one of the Creative



Cities project core outputs, largely built on the SWOT results, and is the outcome of numerous discussions with Cluster Work Groups of all regions and addresses the results of the SWOT.

The plan outlines:

1. how public policies should be improved,
2. how the cooperation with businesses of other economic sectors can be strengthened and cooperation potentials exploited,
3. what actions should be taken to improve human skills and how to support the entrepreneurs and start-ups optimally/in an optimal way.
4. which joint marketing and dissemination activities should be realised, and
5. how transnational cooperation potentials can be better exploited.




In the Creative Cities project, the first task for all involved cities was a thorough assessment of their creative industry sectors ("SWOT analysis"). This covered not only examination of industrial performance in the different sub-branches commonly labelled as creative industries but also an analysis of the national, regional and local policy-context as well as the role played by the intermediary sector (see table).

Following this assessment, the possible and adequate roles of the local public authority and its partners are either as supporter (giving logistic and possibly financial support to already existing structures), leading force (lead actor) or enabler (creating favourable framework conditions but not involving in a process) should be determined.


The Joint Action Plan is endorsed by Cluster Work Groups and the project's ISC for that it can unfold a binding character for all further project activities which are going to be implemented by project partners together with Cluster Work Groups. Furthermore, the Joint Action Plan is also addressed to stakeholders in other cities who are encouraged to adopt it as well in order to promote their creative industry clusters. To that aim, the plan is communicated to the member cities of EUROCLUST and through other networks and communication outlets.

Indicator	Gdansk	Genoa	Leipzig	Ljubljana	Pécs
Position of national/regional government	<ul style="list-style-type: none"> -development of a modern creative industry sector set as a priority in national programmes (especially regarding the fostering of innovation and collaboration with R&D) -funding programmes to finance cultural activities in various fields implemented by the regional administration 	<ul style="list-style-type: none"> -no strategy or policy concept to promote creative industries on national/regional levels -different sectors of the CI are described in the book of Walter Santagata 'Libro bianco' 	<ul style="list-style-type: none"> -creative industries are recognised as one of the most important economic branches of Germany -own initiative (competence centre) by federal government to stimulate entrepreneurship in creative industries and growth -creative industry report published by regional government 	<ul style="list-style-type: none"> -neither a national definition of creative industries nor a strategic policy or funding programme available -architecture and design recently added as focuses for the National Programme for Culture -presence of a number of national cultural institutions in the city - 9th development group has provided the directions for development of CC - With this year the Ministry of Culture has undertaken the measures to encourage creative industries. He budget is 600.000,00 € 	<ul style="list-style-type: none"> -creative industry recognised as one of the new important economic sector in the so called "Széchenyi Plan" (national strategic reference framework) - Pécs was the European Cultural Capital in 2010, now Pécs has a trade mark as Pécs the City of Culture - regional development agency has programmes for creative industry sector



Indicator	Gdansk	Genoa	Leipzig	Ljubljana	Pécs
Position of the local public authority	<ul style="list-style-type: none"> - municipality co-organises (and co-finances) a number of renown events relevant for creative industries - operator of most cultural institutions in the city 	<ul style="list-style-type: none"> - mixed creative economy where the local public authority's financing, grants and own cultural institutions exert a dominant role - municipality promotes a cultural district in the city centre and a leading role of audiovisual industries in the revitalisation of former industrial areas 	<ul style="list-style-type: none"> - historical focus on media sector has been broadened to include other creative industry sub-branches whose economic potentials have been realised - large amount of public spending for cultural institutions and projects - efforts to promote the allocation of creative industries in deprived urban areas 	<ul style="list-style-type: none"> - municipality runs a number of public service enterprises active in culture and/or creative industries (e.g. International Centre of Graphic Arts) - municipality acknowledges economic development potentials of culture - project Second Chance 	<ul style="list-style-type: none"> - operator of a number of cultural facilities (including new ones erected during the European Capital of Culture year in 2010), but has only limited funds to support other projects and initiatives

Indicator	Gdansk	Genoa	Leipzig	Ljubljana	Pécs
Role of the intermediary sector	- high number of civil society associations to promote the city's cultural life	- limited number of intermediary actors that are limited to a narrow area of activities	- large number of initiatives and associations promoting creative industries and cultural activities - recent creation of a business network: "Kreatives Leipzig" as interest group and cluster organisation	- 47 non-governmental organisations dealing with culture located in Ljubljana, many of them receive public funding	- existence of a creative industry cluster organisation since 2007 (South-Transdanubian Cultural Industry Cluster) - energy bursting civil society sector - yet unorganised
Presence of industrial leaders	- no visible industrial leader beside the well-established software/IT branch	- some leading institutions, yet foremost public ones	- small number of outstanding industrial performers or public figures vs. a very large number of small actors, including some "hidden champions"	- presence of almost all national leaders from different creative industry sub-branches in the Slovene capital	- some leading institution most of them are public ones



Indicator	Gdansk	Genoa	Leipzig	Ljubljana	Pécs
Other relevant factors	<ul style="list-style-type: none"> - city aims to become the European Capital of Culture 2016 	<ul style="list-style-type: none"> - shortage of market outlets in Genoa/the Liguria region while having connections with other regions/ countries' markets are often unexplored - lack of services promoting professional business development in creative industries - there is some critical mass for the CI production in Genoa - for the CI products there is a big offer but there is not so much demand 	<ul style="list-style-type: none"> - limited number of local/regional clients and customers and significantly sale prices than in other parts of Germany -significant differences in added value between sub-sectors - closeness to Berlin where much more prominent creative industries are found - many creative industry companies lack adequate capital endowment and managerial skills 	<ul style="list-style-type: none"> - small size of the domestic market forces companies to "think beyond borders" - lack of cultural spaces / infrastructures - Too little awareness of CI importance in national economy. - I think that there is enough cultural spaces, but they are not combined and homogenous - lack of industrial customers of creative industry products in the region itself (more developed service field) 	<ul style="list-style-type: none"> - rich in cultural assets - lack of industrial customers of creative industry products in the region itself (dominance of energy and agro-food sectors) - shared awareness among creative industry companies

Elaboration of general measures and instruments of the JAP addresses the following points:

1. Networking (main part: City of Leipzig & Aufbauwerk)
 - to get relevant stakeholders and policy makers effectively connected to disseminate information
2. Further education & employment (main part: GEF Gdansk & Gdansk City Hall)
 - to promote entrepreneurial skills
 - to raise awareness about creative industries (different culture of entrepreneurship, intellectual property, structure of the sector)
3. Transfer of knowledge (main part: Municipality of Genoa & Job Centre Genoa)
 - to ensure permanent knowledge transfer (between project partners, between stakeholders)
4. Marketing (main part: City of Pecs & KIKK)
 - to highlight the potentials of the creative actors (towards other economic sectors in and beyond each partner city)
5. Infrastructure (main part: IER & RDA LUR)
 - promotion and visualisation of (soft, hard) location factors
6. Financial support (main part: IER & RDA LUR)
 - promotion and visualisation of (soft, hard) location factors
 - to provide creative actors better access to financial support

It is our mutual interest to develop the creative industry and to organize the first, joint, market-oriented EU project of the creative industry. Our most important objectives and interests as follow:

- to generate such innovative and economically potential industrial processes, the impact of economic development, which may result in the increase of earning capacity and quality development of servicing systems
- to recognize and publicize the creative industry to large segments of the society and to representatives of other developing and/or key sectors
- to present the utilization opportunities within the creative industry, linking to industrial production, biotechnology, environmental projects, communication and financial services
- to operate a cooperative European network that is able to communicate its own interest and to reduce unreasonable inner market competition
- to establish and transfer know-how systems

Moreover, in a parallel process to elaborate a Joint Action Plan on European level, further actions are defined to be implemented in transnational partnerships on local levels. The Local Implementation Plans also consist of six pillars of activities. In each pillar, actions have been determined to be anticipated to lead to a target state that has been defined as strategic objective. The information given for each action includes the steps towards their achievement, its target groups, its schedule, how responsibilities are assigned, which budget lines from the Creative Cities project are going to be used, and who can be addressed by anybody seeking further information.



Countries and regions participating in the project will be revitalized and will become active participants in their own future by utilizing creative opportunities. They will have economic perspective and vision again, migration will decrease, new investments will be started.

I PILLAR: NETWORKING

Introduction

The creative industry sector is dominated by self-employed persons and micro-businesses. In addition to the heterogeneous and fragmented structure of the sector, most enterprises lack sufficient human, technical and financial resources and hardly ever have the chance to implement large or significant projects. The ability to network and collaborate with other creative industry businesses is therefore a vital factor for the competitiveness of the entire sector. To facilitate 'Networking' henceforth is addressed by a separate chapter of the Joint Action Plan.

Like no other economic sector, creative businesses benefit from each others' company, from collaboration and exchange. For them, networking is about making connections and building enduring, mutually beneficial relationships where partners cross-fertilise each other with fresh creative input.



In the fragmented sector of creative industries, networks can furthermore help to give better visibility to micro-companies that otherwise remain hidden champions in their business fields, also shifting focus away from established players towards the presently unknown.

Networks furthermore help to pool resources. If information is more and quicker accessible, companies will save human resources that are otherwise necessary to research those themselves. If companies from complimentary professional backgrounds come together, synergies from working together will be evident – including economies of scale when technical equipment is shared. If small creative businesses engage in reliable partnerships, they will participate in competitions for larger and better-paid projects. Acting as a network, small businesses in creative industries also become more attractive partners for research and technological development.

In addition to benefits regarding human, technical and financial resources, networks also provide a basis to express common interests towards decision-makers in politics, administration or research. Since it is impossible to listen to the opinions of individual one-person companies, public authorities and their partners in the promotion of economic development rely on trustworthy network structures that can also act as an interest group or engage as their partners in projects.

On international level, networks help to expand business activities beyond one company's own country. Especially in smaller countries, the domestic market for creative products and services is naturally limited and significant growth can only be achieved through international

business activities. Small companies rely even more on reliable networks that can help them to find abroad the partners they need when they engage in activities beyond borders.

Justification

While networking itself is an activity in which the creative industry companies must engage themselves and on their own terms, local public authorities and their partners in the promotion of local economic development can create favourable framework conditions. Their **aims** are therefore the following:

- to create friendly conditions and mechanisms that facilitate making contacts and creating a network of mutual contacts among various entities active in the creative industry sector, including the world of research, and
- to provide tools that facilitate the creation and qualification of networks.

Though the advantages of networking are easily identifiable and tangible, there is no general approach to the promotion of networking. A bottom-up structure that is carried out by the creative industry stakeholders themselves is preferable as it usually has a better acceptance, longer durability, and more active participation.




On the other hand, they are often characterised by scarce resources as their members do not achieve the turnovers to finance a professional structure without proper public support. A top-down approach where a network is created as result of a public policy has usually the advantage that financial resources are immediately available. In turn, acceptance and active participation of the target groups might become handicaps, especially once no further public money is made available to maintain the network structure.

Measures in the support of networking address foremost *companies and self-employed persons*, who offer their services and products in the sector of creative industries. This includes businesses of any size and any market share. Following the paradigm of clustering, a higher quality of a network would be achieved if the network brought together not only businesses but also *researchers and public authorities* ("triple-helix").

Such networks, or – if more sophisticated (common values, added value chains, etc) – clusters, often provide not only horizontal exchange but also vertical business-to-business cooperation. Therefore, businesses that are customers of creative products should be regarded as an important target group of networking activities as well. The composition of the target groups for the promotion of networking varies however largely from one location to the other and must therefore be carefully assessed ahead of activities being realised.





Depending on the local situation, one shall carefully assess what role is appropriate for public authorities to play. Networks unfold their dynamics only if a strong network agent is present, this might be a person, an institution or a common cause.

Starting Point

The in-depth assessment of local and regional strengths, weaknesses, opportunities and threats (SWOT analysis) which was carried out in each of the partner cities was the basis for planning further steps in the field of networking. In order to evaluate the role of public authorities and other important stakeholders, the SWOT analysis covered the national, regional and local policy context.

This allowed to assess their potential function and their relationship to the creative industry, and to categorize them either as driving forces, as supporters with the potential to provide logistical and/or financial support to existing structures, or as enablers that could facilitate favourable conditions for networking without being directly involved.

The following table shows the assessment of the indicators related to the networking pillar for each of the partner cities.

EXISTING NETWORK STRUCTURES:

GDANSK - There is no formal cluster policy for creative industries in Gdansk. On the basis of networking activities designed within the framework of CC project and further integration of creative community the strong goal is to set up a cluster in Gdansk Business Incubator "Starter". It's necessary to provide a mentor responsible for managing cluster organization and motivating members through activities useful for creative sector development. In Gdansk exists few informal co-operational initiatives, often connected with cyclic cultural events (Batycki Factory, Art&Business Meetings; Art Bay). It gives great opportunity for creative people to meet, exchange experiences and make combined plans for the future professional development.

GENOA - Thank to the CC projects a cluster including different branches of CI, has been built in Genoa between 2010 and 2011. There are business associations and cultural sector networks - such as the network between art film cinemas and a network to be realized to create a network of the biggest theaters of the city aimed at creating a playbill of events out of city and out of region – but, at the moment, a network including all the sectors of Creative Industries doesn't exist yet. The public policies in the field of cultural promotion support these networks. To date, however, it is not possible to find a specific policy on the Creative Industry.

LEIPZIG - The creative industries are integrated into the city's clus-

ter policy (existing Media and Creative Industries Cluster), but further consideration in the economic and cultural policies is necessary. Networks among the creative in Leipzig are mostly focused on specific branches and very heterogeneous.

LJUBLJANA - At the level of policy making creative industries had not been considered as a main factor of urban or regional development, therefore formal network structures at the policy level had not been noted. There are quite some networks which could be related to creative economy (networks of architects, designers, etc.) but these kinds of networks are mostly established by the members themselves or by NGO's.

PÉCS - The cooperation of creative industry actors in the existing cluster is successful but there are also other important actors who should be integrated into the network. Pécs City Municipality expressed its purpose to develop creative industry, 'Pécs, The City Of Culture' is protected as a trade-mark. One of the pillars of 'Polus program', which is determinative in the region economy, is the creative industry.



(Potential) driving forces:

GDANSK - One of the strongest branches in Gdansk's creative sectors are jewellery and ICT.

Many specialists connected with fashion industry can develop their professional skills in Gdansk, where two biggest fashion companies have their headquarters here. Design is another branch with big potential, each year more and more initiatives and events are organized in this field:

- Gdynia Design Days
- Centre of Design
- About Design fairs

Moreover, local institutions surrounding business offer supporting programmes designed specially for creative industry representatives. We must remember about academic centres, which provide wide educational offer for representatives of creative industry from the Gdansk Metropolis.

GENOA - The public cultural sector, over the last 20 years, has been very important for the city being one of the changing drive of the city itself from a harbor and manufacturing city to a cultural and touristic city. 3.25% of the municipal budget is reserved for culture. Moreover, Municipality of Genoa supports for many years the creativity of young people through the participation to ministerial announcements. Important and fundamental private drivers are the bank foundations and some foundations of large companies from Genoa. Their funding are addressed to the cultural area, shows and entertainment, visual arts and young people.

LEIPZIG - Public cultural sector: The public cultural sector has a long-standing history in Leipzig and will remain a key driver. 5% of the municipal budget shall be reserved for culture. Private sector: Major private stakeholders in the cultural industries in Leipzig exist especially in the fields of Music, Books, Media and Design.

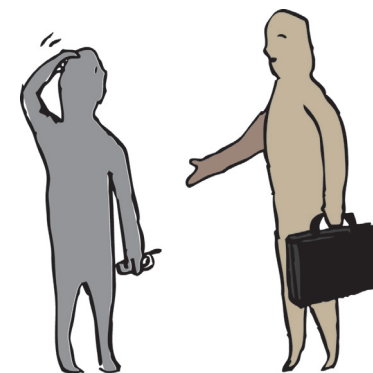
LJUBLJANA - At the institutional level the driving forces are mostly related to Ministry for Culture and the Municipality of Ljubljana. This could particularly be related to the institutional support of the NGO's which deal with the creative industries somehow.

PÉCS - Pécs as the Cultural Capital of Europe established two infrastructures: Kodály Központ Music Hall and the Zsolnay Cultural Quarter, which are able to drive creative industry. According to the SWOT analysis, break-out points could be the film industry, heritage and design,

organization of cultural programs, and the 'Creative Industry' course on university.

(Potential) supporters:

GDANSK - In Gdansk one can observe strong intention for cooperation between creative industries representatives, which can be reinforced by networking initiatives connected with local academic centres or financial institutions. Support for creative industry is provided by local administration and institutions surrounding business. Moreover, numerous creative and cultural initiatives are often implemented informally or semi-formally, which shows the high potential of networking and a strong will for cooperation.



GENOA - The creative scene is vivified by actors and networks of actors both public and private. The public cultural planning concerns above all to the Municipality and the Fondazione per la Cultura that are able to attract private funds. The city's cultural agenda is rich of input from the private networks, e.g. START (art galleries' network). The local cultural production is helped by the action of the Genoese social centers in which there are educational activities and performing arts mainly in the field of music and visual art.

LEIPZIG - Intermediary sector: A strong self-organised movement exists in Leipzig for the support of the independent cultural scene, rooted in specific urban districts and locations (cultural houses, youth centers). Professionalization of the intermediary sector is necessary to facilitate co-existence with the public and private sectors.

LJUBLJANA - Potential supporters could be from the educational institutions for example, than from the municipal and regional administration, and there are some private initiatives dealing with the support of the creative industries sector.

PÉCS - Pécs as a university city builds upon the youth, students, and voluntary activities. Pécs City Municipality supports for developing creative industry and the local Regional Development Agency calls for creative development tenders.

(Potential) enablers:

GDANSK - Social transformations require increasingly high specialization. This fact demands cooperation and having contacts that provide the suitable fulfilment of tasks in spite of the lack of knowledge or experience in a specific area. Creative businesses in the Gdansk are aware that changes are necessary. Cooperation of various partners involved in the creative industry will make it possible to implement projects that cannot be executed without creating a formal cooperation group.

Another important step towards creative industry development based on networking activities is providing infrastructure enabling professional growth in this field. Great solution is Gdansk Business Incubator "STARTER", where creative industries representatives can find office space on preferential terms, and in the near future can use also the Incubator training offer (standard/e-learning/blended learning), advisory and consultancy services, mentoring, networking and account services.

