

The Entrepreneurial Dimension of the Cultural and Creative Industries

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Best Case 1: Flanders DC
Creativity for innovation and matching services for fashion

Flanders DC
Belgium

Flanders District of Creativity is a Flemish governmental organisation that promotes entrepreneurial creativity in the region in order to boost Flanders creativity and innovation.

It provides activities to foster creativity and innovation processes in enterprises through open innovation methods, providing specific innovation management and creativity techniques training, by providing a network, international traineeship opportunities, prize contest as well as it acts on promoting the desirability to become an entrepreneur schools. It also aims at bridging the business and managers closer to the creative economy and vice versa and to provide with research and information.

"Those are the actual projects that we are doing on the border between "creative entrepreneurship" and "entrepreneurial creativity".

Apart from these activities, Flanders DC also provide online tools to help the entrepreneur.

They aim at enhancing the entrepreneurship of the creative sectors. In fashion, in partnership with Flanders Fashion Institute , Flanders DC does patronage project, where they match 15 designers with 2 people who are patrons. There are fixed themes open for discussion between the designers and the patrons. This enables cross-fertilization and acts as sorts of creative sessions. The patronage, is at the moment, sector by sector but will be extended to mix all of sectors, mixing more the traditional sectors with the creative sector in order to foster coaching sessions.

These sessions aim at enhancing the entrepreneurial skills but they could be about very basic stuff such as accounting or how to position one's company against competitors. Those are the cross fertilisation that we want to do.

www.flandersdc.be

Best Case 2: ArteEconomy

Mutual benefits with open innovation methods by matching the artists and entrepreneurs

Arteconomy Belgium

Faithful to its name, Arteconomy connects art and the economy through various forms of collaboration with artists and entrepreneurs. Art economy endorses long-term projects and aims to stimulate a broad range of people to think about art and the economy and the ways these two can intersect. Arteconomy help to create an environment of exchange and co-operation between the world of creativity and the world of business.

Arteconomy provides facilities, projects and resources essential to increase the understanding of the creative industries and their economic value and workshops.

As part of its operational goals, Arteconomy functions as a think tank, a centre for study and research, and advice center, and an advocate for awareness.

Arteconomy aims to create added value for companies and organizations by enabling direct contact between artists and the entrepreneurs in order to, for instance, confront matters of company culture, to share common values, and to develop hidden talent. Added value is also achieved through further research and development as new concepts and products/services are developed through knowledge exchange. Start up companies are just one of the outcomes of these interactions.

Likewise, added value is offered to artists by providing them with opportunities to learn from interactions with companies and organizations, to access employment, to reflect critically on art practice and current methods/techniques, to gain visibility through projects, and to develop personal networks as potential resources in the future.

Arteconomy strives to remain a neutral intermediary and to facilitate the processes between art and the economy through coaching and advice. As part of this undertaking, Arteconomy makes a distinction

between relational aspects of a project and project contents during collaboration. Both are valued, but they are differentiated.

Likewise, there is no result commitment in projects facilitated by Arteconomy. The engagement during a project lies more in the development of a prototype rather than in obtaining a market-ready result or product. In essence, Arteconomy strives to challenge and provide learning opportunities to both the artist and the entrepreneur by enabling direct contact between the two.

What does this look like in practical terms?

An initiative can come from a company, an organizer and an artist. These approach Arteconomy, who then find a suitable partner. To do so, Arteconomy must find a partner open and interested in engaging. Financial matters are negotiated and agreed upon from the beginning of the project and from there the project and relationships may go in many directions, often lasting for a long term or, otherwise, a short term, depending on what the intentions and agreement are behind the project.

Arteconomy tackles the immediate gap between the art and the economy that often is the inhibiting factor for the creative and cultural industries in the largely commercial economic environment of Europe. As advocates of interaction and co-operation between relevant stakeholders, Arteconomy increases awareness by encouraging the active involvement of artists and entrepreneurs in diverse projects with potential benefits for both. In this way, Arteconomy provides a model for partnership development between the creative industries, European businesses and the economy.

<http://www.arteconomy.be>

Best Case 3: AIE: Italian Publishers Association *Sectoral support for SME base*

Italian Publishers Association Italy

AIE is a sectoral organisation supporting the publishing industry. AIE has actively established a number of core activities which are especially focused on supporting SMEs in the Italian publishing industry. The book fair Più liberi is an independent publishers book fair aiming at increasing the visibility of independent SMEs.

The event has been organised since 2002 with the aim of providing visibility and market opportunities to the small and medium Italian independent publishers. Independent publishers are often very innovative, work on the creation of catalogues focused in specialised narrow niches and are followed by very loyal customers, but in many cases have more difficulties than the bigger ones to approach a wider market and to reach their readers because normally the number of titles they publish every year is not very high and then they are unable to obtain space and visibility in the traditional bookstores, where right now bestsellers and new titles have the higher visibility especially in the bookstore chains.

Più libri is nowadays one of the most well known and appreciated book fairs in the world both by visitors and publishers. More than 400 Italian book publishers book a stand from one year to another.

The fair has been created and promoted by the small and medium publishers' group within the Association and its enormous success is a strong demonstration that the AIE's will to protect and to support the independent publishers was right. It is a very good example on how creativity and entrepreneurship may be foreseen within

trade associations as well, when there are clear goals and strong commitment from the stakeholders.

The main goals of the program are to provide to the attending publishers an opportunity to promote their production and offer to the public the possibility to interact with their preferred authors. The program includes a variety of events from mini concerts, round tables and readings to theatrical improvisations.

Aside the program for the public there is a specific Professional program for book industry professionals, where the most up to date and interesting topics in the book market are discussed, from the role of independent bookstores and book chains to the relationship between book and movie industry, from production processes to the emerging ebook market.

In the recent years Più libri focused on the impact of technologies in the publishing industry with specific seminars. It developed an area named ebook Corner where all the ebook readers available in the Italian market were shown to the public.