GENOA - The Creative Industry development could be enhanced by the creation of a Creative Industries Association and with local development actions like the Patto per lo sviluppo della Maddalena (Maddalena's development deal) through which the Municipality of Genoa, together with the Chamber of Commerce, Prefecture, business associations, citizens, C.I.V. and Compagnia di San Paolo, is encouraging the physical and social requalification of the city area.

LEIPZIG - Informal networks have often provided important support structures and helped coping with political changes.

LJUBLJANA - Rather informal networks of support within specific CI sectors.

PÉCS - The continuous strengthening of cluster, the positive attitude of agencies and the youths' organization power resulted in recognition and acknowledgement of creative industry as an economic factor. The economic changes enforce innovative solutions and to re-structure the labour market.



Proposed Tools

Proposed activities with regard to networking are the following:

1. diagnosis of the present condition and mapping of existing structures
2. supporting platforms and databases
3. supporting workshops and events
4. matching actors locally
5. setting up strategic groups and/or putting an ambassador's model in place.

In the following, these tools are shortly described, baring in mind that the details of their implementation will need to vary between cities to appropriately take diverse national and local framework conditions and institutions' different policy and implementation capacities (legally and financially) into account. For the partners of the Creative Cities project, details are therefore elaborated in Local Implementation Plans where each city selects appropriate measures based on those tools, yet adjusting and also combining them to suit local conditions.

Tool 1: Diagnosis of the present condition and mapping of existing structures

The action precedes the creation of favourable conditions for networking. Important considerations include the composition and size

of a market (dominance of a few larger companies or critical mass of micro businesses), already existing formal and informal structures (associations, interest groups, regular reunions, etc), and the degree of interdependency between market actors.

Therefore, a **local stakeholder mapping** is a vital first task before any other activities can be launched. Possible tools include **stakeholder interviews, branch-focused hearings, and surveys**.

Since the creative industries sector is very heterogeneous, it might be worth considering focusing on a smaller number of sub-branches where potentials for collaboration and gains through synergies are highest. Therefore, the different needs of the stakeholders and their abilities to engage in networking must be analysed. Naturally, micro-businesses have only limited human resources for activities that create only indirect revenues, especially if their market position is not consolidated. Furthermore, the awareness needs to be increased that joint projects with other businesses that are tomorrow's competitors lead to several benefits that should outweigh the angst of sharing knowledge.

On *transnational* level, project partners exchange and compare their methodologies regarding this task. Are branch hearings more suitable than an anonymous online survey?

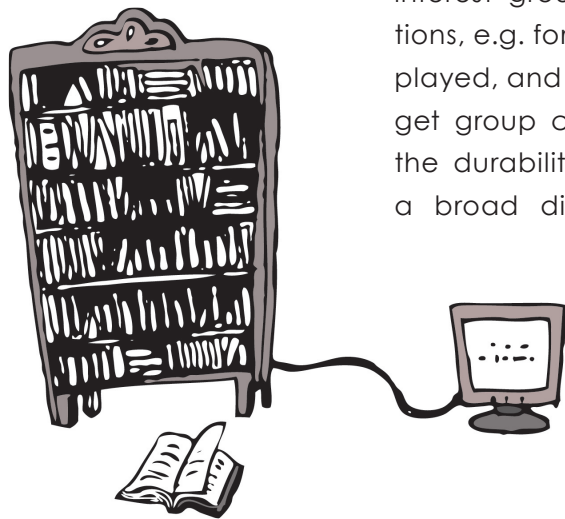


Which role can existing interest groups play? Furthermore, partners will mutually assess and compare their results to identify possible transnational cooperation potentials already at that point. The transnational meetings of the project partners and the network of 'Cluster Contact Points' in the partner cities are tools for this task's accomplishment.

Tool 2: Supporting platforms and databases

Web portals, databases, social media fan pages, blogs and other modern communication tools represent easy-to-use tools to share information and to build a creative community. Where possible, instruments already in use by the local target group should be furthered and qualified (e.g. web portals of already existing networks of creative actors). Data about local companies in the creative sector and existing

interest groups (professional associations, e.g. for architects) should be displayed, and events relevant to the target group communicated. To ensure the durability of the promoted tools, a broad discussion with stakeholders should proceed where questions of the long-term maintenance are to be addressed. Though these pag-



es will naturally be foremost in national language, their transnational linking using tools like Google Translator will be initiated, allowing stakeholders to search information about their peers in other cities of the project. Furthermore, links to Facebook fan pages are exchanged.

Best practice example: Application Programming Interface (Leipzig)

In 2010, creative minds at Leipzig set up the online portal www.kreatives-leipzig.de and created a registered association to run and further enhance the website as well as to organise "analogue" networking activities on a self-sustaining basis. In reaction to this positive initiative, the City of Leipzig had decided to sponsor an Application Programming Interface (API) that allows the municipality to share its data on the city's creative industry branch and to exchange information on events. The API also allows the municipality to benefit and learn from the data produced by the creative industry stakeholders using their different platforms.

This Open Data initiative was furthermore designed as a collaborative task. Before commissioning the task, the City of Leipzig invited stakeholders to define jointly the functions of the API. Its programming exercise furthermore brought different start-ups together to "co-work" towards the innovative solution.

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Realisation: December 2010 - May 2011

Tool 3: Supporting workshops and events

Thematic workshops and creative industry events are great opportunities to meet and network on both local and transnational levels. Local public authorities should therefore promote or co-sponsor such activities, e.g.

- by awarding financial support to facilitate the presence of high-profile persons and international speakers, or
- to stage own matchmaking activities within those events, or
- to open up existing events or business clubs and allowing creative industry stakeholders to participate in those.



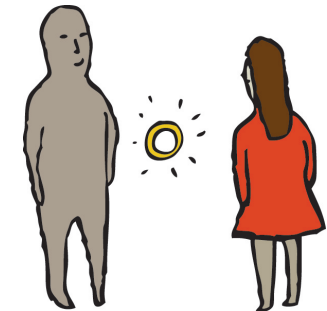
A good approach might also be to combine networking activities with workshops and seminars aiming to build professional capacities of creative industry business representatives.

Such activities will not stop at the local level but are transposed by the Creative Cities partnership to the transnational level. At each of the project's public conferences, stakeholders from one sub-branch of creative industries are invited to participate and enjoy a specific

stakeholder programme in parallel to closed partner meetings. In addition, the network of Cluster Contact Points will provide logistic support to creative industry businesses who wish to participate in events and fairs taking place in the partner cities, e.g. the CinePécs Film Festival at Pécs or the Designers' Open design fair at Leipzig. Finally, the transnational project partners will exchange their experiences on good practices in the support of local events, e.g. how the biggest impacts can be created despite scarce resources.

Tool 4: Matching actors

In all Creative Cities partner locations, Cluster Contact Points are opening in 2011 to reach out to the creative community during the project's implementation phase. Besides activities regarding the stakeholder communication of activities and organising their participation, the Cluster Contact Points will pro-actively bring stakeholders together and help to set up collaborative projects between them – both on local and transnational levels.



Best practice example: Cluster Contact Point at Leipzig

In January 2011 Aufbauwerk Region Leipzig established the Cluster Contact Point ("Kontaktstelle Kreativwirtschaft"), stressing the need for a better coordination within the network of creative stakeholders and the City of Leipzig. Behind the Contact Point there is an employee who operates as an interface between creative actors and local public authorities, in order to promote and enhance a common understanding and to encourage cooperative projects.

The employee offers a special assistance for creative actors interested in starting up a business or in launching a new project, by addressing them to credit institutions and public authorities or suggesting them profitable working relationships. Furthermore, the employee attends workshops or seminars at the university and in educational institutions in order to get in contact with students, to listen to their needs as well as to offer them advices for a future career in the creative fields.

Aufbauwerk Region Leipzig GmbH

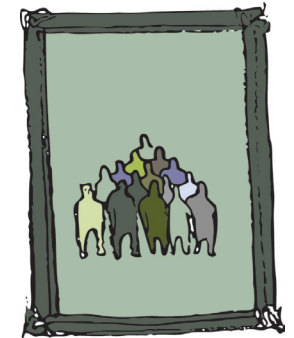
Contact person: Carolin Demus

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Realisation: January 2011 - December 2012

Tool 5: Setting up strategy groups and/or putting an ambassador's model in place

Due to the high degree of fragmentation and the enormous number of free-lancers and micro-businesses, public policy makers are in need of contact persons that can provide collective and representative feedback on policies as well as input for current debates. Therefore, the creation of a strategic group in the form of an advisory board is an appropriate action. The high profiles of the group members's contribute to a better visibility of the network and encourage others to join networking activities. Furthermore, they can assume the function of ambassadors for their cities' creative industries both towards other sectors' businesses as well as other regions' stakeholders.



Proposed Transnational Activities

The above described tools are mainly local activities but have a transnational dimension as well. Between the partners of the Creative Cities project, the following transnational activities have therefore been agreed:

No: 1.1 Transnational Capacity Building	
Cities involved	All
Objectives	Share experiences in the promotion of networks of creative industries and their qualification Enable project partners to undertake the most appropriate actions in their cities (capacity building)
Description	Realisation of workshops in the framework of the project's partner meetings on the following topics: The Principle Agent Model in Networking: How to identify the right leading actors in creative industries? The Role of Public Bodies: Which actions can and should they take, from which they must refrain? Shaping a Network's Strategy: How can policy-makers and network "ambassadors" work together in agenda-setting? From Network to Cluster: Which actions help to take the next step?
Justification	Since networking and clustering on both local and transnational level are key objectives of the Creative Cities project, there is a high potential for thorough exchange and mutual learning.
Target group	Project partners, foremost local public authorities

Budget and sources	Personnel, travel and event costs from Creative Cities budget (including the invitation of expert speakers if appropriate)
Implementation	The action shall be implemented in two workshops at Gdansk in November 2011 at Genoa in Spring 2012
Planned outputs	about 25 project partner representatives participate capacities built local actions optimised
Schedule	September/October 2011: elaboration of 1 st workshop manual November 2011: preparation of participants, realisation December 2011: summary of learning points February/March 2012: elaboration of 2 nd workshop manual Spring 2012: preparation of participants, realisation before summer 2012: summary of learning points

Risks	different local conditions between partner cities (e.g. no creative industry structures at Ljubljana, cluster of European recognition in Pécs) different institutional backgrounds of partners (e.g. Genoa – leading role of Cultural Affairs Office, Gdansk: Entrepreneurship Foundation as leading partner)
Durability	Workshop results are summarised in recommendations to partners
Relation to other projects/ actions	Action is essential task in the Creative Cities project

No: 1.2	Web 2.0 Connections
Cities involved	Pécs, Gdansk, Ljubljana
Objectives	promote collaborations between actors in creative industries from different cities make data about local creative industry companies available to an international audience

Description	using Google Translator functions (or similar), platforms/websites where companies in creative industries are presented (e.g. foreseen platform established to assist Genoa's Cluster Contact Point) are linked, making it possible that results are displayed in local language (e.g. users of Genoa's website can access data about creative companies from Pécs in Italian language)
Justification	many creative industry businesses are very small in size and lack resources to engage in international activities which are yet important to access new markets and hence to survive/grow
Target group	all businesses active in creative industries
Budget and sources	little costs for the programming of links (via Google Translator or similar)
Implementation	managers/technicians of websites programme the needed links
Planned outputs	established online links anticipated increase in international traffic compared to before-local websites
Schedule	the action can be implemented quickly once local websites with company profiles are online

Risks	none
Durability	infinite
Relation to other projects/ actions	positive contribution to other efforts, e.g. by Cluster Contact Points, to network creative industries from partner cities potential basis for b2b collaborations

No: 1.3 Business Exchange Programme	
Cities involved	Pécs, Genoa, Leipzig
Objectives	extraversion and internationalisation of entrepreneurs in creative industries transnational peer-to-peer coaching promote a better access to external markets and transnational b2b collaboration

Description	Erasmus for Young Entrepreneurs is the European Union's business exchange programme aimed at helping new or would-be entrepreneurs to acquire the relevant skills for managing a small or medium-sized enterprise and experienced businessmen or women, looking for fresh perspectives and international cooperation opportunities. Participants receive EU financial assistance to work abroad in a peer company for a period of 1-6 months. During their stay, they can mutually exchange skills or prepare common projects. Intermediate organisations provide further assistance.
Justification	A transnational exchange helps to build up new capacities, additional international contacts, and insights in other countries' markets for creative industry products.
Target group	young and experienced entrepreneurs
Budget and sources	Personnel: own resources of participating institutions, possible support by Creative Cities' Cluster Contact Points Travel costs of the exchangees, accommodation in host country and subsistence: EU Programme (see www.erasmus-entrepreneurs.eu)

Implementation	<p>Awareness raising among entrepreneurs about the programme</p> <p>Assistance to potential participants to complete the online form</p> <p>Matching exchangees and hosts (with assistance from the programme's intermediate organisations)</p> <p>Supervision of the exchange</p> <p>optional, if exchange is well accepted: application of involved partners to become intermediate organisations</p>
Planned outputs	first year - 2012: 10 exchanges (20 participants)
Schedule	<p>awareness raising and preparatory activities: summer/autumn 2011</p> <p>realisation of first exchanges: before end of 2011</p>
Risks	<p>negative perception by entrepreneurs (unable to commit the necessary time to engage in an exchange)</p> <p>uncertain future of EU programme after 2013</p>
Durability	if first year's experiences proof successful, the cooperation can be enshrined in the long-term cooperation agreement expected before the end of the Creative Cities project

Relation to other projects	positive contribution to Creative Cities' objectives (transnational inter-cluster)
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No: 1.4	Congress and Tradeshow Participation
Cities involved	Pécs, Genoa, Leipzig, Ljubljana
Objectives	<p>advertise participating cities' creative businesses at international fairs and congresses</p> <p>assist companies in establishing international contacts and b2b collaborations</p>
Description	<p>Numerous national programmes exist to facilitate the participation in these events, including co-financing to cover travel costs and participation fees. On the one hand, some important events exist across partner cities (e.g CinePécs, Biennale for Industrial Design Ljubljana). On the other one, businesses from partner cities could work together to arrange a joint presentation, e.g. organising a panel (e.g. at SXSW Interactive, Austin, Texas).</p>
Justification	The participation in internationally well-renown congresses and tradeshowes can have very positive effects on a company's reputation, market access and strategy.

Target group	Creative industry companies
Budget and sources	The organisations participating in the action would need to cover their staff resources themselves or from the Creative Cities project budget (e.g. Cluster Contact Points). All other expenditure is covered by the benefitting businesses and, where possible, from national programmes.
Implementation	<p>Identification of national/regional funding programmes</p> <p>Identification of events within and beyond participating cities</p> <p>Awareness of raising among companies (e.g. by publishing a list of events and a list of programmes)</p> <p>Assistance to interested companies (applying for programmes, searching partners from other cities, etc)</p> <p>Documentation (e.g. short news bulletin)</p>
Planned outputs	<p>identification of at least one funding programme per participating location</p> <p>identification of at least 25 congresses/tradeshows relevant for creative industries</p> <p>first year: at least 5 interested companies per partner city</p>

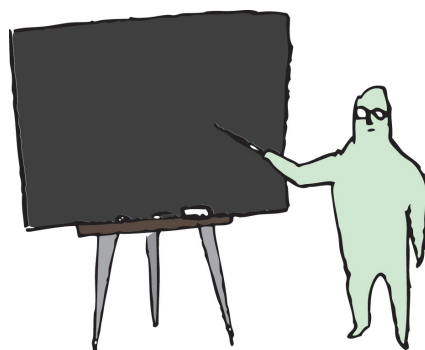
Schedule	summer/autumn 2011: identification of programmes/events and awareness of raising autumn 2011 onward: realisation and documentation
Risks	<p>negative perception by entrepreneurs (unable to commit the necessary time to engage in an exchange)</p> <p>bids for national funding programmes might not be successful</p>
Durability	if first year's experiences prove to be successful, the cooperation can be enshrined in the long-term cooperation agreement expected before the end of the Creative Cities project
Relation to other projects/ actions	positive contribution to Creative Cities' objectives (strengthening of market potentials of target enterprises)

II PILLAR: EDUCATION AND EMPLOYMENT

Introduction

Creative Industry sector is characterized by diversity and a fragmented structure, very often totally non-formalized and very flexible one. Therefore, with addition of insufficient skills and human, know-how or financial resources, such bodies rarely have the opportunity to play a significant role in the local economy or on the local labour market. The solution for such a situation is to educate for Creative Industry needs and wisely organise employment process.


The establishment and development of a Creative Industry cluster requires a developed education and employment action plan, so that the undertaking can be achieved successfully. The answer may be a Joint Action Plan with special focus on learning and recruiting issues, because one of the areas relevant to the emergence and development of the CI cluster is Education and Employment. It's important to assign objectives to be achieved, target groups, tasks to be performed along with the tools to enhance their implementation, and the results to be achieved along with the methods of indicated measurements.



Justification

Enhancing professional competences, business skills and talents development are one of the key elements for the Creative Industry growth. It is also connected with some dynamic changes in the labour market which require the acquisition and update of knowledge, having both general and specialist skills. There is often a lack of information regarding the opportunities to raise one's skills relevant to the needs of creative industry. Since the development of creativity is a long process, there is a need to see and explore creative and talented young people and to manage their talents. This involves promoting development by offering internships and trainings and helping people to set up their own business. Turning attention to young people, one can see that trainings and internships, and mentoring programmes could be very beneficial for not only creative industry but the whole economy. It is also important to support educational institutions, as based on a school-specific curriculum, and to stimulate curricular changes in line with the needs of creative industry. Worthy launching are also Creative Industry Incubators that can be a trigger for rapid creative industry development, but with constant support and assistance options. From the viewpoint of the 'creative class,' there is a need to offer employment support services. But for the creative industry companies, there is a need for easy access to qualified personnel. Moreover, due to the nature of creative industries, there is a need to spread and develop flexible forms of employment.





The aim of Education and Employment pillar provided to a creative community, primarily in response to the expressed needs, should be the organisation of workshops and trainings to strengthen professional competence, and expand business skills and knowledge. In addition, actions should be taken in connection with the creation of an educational platform along with an updated database of educational offers. Mentoring and coaching seem to be an excellent form of empowering the personnel managing creative industries in the first place. Entrepreneurship Incubator for young entrepreneurs of creative industries is also worth creating. What is important for the area of Education and Employment pillar are the analysis of labour market needs in creative industries, the construction of an industry job portal containing a database of employees (also potential ones) and companies, and the creation of an e-platform making it easier to get jobs and orders/partners for planned or already run projects.

The diversity of proposed actions could be considered both as a challenge, but also as the JAP strength allowing all Partners' cities to benefit. The ambition is not only to present the ideas but also deal with current problems and generate new knowledge and approaches.

Starting Point

Based on SWOT analysis we can recognize important factors valuable for implementing JAP. Existing situation and local condition can determine certain actions. Taking some surveys into consideration we can facilitate Creative Industry development in Education and Employment field.

Academic background:

GDANSK - Rapidly growing number of students in higher art schools and in other universities in fields of new creative technologies like digital imaging, graphics, software etc.

GENOA - In architecture/design and partly in the graphic arts can be found highly qualified training patterns (Università di Genova, Scuola del Fumetto, 'Cartoon School')

LEIPZIG - A big location advantage is that several education units offer possibilities like the Faculty Of Communication And Media studies at the Leipzig University

- Innovative high class sound broadcasting study programs at Leipzig University (Master of Arts program Hörfunk)
- Thanks to the highbrow education possibilities for journalists at the University of Leipzig there is a large number of freelance journalists

LJUBLJANA - Level of education attained and the number of higher education students per resident are above the national average

PÉCS - In Pécs operates country's largest university regarding the number of students, with 31 thousand of them attending the various courses. After completing the university the majority of students leaving Pécs, but in turn those who were due to work elsewhere rarely move back to Pécs

Educational needs:

GDANSK - Despite the high level of education in creative industries, such as architecture and ICT, the region lacks training opportunities in more specialized areas. Also training in field of technology skills (project management, quality assurance and process engineering) and "soft" skills (language skills, presentation, teamwork, marketing) is needed

GENOA - Genoa produces a great deal of 'creatives' in many different fields, but in spite of this it does not thrive market-wise

LEIPZIG - Missing highbrow education offers such as film academies. Script writing is taught at the German Creative Writing Program with success, but due to financial reasons the variety of courses is limited very much.

LJUBLJANA - Lack of specialised study programmes, e.g. for film and broadcasting industry

- The international cooperation and student exchanges should be enhanced
- The programmes in educational institutions are not up to date with the market demands

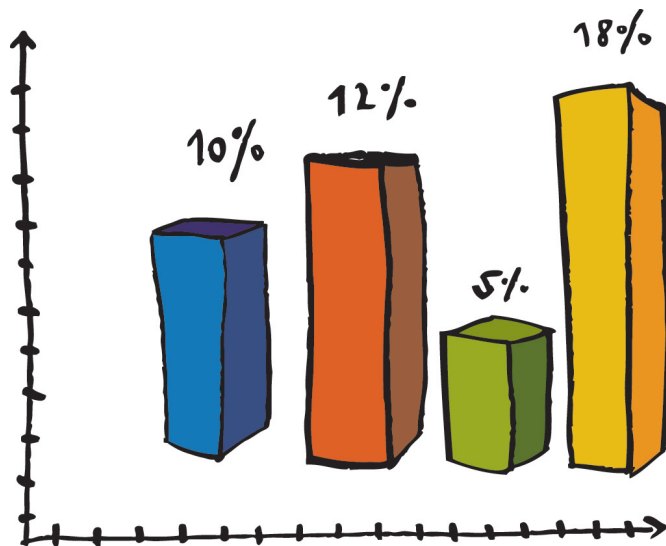
PÉCS - The knowledge-base doesn't support the demand related training and innovative development

Employment rates:

GDANSK - Creative industry in Gdansk Metropolitan Area demonstrates 13 % share of entities and 8%share of total employment in enterprises in the province. Within 5 years the sector recorded more than 17% increase in the number of firms.

- The greatest growth rate showed the following sectors: software (an increase of almost 50 % within 5 years), advertising and production of jewellery.
- Number of people employed in creative industries in the Gdansk Metropolitan Area is 46 000 people, and throughout the region over 63 000 people. It is about 8%of total employment in enterprises in the region.





GENOA - Creative industries correspond to 4.4% of Genoa and its Province's economic context.

- Between 2001 and 2007 the increase corresponds to 0.4 points. The same can be observed as to the contribution to employment;
- Number of people employed in creative industries in the Province of Genoa was 5690 in 2007

LEIPZIG - In 2007 the city of Leipzig had 12.374 employees in the field of the creative industries. After 2007 the highest growth rates can be found in the fields of Software and Games Industry and Design

LJUBLJANA - In terms of the number of employees the retail sale of cultural goods, architecture and software/games industry employed the most people in all the studied years in Ljubljana

PÉCS - The 7% of total number of employment in the country comes from the creative industries. Further examine the type of businesses we can state that mainly in the sectors of Software, and Leisure development, the Design, and Architecture exist more business activities, and higher employment.

Sub-branches division:

GDANSK - Sub-branches most often represented in the creative sector are: retail sales (i.e. of cultural goods), design services, architecture. These three sectors account for about two thirds of the number of entities in the creative industries in region

- Less importance in terms of number of entities have operations in the industries like: software, advertising, artists' and performing arts, manufacturing jewellery
- The lowest rates of entities relate to the industries: journalism and publishing, museums and other cultural activities, film industry

GENOA - Genoa is a cradle of creative talents especially in the musical field, in the literary field, in the field of video productions and of design.

LEIPZIG - Media industries and their sub-segments demonstrate biggest growth rates. The media industry is –together with Software and Games Industry, Radio and Broadcasting, Performing Art as well as Music Industry - the central backbone of the creative industries in Leipzig.

LJUBLJANA - Creative people tend to concentrate in Ljubljana; however, there is no signal of a creative sub-branch that would stick out in Ljubljana, in relative comparison to other creative sub-branches.

PÉCS - Most important sub-branches are media industry, music (Pécs is one of the pop music centers in Hungary), arts, architecture. The lowest rates of entities relate to the industries: film industry, cultural trade and software industry.

- The 3 most important new sectors – sub-branches should be Music (pop and classical as well) and Film Industry together. Heritage and arts business based on Zsolnay Art Quarter.

Proposed Tools

Proposed activities with regard to Education:

1. Detailed analysis of needs of creative educational institutions
2. Dedicated platform and/or with databases
3. Targeted workshops and tailored training programmes
4. Cooperation on higher education level

Proposed activities with regard to Employment

5. Detailed analysis of Creative Industry labour market trends
6. Promotion of employment in creative industry
7. Targeted internships programme
8. Mentoring support for graduates and CI start-ups

Education

Tool 1: Detailed analysis of needs of creative educational institutions

It's necessary to launch an investigation in to what the education sector needs to look like to support creative industry growth, evaluating the impact of existing educational programmes and searching for the innovative new methods of educating for creative industry needs. Sur-





veys and interviews will facilitate gathering information on required trainings, workshops and other forms of teaching/learning that should form a base for education sector. It can also facilitate developing students' short-term and long-term strategies for career support and personal development.

Tool 2: Dedicated platforms and/or with databases

The platform and/or with databases collects in one place reachable 24h per day from every place on the earth information about art faculties, educational events (such as courses, workshops, trainings, conferences, seminars, etc.) that support educational goals on creativity field. Platform would be not only a virtual space for exchanging ideas and educational opportunities, but also practical business models and inspiration that can be applied by creative industry and potential cluster members. The important part of the platform would be a databank in which students or entrepreneurs will place information about themselves and what their offers for potential clients or business partners.



Good practice example: Creative Amsterdam

www.creativeamsterdam.nl

Creative Amsterdam gathers services offered by public (state, provinces and municipalities), non-profit and private partners, into a 'one stop shop for creative industries'. Working with the principle of 'user-generated content' Creative Amsterdam is able to offer an (inter) national and metropolitan overview of services for the creative industries, including job opportunities, funding, education, networking, coaching, business-skills training, intellectual property issues, insurance, information on international marketing and so on. The platform not only gives an overview of the services currently on offer, but also of services that are missing.

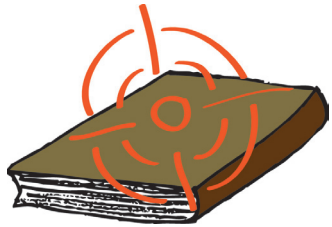
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Tool 3: Targeted workshops and tailored training programmes

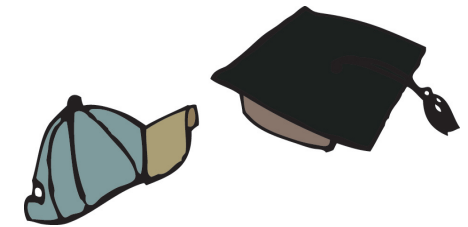


The aim of tool is to accelerate the development of the right qualifications and apprenticeships to ensure the creative sector can target key skills needs and gaps. The creative sector needs a better mix of apprenticeships, targeted vocational qualifications and high quality higher education to really give employers employees with the skills they need.

Accelerating qualification development programme to support existing educational infrastructure in place to underpin creative sector growth in the future can be also supported by creative industry cooperation, and also the cluster. Targeted programme can also provide development of students' understanding of the skills they need to work on in perspective of future employment in the creative industry.

Tool 4: Cooperation on higher education level

One of the important factors in establishing creative industries cooperation is the development of partnerships with academic society. Artistic universities or these with creative industry faculties (e.g. technical universities with ICT or architecture faculty)



should successfully create support mechanisms and a culture/environment that will encourage academic staff to engage with local businesses to develop in cooperation innovative new practices or solutions. It would also be a source of innovative and talented people, who can share their professional knowledge and experience for enhancing creative industries sector, e.g.: providing insight, developing new knowledge to benefit the creative industries. Mentioned cooperation will serve the creative industry more effectively, establishing partnerships, contributing to an entrepreneurial culture amongst academics and signposting activity to potential industry partners.

Good practice example: The (ESA) Tallinn Creative Incubator

From the beginning, the main partners of the Creative Incubator have been the Estonian Academy of Arts, the Design Institute of Mairor Business School, the Estonian Association of Designers and Estonian Design Centre. Enterprises are involved in training sessions, information and contact seminars, workshops, study visits and joint marketing activities organised by the incubator in cooperation with academic society. The success and need for the Creative Incubator is clearly measured by its popularity. In 2008, 14 creative enterprises wished to join, in 2009 there were 30 and by the end of spring 2010 there are already 40 creative enterprises.

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Good practice example: Cultural Industry Cluster of South-Transdanubian Region

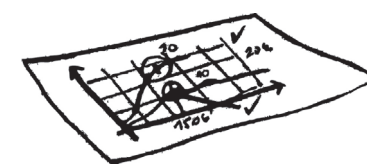
The cluster experts start to develop an university creative industry course in 2007. University and the cluster meets in 2007 and discuss the possibilities. The result is, that in University of Pécs there is a creative industry course, which contains 20 lessons in one semester. The main parts are: creative industry theories, project management in creative industry, innovation in creative industry sector, Hungarian and EU policy, film industry, creative industry as an economic fact.

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Employment

Tool 5: Detailed analysis of Creative Industry labour market trends

Continuously tracking and measuring the creative sector will provide employers with an accessible set of data to plan future investments and employment policy. Trends could give an insight to the



creative industry, its course of action and expectations. Analyzing labour market trends could also help those interested in working for the creative industry to check what abilities, skills and knowledge are required by the sector and search for possible ways of acquiring them. Conclusions made through the research will help to develop skills and abilities required from creative professionals.

Tool 6: Promotion of employment in creative industry

Targeted promotional activity should help in valuing CI job opportunities and various ways of employment offered by the sector (flexible working hours/freelance). Promotional activities can be considered as the very important instrument for stimulating demand for creative industries products and specialists. The designed for precise goals promotion should raise awareness of the growing importance of the creative sector and of the pivotal role of the creative industries in economic and social development.



self-understanding needed to work within these industries, in particular roles. The programme should focus on long-term career development strategies, rather than on shorter-term goals of simply securing an appropriate internship and/or a first job. It would be necessary to create service/working group, that would work with employers to find interns with the proper skills, enough talent and interesting ideas to give their businesses a boost. So it's another tool which can contribute to the enhancement of business capacity of creative industries and sector promotion.

Tool 8: Mentoring support for graduates and CI start-ups



It's important for cluster development to have access to wide range of mentors within all the subsectors of creative industries. Guidance for graduates and business start-ups is important support tool for establishing a profitable business within the CI or finding dreamed job. The mentor, already present in the creative industry, can provide mentees support by offering feedback on CVs, portfolios or establish contacts within the industry, or how to start a business. Mentors' guidance and experience can help to overcome obstacles related to transforming great idea into profitable businesses. The mentorship can give creative start-ups the benefit from one-to-one contact with successful business people from within the creative sector.

Tool 7: Targeted internships programme



The internship programme will ensure a chance of gaining the experience necessary to succeed in the creative industries, while companies will benefit from unique access to the freshest creative talents. The internship programme would complement the academic study in the field of creative industry by building insight into the skills, attitude and

Good practice example: Creamedia – Barcelona

Barcelona Activa set up the Creamedia initiative, a programme of support to the start-up and growth of business from the media and creative sectors in Barcelona. The target group of the programme is entrepreneurs with a business idea for the creative industries sector (culture events management, performing arts, animation, web contents, music, fashion, cinema, TV, radio, advertising, architecture, computer games and digital contents) who want to set up their own business in Barcelona. The need to provide participants with a sector-focused training was solved through an agreement with the specialised organisations to take part in the mentoring process of the attendees and the advisory council of Creamedia.

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Proposed Transnational Activities

No: 2.1 Workshops Programme to strengthen professional competences	
Cities involved	All
Objectives	Development and strengthening of professional and business competences protecting intellectual property by the personnel of creative industry.
Description	Conducting a series of trainings and workshops for creative industry staff related to business skills (especially management and marketing) and protection of intellectual property (implementation within the cluster and external cooperation/exchange of know-how) in each Partner's city.
Justification	Enhancing specialist professional competences, business skills and the ability to protect intellectual property is one of the key elements for the development of creative industry. It is also connected with some dynamic changes in the labour market which require the acquisition and update of knowledge, having both general and special skills.

Target group	creative industry managers and employees - people planning to set up their business related to creative industry
Budget and sources	Admission fee, EU educational projects (free or with private money participation)
Implementation	researching and analyzing CI educational needs in every Partner's city preparing reports on CI educational needs for every Partner creating tailored programmes of workshops/trainings (marketing, law, finance, etc.) cooperating with public and private institutions to organize workshops and trainings for CI
Planned outputs	increase in the number of educational opportunities which meet the needs of creative industry enhancing business competences of CI representatives creating workshop programme tailored specifically for CI educational needs, which guarantees long-term effects in career development
Schedule	Workshops could be conducted from October 2011 at monthly intervals until December 2012.

Risks	Workshops/trainings/educational programmes can depart from expectations of participants. Free of charge workshops/trainings/educational programmes can cause doubts about quality. Payable workshops/trainings/educational programmes can draw little interest.
Durability	Surveys examining the level of competence before and after training sessions and 6 months later
Relation to other projects/ actions	Related to the local/regional/national educational projects, also co-financed by the EU funds Important task of the Cluster Contact Point (at least to collect information on workshops/trainings/educational programmes for CI)

No: 2.2	Creation of job/cooperation exchange portal for creative industry
Cities involved	Pécs, Gdansk, Ljubljana
Objectives	Development of employment opportunities from different countries and the market of orders in the sector of creative industry.

Description	Creating a job portal for creative industry along with the databases of employees and employers from different countries. It would also be a virtual space for exchanging cooperation offers between clients and subcontractors with grades and recommendations system (based on the online auction portals system). Portal could also facilitate the winning of orders for individuals and companies from creative industry.
Justification	From the viewpoint of the 'creative class,' there is a need to offer employment support services. For the creative industry companies, there is a need for an easy access to qualified personnel. Trustworthy base of high class subcontractors and clients is also needed. Moreover, due to the nature of creative industries, there is a need to spread and develop flexible forms of employment.
Target group	creative industry employees and employers from Project's Partners cities students and graduates majored in creative fields freelancers start-ups, thank to received recommendation it will facilitate infant companies to gain a position of business trust

Budget and sources	Costs for the portal creation, but it can be lower by cooperation with potential cluster members, and recourses for promotion and editorial staff.
Implementation	collecting data for portal database creation of database with job opportunities (application) creation of the system recommending employees/employers creation of editorial group responsible for actualization of database promotion/dissemination
Planned outputs	knowledge of labour market needs in creative industries extension of knowledge among job seekers related to employment opportunities in creative industry increasing number of contacts made based on portal between employees and employers increase of the security in business relations due to grades and recommendations system
Schedule	The portal action can be implemented within launching marketing actions.

Risks	Need of constant actualization of database (job opportunities, latest news from creative and labour sector, extra offers). Popularity of the portal will depend on it's uniqueness, specialisation in labour market and access to verified news from creative industries sector.
Durability	The portal should operate non-stop, making it possible to collect data needed to develop labour market and transfer such data into business contacts between companies and creative industry employees. Constant actualization of news from labour market, unique offers and job opportunities will guarantee currency of the portal, which can establish grate reputation among members of creative industries. Additionally grades and recommendations system let assess the quality and functionality.
Relation to other projects/ actions	positive contribution to other efforts like Networking great form of promotion to popularise employment opportunities in creative industry great form of facilitating contacts with potential business partners and subcontractors. It can lead to greater integration of creative industries members

No: 3.2	Programme of internships for youngsters and students
Cities involved	Pécs, Gdansk, Leipzig, Ljubljana
Objectives	Supporting the development of creative and talented young people who want to pursue a creative field of activity.
Description	Creating 'talent management program' among young people and students (search and support in finding adequate to their skills training and internship offers)
Justification	Development of creativity is a crucial process according to the EU strategic documents, so there is a need to see and explore creative and talented young people and to manage their talents. This involves promoting development by offering internships and training and helping people set up their own business. It is important to support educational institutions, as based on a school-specific curriculum, and to stimulate curricular changes in line with the needs of creative industries.