A special track named The Più libri Fellowship Program is reserved for foreign publishers. It is a trade networking initiative reserved for a limited number of carefully selected international publishers and literary agents who will be given the opportunity to visit publishing houses in the city of Rome during the days leading up to the Fair and to meet during the Fair in a dedicated area the most important Italian sales manager.

www.piulibri.it
www.aie.it/

Best Case 4: Cross Over Labs

Multi-disciplinary workshop for knowledge exchange with a particular focus on new media tools

Crossover Labs United Kingdom

Crossover Innovations Lab is a creative lab in the sense that it encourages experimentation with different forms of media and the creation of new combinations and methods. Based in London, it is an international program designed to explore the creative and commercial challenges of new media tools and developing content through these. To achieve this, Crossover organizes five-day events with up to twenty-five, individually chosen participants and a team of expert mentors. Each day consists of a full range of activities, meant to stimulate and challenge the participants to interact and share ideas and cross-disciplinary expertise to create one innovative project idea together.

Unlike other models of lab, Crossover does not work with pre-conceived proposals. However, it comprises a set of robust methodologies that have been refined over time to test, enhance and develop ideas for converging services and programs. Crossover aims at exploring a practical and dynamic range of techniques for developing multi-platform projects and provides a framework for the development of concrete projects, which result in the building of pitches and early stage concept prototypes.

The main aim of this phase is to exchange knowledge.

In the second phase, cross platform idea generation, participants create original ideas for cross-platform products and services. Various exchange methods are used while participants work in constantly changing interdisciplinary teams. In the final two phases, selections, evaluation and development, and presentation, expertise is

further converged while teams select an idea to develop further. During the final twenty-four hours in the lab, teams focus on developing a pitch for a single project. This pitch is presented on the final day of the lab period.

Perhaps one of the most indispensable aspects of the Crossover lab experience is the network that is established between participants. After an intensive week of knowledge exchange and co-operation, participants have bonded and the seed to cross-sectoral partnership is planted. In addition, the lab provides services after the lab period, such as on going mentoring via an international network, conferences and an online network providing yearlong resources for potential or actual partners to collaborate and exchange.

Crossover Labs engages professionals in a way that they may lack in their day-to-day work life. It challenges them to take up tools they are unfamiliar with and gain expertise in areas they previously may have had little to no knowledge about. The result is a regular output of well connected, inspired and innovative individuals from a wide spectrum of sectors, spurred to engage in cross-disciplinary exchanges for the betterment of their own professional careers and the industry as a whole. It is a unique, realistic and personal approach to this common and reoccurring problem of the creative and cultural industries and Crossover, in it of itself, solves this problem in an innovative and interactive way.

<http://www.crossoverlabs.org>

Best Case 5: GATE: Game Research for Training & Entertainment
Knowledge development through Game SME integration in research processes and through the medium of new technology service provision

Game Research for Training and Entertainment (GATE)
The Netherlands

The Game Research for Training and Entertainment (GATE) aims to develop an international competitive knowledge base with respect to game technology, and to train the talent required to enhance the productivity and competitive edge of small and medium-sized creative industrial companies. The project is also aimed at improving substantially the competitiveness of companies producing (tools for) games and simulations by providing direct access to new technology and by technology transfer projects. The goal of the research is to substantially advance the state-of-the-art in gaming, simulation and virtual reality to creating highly effective entertainment products and experience learning systems.

It is hoped that results obtained from this project will lead to the creation of larger companies, encourage the founding of new companies, and attract companies from other countries to the Netherlands. The project is also hoped will make people

aware of the possibilities of gaming in public sectors such as education, health, and safety by performing pilots in these areas. As a result gaming and simulation will become more commonly applied in these sectors, leading to quality improvements and cost reductions.

This project does not provide direct support to SME's in the cultural and creative industries however because GATE is not only about academic research into games and Game-technology this project has been geared towards developing knowledge further as practical solutions. Through Knowledge Transfer Projects, Game Research constantly collaborate with small and medium sized enterprises and other research partners. Knowledge questions provided by companies are developed into practical solutions that make research results fit-for-use for industry. Thus through SME's, the results obtained from research are translated into practical solutions.

<http://gate.gameresearch.nl/index.php>

Best Case 6: b.TWEEN

Fostering exchange of ideas and platform as well as introduction of digital media as a future medium for CCI activities

b.TWEEN- Cross Platform Development Lab United Kingdom

London based b.TWEEN was founded six years ago to provide a dynamic environment where members would feel safe to create and share ideas, and meet people who can help to turn good ideas into good products. In the UK, b.TWEEN has been acclaimed as “the designers of the future of digital business”.

Among its activities, b.TWEEN organizes festivals where creatives, influencers and visionaries with a commercial edge are encouraged to attend and exchange. Workshops on subjects such as location-based narratives and other trends within the media world are also offered to participants

Apart from the festival, b.TWEEN offers many ways for interested parties to get involved such as the Branding Talent competition in 2009. In this competition, small creative companies and freelancers from across the digital media industries were invited to enter “seed ideas” to provide new ways for Shop

Direct, a home shopping organization, to connect with their customers. The idea was developed over a month’s period before being pitched to Shop Direct.

A recent project organized by b.TWEEN in the North West b.TWEEN TV Platforms where delegates are invited to develop innovative social enterprise ideas. The aim of this project is to attract social innovators to create an enterprise using connected technology to answer social and environmental challenges.

b.TWEEN offers a cutting-edge portal into the world of digital media. It offers interested students and professionals activities to boost and hone their skills through competitions, discussion and network connections. In doing so, b.TWEEN nurtures an enabling environment and stimulates the creative technological industries of today.