Target group	<p>young people</p> <p>students majoring in creative fields</p> <p>high schools</p> <p>universities with majors in creative fields</p> <p>creative industry companies</p> <p>NGOs working in the field of creative industry (also support)</p>
Budget and sources	<p>The companies participating in the 'programme' would need to cover internships costs themselves. Costs could be also covered by the benefitting companies, sponsors/institutions and maybe from UE funds, e.g. ESF or ERDF.</p>
Implementation	<p>organizing meetings with school authorities/academic authorities regarding creative industry field of professional training</p> <p>creating base of creative industry companies interested in offering internships programme</p> <p>organizing "creative industry manager/employee shadow days" when young people see the work of managers/employees</p> <p>preparing long-term career development strategy for interns, for securing an appropriate internship and opportunity for further employment</p>

Planned outputs	<p>acquisition of practical skills at each job position during apprenticeship/training in creative sector companies</p> <p>extension of knowledge among young people and students related to the way in which a creative industry company operates</p> <p>opportunity for creative companies to employ after internship young, well-qualified person, who knows the company policy and culture.</p>
Schedule	Beginning from October 2011.
Risks	<p>Financial matter - sources for providing training for the development of talented young people and amount of companies offering internships.</p> <p>Difficulties with creating database of high class professionals and reputable companies providing adequate internship plan for students/graduates that will target their skills, needs and gaps.</p>
Durability	If first period experiences proof successful, the co-operation can be enshrined in the long-term cooperation between schools, academies and creative businesses.
Relation to other projects/ actions	Positive contribution to Creative Cities' objectives (educating future cluster members, growth in the HR potential necessary for creative industries)

No: 2.4 Training/events opportunities abroad	
Cities involved	All
Objectives	<p>To enhance skills of the creative industry operators and promote training opportunities in different countries.</p> <p>To participate in the training courses/events offered by the different cities.</p>
Description	<p>It is foreseen to take into account 5 different approaches:</p> <p>Stakeholder exchange during the public conferences of the "Creative Cities" project;</p> <p>The individuals from one city taking part in the training in other cities;</p> <p>The trainer from one city taking part in the training/event in other city and transfer the acquired knowledge to his home town and teaching the others;</p> <p>"Situating learning" – create the moment when people may learn by observing/interviewing;</p> <p>The individuals from one city taking part in the events/working for the events in other cities and transfer the acquired knowledge/experience to their home town.</p>

Description	<p>Foreseen example of approach 3) is following:</p> <p>Ad. 3) Students of the Architecture Faculty of the University of Genoa take part in the Designers' Open Festival</p> <p>Students of Design Faculty from one of the Partner's City can take part in Gdynia Design Days.</p> <p>Examples of other approaches may be following:</p> <p>Ad. 1) The individual from Pecs may take part in the training of the Liguria Film Commission in Genoa;</p> <p>Ad. 2) The trainer from Ljubljana may take part in the training/event (e.g. EUROCITIES Culture Forum) organised in Genoa</p> <p>Ad. 4) The individual coming from Gdansk and working with the Science Festival in Genoa may learn and get experience. Having the idea how to work within this kind of event, he may propose similar activity in his country.</p>
Justification	<p>Capacity building</p> <p>To create the movement of people and possibilities for exchange</p> <p>To get to know different models and approaches</p> <p>To learn training opportunities that can be transfer in other cities</p>
Target group	Project partners, creative industry stakeholders

Budget and sources	Staff costs; External expertise costs; European funds
Implementation	Identification of training opportunities/events within and beyond participating cities Awareness of raising among target group Internationalization of training will be possible within the cluster network
Planned outputs	To increase the value of cities' training opportunities/events which are important for each city of the network and which are addressed to the creative industry Capacity built
Schedule	October 2011 - Designers' Open Festival – Leipzig October - November 2011 – Science Festival – Genoa 21 October 2011 – 21 November 2011 - Ljubljana Month of Design – Ljubljana November 2011 – EUROCITIES Culture Forum – Genoa 2011 – 2012 – Liguria Film Commission's trainings – Genoa 2012 - EUROCITIES Culture Forum – Leipzig 2012 – Pécs Creative Industry Spin-Off companies training June 2012 - Gdynia Design Days

Risks	Cooperation with the educational institutions is needed Cluster needs to be established first Language of the country where the training/event is organised
Sustainability	During the project lifetime, the networks of the different cities need to be established The organisers of the training/events need to continue to maintain the relations To take advantage of the events as e.g. EUROCITIES conferences to set up the relation with all the cities that takes part of its network To create relations/network with other cities by using various instruments e.g. virtual knowledge centre (transnational activity 1), Genoese virtual Contact Point, portal for Leipzig's creative industries cluster "Kreatives Leipzig"
Relation to other projects/ actions	Designers' Open Festival – Leipzig Science Festival – Genoa Ljubljana Month of Design – Ljubljana EUROCITIES Culture Forum, conferences Connected with the work of project partners' Contact Points Pécs – Spin-off training in creative industry Gdynia Design Days - Gdynia

No: 2.5 'Creative Angels' project	
Cities involved	Pécs, Leipzig
Objectives	Supporting management skills of creative industry
Description	«Creative Angels» project will be based on mentoring and coaching support for existing and emerging entrepreneurs in creative industries.
Justification	Mentoring and coaching seem to be an excellent form of empowering the personnel managing creative industries in the first place. One to one training sessions can lead to the personal and management skills development and increase the management quality.
Target group	creative industry managers people planning to set up their business related with creative industry start-ups, which require support of business experts during first period of their activity in creative industries sector
Budget and sources	EU funds, e.g. ESF or ERDF., volunteer work of business experts and successful entrepreneurs (alternative way of promotion for their business activity and corporate social responsibility).

Implementation	creating base of renowned mentors/coaches specializing in creative sector creating recruiting rules for entrepreneurs/managers entering the project creating 'creative career path' and schedule for mentoring/coaching sessions
Planned outputs	acquisition of practical skills and knowledge on business connected fields during coaching and mentoring sessions emerging new companies within creative industries
Schedule	Starting from the beginning of 2012, after creating the base of mentors and recruitment process description
Risks	The companies participating in the 'programme' would need to cover mentoring/coaching costs themselves. There is also the threat of competition in sharing experiences, future plans or innovative solutions between companies. This factor can negatively influence the recruitment process and further mentoring/coaching sessions conducting.
Durability	If first period experiences proof successful, the cooperation can be enshrined in the long-term cooperation between mentors/coaches and existing creative businesses or future cluster members.

Relation to other projects/ actions	Positive contribution to Creative Cities' objectives (supporting creative entrepreneurs, growth in the business potential necessary for creative industry)
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No: 2.6 Incubator for creative industries	
Cities involved	Genoa, Gdansk, Pécs, Leipzig
Objectives	Supporting creation and development of CI start-ups
Description	Creation of a creative entrepreneurship incubator to support the creation and development of new creative industry businesses (self-employment). Every start-up of the creative industry would have a possibility to make use of the technical resources of the incubator (among other access to Internet, office equipment, premises). Incubator would provide professional consultation in the range of operational and strategic activity, keeping the accountability, consultation with experts but also in innovative ways of education like e-learning. CI start-ups would also have great opportunity to establish new co-operational relations, exchange experiences and ideas for further development of creative industry during networking meetings organized in the Incubator.

Justification	Integration of creative industry and establishing place for stimulating development of creative and business skills is needed. A creative incubator should be set up for companies to find their place for work among other in the form of an office or desk. Incubator would be an example of creative co-working place, from where creative entrepreneurs, especially freelancer would benefit, by taking part in networking meeting or having access to experts knowledge.
Target group	creative industry managers and employees people planning to set up their business related with creative industries CI start-ups
Budget and sources	Income received from rented space would be used to fund some part of Incubator activity. Within the scope of rental activity Incubator would offer special subscriptions and proposals for cooperation. Support from local authorities and from EU funds, e.g. ESF or ERDF will be essential.

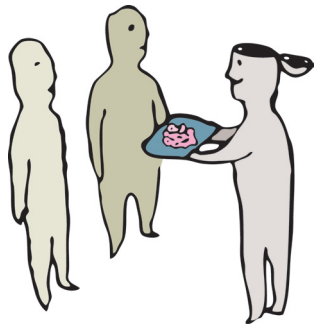
Implementation	<p>gaining location for Incubator</p> <p>creating plan for promoting self-employment</p> <p>establishing cooperation model between local authorities and private companies for assuring financial and professional support for start-ups assistance</p> <p>creating dedicated projects for cooperation between Incubator members (common education/ common projects/co-working)</p> <p>creating a comprehensive offer of the creative industry cooperation support, addressed at the local government administration, sponsors and financial institutions, with an indication of the benefits from creative industry subsidising</p> <p>providing assistance and support: e.g. training and consulting services, educational activity.</p>
Planned outputs	<p>Increasing number of established companies in CI sector</p> <p>Development of business skills provided by consultations with professionals</p> <p>New project established through co-operational relations</p>
Schedule	Depends on financial resources, location and offer
Risks	Problems with obtaining location and funds (also for assistance).

Durability	Establishing place for development of creative entrepreneurs and employees and periodical networking events, which would result in establishing cooperation between creative companies for joint realization of new project or investments.
Relation to other projects/ actions	It would be the base for transnational exchange and further cooperation between project's Partners. Searching for and the activities aimed at obtaining the areas with the intended use for the creative industry operations should be marked as important among the CC's activities. Such activity would blend into revitalisation strategy, which is priority in all Partners' cities. Incubator would favourably affect the development of creative industry on transnational level by giving opportunity to exchange experience, knowledge and idea, e.g. during foreign exchange visits.

III PILLAR: TRANSFER OF KNOWLEDGE

Introduction

The knowledge transfer is considered to be an asset for our European project. It is going to be valuable once integrated to the project actions. The project partners will facilitate and motivate knowledge transfers and the key is to capture their existing knowledge and adopt their new ideas to the project development.



The main goal is to exchange experiences (i.e. strategies and instruments) in the promotion of creative industries of the partner cities, applying and incorporating them into partners' actions. A permanent exchange and transfer of knowledge between the partner cities shall provide mutual learning, the identification of good practices and improved local policies with regard to creative industries.

Mutual learning and identification of good practices.

We need to organise a permanent exchange of knowledge, of experience, and of the identification of good practices. There will be opportunities to create knowledge collection, knowledge sharing and knowledge use, by the uniform information systems. They are constructive in meaning

of creation of the efficient system of collecting knowledge and exchanging information, and of the improvement of access to knowledge.

Local policies for creative industries must be improved, and we also have to promote the internationalization of training, migration of students and lecturers, bringing new contacts.

It is highly recommended to propose the appropriate transnational actions in order to support the creative industries. The transfer of knowledge is a possible way of developing a future transnational cluster which is the aim of our project.

Driving the knowledge transfer between partners involved in the transnational activities means:

- generating new ideas
- sharing information/news
- networking
- new business opportunities
- collaboration opportunities
- funding opportunities
- informing the local authorities about the needs of the creative industry and therefore proposing the policy and regulations changes

Justification

It is our target to handle, share and develop the knowledge continuously acquired and created in background institutes and members of the creative industry. It is inevitable to provide the necessary information to all parties involved and interested in order to enhance and manage creative industry. The lack of information, the lack of access to the existing information or parallelism all lead to non-economic decisions and/or system malfunctions. On the other hand, information system developments are required by the public, professional quality systems and the call for control.

A very individual and special dimension to knowledge transfer is the creative class that:

- requires more detailed ('insider') information about everything and
- would like to benefit from the developments in creative industry within the European creative industrial cluster that is being created.

A third, yet not least important class in information system developments is formed by information systems 'for inside use', meaning professional information necessary for the present project members' work. Sooner or later it shall be our target to set up uniform information systems (uploaded and useable by everyone) on local society, our hometown, its region, creative economy, business sphere, institution system, the labor market, education systems etc.

Starting Point


The presence of a net of subjects working in the creative industries (cluster work group):

GDANSK - Within the framework of CC project Gdansk organized meetings, workshops etc., integrating local CI community. The formal Cluster Work Group can not be indicated, but thanks the mentioned events and activities designed on the basis of consultation with CI representatives and experts on cluster collective actions are based mainly on Contact Point offer.

GENOA - Genoa has never had a net of CI operators. Only the carrying out of the project made it possible the setting up of the Cluster, the making of working groups about specific subjects and training meetings about topics suggested by cluster's members. From organizational angle, at the moment, it exists a mailing list, a facebook page and a seat of meetings in Palazzo Ducale.

LEIPZIG - The city of Leipzig has a Cluster Strategy within the field of CI. The Cluster Strategy started a few years ago and is now in their evaluation process. The department for economic development of the City of Leipzig is organizing events, consultations, branch hearings etc. Also the city of Leipzig has set up a Cluster contact point to create and strengthen the networking within the city in close cooperation with the department of economic development.





LJUBLJANA - Thanks to CC project Ljubljana has started to run a set of activities towards setting up a formal Cluster Work Group focused on design (the idea is to involve other CI branches later on): international lecture, round table, focus group and workshops in connection with Ljubljana Exhibition and Convention Centre and Academy of Fine arts and design. Work on setting up a regional CI cadastre has been ongoing.

PÉCS - Cultural Industry Cluster has been working in Pécs from 2006. The cluster has an office in Pécs, established the cluster contact point as well. The cluster has local and regional CI cadastre and has a network in the sector. The cluster established 3 spin off companies in the sector as well – Sipőcz Culture Ltd., Pécs Lexikon Ltd. and the Filmfund. The cluster organized trainings, meetings, operate a benchmarking club for the members and for the CI sector.

The existence of funds coming from national, regional and local policy to allow students or small enterprises to take part in international events:

GDANSK - There are no internal public funds allowing participation in this kind of events. It is possible to use the EU funds.

GENOA - There are not any funds at any level: national, regional and local.

LEIPZIG - Leipzig's aim is to optimise the access of creative industry companies to loans and investment grants.

Steps towards achievement:

- research of existing local / regional / national schemes
- elaboration of a catalogue of general and branch-specific offers
- availability of catalogue to download and to Cluster Contact Point
- evaluation of further needs of creative industry stakeholders
- feedback to responsible authorities
- Schedule: Launch in March 2011, continuous updates

LJUBLJANA - Ministry of Economy supports SMEs (in general, not specifically in the field of CI) in the following ways:

- co-financing of joint appearance of SMEs at international fairs (joint exhibition space); e.g. in 2011 - Milan fair of furniture and industrial design
- co-financing of individual company to present itself at an international trade fair abroad
- Students can get financial support.

PÉCS - There are no internal public funds allowing participation in this kind of events. It is possible to use the EU funds.

Festival, meetings, exhibitions that have an international appeal for ci operators:

GDANSK - In Gdansk Metropolis there are events, that can be attractive from transnational perspective:

- Festival FETA - International Festival of Street & Open-air Theatre
- Open'er festival – is the largest Polish open-air music and performing arts festival and definitely the most important music event in Gdansk Metropolis. It is an unique event, during which people from more than 30 countries are meeting, enjoying the best performances and having the best weekend in the year.
- Gdansk Shakespeare Festival - festival is an international periodic theatrical event, organised every year during the first week of August in Gdansk and the whole Tri-city.
- About Design – Interior, Arrangement, Design & Functional Art Fair - it is the platform for business contact and information exchange between designers and manufacturers, architects and investors, designers and developers.

GENOA - At the moment some events set in Genoa could be interesting for taking part or as a training moment:

- Science Festival in Autumn
- The sci-fi film show XScience
- The international short film festival Genovafilmfestival in which every year there a section dedicated to a different country
- Festival Nuovo Cinema Europa: A film festival for young European directors
- Sala Dogana: The new place for young people in Palazzo Ducale was created to be involved and to work permanently on young cultural production, as place for experimentation.

LEIPZIG - There is a range of projects with international visibility:

- Designers Open (as you have all know from the visit in Leipzig)
- Leipzig Book Fair
- Dokfilmfestival
- Movie Art fair of Leipzig
- Euroscene – Festival of contemporary European Theatre
- Bach Music Festival
- International Jazzfestival
- Leipzig as a City of Musik

LJUBLJANA - There is a range of projects with international visibility (mentioned just the big ones from different sub – branches of CI):

- Biennial of Industrial design (led by Museum of Architecture & Design)
- Month of Design (led by Zavod BIG)

- TOP IDEAS (led by Ljubljana Exhibition and Convention Centre)
Piran days of Architecture
- BIG Architecture (led by Zavod BIG)
- Biennial of Graphic arts (MGLC)
- Ljubljana Summer festival (International music festival)
- Golden drum (International Advertising festival)
- Ex Ponto (International theater festival)

PÉCS - In Pécs there are events, that can be attractive from transnational perspective (to take part or to collect practical experiences for CI experts):

- National Theatre Festival: with theatre competition and international off-programs
- Zsolnay Festival which will be organized first in 2012 in the new Zsolnay Art Quarter
- Heritage Festival of Pécs: The Heritage Festival is the region's oldest festival of combined arts
- ICWIP: International Culture Week where 20-25 countries delegate Youth people
- Spring Festival of Pécs with lot of International music Programs as International Jazz Festival

Proposed transnational activities

The following transnational activities to support the knowledge transfer are introduced below.

No: 3.1 WEB based assets – virtual knowledge centre	
Cities involved	Pécs, Gdansk, Ljubljana
Objectives	<ul style="list-style-type: none"> • promotion of creative industries and their qualification • place for positioning of CI actors spread in the different cities/countries • high visibility of CI operators • possibility to learn about different business approach in each city/country • get practical experience in cooperation • exchange experiences get the information on policies, financial support, job offers/training opportunities, study visits, knowledge instruments (e.g. publications, reports of seminars/conferences) in the field of CI

Description

It is proposed to establish an online platform for sharing knowledge and experiences.

The platform should be based on tools such as a forum and the document's publishing function as well as audio and video files, e.g. as subcasts or VoDcasts. It could include common database, email system, Wiki documents, materials created during seminars and conferences as well as reports of study visits and also job offers.

At the initial stage of developing the online platform and to limit the costs, the generally available and free solutions may be applied.

The platform should be created by and for cluster participants; therefore, it would be a good solution to involve the following firms:

Software developers – to create the suitable software; advantages – testing software in the user reality and free-of-charge advertisement and promotion on a forum

Involved in graphic designing – graphic designs for the platform; advantages – free advertisement and promotion on the forum

Description

Involved in advertising – the advertisement of the platform; advantages – testing new advertising tools and gaining experience involved in film – recording short forms, e.g. training; advantages – promoting one's business, recommendations, Electronic publishers – production and providing publishing products, e.g. best practices of clusters. Owing to their involvement in the platform execution, firms from various creative industries could learn the nature of other businesses, get practical experience in cooperation and exchange experiences. For the success of this activity, it would be important to create several thematic groups. Every group would have its leader-facilitator. The platform would be open to everyone, but only cluster members could use its full functionality free-of-charge.