<http://www.btween.co.uk>

Best Case 7: Architectuur Lokaal *Sectoral support with a user focus*

Architectuur Lokaal **The Netherlands**

The main purpose of Architectuur Lokaal is to strengthen architectural policy “infrastructure” by stimulating clients to devote more attention to the cultural aspects of building development. By doing so, the organization is simultaneously reinforcing the position of architecture and professionals of the sector by providing the latter with clients interested in their work.

A central idea behind Dutch policy is that clients play a crucial role when it comes to architectural quality. Thus, Architectuur Lokaal devotes itself to informing and inspiring clients to pursue development with the partnership of architects. Apart from providing information through publications, it also does so through an extensive network of clients, local architecture centers, and other partners at various levels of authority.

Architectuur Lokaal, operates in large part at the local level. However, they target municipal authorities and private-sector parties at both the local and regional levels. They also engage internationally, extending their network and sharing expertise. One recurring project involving Architectuur Lokaal is Panorama Europe, a gathering of experts on commissioning development and challenges facing spatial planning policy. This occurs between two countries and, in previous years, has involved Germany, Belgium and the United Kingdom (Scotland).

Architectuur Lokaal acts as a central bridge-builder between stakeholders involved in the building process. It offers consultations on matters relating to architectural policy, spatial quality policy and business commissioning. It also provides clients with programs to further develop their expertise in these areas, particularly in matters of policy. By way of these activities, the economic and cultural values of architecture are also transmitted to the client, who is encouraged to identify the added value of incorporating architecture to their building projects.

One of the most appealing services run by Architectuur Lokaal is to advise public and private clients on the selection of designers and property developers. Simply put, the client's investment into the design and quality of their projects during the construction phase will notably pay off in the long run, when the value of their building is based on its aesthetic and cultural value in addition to its structurally sound construction.

Through their activities of actively engaging and advising potential builders, and with their expertise, the organization stimulates the sector of architecture and thus the creative and cultural industries as a whole, in the Netherlands, primarily, but also in other areas of Europe.

<http://www.arch-lokaal.nl>

Best Case 8: ESA: European Advertising Standard
Digital marketing communication and sectoral advises on self regulation

**European Advertising
Standard Alliance**
EU

EASA is the single authoritative voice on advertising self-regulation issues and promotes high ethical standards in commercial communications by means of effective self-regulation, **while being mindful of national differences of culture, legal and commercial practice.**

As a non-profit organisation based in Brussels, it brings together national advertising self-regulatory organisations (SROs) and organisations representing the advertising industry in Europe. EASA promotes responsible advertising by providing detailed guidance on how to go about advertising self-regulation across the Single Market for the benefit of consumers and businesses. It strengthens existing self-

regulation. In 2004, the advertising industry signed the EASA advertising Self -Regulation Charter which meant setting up systems in some of the new countries, which did not yet have a self-regulatory system, and strengthening the already existing systems. One of the ways that EASA strengthens and consolidates self-regulation is by providing self-regulatory organisations (SROs) with Best Practice Recommendations. EASA currently has Best Practice Recommendations in areas such as digital marketing communications, confidentiality, complaints handling or funding, and many more. EASA also provides research and information on the advertisement monitoring on controversial areas.

www.easa-alliance.org

Best Case 9: Disseny Hub Barcelona
Sectoral network serving as research centre as well as stimulating collaboration between designers and businesses and CClS

Disseny Hub Barcelona
Spain

The primary aim of DHUB is to promote greater understanding and promotion of the design world. DHUB is part of the Instituto de Cultura de Barcelona, and through this institute promotes the advancement of all facets of the design discipline. This is achieved by operating in both a virtual and physical environment and by organizing diverse activities year round. In addition, DHUB provides an accessible network of design curators, creators and consumers and strives to achieve a forum for professional dialogue and appraisal, disseminating knowledge to the public, and strengthening the economy through the creative and cultural industries.

To achieve its goals, DHUB boasts activities such as exhibitions, study galleries, symposiums, conferences and educational program addressed either for secondary school students or adults. Exhibitions and

study galleries, from their part, encourage the investigation and appreciation of existing work.

In addition to these activities, DHUB is active in research and reference resources. A reference center, to be opened this year, will cover the four areas of operation of DHUB, these being architecture and interior design, visual communication design, product design, and fashion design.

DHUB, simply through its website, also provides an extensive digital resource reference center.

By targeting a diverse audience and participants from various sector within the design industry, including design professionals, students and the general public, DHUB stimulates collaboration within and between the business, economically-oriented, world, and the creative industries in Spain and in Europe as a whole.

<http://www.dhub-bcn.cat/en>

Best Case 10: EDIMA

European Project to open the legal framework for new digital products to create a single European digital market

EDIMA European Union

EDiMA (European Digital Media Association) project of the EU aims at creating an open and legal framework for new digital products throughout the EU so as to avoid the legal barriers blocking a single European digital market.

It aims at improving consumer confidence, increase the coordination of policy formation by establishing a new EP inter(national) group on the new media sector, have a better implementation of laws, and ensure a better fit with regards to the copyright licensing regime for the digital age. The European commissioner Viviane Reding (Not

commissioner for this anymore) acknowledged similar needs in completing a single digital market. A single digital market would ensure a better and easier coordination of procedures for new media services across the EU. Copyright issues could be coordinated. A European trust-mark could be created and facilitate the digitalization of books and orphan works, building on the existing projects such as ARROW¹²⁰ (Accessible Registries of Rights Information and Orphan Works) and Europeana¹²¹.

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

Best Case 11: MEDIA

European Support to Audiovisual Sector- Finance, Access to Market, Training and shortly loan guarantee

MEDIA

European Union

MEDIA is the EU support programme for the European audiovisual industry.

MEDIA co-finances training initiatives for audiovisual industry professionals, the development of production projects (feature films, television drama, documentaries, animation and new media), as well as the promotion of European audiovisual works...
[more](#)

The [MEDIA 2007 - 2013 Programme](#) comprises a series of support measures for the European audiovisual industry focusing on:

- [training](#) professionals
- [developing](#) production projects
- [distributing](#) films and audiovisual programmes
- [promoting](#) films and audiovisual programmes
- [supporting](#) film festivals

This programme was highlighted as an example of best support to a sector as it took under consideration the different parts of the creative process. A new focus on supporting the sector to face the digital shift through innovative action in the field of digitisation and through a better access to credit.

http://ec.europa.eu/culture/media/index_en.htm

Best Case 12: FEP: Federation of European Publishers
Sectoral support at the EU level as well as nationally in network building, assistance to face the digital shift and provision of advices and training

Federation of European Publishers (FEP) European Union

FEP is an independent, non-commercial umbrella association of book publishers associations in the European Union. FEP represents 26 national associations of book publishers of the European Union and of the European Economic Area.

It mainly deals with European legislation and advises publishers' associations on copyright and other legislative issues. In 2010, its activities included contributing to the digital

strategy of DG Information Society and media, several contributions regarding copyrights and collective management or its participation to European Cultural Platforms as well as maintaining the network of European publishers together.

This provides the publishing entrepreneur with ad hoc sector specific training as well as consultancy services.

www.fep-fee.eu

Best Case 13: IMAGINOV

IMAGINOV Game Cluster in France supported by the region and stimulating multi-disciplinary projects promoting sectoral for market opportunity

IMAGINOV France

IMAGINOV is a Lyon based regional cluster which was born out of the cluster/pole of competitiveness "Digital Leisure" focused on video games companies. The pole was acknowledged by the French government in 2007.

The members of the organisation (around 210) represent 1,13 billion € of revenues and represent 12 700 of employments. The cluster has attracted many enterprises to Lyon. Serious games companies have an exponentially turnover and have received specific support from the cluster through workshops and acting as market intermediaries as well as through subsidies for R&D.

The region of Rhone Alpes has specifically provided preferential regulatory environment by giving a tax credit for video games industry (20%), access to subsidies for R&D through the pole of competitiveness funds.

The Region Rhone Alpes has also encouraged innovation and new business models through several contests such as "Imaginov Commercial" and "Imaginov International". 100 companies have been rewarded in three years.

With the help of the region, the cluster has been a major player in terms of sectoral specificities. It has helped attract companies in the region.

www.imaginove.fr

Best Case 14: Dutch Media Hub

Sector cluster providing services in content production, distribution, development as well as acts as a network with municipal, regional and national authorities

Dutch Media Hub The Netherlands

The Dutch Media Hub aims to bundle the rich variety of Dutch creative, media and facility companies. This way becoming the Digital Gateway to Europe. The Dutch Media Hub tries to achieve this by stimulating the corporation amongst partners and by organizing promotional activities.

The Dutch Media Hub bundles the companies involved by providing support services for content production (such as Internet facilities), content distribution (from streaming to Digital Rights management advise), services development (such as prototype or project management). It also provides content storage support (format

management, media asset management for example) as well as it also contributes to the companies with translation services, conversion, transcoding or localisation.

The participants in the Hub also participate on standardisation procedures, interoperability issues, anti-piracy issues or international marketing.

The Hub gathers media companies as well as municipal, regional and national authorities as well as Chamber of Commerce.

www.dutchmediahub.com

Best Case 15: Bandpool

Supporting sector through coaching and networking opportunities

Bandpool Germany

The Bandpool project is operated by Pop Academy Baden-Wuerttemberg - University of Popular Music and Music Business. The Pop Academy Baden-Wuerttemberg is an academy that distinguishes itself from others throughout outstanding reputations for all aspects of the music business. This is supported by numerous projects ranging from European partnerships to the regional development and economic support for media businesses in the region of Baden-Wuerttemberg.

This project was initiated as a coaching tool for bands and single artists, who intend to take the decisive step towards a serious career as professionals. This projects supports bands and single artists in the Music Industry by, within a period of 18 months, offering them one-to-one coaching, intensive workshops, objective analysis, giving them

the opportunity to make contacts and as well as many other outcomes. This is done with the support of experts from the music industry.

The results of this project are evident: many Bandpool acts have already signed with renowned labels and there are several chart entries and nominations for music awards. To promote improved networking between the music and media scenes as well as between politics and the economy events are also organized to serve as meeting points for people from music and media industries. These meetings increases general awareness of the music business as an innovative and creative sector of economy.

www.popakademie.de

Best Case 16: UPTEX

Sectoral innovation cluster involving multi-disciplinary participants and advises on legal, funding expertise as well as acts as a collaborative platform

UPTEX

France

Involving research institutes, higher education labs, fashion enterprises and chamber of commerce, UPTEX is an innovation cluster that aims at innovating the textile and fashion sector to integrate new performances. Aiming at reaching new textiles, new poly-sensorial techniques and integrating design and mass customisation, UPTEX integrates user-demand processes in order to develop customised textile.

Not only is the cluster innovating in terms of technological, scientific and industrial techniques but it is also integrating soft innovation processes such as managerial and organisational processes in order to better be able to respond to consumer's demand.

UPTEX offers its members legal services, economic expertise and funding

opportunities as well as it provides for a collaborative platform to promote information exchange within the cluster as well as matching services for specific scientific and industrial partners for the designers.

Moreover, as the sector is inherently international, the cluster aims at supporting the internationalisation of its members by developing the international level of enterprises and encourage inter-cluster collaboration. It also provides market research information for the members to support their access in the market.

www.up-tex.fr

Best Case 17: OnlineArt

Collecting societies by and for visual artists enabling access as well as reward

OnlineArt Belgium

The collecting societies for visual artists have build up an international network to license Internet uses for world-wide licensing of primary rights. It represents over 30 000 authors and estates of art.

OnLineArt is the One-stop-shop for worldwide licenses on works of fine art for uses on the World Wide Web - be it commercial or non-commercial.