Justification	Establishing an Internet platform is the response to the need within sharing knowledge and experiences among experts and institutions. The existence of the platform should make it possible to gather knowledge and experiences of numerous people and entities and to distribute such information among all the parties concerned. Creating the platform and its animation should be the task of the cluster manager or its representative.
Target group	Project partners, creative industry stakeholders
Budget and sources	Staff costs; national, regional or local funds; fund raising
Implementation	<p>The action shall be implemented in following steps:</p> <p>Preparation of the platform structure that would include all the tools and functions agreed</p> <p>Graphic design of the platform</p> <p>Research of the information that should be inserted in the different section of the portal</p> <p>Choosing of the Editor Board</p> <p>Maintenance and update</p> <p>In the implementation of all steps the stakeholder of the creative industry should be involved with regards to their competences (how it is described in the description of this action).</p>

Planned outputs	Information source and material repository relations' opportunities
Schedule	<p>January 2012 – after choosing partners for this action, the first step will initiate</p> <p>June 2012 – platform online</p>
Risks	<p>Not each partner will have relevant financial resources</p> <p>Durability after the project lifetime due the lack of financial resources</p>
Sustainability	<p>Parts that may be auto-implemented will be sustainable</p> <p>While the parts that need a redaction may not be sustained if there aren't financial resources</p> <p>Redaction enlarged to the outside world – externals who will insert the information</p>
Relation to other projects/ actions	Positive contribution to other efforts e.g. information taken from the virtual Genoese Contact Point or portal for Leipzig's creative industries cluster "Kreatives Leipzig"

No: 3.2 Creating a catalogue of domestic and foreign study visits by thematic areas	
Cities involved	
Objectives	A study visit facilitates the exchange of experiences, innovative ideas and learning specific solutions directly. Moreover, study visits help to make professional contacts, both formal and informal.
Description	The success of this activity requires: developing a database of and making contacts with science institutions, R&D centres, foundations, associations and business entities operating in the creative industry that are ready to share their experiences and developed solutions; creating a catalogue of domestic and foreign study visits by thematic areas related to the creative industry (proposed to be online, may be part of the project Website or the virtual knowledge centre – transnational activity 1). The catalogue should be created at the latest in November-December of the year preceding the period of study visits. The subjects of visits should be determined by inviting institutions in cooperation with cluster managers, by cluster participants and the animator – cluster manager.

	Anyone involved in the creative industry can participate in a study visit. Thus, new cluster members can be gained. Reports of study visits should be placed on the platform of knowledge and experiences sharing.
Justification	This activity will allow on continuing exchange of advice, ideas and information between all participants and enriching the flow of information between them at the international level.
Target group	Project partners, creative industry stakeholders from the partners' cities and beyond
Budget and sources	Staff costs; External expertise costs; European funds. Study visits could be co-financed also with public funds, by sponsors, hosts or by participants of the cluster initiative.

Implementation	<p>Developing a database of contacts with science institutions, R&D centres, foundations, associations and business entities operating in the creative industry</p> <p>Developing a catalogue of study visits important from the perspective of cluster members – the city involved is playing role of an editor of this catalogue</p> <p>Awareness raising of the "Study Visits Catalogue" among target group</p> <p>Other cities contact directly the host organisations included in the "Study Visits Catalogue"</p> <p>Carrying out several study visits during an year</p>
Planned outputs	Catalogue of study visits
Schedule	At least 1 study visit in 2011 and in 2012 hosted by the city involved
Risks	<p>Capacity to involve other cities</p> <p>Action works if there is a constant update of the hosting proposals included in the "Study Visits Catalogue" (especially update of the contact details of the hosts)</p> <p>Capacity to involve other cities</p>

	Action works if there is a constant update of the hosting proposals included in the "Study Visits Catalogue" (especially update of the contact details of the hosts)
Sustainability	<p>Possible to implement this action during the project's lifetime</p> <p>Challenge to implement it after the project lifetime</p>
Relation to other projects/ actions	Connected with the work of project partners' Contact Points

No:3.3	Events such as festivals, meetings among CI operators or exhibitions (presenting works, projects and ideas implemented by cluster members)
Cities involved	All
Objectives	<p>These kind of events will allow to exchange knowledge, exchange experience, get new contacts, raise awareness.</p> <p>The main aim is to promote activities of cluster members.</p>

Description	<p>Exhibitions would present works, projects and ideas implemented by cluster members. Exhibitions might be held during conferences, seminars or independently. They should be held in interesting interiors or in urban spaces.</p> <p>An international exhibition should be held annually at a selected European city that is important from the perspective of creative industries. It should be chosen the sector of the creative industry that is particularly strong in the city of the exhibition held. The exhibition could emphasise the presence of entities from the cities on an international level. These events should be held according to funds found. Materials created during seminars or conferences could be provided on the knowledge and experiences sharing platform or on the project Website.</p> <p>Proposed example of exhibition is following: Genoa proposes to organise the exhibition of art works from the five partners' cities during the public conference of the "Creative Cities" planned for spring 2012. As usual, the public meeting of stakeholders from a chosen creative industry sector is planned. The art works would be connected with</p>
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Description	<p>the sector chosen and provided by these stakeholders who would come to Genoa for their meeting.</p> <p>For details of this exhibition organisation, see the description in the proposal of the transnational activity no. 6: Example of joint project proposed by Genoa.</p>
Justification	To highlight these sectors of the creative industry which are particularly strong in the chosen city where the event e.g. exhibition is going to be held.
Target group	Cluster members, wide public
Budget and sources	Many of such events could be organised with the support of cluster members so the costs might be covered by them; Staff costs
Implementation	Organising 1 event/year
Planned outputs	<p>Raising the knowledge and competences of cluster businesses</p> <p>Raising the awareness of the cluster idea</p> <p>Promoting cluster businesses</p> <p>The list of subjects of organised events</p> <p>Photo documentation</p> <p>Registration lists of participants</p>

	<p>Copies of promotional materials</p> <p>Copies of materials from organised events</p> <p>Surveys of knowledge and competences</p>
Schedule	<p>Spring 2012 - Genoa</p> <p>Cities involved will choose the period of the events themselves.</p>
Risks	<p>Network should be strengthened, coordination should be undertaken.</p>
Sustainability	<p>Because the action can be carried out by the cluster members, it may continue also after the project lifetime.</p>
Relation to other projects/ actions	<p>"Sala Dogana" Project – Genoa (Sala Dogana of Palazzo Ducale, in the centre of the city of Genoa, is born as a new Centre aimed at promoting new cultural productions, experimentation, innovation and the development of new trends and young creativity.)</p> <p>Connected with the cluster members' activities</p>

No: 3.4 Thematic seminars / conferences addressed to the stakeholders	
Cities involved	All
Objectives	<p>to introduce the importance of creative industry and bring target groups closer to the theme of creativity</p> <p>to highlight the good practices</p> <p>to open the debate with the stakeholders through discussions, and workshops in order to identify common proposals to promote creative industries</p>
Description	<p>Seminars should be dedicated to a specific subject matter and should explore a different question related to the creative industry. Meetings would take at least 2-3 hours. They would be organised in the less formal atmosphere and in small groups; therefore, they could be held in public places. An expert in the subject would be invited to a meeting that would be chaired by the cluster animator. The expert could be a cluster member or a leader with a strong personality involved directly in the creative industry who would cover the theme selected</p>

Description	<p>according to his/her competences. For the participants the application process is foreseen. Learning outcomes and a certificate of participation shall be provided to all participants after the seminar. Conferences should be organised at least annually and they should be dedicated to a package of subjects related to the creative industry. In addition to the panel (thematic) sessions, workshops would be held focusing on practical aspects of the issues discussed. The issues and workshops would coincide with needs and trends observed on the market of the creative industries and related sectors. Moreover, a conference would serve to promote the idea of creativity and the creative industry. Conferences would be organised on the domestic level, with foreign guests invited.</p> <p>During the seminars/conferences direct translation is provided. If there are participants from one city visiting, the translation is provided in their language. If there are participants from more than one city visiting, the translation is provided in the English language.</p>
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Description	<p>Foreseen example of the seminar organisation is following:</p> <p>There are two approaches proposed by city of Genoa:</p> <p>seminars organised for the cluster members with the aim of in-depth examination on their request seminars for the creative industry stakeholders as well as for the wide public with the national and international experts to give the best framework to the role of the creativity and the creative industries</p>
Justification	<p>In order to disseminate the information on the role of creative industries not only among the cluster members but also among the wide public – citizens of the cities involved.</p> <p>In order to explore the theme related to the city evolution: In which direction our cities are going to? How the creative industry fits in this evolution?</p>
Target group	Cluster members, wide public
Budget and sources	Staff costs; funds from the cultural entities in the cities involved

Implementation	Seminars should be organised one a month. Conferences should be organised at least annually. The action shall be implemented in few steps: choosing the specific subject matter choosing an expert covering the subject application process for participants organisation of the event event outcomes saved on the knowledge and experiences sharing platform or on the project Website.
Planned outputs	- dissemination and communication on the role of creative industries to wide target group
Schedule	October 2011 – April 2012 Foreseen schedule of seminar organisation in Genoa is following: Approach 1) April 2011 – December 2012 Approach 2) December 2011 – March 2012
Risks	No risks
Sustainability	Initiative will continue as long as it is connected with the involveemnt of the cultural entities (local, regional) of the cities involved.

Relation to other projects/ actions	Connected with the work of project partners' cluster. Connected with the Palazzo Ducale Foundation's Programme 2011/2012 - Genoa
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No: 3.5 Joint projects and publications	
Cities involved	Genoa, Pécs
Objectives	To improve transfer of knowledge in more of the cities involved. The multilateral partnership will allow getting better results.
Description	In each city there should be identified these local existing projects and these publications' opportunities that could be given a transnational emphasis. Example of joint project proposed by Genoa is following: Cities are invited to organise an exhibition of art works of the creative industry stakeholders coming from their cities. The exhibition would be presented during the public conference of the "Creative Cities" planned for spring 2012.

Description	<p>The exhibition would be organised within the "Sala Dogana" Project carried out by the city of Genoa. Sala Dogana of Palazzo Ducale, in the centre of the city of Genoa, is a new Centre aimed to promoting new cultural productions, experimentation, innovation and the development of new trends and young creativity. More info:</p> <p>http://www.facebook.com/pages/Sala-Dogana-Genova/155665657803843</p> <p>or http://www.gg6.comune.genova.it/?q=dogana</p> <p>Steps of this action:</p> <p>Genoa with the project partners and with the Sala Dogana organisers will choose the theme of the art works for the exhibition</p> <p>each city will propose the art works of the artists from their cities</p> <p>stakeholders participating in the "Creative Cities" public conference will be the artists presenting their art works for the exhibition</p> <p>organisation of the exhibition in Sala Dogana according to the "Sala Dogana" rules</p> <p>possibility to host the artists who will present their</p>
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Description	<p>art works in Genoa for a longer period according to another project of the Municipality of Genoa called: "Houses for the Artists"</p> <p>Other examples of joint projects are: virtual centre knowledge, Genoese Virtual Contact Point, portal for Leipzig's creative industries cluster "Kreatives Leipzig".</p>
Justification	Joint commitment to the objectives will cause the synergy effect: working together will produce a better result that might be not obtainable independently or will the additional value by cities' self improvement.
Target group	Partners' cities
Budget and sources	Connected with the projects identified; Travel costs; External expertise; Staff costs, Promotion
Implementation	<p>The action shall be implemented in few steps:</p> <p>identifying projects/publications, opportunities giving international dimension for these projects or publications</p> <p>propose the network of the partners' cities</p> <p>executive planning at the international level</p>
Planned outputs	Local/national projects/publications will become transnational.

Schedule	<p>At least one project/publication a year.</p> <p>Schedule of proposed by Genoa joint project is following:</p> <ul style="list-style-type: none"> - 16 September 2011 – project proposal presentation to the “Creative Cities” partners - September 2011 – spring 2012 – preparation and development of the project - Spring 2012 – Public Conference of the “Creative Cities” project – project execution (exhibition carried out)
Risks	Regarding the joint publications, the costs of elaboration might be high (e.g. if the publication will be in all the languages of the cities involved etc)
Sustainability	<p>As far as it is possible, it is necessary to identify the projects' multiplication effect, which can mean the ability to integrate others within the branch or even other branches. There is a special treatment for cluster projects. There are certain projects that are neither innovative, nor competitive, nor do they possess the power to multiply, and yet they are valuable – they carry a social value. Creative industry must not ignore this crucial factor.</p>

Relation to other projects/ actions	<ul style="list-style-type: none"> - Connected to the “Creative Cities” project task – organisation of the public conference in Genoa in spring 2012 - “Sala Dogana” Project – Genoa - “Houses for the Artists” project – Genoa - other local/national projects/publications that could be transnational
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No: 3.6	Creating several thematic groups – cooperation circles, involving businesses that belong to the cluster
Cities involved	Genoa, Pécs
Objectives	<ul style="list-style-type: none"> to gather stakeholders together in order to discuss the importance of creative industry issues to bring together creative industry entrepreneurs with the other businesses to open the debate with the stakeholders
Description	<p>Informal groups are often created within a cluster. Therefore, it would be a good idea to take animation steps and create semi-formal thematic groups at the initial stage of its operation. Such groups would make the free flow of knowledge and experiences possible.</p>

Description	Every group should select its subject coordinator. The subject of the thematic group meetings should depend on its members. Meetings of thematic groups do not have to be fixed and they could be held in the virtual reality. Thematic groups may undergo transformations with time.
Justification	In order to share different methodologies, instruments used by some cities and introduce them in other cities. Moreover, in order to improve the cities' clusters.
Target group	Creative industry entrepreneurs, cluster members
Budget and sources	Staff costs; Training for the cluster managers; Elaboration of marketing programmes
Implementation	<p>Creating cooperation circles</p> <p>Organising meetings of thematic groups</p> <p>Enhancing integration among cluster businesses</p> <p>Building informal relationships among staff of various businesses</p> <p>Becoming aware of the nature of other cluster members' businesses</p> <p>Gaining confidence in one's competences</p> <p>Increased number of projects executed by cluster members together</p>

Planned outputs	<p>List of meetings</p> <p>Photo documentation of meetings</p> <p>Questionnaires – information from businesses – satisfaction tests of thematic group / cooperation circle participants</p> <p>Meeting reports</p>
Schedule	From now until the end of the project
Risks	No risks
Sustainability	Action is essential task in the "Creative Cities" project
Relation to other projects/ actions	Connected with the work of project partners' cluster and other existing clusters.

No: 3.7 Making a census of the projects that require the internationalization	
Cities involved	
Objectives	<p>The projects mapping is very important method of project collecting capable of interpreting and visualizing the entire creative industry on a European level. Panels of the intended system are to be described in detail as follows. The focus is on identifying and</p>

Objectives	collecting market projects capable of widening the knowledge base and of expanding knowledge via new, common project possibilities.
Description	A potential project collecting and ranking method shall be introduced. The projects could be stored on the project Website or the virtual knowledge centre – transnational activity 1.
Justification	<ul style="list-style-type: none"> - knowledge growth - avoiding the errors of the other projects - capitalising work completed by the other projects
Target group	Project managers and all these who are involved in the phase of project planning.
Budget and sources	Staff costs; Administration costs; other funds; internship programmes; university programmes for trainees
Implementation	<p>The action shall be implemented in following steps:</p> <p>Project collecting and ranking method should be chosen</p> <p>Research of the projects (might be carried out by trainees)</p> <p>Projects storing (e.g. on the project Website or the in the virtual knowledge centre – transnational activity 1.)</p>

Planned outputs	<ul style="list-style-type: none"> - Repository of the projects - Research path - Methodology of the project mapping
Schedule	September 2011 – December 2012
Risks	<ul style="list-style-type: none"> - Maintaining and updating the projects repository after the project lifetime - Infinite research of the projects that might be included in the repository - Extrapolation and selection of the useless information from the project selected - Necessity of the common methodology
Sustainability	<ul style="list-style-type: none"> - Durability connected with the “Creative Cities” project lifetime - If the “Creative Cities” project partner are involved in the other projects on the creative industry theme, they might update the repository also after the “Creative Cities” project lifetime
Relation to other projects/ actions	Other projects which will be the fruit of the census.

Best practice example: Enterprise Europe Network

After 1000 days in business, the Enterprise Europe Network has helped more than 2.5 million companies to make the most of the Single Market. Europe's largest business support network contributes to the competitiveness of SMEs by making it easier for them to internationalize, innovate and access EU finance and funding. Close to 600 major players in the business support community have linked up in the Network to offer a one-stop service to help companies reach their full potential. With over 3000 professionals participating, the Network is present in every region of the European Union and in 21 Third Country markets to serve the needs of European SMEs. It provides integrated support services designed to help small enterprises do business abroad and find European funding for their research and innovation projects. In just three years, the Network has provided services to more than 2.5 million SMEs and held dedicated business events with more than 600 000 participants. It has also attracted around 35 000 small businesses to international brokerage events and company missions.

So far, the Network has helped around 4 500 SMEs acquire business cooperation, technology transfer or research partners abroad.

Several examples are:

- a British company who used the Network to find a market application in the automotive safety sector for its chemicals detector;
- a Latvian language software developer who found a partner for a winning FP7 research funding proposal;
- a French family-owned sanitation firm that managed to navigate the labyrinth of tax legislation for cross-border services in Luxembourg with the help of a local Network partner.

Background

The Enterprise Europe Network promotes entrepreneurship and is an important instrument in the implementation of Europe 2020 and the Small Business Act. It is embedded in business support organisations such as Chambers of Commerce and Industry, Chambers of Craft, innovation development agencies, technology centres and research institutions, distinguished by their proximity to SMEs and their access to an EU-wide network of experts in European business affairs. The Network was created by DG Enterprise & Industry and is a key part of the EU's Competitiveness and Innovation Framework Programme, which aims to encourage competitiveness in European businesses. It is managed by the Executive Agency for Competitiveness & Innovation (EACI).

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Realisation: 2008 -

IV PILLAR: MARKETING

Introduction

In the mainstream economy the needs of creative industry developments is one of the new “sexy” trends, the initiatives are based more on beliefs, than exact information about actual values. Therefore the value identification could be a powerful goal of marketing and communication strategy. We have an important role on national level as well, to acknowledge creative industry.

Furthermore the five cities should have their own brand on both national and international level, and also in parallel a corporate cluster identity - ‘Creative Cities’ as a very powerful brand.



Justification

Structures, like ‘creative industry’, ‘creative class’, ‘creative branches’, ‘cluster’ have to be promoted; the goal is to raise the awareness. The common understanding of cluster’s function and cluster as a work place is important.