OnLineArt is the interface connecting market demands for easy access to world wide rights and the authors and their estates interests' represented by their visual arts collective management societies. New technologies offer new opportunities for broad dissemination of works to a large interested public.

OnLineArt recognises the strong market demand for easy legal access to content and offers a market solution based on best practice and know-how. At the same time OnLineArt ensures that authors' interests are protected and that they are rewarded when their works are exploited by others.

Thus, users can go ahead with web site projects in legal certainty and artists find themselves in an environment where the value they add to the culture scene and growth of economy is equitably rewarded. The members of OnLineArt are all not-for-profit organisations; they act for authors as their trustees. They are part of the cultural landscape in the language and culture area they are located. They have long standing contractual contacts with museums, educational institutions, libraries, broadcasters and art publishers. With their services they contribute significantly to the maintenance and further development of cultural diversity.

OnLineArt also gives legal advices and puts in place a broad database that can serve as informative future market directions informing the authors about legal uses around the world. It applies a common tariffs so that user are treated equally and received standarised and simple licencing service.

www.onlineart.info

Best Case 18: Departure

Financially supporting CCIs by providing a link between the economy and the CCIs and promoting a strong network in local, regional, national and international frontiers

Departure Austria

Departure, a funding institution based in Vienna, Austria, endorses creative professionals who consider themselves part of the economy and who strive to reveal their products or skills to the city of Vienna, thereby contributing to the prosperity of the metropolis. Many of those whom Departure supports are already entrepreneurs or company founders active in the creative industries, and thus aware of the international and cultural flair they can bring to Vienna. However, many are also individuals interested in turning a creative idea into a business opportunity. Departure strives to identify and financially support outstanding and visionary projects in the creative industries.

The main objectives of Departure are to develop an economically sustainable basis for local creative professionals with the effects of promoting economic growth through, for instance, the creation of new companies and jobs. To do so, Departure emphasizes knowledge exchange and co-operation between the creative industries and the economy. In addition, it advocates the establishment of creative services (e.g. design) for classic companies that might normally fail to incorporate creative industries to their production processes.

Departure is very active in the area of funding through four programs that support individual and creative top performances. Of these, one program addresses young and creative talents and aids them in starting an enterprise, with up to €15,000 at their disposal. 30% of the funding has to be used for expert coaching, thereby providing an opportunity for business skills acquisition. Another funding program through Departure targets existing classic companies by providing these with coaching on ways to

reorient their business to new markets. A total of 13.3 million Euros have been used to finance 182 projects (2009), which subsequently led to 52.9 million Euros worth of private investment and created over 943 jobs.

In addition to funding programs, Departure benefits from a wide network. Through this network the organization assists in the establishment of new platforms for the creative and cultural industries. The network crosses local, regional and international frontiers and further distinguishes Vienna with regards to advancements in the creative industries. Additionally, competitions, such as "Design Strategy for Vienna", are made available to professionals of many sectors at an international level and provide an opportunity to gain recognition and exhibit work.

Though resources through Departure are rather interactive in nature, Departure also engages in research activities, covering subjects relating to the creative industries. An annual Look/Book is published, reporting on each year's major themes with regard to the industry through visually appealing work.

Departure explicitly states its role as a support structure towards the integration of cultural and creative output into economic life, rather than an art funding institution. Its economic orientation and the goal of contributing to the prosperity of Vienna, has greatly improved communication and co-operation between the creative industry representatives and the city administration. Finally, it has achieved this while still providing essential resources and platforms for creative professionals and progress for the industry as a whole.

<http://departure.at>

Best Case 19: IFCIC
Bank Loan Guarantee system for financing CCI

IFCIC
France

The Ministry of Culture and Communication and the French Ministry of Finance established IFCIC with the aim to contribute to the development of the cultural industry in France by making it easier for companies within the sector to obtain bank financing.

IFCIC is a neutral and independent institution and is a limited private-sector company entrusted with a service of general interest. Its capital is owned by French banks, large public financial institutions, and the French State.

The loans guaranteed by IFCIC cover most of the needs of companies, at all stages of their development. Since it was seen that CCIs did not only concern creators but also publishers, producers., IFCIC was established to guarantee the risks that CCIs have due to the uncertainty of being a SME complemented with the risk taken with their cultural product/service.

IFCIC does not give subsidies but rather guarantees the loans taken by CCI in the banks. The banks that work with IFCIC are not only given financial guarantees in the event that companies should fail, but also risk analyses that are specific to the cultural industries. IFCIC also helps entrepreneurial companies to get financial backing for projects from their banks (IFCIC typically guarantees 50% of the loans obtained); and also offers its own financial expertise.

In this case, IFCIC not only provides financial possibilities to CC SMEs but also acts as a market analyst and CC “consultant” for the banks.

IFCIC has equity of about € 16 million and, more importantly, two active guarantee funds with a total gross value exceeding € 75 million : the *Fonds de garantie Cinéma et Audiovisuel*, which is funded by the Centre National de la Cinématographie (CNC) and the *Fonds Industries Culturelles*, funded in large part by the Ministry of Culture,

These funds enable IFCIC to guarantee up to € 273 million (IFCIC share), corresponding to total loans of the order of € 565 million, and still have sufficient capacity to take on new risk. Risk ratios are regularly verified. IFCIC guarantees loans to film and audiovisual producers and/or distributors whose activities make them eligible for CNC backing, for the production or distribution of European works susceptible of attracting film investment or funding from the audiovisual production support fund. IFCIC guarantees close to two-thirds of the independent films produced each year. Apart from the audiovisual, All companies registered in the EU and active in the culture industry are eligible for IFCIC guarantees.

<http://www.ifcic.fr/english-version.html>

Best Case 20: ICO
Public credit institutions financing CCI's

ICO
Spain

The Official Credit Institute is a public economic entity under the Ministry of Finance and Economy. The Institute has the legal status of a credit institution, with autonomy in its monetary matters and management to achieve their aims.

ICO promotes economic activities that are relevant for society in cultural, innovative or/and ecological terms. They support investment projects of Spanish companies, seeking to obtain a more competitive market and thus contributing to the economic progress of Spain. Their investment in companies aims to boost sectors like the film industry, transport, technological innovation projects, renewable energies and the strengthening of Spanish companies abroad. Furthermore, ICO gets involved in economic policy programmes in crisis situations, natural disasters or as an instrument to support Spanish exports.

As a public financial institution, ICO operates according to the principle of financial equilibrium. This means the ICO collaborates with other financial institutions, serving financial needs that the private system does not cover, or but only covers partially.

The ICO's functions can be organised in two branches: First, it is a specialised credit institution, meaning that firms in Spain or

Spanish companies that are established abroad are funded both in the medium and long-term. Regarding this aspect the ICO acts in two ways: one being as a line of meditation (the appropriations are requested in banks and thrifts), and second through direct operations (companies applying for funding directly to the ICO). Second, the ICO works as the State Financial Agency, managing funds that the government has expressly asked to go to those affected by situations of serious economic crises, natural disasters or similar situations.

As mentioned previously, the key objectives of the ICO are aimed at contributing to growth and improving the distribution of national wealth, with a particular emphasis in addressing situations that have a social, cultural, innovative or ecological significance. The manners by which this is done are to:

- Promote investment in SME's.
- Promote the rental of housing and land development.
- Promote the internationalisation of Spanish companies.
- Strengthen the Spanish film industry.
- Support the development of large investment projects in Spain.

www.ico.es

Best Case 21: CultuurInvest

Financial intermediary investing short and long term loans in the CCI

Cultuur Invest Belgium

Cultuur Invest is an independent investment fund managed by the Participatie Maatschappij Vlaanderen (PMV). The fund is aimed at entrepreneurs in the cultural industries, who have products or services with a cultural content, creation and marketing. With the support of CultuurInvest, these entrepreneurs seek independence and economic growth through a balanced business model.

Since 2006, Flanders has invested in funding for cultural activities and businesses. Given the lack of private investment in cultural industries, Cultuur Invest was created. It is important to make clear that they do invest, as opposed to being a grant providing body, and therefore expect a financial return. The investments are made in the sectors of: new media and computer games; audiovisual and digital design; the music industry; fashion design; printed media and graphic design; publishers and booksellers; musical and performing arts; distribution in the visual arts.

The investment body currently holds a capital of €21.5 million. This was half funded by PMV, with the other half being provided by seven strategic private partners. With an

assumed rate of return of 3.5 million euro per year, after twelve years the fund is expected to have an impact on the market of €100 million. This objective can only be achieved if Cultuur Invest operates as a rolling fund, meaning that the funds that are invested make a profit. The basis for Cultuur Invest to invest is therefore first and foremost a well-founded business plan and a competent team of entrepreneurs, with cultural criteria taking on an important but secondary role.

They invest primarily in projects of companies through short term loans, but also work with loans for longer periods. These loans are always granted to the enterprise, and not the individuals. Besides loans, CultuurInvest can also participate in the capital of the companies, but does this only by raising the existing capital. Both are financial instruments designed to give a boost to the cultural entrepreneurs and thus open them to greater opportunities. Furthermore, CultuurInvest also collates data and information from a range of organisations with services available that are specifically geared towards the creative and cultural industries.

www.cultuurinvest.be/

**Best Case 22: Advantage Creative Fund
Venture Capital for CCLs**

**Advantage Creative Fund
(ACF)
United Kingdom**

The investment fund is operated by Advantage Creative Fund (ACF) and was setup in 2003 as the first venture capital fund dedicated to investing in the creative industries.

The fund was set up when it was discovered that the creative industries have traditionally been disadvantaged when it comes to sources of investment support due to their intangible products and dynamic nature. The fund operates by making investments from

£10,000 and up to a sum of £250,000 in creative companies based in the West Midlands and in return these take a small equity stake. The interesting part of this project is that it is open to proposals from all

kinds of creative businesses including start-up enterprises and established companies. There is an amount of €280 000 on equity investment.

The project however pays special attention to businesses that demonstrate: a sound understanding of their market of operation, a desire to make money and also a willingness to take risks. Unlike most venture capital funds, this project even though it is publicly funded, aims at strengthening and developing the creative industry sector throughout the West Midlands.

The project is financed by the EU Regional and Development FUND of the EU Cohesion Policy.

www.advantagecreativefund.co.uk

Best Case 23: Create Berlin

Designer platforms linking designers, political and economic decision makers

CREATE BERLIN

Germany

CREATE BERLIN is an initiative by and for Berlin Designers. CREATE BERLIN was founded in 2006 by 15 established Berlin-based creative businesses. Now it is a network with over 60 members representing the creative diversity of the Berlin design scene. CREATE BERLIN brings together energies and ideas and provides creative talents with opportunities to realise their visions by strongly believing in the importance of the creative industries in the city's economic development. CREATE BERLIN also aims to connect and bring together Berlin's creative talents with political and economic decision makers.

In terms of support for entrepreneurs in the Cultural and Creative Industries, CREATE BERLIN serves as a supporting hub for creative minds and ideas in and around Berlin.

CREATE Berlin also promotes the economic potential of Berlins industries by supporting innovative projects and also offers designers an opportunity to further network and

market their products. This is done through monthly Showrooms which seeks to be the hotspots for the regional and international design scene in Berlin. The showrooms which mainly aims at showcasing the ideas and products of designer also attracts art- and design lovers as well as the general public.

Projects carried out by CREATE BERLIN creates awareness and steer the focus of an international audience towards the German Capital, its creative scene as well as its economic potential. Through its projects, CREATE BERLIN strengthens Berlin's reputation as a unique and aspiring major city for design and as the UNESCO designated "City of Design".