There should be scenarios about the result of different outputs of our strategy which means that Creative Cities should consider their effective period more than 5, probably 10 years. The project has gathered a mass amount of information and turned faces to creative industry in the influenced area. During this project development there is a possibility to imagine different scenarios city by city and transfer them into transnational scenarios of the affected areas.

To be successful and make growth in local economy we have to reach the awareness growth of politicians about necessity of creative industry developments.

Economic impacts

Creative industry could influence the growth of local economy deeply. The project should collect the values produced by creative industry and other sectors commonly.

- Realise a useable and practical common economic appearance: common offer, common sales networks, common purchases, and also benchmarking with other clusters
- The project should arrange a survey about competitive values. The cities could compare the values and find the common values. It means we should compose inventories locally and a transnational CC one.
- The project partners have already made some kind of collection of creative developments at their project area. Composing a

collected development catalogue could be a base of a creative development MAP, which could geographically represent the power of common creative assets.

Starting Point

We have a clear mission but there isn't attractive for creative people. We had experienced that even the stakeholders were averse of words like stakeholder, benchmarking, etc., and they do not feel any intention to access to our activities. The CC project should become a virtual company which is loveable, honourable, trustable and has a face.

The Creative Cities project could be the flag-holder of Creative Class in own communities if the goal of our common summarised activity became clear for all of the target audience.

Is there a marketing strategy of the municipality industry (which contains creative industry as well)?

GDANSK - The municipality doesn't have marketing strategy, which is focused on the creative industry. Such a strategy will be prepared within the framework of CC project.

GENOA - The municipality doesn't have marketing strategy about creative industries.


The city takes part, from this year, to the EU "Smart Cities" project. This project aims to make Genoa an open, tolerant city, careful to environment and services. Some of this features are defined by R. Florida as propaedeutic to support creativity or to build creative industries.

LEIPZIG - There is no existing marketing strategy right now, but we are working together with an agency to develop a so-called communication strategy in cooperation with stakeholders, our aim as municipality is: 1) Elaboration and implementation of a marketing and communication concept for the City of Leipzig, 1) Enhancement of a communication platform, 3) Establishment of the Innovation Lab L.E.

LJUBLJANA - The municipality doesn't have a marketing strategy. Document "Strategy on development of Culture in Municipality of Ljubljana 2008 – 2011" involves the activities about "Centre of Contemporary Arts Rog". There were a lot of promotional activities about the project this year. "Cultural and Creative Industries Slovene Style" booklet (JAN 2011) presents the measures that Ministry of Culture is undertaking in the field of CI on the national level.

PÉCS - Municipality has a marketing strategy, medium-term economy strategy and a so called Integrated City Development Plan. All the strategic documents contains creative industry as one of the main strategic point/sector of the city. The Chamber of Commerce and Industry, the University, County and the municipality developed the Pécs Pole project, where one of the main breaking point is Creative Industry. In the Creative Cities project the cultural cluster and the mu-





municipality works together. Pécs as a municipality had a decision in the end of 2010 and acquired the name "Pécs the city of Culture". The city has a protection (trademark) for the name as well.

Are there creative industry projects which has international visibility (local or regional)?

GDANSK - Initiative promoting creative industry with national and event transnational visibility are:

- About Design. Interior, Arrangement, Design & Functional Art Fair - it is the platform for business contact and information exchange between designers and manufacturers, architects and investors, designers and developers.
- Gdynia Design Days is a great festival of design: Polish and foreign exhibitions, presentations, workshops for adults and children, events for all citizens of Gdynia and the Tri-city, tourists, business people and designers.

GENOA - There are not specific events promoting Creative Industries at international level.

Italy inserts the "taste's industry" among the CI, and, on this specific sector, "Slow fish", a fish fair, is held every year in Genoa. <http://www.slowfish.it>

As permanent project there is the "Cineporto" managed by Genoa-Liguria FilmCommission. It is composed by studios and services for all the kind of audiovisual productions, at national and internal level. <http://www.cineportogenova.it>

LEIPZIG - There is a range of projects with international visibility:

- Designers Open (as you have all know from the visit in Leipzig)
- Leipzig Book Fair
- Dokfilmfestival
- Movie Art Fair of Leipzig
- Euroscene – Festival of Contemporary European Theatre
- Bach Music Festival
- International Jazzfestival
- Leipzig as a City of Musik

LJUBLJANA - Previously mentioned "Centre of Contemporary Arts Rog" is developing in connection with EU Second Chance project aiming to transform disused industrial space into cultural and creative work and living space. There is a range of projects with international visibility (mentioned just the big ones from different sub – branches of CI):

- Biennial of Industrial Design (led by Museum of Architecture & Design)
- Month of Design (led by Zavod BIG)
- TOP IDEAS (led by Ljubljana Exhibition and Convention Centre)
- Piran Days of Architecture
- BIG Architecture (led by Zavod BIG)
- Biennial of Graphic Arts (MGLC)
- Ljubljana Summer Festival (International music festival)
- Golden drum (International Advertising festival)
- Ex Ponto (International theater festival)

PÉCS - Pécs was the European Cultural Capital in 2010, that's why our city and the creative industry has a good international visibility. The cultural industry cluster develops projects which has international accesses as well, like Pecs Film Music Centre, City Lexikon project (know-how), regional film fund. Recently started the Zsolnay Creative Quarter and the Kodály Zoltán Centre (music centre) have festivals, programs which have international visibility.

Are there media and IT SMEs who are able to help the marketing of creative cities project?

GDANSK - Local and regional media are interested in the CC project goals, so promotional and informational support is more than possible. **GENOA** - It's only thanks to CC projects that media focus their attention on Creative Industries. All the local media reports the project and its purposes on the occasion of the cluster's making. The CC project has a media partner: the online newspaper Mentelocale.

At national level it was possible to make report the project by Il Sole 24 Ore, the economic best selling newspaper published by Confindustria. The Genoese Industrial Association attended to the Cluster work group about the support to entrepreneurship

LEIPZIG - Leipzig has a strong IT and media sector including several SMEs that are able to support the project marketing.

LJUBLJANA - There are media and IT SME's who are able to help the marketing of Creative Cities project.

PÉCS - Pécs have several companies works on the field media and IT. Some of them are member of the cultural industry cluster as well. In Pécs lot of companies work on the field of media – marketing – IT. IT cluster operated in the city.

Is there an useful network / connection between municipality and NGO partners and the local/ regional and national media?


GDANSK - Municipality has good connection with representatives of local/regional media, what makes promotional activities easier. The relation of NGO with regional and national media needs professional support.

GENOA - Municipality has a press office that has good connection with local and regional media. The relation of NGO with regional and national media needs professional support.

LEIPZIG - Leipzig's communication department is well-connected with local and regional media.

LJUBLJANA - Municipality has a press office that has good connections with local/regional and national media. Also RDA LUR has good relations with Slovene media. Some NGOs have connections, some need professional support.





PÉCS - Pécs has local TV, radio, regional newspapers so every condition has been given to develop visibility. The cultural industry cluster have good connections on international level with professional magazines. Pécs municipality and the cluster have web sites, facebook pages as well.

TARGET GROUP

Internal

Creative class itself

Even we believe we make efforts for those people who work in creative industry the eagerness for our services is not tangible (as we learned from Genoa presentation and from Pécs as well) .It is because the creatives just feel the struggle but they are not about the business solutions and they are not aware of their social class. They are not organized and not manifested as Creative Class. They do not have identification as creative work power even. The situation is a bit similar to mobile phone history. Nobody needed before, but when it became available, made a boom.

Stakeholders

Our stakeholders are the most important target group. They multiplication effects very strong, therefore they can be multipliers of the planned project messages, just like anchors of discussions and debates in private conversations.

Enterprises

The creative enterprises are naturally in targets, but the project have to involve those enterprises which are at the border sectors. The trans-sectorial cooperation could produce more economic impact , therefore those companies who are informed about the challenges and possibilities offered by the project could apply there needs and demands for creative products.

Entrepreneurs

The fashion, the design, the architect and music industry contain SMEs or micro enterprises about 90 % in UK (Neena Gill 2008). Referring to the study of CICC –Pécs the rate of micro-enterprises and personal firms are higher.

Creative people

Richard Florida named Bohemians those people who are painters, musicians, authors or film makers, but they refused this terminus and considered themselves as creative people.

The fact is that the project could not reveal all the creative people because of their habit to be alone or hidden in the virtual cyber space.

Involved city halls

Policy makers

The involved municipalities are in the main role of creative industry development.

Usually they own the public places and those brownfield places which could give home to creative industry development. The city's policy makers are in power to make the way of development easy or hard. The creative industry development could happen without local governmental help - eg. through by Chamber of Commerce- but it is much more efficient if the development is a common wish of community.

Performers

Many times the clerks are forgotten in development strategies, but they could help with pleasure those projects which have any relation and could feel the attraction of task.

External

Political decision makers

Local/city

The local politicians could be flag-holders of paradigm changing. Their participation in creative industry development is extremely important. The creative industry makes the city attractive to live and pro-

vide competitiveness in the new economy. The local politicians have the goal to achieve this state of a city and they are motivated to follow the successful patterns.

Cultural

Those politicians who are related to culture have recognise that the only surviving way of culture the creative industry development. The Creative Class is not just producing culture but consumes as well.

Economic

The economy politician already is aware that the new age of economy makes the creative sector more important. Retain the qualified human resources, attract more educated people to the city, develop more workplace and more creative spaces for creative people.

University people

Teachers

University teachers could be leaders of creative industry development. They are professional multipliers, their opinion could determine the approach of young generation to the creative industry. They could ruin the achievements and strengthen as well, depending on their information and motivation.





Students

Those university students who are involved into researches and studies understand easily the goals of the project and could be opinion leader of paradigm changing. The students could be the first generation who is aware of their Creative Class status in society and habit as a conscious creative actor of new economy.

European Union

MEP-s

Members of EU parliament obviously has expressed their engagement for creative industry development (Lisbon treaty , Green book of Cultural Industry, etc.) but their interest is continuous and they need more information about CC project development.

Policy makers

The main goal of CC project is to enhance activities between partner cities and give best practices to others Europe wide. They are not just engaged but as the project initiator involved deeply.

Main goals

Based on the Starting points we have 3 main goals.

A/ Common trade mark of the cluster - It would reduce the costs in the scope of promotion. All the companies – member of the cluster should be able to make use of the cluster's trade mark.

B/ Creation of a uniform system of visual identification

C/ Common business and trade activities (offerers, sales, purchases and benchmarking)

Best practice example: Marketing (Pécs)

In 2006 by the time of establishing the South-Transdanubian Cultural Industry Cluster, one of the main goals was to build up the visibility of creative industry on international level. One of the international visibility's primary conditions was to develop creative industry contents able to be communicated. According to this concept the cluster is willing to improve a project which can be evaluated also in international aspect.

The regional film fund set up by the cluster and the related film festival activities can be used as a communication platform.

'Pécs Lexikon' is a creative industrial project based on maximum co-operation which can be adapted to other cities.

Building up international visibility has another important primary condition, the personal marketing, and personal selling.

The know-how of Cultural Cluster and the project can be presented abroad. We had presentation – and this is a very effective communication marketing tool – in Perm, Essen, Cannes, Braga, Vienna, Linz, Dublin, Cork, Graz.

The Cultural Cluster has another activity to mention. Szabolcs Rabb lectures a Creative Industry course on the University of Pécs. Any stu-

dent from any faculties can attend to this course whoever interested in it. The course is made up from both theories and practice. The students get familiar with the issue of creative industry and also take part in projects. At the end of the course, students have the chance to get voluntary jobs in creative industrial projects, to make their awareness rise and also to keep those students in local area.

South-Danubian Cultural Industry Cluster

Contact person: Szabolcs Rabb

Realisation: 2006 - 2011

Indicators:

- increasing of website visits (each cities and the common one) and Facebook connections
 - existence of inventories, cadastre-s and Creative Map (city and transnational)
 - manifestation of Creative Class at cities and the affected project area
 - numbers of p2p and b2b connections
 - numbers of exchanges and rentals of human and technical resources
 - Number of the commonly submitted offers, sales volumes, numbers of Customers
 - Number of tenders in which the cluster companies stood for jointly
- A list of the companies making use of the Marketing Department services
 - Number of undertakings conducted by the Department upon order of the cluster companies
 - Number of the companies making use of the cluster's trade mark (questionnaire)
 - A list of companies using the graphic sign
 - Number of entries to the WWW page, and updates (possibility to enter, update the website)
 - Publishing texts, articles, publications, organizing debates, round tables, inviting foreign lecturers, printing leaflets and posters, conferences, joint participation at fairs abroad, cooperation in accessing to foreign markets
 - Information from the cluster companies concerning the expenditures incurred for purchases
 - Number of offer inquiries and announced tenders for procurement (linked to cluster)
 - online platform to allow stakeholders to give feedback on the JAP's implementation

Proposed Tools

1. Cluster's visual identification system
2. Communication

Tool 1: Cluster's visual identification system

In the framework of the cluster's visual identification system there should be worked out the following:

Symbol of the cluster (sign and logotype)

Characteristic colours

Company's forms

Appearance of the advertising materials

Arrangement of **fairs' stands**

Information boards and plates

Special graphical **sign** for the cluster's flagship products.



Assets:

Setting up the **Marketing Department**

The Marketing Department would deal with, upon individual order of a company, preparation of marketing analyses and plans, working out promotional materials and their distribution. Identification of the needs and conducting workshops / training in the scope of efficient marketing for the creative industry companies, training and consultancy concerning export, promotion of the cluster companies abroad, cluster's PR activities.

Movies

In the age of visualization the project should compose different messages for different target audience by short movies uploaded into YouTube and embedded into all of websites connected to the project.

Digital handouts

Brochures, flyers, web pages, newsletters should be distributed selective to the target audience.

Print formats, brochures

Thanks to digital printing process we are able to use prints just in the required amount, but the project needs printed face. The main problem is the language versions question. We recommend English for international and local language for national communication. The multilingual handouts could confuse the target audience.

The traditional ways of personal communication

We propose: conferences, workshops - organized for creative people in the cities, and later between cities as benchmarking clubs, stakeholder meetings - broaden to CC network as well, resident programmes - access to one of resident programmes Europe wide could produce common benefits.

Cluster Contact Points

As part of the network their contact points will responsible for local and transnational communication and marketing. They give the physical contacts for stakeholders.

Tool 2: Communication



Compose the messages: adequate messages adapted to target opinions. The main themes are messages about Creative Class (manifestoes in city level and EU level), messages about values and about capacity (both level), messages about power of economic influence regarding to new workplaces (created by creative industry directly or indirectly) and new lifestyle which makes the cities "sexy" and helps retain our people.

Proposed Transnational Activities

No: 4.1 Common face	
Cities involved	All,
Objectives	It is needed to create a profile which helps to indentify immediately the Creative Cities project and the common creative industrial projects, international programmes. It should be a trademark, applicable for all common projects, together with the common quality system. Creative Cities already have a common profile but it is not registered, so it doesn't exist as a trademark.
Description	Creating profile, registering trademark, operating project website.
Justification	The communication stream is very strong, and Creative Cities should be marked out. The project needs distinctive character and sign for common projects which help the identification and the common project image.
Target group	Creative clusters, project owners and project managers, actors of creative industry.

Budget and sources	
Implementation	<p>The first step is to create a board from the five cities' experts. Through a public procurement the company can be chosen which will implement the production. Each city has to manage the producing on their own costs.</p> <p>It is also necessary to consider if the existing profile is useable.</p>
Planned outputs	1 Common Profile Manual Handbook
Schedule	Can be implemented by the end of 2012.
Risks	The only risk is if the profile is not characteristic enough, and consumers do not recognize it for sure.
Durability	Continuous, as projects developing, and starting to use common profile.
Relation to other projects/ actions	Contact point, networking.

No: 4.2	Marketing Department
Cities involved	Pécs
Objectives	Creative Cities Partners should establish a common marketing department with the leading of a chosen partner. When the Creative Cities project is done, the Marketing Department should manage the projects which were created during Creative Cities, and coordinate their profile, marketing communication strategy, and its implementation.
Description	<p>The common Marketing Department is going to make decisions according to:</p> <ul style="list-style-type: none"> common marketing strategy planning marketing actions for common projects coordinating and managing common marketing by the tool of outsourcing managing continuous communication activities working out and developing marketing protocols
Justification	A coordinating organization is necessary which focuses on all common marketing tools and activities mentioned above, and monitors how the connecting projects use the profile.

Target group	Consumers who buy common products; participants in projects; stakeholders; all the people live in the certain area.
Budget and sources	
Implementation	<p>All five cities delegate an expert to Marketing Department.</p> <p>Marketing Department creates its working process. Department creates descriptions were outlined above, and manages them.</p> <p>Choose the companies which will produce the products by public procurement.</p> <p>Research for financial funds (tenders, investments, supporters).</p> <p>Controlling and monitoring.</p> <p>Website for the proper and continuous communication between partners.</p>
Planned outputs	<ol style="list-style-type: none"> 1. Marketing strategy 2. Protocols 3. European campaign according to Creative Cities project
Schedule	<p>By the end of 2011 Marketing Department can be established</p> <p>From January 2012 Department can start working</p>

Risks	If the certain cities cannot get any funds for producing the products, Marketing Department only can work virtually.
Durability	Continuous as the projects are going on.
Relation to other projects/ actions	Networking and Contact Points.

No: 4.3 Web, movies and digital handouts	
Cities involved	Pécs, Leipzig
Objectives	Comunication of results and activites
Description	<p>Applying the great many opportunities of WWW.</p> <p>Using the film as a common language.</p> <p>Using digital handouts to cut costs.</p>
Justification	Creative Cities project should reach the age-group between 7-99 years, using actual trends (like facebook) to cut costs.
Target group	Complete demand – on a European level for the time being.