As a communication platform spanning all design disciplines CREATE BERLIN promotes Berlin's creative scene as an economic factor to be taken seriously because since its establishment in 2006 the initiative has already managed many various projects in Europe, the US and Asia.

www.create-berlin.de

Best Case 24: Finpro
Stimulating the internationalisation of CC SMEs

**Finpro
Finland**

Finpro is an association founded by Finnish companies. Finpro deals with Finnish companies at different stages of internationalisation and aims at guaranteeing that Finnish companies, especially small and medium size companies, have access to high quality, comprehensive internationalisation services around the world. Finpro acts as consultant and specialist to Finnish clients, small and medium sized companies, as well as growth companies in particular. Working with Finpro gives clients an interesting opportunity to use and build personal competency.

One project of Finpro that is worth mentioning is the Luovimo Project. Luovimo is a two year internationalisation program for creative companies financed by the Ministry of Economy and Employment and the Ministry of Education. This project aims to boost the internationalisation of 20 creative companies, promote networking and shared learning between different creative industry companies as well as co-creation of new creative concepts. This project aims to recognise best practices and models for growth and internationalisation in creative

industries, and increase understanding on creative industry.

Finpro helps entrepreneurs and companies in the cultural and creative industries by helping them realise their internationalisation plan and boosting the international growth of companies that are already active international but are in need of extra resources. This project is focused on the music, design, performing arts, games and content business, and film, tv, av-industries.

This project supports entrepreneurs and companies by providing them with a Tailor made internationalisation support for creative concepts. Through this project participating companies are offered Internationalisation programme which is tailored to company specific needs, lessons on Innovation process, where companies recognize shared challenges or market opportunities and work in small teams solutions or new offerings to meet them. Also companies get the opportunity to learn and network with other creative industry companies, Public innovation network and media. and network with other creative industry companies, Public innovation network and media

<http://www.finpro.fi/en-US/Programs/Luovimo/>

Best Case 25: Creative Depot
Securing informal IPR online

Creative Depot
Austria

Creative Depot is part of Creativwirtschaft. They provide secure registration of authorship of creative workings, from poetry to photography. It is an electronic service where creative people can upload their concept, idea and any type of file that describes or expresses their creative good. The concept can then either be revealed in which case Creative depot serves as a tool for marketing or it can remain hidden in which case it simply serves to establish a priority on

authorship in case the work is being infringed by a third party.

This is a tool to secure or prove property in an area in an informal way. It also serves as a tool to increase awareness and visibility of creative products. It is not a place where creatives can register for a patent but it improves the proof of authorship within the scope of copyright.

www.creativdepot.at

Best Case 26: Own It

Online protection of individual assets and IP information centre for CCI's

Own It United Kingdom

Own It is a free intellectual property advice for creative businesses. It is an extremely successful organisation which has raised awareness and promoted understanding of intellectual property (IP) amongst the creative industries. It was created in 2004 and has an average of 7,000 visitors per month. Own It is a publicly owned service based at the University of the Arts London with a partnership project with the London Development Agency (LDA).

What makes Own It unique is that it is a specialised and dedicated IP support website serving the needs of the UK creative industries. Own It works with national, local and sector-specific organisations to deliver its results. It consists of 11,000 creative business members, 3,000 organization members and works with 14 law firms. It has an additional IP pro bono service provided by a law firm.

It aims to provide creative entrepreneurs with accessible, specialized knowledge IP systems which are integrated within the Creative London framework. Creatives are able to: i). protect and exploit their intellectual assets, ii). take full advantage of the held capital, and iii). use their IP to sustain, develop and grow their business.

Own It believes that IP education should be a compulsory part of all undergraduate art, design and communication courses: "So yes, Own It is a brilliantly successful model of support but it is only serving one side of the equation and it is only serving the end of business. It is not really changing the audience as a whole so therefore we need to do more within education." Own It believes that students as well as creative business advisors should be knowledgeable and be able to advise students and professionals on IP. It believes that IP strategy should be part of a business plan for all creative businesses in order to be successful in the market.

Own It has also been involved in other projects with the aim of increasing knowledge providing services for students as well as professionals. She devised and developed **The Enterprise Centre for the Creative Arts** in 2000 (ECCA, www.Ecca-london.org) at the University of Arts London. This online site aims to 'guide London's creative people through business' and offers free advice and immediate support and guidance such as: a face-to-face advice service, coaching, seminars, workshops & networking, industry events & training opportunities, a resource library, a directory of agencies & services, fact sheets & podcasts and case studies.

www.own-it.org

Best Case 27: Kunst & Zaken

Developing new business solutions for CCI's

Kunst& Zaken **The Netherlands**

Modeled after a the successful concept called “Arts & Business” which runs in the UK and Great Britain, “Kunst & Zaken” has been founded in 1996 in order to provide executive and management support to public and non-profit cultural institutions. Specifically for art academies, they provide support in order to make the transition from art-student to creative worker more effective. They also aim to enhance the palette of possibilities for the creative workers by trying to find different models in which they can trade their intellectual value to regular businesses.

Their “Creativity2Business” program is the only specific support they offer to CCI’s. “Kunst & Zaken” functions in this program as a intermediate between businesses and artists. The goal of this program is to come to new, innovative solutions for business issues. It’s use and feasibility lies in the development of knowledge in order to create novel develop business solutions. By introducing creative workers with their creative thinking capabilities in this development process, the participating businesses create the options for themselves with which they can strengthen their market position and create competitive benefits.

Change Management:

Following the successful contribution from Creativity2Business to the annual Business Leadership Program in 2008 organised by Mediq, Creativity2Business was asked again in December 2009 to take care of a part of this program. The central question in this part of the program was how to make one business of Mediq, instead of a chain of several smaller companies. The perception of the international (group) directors was the approach being used: How can they experience Mediq from the heart? And how can the individual experiences of the group directors tell one single story about Mediq?