Budget and sources	<p>Developing and initiate WWW applications can be financed from minimal costs.</p> <p>To shooting movies, regional film funds will be requested and they have to obtain the sources.</p>
Implementation	<p>For managing WWW applications (except for the website) and accomplishing actual activities we propose to involve expert students for voluntary jobs in each city</p> <p>To update and continuous develop website a professional company is required to be chosen</p> <p>Movies: The chosen regional film funds should call for tenders to shoot promotional movies according to Creative Cities and also common projects.</p>
Planned outputs	<p>Minimum 100.000 members should be connected to Facebook group.</p> <p>Other Facebook activities.</p> <p>Continuously checked website.</p> <p>Exploit new demanding dimensions by guerilla marketing tools.</p>
Schedule	<p>By the end of 2012 contents can be produced and organized.</p>

Risks	<p>If the regional film funds cannot obtain sources, and the movies cannot be shooted, than the work previous does not reach its goals.</p>
Durability	<p>Continuous.</p>
Relation to other projects/ actions	<p>Networking.</p>

No: 4.4 Conferences and workshops	
Cities involved	<p>Pecs, Gdansk, Ljubljana</p>
Objectives	<p>The objective is continuous and systemic organization of professional and societal conferences and workshops according to creative industry.</p>
Description	<p>A conference chain should be formed which discusses the creative industries' questions, and creative industry based city development, regarding to Creative Cities. The conferences could also involve other European cities for short term.</p> <p>Conferences are organized by the Marketing Department.</p>

Justification	<p>The stakeholders of creative industry does not have a mutual specific language.</p> <p>It is necessary to create the primary phases and fundamental concept and an industrial, society actors' civil forum, lying on the basis.</p> <p>The policy decision makers can become acquainted with the questions and problems of creative industry situation on the conferences and workshops.</p>
Target group	Stakeholders, policy decision makers.
Budget and sources	A conference costs about 5000 Euros which should be financed by the cities.
Implementation	<ol style="list-style-type: none"> 1. Creating conference system. 2. Collect subjects for the conferences (Marketing Department). 3. Identifying lecturers; continuous –acquiring and educating of lecturer group. 4. Conference schedule.
Planned outputs	<p>1 workshop/city/year</p> <p>1 international conference/country</p>
Schedule	In 2012 the first workshop and the first conference should be organized.

Risks	In lack of interest the conferences and workshops cannot be arranged. Communication activities have high importance.
Durability	Continuous.
Relation to other projects/ actions	Network.

No: 4.5 Creative class & creative city	
Cities involved	Genoa, Pécs,
Objectives	<p>The phases 'creative class' and 'creative, liveable city' should be introduced.</p> <p>Thank to common projects the creative class of the five partner cities should be strengthened. The picture of 'liveable-creative city' should be created, and have these five cities in general knowledge first of all.</p>
Description	<p>The phases 'creative class' and 'creative, liveable city' only can be interpreted in complex relations.</p> <p>The Creative Cities project would be a project without content and higher economic-society mission in lack of creative system.</p>

Justification	<p>The discontinue of traditional industry branches and the continuous decrease of industrial production force the European countries to look for new economic breaking points.</p> <p>One of these points is the creative industry.</p> <p>For the creative industry to expand in a right way in a creative regio, there is a need of creative class beyond the economic and politician factors.</p> <p>In the areas where the creative industry and creative class is strong, those areas are more liveable for the youth, and have higher magnetic power than the ones do not have.</p>
Target group	People in the area and creative class.
Budget and sources	The indentifying of creative class need proper searching in the lack of statistic systems. The cost of these researches are high. It costs about 30.000 Euros per city.

Implementation	<p>Identify the creative class by statistic system.</p> <p>Create common manifestos and memorandums involved into it the creative class which does not only contain the self-consciousness but also the goals and attitudes.</p> <p>To clear the phases 'creative class' and 'liveable city' and communicate the process.</p> <p>To create a criterion system of creative city and introduce a 'Liveable city' competition.</p> <p>These are also tasks of Marketing Department.</p>
Planned outputs	<p>5 creative industry class cadastre.</p> <p>5 manifestos/memorandums</p> <p>1 'Liveable City' competition and the whole hand-book of its system.</p>
Schedule	<p>The project can be started in the middle of 2012 and can be finished in the middle of 2013.</p> <p>The first competition can be organized in 2014.</p>
Risks	There is no risk for this activity.
Durability	Continuous. Starts in 2012.
Relation to other projects/ actions	Network

V PILLAR: INFRASTRUCTURE

Introduction

Creative industries have always been described as sensitive to space or spatially selective in their distribution. Perhaps it is not the best to say, that creative industries were selective, because the creative individuals were actually the ones who took decisions: where to locate and how to operate spatially. Even in the earliest analysis it has been reckoned that the spatial factor is very important when discussing creative industries. The main assumption was that the creative individuals choose where to live and work according to several characteristics like the diversity of urban amenities, tolerance, quality of life, etc. Companies have supposedly followed the talented creative labour force and located themselves where the creative workers were. That is why some cities have been losing their race of attracting creative individuals, according to the authors such as Richard Florida. European cases had proved that the migration of creative manpower is overstressed when applying it outside U.S., because of the borders; spatial, political and most importantly cultural. Therefore the policy of luring the creative individuals and consequently companies is limited which on the other hand opens space for other policies of supporting the development of creativity at the local scale. This other policies are often aimed at the support of the home-grown talent and stimulation of the local creative companies, not investing in potential attraction of the internationally oriented creative individuals. Not attract but retain is a legiti-



mate aim of the urban policy making, especially in urban areas which are not global or world cities, but regional knots or local talent magnets as they have been called (Florida 2006).

The potentials of infrastructure have often been claimed as most important

when forming a policy with an

aim of supporting local development of creative sector. Infrastructure is related to soft and hard location factors of creative industries and individuals – even if claimed oppositely, old classic location factors still influence creative industries development significantly meaning that affordable space is one of the major booster of creative industries at the municipal level. Interesting urban environment stimulating creative thinking and tolerating creative ideas is important for creative industries' development as well. So is spatial concentration of creative individuals and enterprises. What all these policies have in common is that they are all related to infrastructure. If we step backwards to the question noted in the first paragraph, it can be argued that infrastructural issues definitely are a part of the answer on the question: How to support creative industries?



Justification

As noted before, creative industries and individuals can hardly be supported or stimulated in a direct way and infrastructural investments offer a great range of potentials meaning that all creative cities need specific infrastructure in order to increase their share of creative individuals and companies. Up to some point this infrastructural approach is generic and transnational even though it needs to be very much localised to function properly.

Mostly infrastructure is discussed in relation to brown-field regeneration in order to provide creative enterprises and individuals with appropriate spaces and places² as well. Former industrial areas are often claimed as perfect places for creative regeneration because of their low price, inner city location, proximity to the working class neighbourhoods - which often attract creative individuals (reasons noted above). Creative regenerations are often planned, sometimes the aim is stimulation of local creative enterprises and individuals with an emphasis of networking, cross-fertilization, clustering, cooperation, etc. Cases with an aim of spatial gentrification have been noted as well.

Starting Point

The gap between starting points and their respective cities is wide. In some of the cities, Leipzig for example, the potentials of some of the infrastructure has already been realized, like in Pécs, where they already have a cluster established. Ljubljana on the other hand has not institutionally supported creative cluster. Therefore discussing infrastructure on the transnational level cannot provide us with anything more direct than guidelines unless we approach the topic from the local point of view, which can, of course, only be done by local actors.

Gdansk

In Gdansk urban area the real estate price presents an obstacle for realizing the potentials of creative industries. To overcome this obstacle, it has been suggested to regenerate brown-fields – old industrial areas with a location of creative industries in such areas. The proposal of financial structure focuses on lowering the costs of refurbishment by defining an active role of the institutions interested in using the newly acquired space. It has as well been suggested that the municipal authorities drop the market price in order to have the building maintained by its users – creative cluster in this case. Possible locations have also been mentioned: tram depot at Łąkowa Street (Dolne Miasto – the Lower City), the area of the former technical depot at Żak Club (border of the districts Wrzeszcz / Strzyża), post-shipyard areas – Młode Miasto (Young City), the area of Letnica or Nowy Port.

Genoa

In Genoa specific areas are predicted to become creative and cultural districts, around Maddalena and Ghetto. It is planned to have the creative industries located there. In Cultural Foundation Genova Palazzo Ducale a new venue - Sala Dognana has been established in order to provide young people spatial means to realize their cultural projects. The project has been supported by the municipality and a cultural foundation. In Genoa several different art and creativity related projects take place annually and quite some of them receive support from the municipality and art foundations. Projects dealing with revitalization of the marginal urban places also take place in Genoa, under the commission of district councils which publish the call for applicants.

Regarding the brown-field regeneration, it should be emphasised that in Genoa there is an example of it. Within an Urban Regeneration Programme which deals with Cornigliano neighbourhood of Genoa, "Cineporto Genova" has been established. A building located in the old steel mill area of Cornigliano, had formerly been used as the administrative office of the steel factory. Even though demolishment was planned, the idea was later abandoned and the former office house was transformed into "Cineporto Genova". Now it is a place devoted to local and international film production. The building has almost everything one needs to make movies. Its managed by Genova-Liguria Film Commission (GLFC).

Moreover in Genoa there is a Polo Produzioni Audiovisive di Cornigliano (PPAC) - Cornigliano Audiovisual Business Incubator. It is a business incubator for audiovisual companies. Currently it is hosting 20 small enterprises or associated professionals. In GLFC coordination, training and networking activities are provided. For a very reasonable rate, audiovisual and creative

SMEs are able to use office space, parking facilities, reception services, and meeting rooms. They get reduced-rate access to the "Cineporto Genova" spaces and can take advantage of Film Commission training activities and services in the fields of financing, management, marketing and distribution.

Leipzig

By Leipzig the strengthening of the West of Leipzig as a creative district had been set as a goal. Creative industries have been labelled a driving motor of urban regeneration of the deprived urban areas. Pooling the resources from different offices has been noted as a potential tool for regeneration. Alongside the Office for Urban Regeneration and Housing Development, Cultural Affairs Office, Urban Planning Office and Economic Development Office are in charge of the project.



Ljubljana

In Ljubljana there is no policy aimed at regenerating brown-fields by locating creative industries in particular district for example. However there is a tendency of using arts, culture and creative industries as a regeneration factor when dealing with the old industrial buildings renewal. In particular the Rog factory regeneration is supposed to take creative industries into consideration. However, a lack of affordable space has been noted on the municipal level, especially residential space is very expensive all over the city, more or less, which makes the creative district establishment rather impossible unless a top down intervention takes place.

Pécs

In Pécs quite a lot of brown-fields have been mapped and categorised as suitable for creative regeneration. Some of them have already been redeveloped within a cultural quarter project in 2010, when Pécs was a European Capital of Culture. In the case of Pécs there were investments in creative regeneration from the state and EU as well.

Joint Action Plan

Proposed transnational activities

1.	Titles of the activity:	Affordable production space
2.	Cities involved:	Gdansk, Pécs, Ljubljana, Leipzig
3.	Objectives:	Provide residential and work space for (young) creative companies and individuals.
4.	Description:	All the mentioned four cities have outlined the need of providing spatial possibilities for creative industries to flourish. In all the cases it was at least mentioned that in the focus could be on the young companies.
5.	Justification:	In theory too expensive space in terms of work or residency always provides an obstacle in the development of creative industries in a city.
6.	Target group:	Creative individuals and creative enterprises.

7.	Budget and possible sources (estimation):	Possible European funds, such as Jessica. Otherwise municipalities in cooperation with the creative companies.
8.	Implementation arrangements (draft implementation plan: who, how)	Summarisation of theory. 2. Case studies. 3. Selection of indicators. 4. Selection of appropriate spaces. 5. Start with the distribution.
9.	Planned outputs/ results:	Increase of supply of affordable spaces.
10.	Implementation schedule (time-schedule):	Start in December 2011, after the WP5 trans-national study is completed. In some cities the process has already started for years.
11.	Risk and assumptions:	Uncooperative policy/Decision makers.
12.	Sustainability (durability) of the activity (how will sustainability of the achievements be ensured):	An institutionalised approach.

13.	Relation of the project with other activities or other ongoing projects financed from other sources (local, regional, national, EU):	Possible synergies.
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1.	Titles of the activity:	Brown-field regeneration
2.	Cities involved:	Pécs, Ljubljana, Genoa, Leipzig
3.	Objectives:	Regenerate brown-field (old factories, warehouses, military objects etc.) areas.
4.	Description:	Usually when talking about creative regeneration a low-budget physical renewal is planned with the focus on economic and social regeneration of the area.
5.	Justification:	Brown-field regeneration is in line with the 'compact city' urban planning doctrine.

6.	Target group:	Policy makers, decision makers, owner of the brown-fields; in case a brown-field is privately owned, by an investor who, for example, plans to build flats and in the particular moment there is no significant interest for the newly build flats on the market, the brown-field could be temporarily given to the creative industries.
7.	Budget and possible sources (estimation):	Creative brown-field regenerations are usually at low budget, which make sense: old houses new ideas, new houses – old ideas (J. Jacobs).
8.	Implementation arrangements (draft implementation plan: who, how)	First brown-fields need to be mapped, than all information should be gathered (ownership, plans, potential contamination, etc.).
9.	Planned outputs/ results:	Brown-field regenerations.
10.	Implementation schedule (time-schedule):	Start after the finalisation of the WP5 study, where such process has not already been launched.
11.	Risk and assumptions:	Other interests in brown-fields, lack of brown-fields etc.

12.	Sustainability (durability) of the activity (how will sustainability of the achievements be ensured):	It does not need to be sustainable on the long term, can be planned as a temporal intervention. However it would be suggested to built a sustainable creative district around such creative regenerations.
13.	Relation of the project with other activities or other ongoing projects financed from other sources (local, regional, national, EU):	Urban regenerations are more or less planed in all post-industrial cities, therefore potential synergy is possible.

1.	Titles of the activity:	Creative district
2.	Cities involved:	Leipzig (Western Leipzig), Genoa (Maddalena), Ljubljana (no particular district).
3.	Objectives:	District of creative industries, a district which supports creative industries development within it.
4.	Description:	A particular urban area in which creative production and consumption is located. Such district can usually be described a creative environment.
5.	Justification:	Stimulation of creativity at the municipal level.
6.	Target group:	Creative individuals, companies, others.
7.	Budget and possible sources (estimation):	Spatial resources are most important – a city district with a bottom up flourishing creative scene and affordable real estate.
8.	Implementation arrangements (draft implementation plan: who, how)	A wp5 study can be an input; otherwise a district selection is a logical start, which must be based on the existing bottom up creative happenings.

9.	Planned outputs/ results:	Policy of creative district support and stimulation.
10.	Implementation schedule (time-schedule):	Can start immediately
11.	Risk and assumptions:	Risk of potential gentrification.
12.	Sustainability (durability) of the activity (how will sustainability of the achievements be ensured):	Social sustainability, meaning gentrification should be avoided.
13.	Relation of the project with other activities or other ongoing projects financed from other sources (local, regional, national, EU):	Urban regeneration in general, perhaps other projects dealing with the support of post-industrial economic development.

1.	Titles of the activity:	Creative hubs and incubators
2.	Cities involved:	Gdansk, Genoa partly (Sala Dogana, PPAC), Leipzig partly (fab lab approach).
3.	Objectives:	Supporting the development of the new ideas.
4.	Description:	Affordable space for the start-ups, possible of- fice sharing, networking, and use of infrastruc- ture and technology which is in the hub.
5.	Justification:	Institutionalised stimulation of start-ups is in ac- cordance with most common ways of stimulat- ing creative economy.
6.	Target group:	Start-ups.
7.	Budget and possible sources (estimation):	Public funds, private sector investors (Nokia investing in such labs in Finland for example)
8.	Implementation arrangements (draft implemen- tation plan: who, how	Depends on the municipal policy and planes.

9.	Planned outputs/ results:	A functional hub.
10.	Implementation schedule (time- schedule):	None.
11.	Risk and as- sumptions:	If according to creative individuals and com- panies, do not fluctuate it becomes a subsi- dised office space, which was not the main intention.
12.	Sustainability (durability) of the activity (how will sustainability of the achieve- ments be en- sured):	Good management needed, relations to pri- vate sector as well.

13.	Relation of the project with other activities or other ongoing projects financed from other sources (local, regional, national, EU):	<p>Possible relation to:</p> <ul style="list-style-type: none"> - "Sala Dogana" Project – Genoa - "PPAC" – Genoa - Rog – Ljubljana.
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1.	Titles of the activity:	Equipment and technical equipment sharing.
2.	Cities involved:	Leipzig (fab lab), Gdansk, Ljubljana.
3.	Objectives:	To stimulate the sharing of the technical equipment and other resources.

4.	Description:	Within the cluster or cluster contact point there could be a page on which a list of sharable resources would be listed. Creative companies or individuals would then contact each other. Technically the whole system could be institutionalised as well, probably within the cluster (contact point).
5.	Justification:	Lowering the costs of creative companies.
6.	Target group:	Creative companies which poses technical equipment.
7.	Budget and possible sources (estimation):	No serious investments needed, the equipment would be owned by enterprises.
8.	Implementation arrangements (draft implementation plan: who, how)	Cluster contact points would probably be in charge of it.
9.	Planned outputs/ results:	Functional network of sharing between companies.

10.	Implementation schedule (time-schedule):	After the contact point is launched.
11.	Risk and assumptions:	Low level of trust among the companies would most negatively affect the sharing interest.
12.	Sustainability (durability) of the activity (how will sustainability of the achievements be ensured):	Social factors only.
13.	Relation of the project with other activities or other ongoing projects financed from other sources (local, regional, national, EU):	Related to Creative Cities project within which a cluster contact point would be launched.

VI PILLAR: FINANCING

Introduction

Pillar Financing consists of measures related to the financing of CCIs. Access to finance is a priority. It represents a challenge for 85% of companies surveyed in the course of producing report Promoting Investment in the Cultural and Creative Sector: Financing Needs, Trends and Opportunities (KEA, 2010).



Justification

The creative industry sector is dominated by self-employed persons and micro-businesses. 80 % of all companies represents self-entrepreneurs of micro-companies. The sector is characterised by the lack of medium sized companies.

Very similar to EU level the common features of cultural and creative businesses are³ :


- An organic approach to business growth - creative entrepreneurs manage passion-driven activities which are often projectled.
- Often a lack of business training and financial support.
- Problems in valuing intangible assets.
- Insufficient tangible assets within businesses to offer as guarantee.
- A dependence on public investment schemes.
- A lack of organisation at trade association levels.
- They evolve in culturally and linguistically fragmented markets.
- Business models challenged by the digital shift.
- Little awareness/understanding about finance opportunities of CIs.
- Few tailor-made instruments addressing needs of CIs.

Lack of finance is perhaps even the biggest obstacle faced by CCIs. Situation was further worsened by the effect of recent financial crisis. The main obstacles for CCIs to raise finance can be explained from two perspectives, the one related to the investor and the one related to CCIs.

3 Promoting Investment in the Cultural and Creative Sector: Financing Needs, Trends and Opportunities, KEA, 2010.

The investor	The cultural and creative companies
<p>Insufficient business skills of CCIs in analysing risks and opportunities.</p> <p>Difficulty in assessing the value of intellectual property assets.</p> <p>Insufficient tangible assets within businesses to offer as guarantee.</p> <p>Insufficient information on the growth potential of the companies of the cultural and creative sector and of the economic importance of the sector.</p> <p>Dependency on public support which makes recourse to private resources less important (so encouraging a passive approach of cultural and creative businesses).</p>	<p>Misunderstandings and prejudices between CCIs and the finance sector.</p> <p>Inability of the CCIs to organise the sector to speak with a single voice.</p> <p>Little awareness/understanding about finance opportunities.</p> <p>Insufficient information on available funds.</p> <p>Few tailor-made instruments addressing needs of CCIs.</p>

Source: Promoting Investment in the Cultural and Creative Sector: Financing Needs, Trends and Opportunities, KEA, 2010, p. 6.



The financial needs of CIs are different from those of businesses (or SMEs) in other sectors due to their particular characteristics and the challenges they face. This argues for the development of sector specific tailor-made solutions for access to finance for CIs, but due to the limited financial capacities of regions/cities that financial support models for creative industries are the least-used measures⁴. However, financing needs of CCIs usually vary according to a number of factors, ranging from the company's stage of development, the particular sector and its value chain as well as the nature of the activity that needs finance. The most important financing source is self-financing (own funds, bank loans).

Starting Point

Due to the limited financial capacities of regions/cities that financial support models for creative industries are the least-used measures. The situation is not much different in the cities participating in the Creative Cities project. That is especially true for transnational activities.

4

Creative Metropolises: Situation analysis of 11 cities: Final report, 2010.

GDANSK - Currently, financial institutions do not support companies operating in high-risk sectors or seeking a relatively small financial outlay.

GENOA - It is not possible to quantify the resources, nor is it possible to qualify them by target-type. In Italy exists the FUS (Unique Fund for Performing Arts) – financial support from the Italian government for few CI sectors and some of the Genoese private and public institutions benefit from it. There are also the Italian Banking Foundations, engaged solely in socially-oriented and economic development undertakings, providing support to various collective-interest sectors as art and culture. Moreover, there are many Open Calls published by the Municipality, Province and Region that give possibility of the economic support for some of the CI sectors. The loans and guarantees for the CI do not exist in Genoa.

LEIPZIG - Minor local funding, including microfinancing

LJUBLJANA - Financial support to SMEs exists at the level of the country only, but no creative specific schemes.

PÉCS - On regional level companies in creative field has some micro-fund from EU

Proposed Tools

Creative business is a very diverse business. Here you can find the so-called hobby businesses, lifestyle businesses, part time activities of the creators as well as businesses with very ambitious financial goals and plans for expansion, the so-called growth-oriented businesses.

There are different financial instruments (tools) to support CCI:

- loans and guarantees;
- equity finance;
- public grants (including tax incentives) and
- other monetary measures, including donations, multi-sectoral support schemes (ICT support, innovation support), EU funds

In the following, these tools are shortly described, bearing in mind that the details of their implementation will need to vary between cities to take appropriately diverse national and local framework conditions and institutions' different policy and implementation capacities (legally and financially) into account. For the partners of the Creative Cities project, details are therefore elaborated in Local Implementation Plans where each city selects appropriate measures based on those tools, yet adjusting and also combining them to suit local conditions.

Tool 1: Loans and guarantees



Bank loans therefore remain one of the most important ways to finance CCIs, but banks often fail to sufficiently recognise their economic value. However, due to the financial and economic crisis, many banks have become even more risk-averse and, as a result, are increasingly less likely to support CCIs due to their perceived high-risk characteristics.

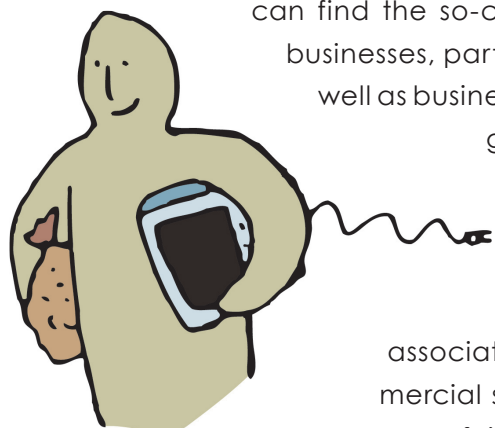
Debt capital represents an important source of finance for CCIs, although its use varies from one sub-sector to another. Either banks or public authorities usually provide CCIs with loans, even of very small amounts (micro-credits). Numerous loan schemes exist but they rarely target CCIs. We distinguish between two main categories of loan schemes: multi-sectoral and creative sector-specific schemes.

It is important to provide and also enable financing for SMEs. It is required to assure establishment of fund and guarantee fund to SMEs. With favourable loans, microcredit loans and guarantees we are able to attain the number of start-ups to increase, and the repayment rate to improve.

Guarantee schemes aim at stimulating investment in CCI by sharing the risks of investors. There are three main categories of guarantee that could be used by CCI:

- Public guarantee schemes for SMEs, for which cultural and creative businesses have shown little interest so far.
- Public-private guarantee instruments intended specifically for the creative sector.
- Recently, private guarantee schemes which are available for some creative sub-sectors.

Tool 2: Equity finance

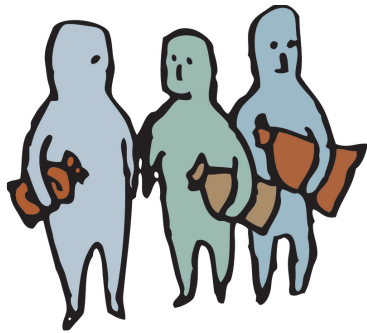


Creative business is a very diverse business. Here you can find the so-called hobby businesses, lifestyle businesses, part time activities of the creators as well as businesses with very ambitious financial goals and plans for expansion, the so-called growth-oriented businesses. The rapid growth, innovative business models and new technologies are often associated with high potential for commercial success, but also with a high degree of risk. Therefore this type of business cannot use bank loans, at least in the early stages.

To obtain additional capital, they have to go to the venture capital funds, which accept a higher level of risk⁵. In many countries the venture capital funds are created by the public sector. In this case, if the company receives an investment from such a fund, there is usually a requirement for the inclusion of private investment. The fund acquires a certain percentage of the company's shares according to the investment, and the fund also participates in management during the growth phase of the business, and subsequently exits by selling the shares. Though, this is still a relatively rare practice in the cities.

Some sectors of creative businesses (such as entertainment business) are basically treated by the Venture Capital Fund in the same way as other modern technologies and business models-based growth firms with high-risk. It means that risk-sharing must be justified by the subsequent expectation of financial gain. At the same time, however, certain creative companies have specific features, which make it reasonable to create dedicated venture capital funds. Though, this is still a relatively rare practice in the cities.

Tool 3: Public grants (including tax incentives)



One of the main reasons given to explain the limited commercial success of CCI is the trend to focus on financing projects rather than the company itself. Therefore public and private grants are very important source of financing.

These are traditionally very important sources of finance for cultural and arts projects, training activities or support for the mobility of cultural stakeholders. Again, the audiovisual sector is the main beneficiary of these subsidies, followed by the core arts fields (visual arts, performing arts and heritage). Grants are also given to other sectors such as design, fashion, music production, etc⁶.

We distinguish between two main categories of grants: multi-sectoral, usually focused on support of SMEs and creative sector-specific schemes. The size of the subsidies available varies greatly from one type of grant to another. But critics have pointed out that the costs that creative SMEs have to bear when applying for grants are often disproportionately high in comparison to the small amounts of money that they may need (especially in some creative sub-sectors like design).

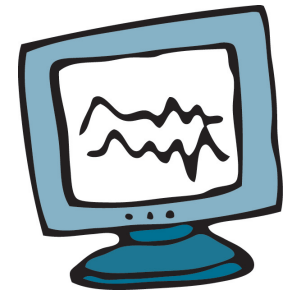
6 Promoting Investment in the Cultural and Creative Sector: Financing Needs, Trends and Opportunities, KEA, 2010.

Applying for public grants is very time consuming for small companies with few or even only one employee.

Tool 4: Other monetary instruments

There are other monetary instruments as donations, multi-sectoral support schemes (ICT support, innovation support), EU funds.

Other monetary sources are very important for financing projects in CCIs. Some of them are targeting on creative individuals related to the art and culture (donations), majority of them are targeting on CCIs (multi-sectoral support schemes as ICT support, innovation support, EU funds).



Proposed Transnational Activities

In the pillar of financing transnational activities are rare or do not exist at all. The only way of financing (directly/indirectly) CCIs are joint projects financed from EU funds with the focus on infrastructure and other pillars.

EU funding opportunities and creative industries

Structured Overview of EU Opportunities	Research-based Activities	Market-oriented Technology Development Activities	Non-Research and Development Activities
Opportunities with Funding Streams	7th Framework Programme <ul style="list-style-type: none"> Information and Communications Technology (ICT) Research 	Technology Development Programmes <ul style="list-style-type: none"> Eurostars Collaborative R&D for SMEs Artemis Joint Technology Initiative Ambient Assisted Living Joint Programme 	Sector-based Programmes <ul style="list-style-type: none"> Media Programme Culture Programme Contracts and Grants <ul style="list-style-type: none"> DG Enterprise – Enterprise and Innovation policy and infrastructure
Opportunities without Funding Streams e.g. Network Participation	Technology Platforms <ul style="list-style-type: none"> Future of Textiles and Clothing Networked and Electronic Media European Institute for Technology - ICT Lab 		Industry-Specific Forums and Other Opportunities <ul style="list-style-type: none"> ICT Standardisation Multimedia Portal Technology Search Service Grantfinder Service

Source: A Strategy for Promoting EU Funding Opportunities to the Creative Industries. CI KTN Working Paper June, 2010.

There are funding opportunities to finance CCIs in the framework of the European Territorial Co-operation objective (cross-border, trans-national, interregional).




In order to identify adequate EU funding opportunities it is important to break the creative industries down into sectors. That allows defining the degree of subject-area relevance of each opportunity for each of the sectors.

Overview of EU Opportunities and Relevance to the Creative Industries

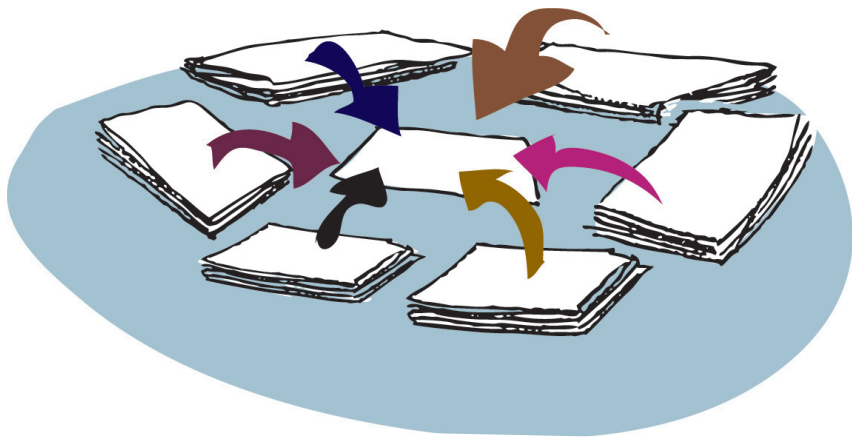
Creative Industry Sub-Sectors	Performing Arts	Arts and Antiques	Crafts	Architecture	Design	Fashion	Advertising	Radio and TV	Film and Video	Music	Publishing	Video Games	Software
Seventh Framework Programme (FP7) – Information and Communications Technologies (ICT)													
FP7 ICT Research	●	●	●	●	●	●	●	●	●	●	●	●	●
Technology Development Programmes													
Eurostars Collaborative R&D for SMEs	●	●	●	●	●	●	●	●	●	●	●	●	●
Artemis JTI	●	●	●	●	●	●	●	●	●	●	●	●	●
Ambient Assisted Living JP	●	●	●	●	●	●	●	●	●	●	●	●	●
Technology Platforms													
ETP for Textiles and Clothing	●	●	●	●	●	●	●	●	●	●	●	●	●
ETP for Networked and Electronic Media	●	●	●	●	●	●	●	●	●	●	●	●	●
Sector-based Programmes													
MEDIA Programme	●	●	●	●	●	●	●	●	●	●	●	●	●
CULTURE Programme	●	●	●	●	●	●	●	●	●	●	●	●	●
Contracts and Grants													
DG Enterprise and Industry	●	●	●	●	●	●	●	●	●	●	●	●	●
Industry-Specific Forums and Other Opportunities													
ICT Standardisation	●	●	●	●	●	●	●	●	●	●	●	●	●
Multimedia Portal	●	●	●	●	●	●	●	●	●	●	●	●	●
Technology Search Service	●	●	●	●	●	●	●	●	●	●	●	●	●
Grantfinder Service	●	●	●	●	●	●	●	●	●	●	●	●	●

Source: A Strategy for Promoting EU Funding Opportunities to the Creative Industries. CI KTN Working Paper June, 2010.

Note:

Degree of Relevance	Symbol Used	Key Acronyms Used for the Main Body of this Document
High relevant		ETP: European Technology Platform JTI: Joint Technology Initiative JP: Joint Programmes EEN: European Enterprise Network DG: Directorate General (Enterprise) NCP: National Contact Point (for FP7 Research Opportunities)
Some Relevance		
Little or no relevance		





SUMMARY

Creative industries sector is characterized by diversity and a fragmented structure, and dominated by single-person entities and micro-businesses. Therefore, with insufficient human, technical or financial resources, such bodies rarely have the opportunity to carry out large or significant projects. The solution for such a situation is to concentrate on companies within a cluster structure.

The establishment and development of a creative industries cluster requires a developed plan of action, so that the undertaking can be achieved successfully. The answer may be a Joint Action Plan developed by 5 partners in the Creative Cities project. Within the developed plan, the following 6 areas relevant to the emergence and development of the cluster were isolated and described:

Networking, Education and Employment, Transfer of Knowledge, Marketing, Infrastructure, Financial Support. Objectives to be achieved, target groups, tasks to be performed along with the tools to enhance their implementation, and the results to be achieved along with the methods of measurement were indicated in each of these areas.

NETWORKING

The purpose of NETWORKING is to create the mechanisms and tools to facilitate networking and cooperation between the companies of the cluster. Actions which could serve this aim include: support of the creative community platform, creation of contact databases and a cluster contact point for creative companies. It may be valuable to use modern communication tools in networking which allow to share information: e.g. a blog or social media (fan page). What is also worth implementing is the support of thematic events associated with the creative industries, both at the local and international level, e.g. participation in trade fairs organized in partner cities and international stakeholder exchange. An important action for networking is the creation of strategic groups, e.g. in the form of advisory committee, and the creation of creative industry leader clubs.

EDUCATION AND EMPLOYMENT

The aim of EDUCATION provided to a creative community, primarily in response to the expressed needs, should be the organisation of workshops and trainings to strengthen professional competence, and expand business skills and knowledge of intellectual property protec-

tion. In addition, actions should be taken in connection with the creation of an educational platform along with an updated database of educational offers. Mentoring and coaching seem to be an excellent form of empowering the personnel managing creative industries in the first place. Entrepreneurship incubator for young entrepreneurs of creative industries is also worth creating.

What is important for the area of EMPLOYMENT is the analysis of labour market needs in creative industries, the construction of an industry job portal containing a database of employees and companies, and the creation of a platform making it easier to get jobs and orders. Turning our attention to young people, we can see that trainings and internships, and the so-called 'manager shadow days' should be organised within a cluster. Talented young people could be identified within the program of 'talent management' and grants would be funded for their development.

TRANSFER OF KNOWLEDGE

Activities for the transfer of knowledge and experience would be performed by virtual centres of knowledge using tools based on the Internet: on-line conferences; virtual boards; Wiki documents, and primarily a platform with a forum and a shared database, e.g. of published documents from seminars, conferences and study visits. Some other type of action might include the organisation of events (regular seminars, conferences, fairs and exhibitions, study visits), during which companies can present their undertakings in progress, meet up, exchange experience and gain knowledge.

In terms of the exchange of knowledge and experience, it is important to create and implement a common strategy of action and carry out joint projects. The following should be created for this purpose: cluster contact points and business clubs or lists of ongoing projects – including internationalised projects and databases of contacts with centres of science and business.

MARKETING

There is a need to create a system of cluster, visual identification requiring the design of: cluster logotype, colour scheme or samples of advertising materials and information boards. To distinguish cluster flagship products, a trademark should be created. Creating a cluster brand will help reduce the costs of promotion. All this should be preceded by the development of a cluster marketing strategy. Marketing activities should be based on the establishment of marketing department acting within the structures of the cluster for companies constituting the cluster. Its tasks would include the preparation of analyses and (marketing) plans, promotional materials and their distribution, carrying out effective marketing and export trainings.

Marketing communications of a cluster should be based on both traditional and modern promotion tools: publications, short films and visualizations of projects posted on YouTube and websites related to the project; cluster website and newsletters, and printed materials (e.g. brochures, flyers) in the national language and English; in time also conferences and workshops.





INFRASTRUCTURE

A necessary action to create a cluster of creative industries is to obtain a suitable location, an official seat available at an affordable price, e.g. in former industrial areas. To strengthen the infrastructure, we should create a district of culture and creativity upon the decision of local and regional policy-makers. Secondly, it is recommended that cluster companies based on barter exchange support one another and use their resources better by renting them to other creative companies in need. In order to support these activities, we need to obtain some information related to the resources and production capabilities of cluster companies and the public sector (universities, laboratories, research centres), and then upload such information to a dedicated platform. Secondly, it is recommended that cluster companies based on barter exchange support one another and use their resources better by renting them to other creative companies in need. In order to support these activities, we need to obtain some information related to the resources and production capabilities of cluster companies and the public sector (universities, laboratories, research centres), and then upload such information to a dedicated platform.

FINANCIAL SUPPORT

There is a strong need to ensure assistance in the scope of obtaining financial support for the creative companies. Taking into account the faint knowledge concerning the possibility of financing of undertakings and obtaining funds, familiarizing the entrepreneurs with the financial institutions offer should be provided. Information actions shall be organised also for the business surrounding institutions and public institutions, aimed at drawing attention to the cluster initiative and taking thereof into account among the priority areas of the support provided. It is important to create a comprehensive offer of the cluster's support, addressed at the administration, sponsors and financial institutions, with an indication of the benefits which they may gain from cluster's subsidising.

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