The reduction of approximately 45 individual stories into a story is a complex process. The aim was to make this process more efficient, effective and appealing. To achieve this, Creativity2Business has used the storytelling and visualization disciplines. Artists and participants published a story about Mediq with co-creation as their work-form. Ultimately, the CEO used this as an input to the presentation he gave at the end of the day. The result was a story in words and pictures about Mediq.

Entrepreneurial skills:

Boer & Croon Corporate Strategy has creativity in high esteem and they strive to develop themselves in this area. The consultants of Boer & Croon Corporate Strategy have already had a creativity training in the past where creativity and problem solving was central. Creativity2Business has given a workshop on the role of creativity in the creative process. The central question was how the work of the consultants could be even better.

In order to address this issue Creativity2Business had the work of the consultant compared to the creation of the arts. Analysis of the practice of artists, scientists and engineers shows that generally conducted they are along the same lines. Understanding the various stages of a process of creation and creativity that can be addressed while the strength of individuals, teams and organizations increase. Creativity2Business made use of creative writing techniques to demonstrate the different processes.

www.kunst-en-zaken.nl

Kunsten Zaken will converge their forces with Kunstenaars en Co in an organisation called Cultuur en Ondernemen on Culture and Entrepreneurship

Best Case 28: Demola

Linking Universities and CCLs

Demola in Creative Tampere Finland

Demola is part of a project in Creative Tampere, the City of Tampere's business development policy programme,(2006-2011), which aims to facilitate new business, services, innovativeness and creativity. It is Finnish largest regional creative economy development programme and for many years Tampere has been recognised internationally for its initiatives in the business sector, cultural industry and content development. The target of the programme is to create projects worth over € 40 million, after two years of operation, more than € 14 million have been accumulated in 61 projects. Seed money for initiating the projects has been reserved in the budget.

The programme offers a framework and funding for kicking off projects that create new business, and acts as an accelerator and as a creator of networks. Companies and organisations plan and implement the projects selected in the programme.

The programme is divided into three areas, such as Creative industries, Innovations and entrepreneurship and Attractive city. Creative Tampere has projects such as Luke- The creative industries development programme, or "Creative Tools" a Leonardo programme.

In developing entrepreneurship, youth and creative industries are our main target groups in the Creative Tampere programme. One example of an innovation platform is **Demola**.

Demola makes the co-operation between companies and universities closer. It teams up student of different backgrounds: technical, economical, art or design to make them work together. The Demola teams make company projects with an open innovation principle.

There is a combination of a pedagogical project as well as applied research on the basis of open innovation. The company provides the problem to solve for the student teams, the teams try to solve the problem and create a feasible solution / a demo. In the end, the inventor/team owns the rights to the invention and gets compensation for it

Demola project is led by Technology Centre Hermia together with universities. Nokia was the initiator for Demola. It started in autumn 2008.

www.luovatampere.fi/eng

Best Case 29: Helsinki School of Creative Entrepreneurship *Stimulating entrepreneurship in the CCI*

Helsinki School of Creative Entrepreneurship Finland

The Helsinki School of Creative Entrepreneurship (HSCE) was established in late 2005 to act as a catalyst to develop the entrepreneurial capacity and to stimulate and support research commercialisation efforts in the Helsinki region.

HSCE draws upon the talent pool of Finland's leading design (TaiK), business (HSE), and technical (TKK) universities. Start-up funding and support has been provided by Teknologiateollisuuden 100-vuotissäätiö, the cities of Helsinki, Espoo, Vantaa and Kauniainen, the Ministry of Interior, and from the Helsinki Metropolitan Development Agency, Culminatum.

In describing this collaborative initiative as a 'school', the network firmly establishes the importance of education as their primary mission. Operating in close co-operation with, but at arm's length from the universities, HSCE is able to experiment with high impact approaches to entrepreneurial education that would be difficult to undertake or finance within the current framework in which universities operate. HSCE students will benefit from the insights of leading 'thinkers' and 'practitioners' of entrepreneurship.

The students in the IDBM programme take courses at all three universities in technology, business management, design and art, thus expanding their perspectives. Then they offer their knowledge in the form of industry projects. Each project is completed by teams of 3 to 5 students, representing all three universities involved. A project manager and an

expert are chosen from the universities to supervise the progress of the project. The projects are confidential; if necessary, the students and the supervisors will sign a non-disclosure agreement.

The project topics have dealt with new product concepts (design and user interface issues), the definition of customer needs and the future environment of a product, the analysis of markets and customer feedback, and the examination of corporate identity, communications and design management, among other things. Usually the duration of the industry project is one academic year (from September to May). A project can also be completed within a tighter schedule if necessary. The cost of a project for the company is about €10.000 + VAT depending on the size of the student team (3 to 5 persons) and the amount of work done (4 to 8 credits per student).

In the industry projects, the company involved is able to come into contact with young, innovative students and to obtain first-hand information on the most recent research and training in the field. During the course of the project, the company also has an opportunity to evaluate the students in view of possible future collaboration.

- In 2009 the IDBM programme was listed in the top 30 of the best design programmes in the world by Business Week.
- IDBM has been cited as one of the top nine programmes to Watch.³
- Graduates typically find jobs in design management, research, or consultation.

www.culminatum.fi, <http://project.hkkk.fi/idbm/>

Best Case 30: Firstport *Support on demand for social entrepreneurs*

Firstport **United Kingdom**

Firstport serves new and emerging social entrepreneurs through face-to-face support and advice. Owing to the fact that they work directly with individuals and their enterprises, their practical needs can be quickly identified and addressed, from the early stages of the entrepreneurial process, when new entrepreneurs require a basic understanding of their ideas' market potential, to the later stages of the enterprise's life-cycle.

According to Firstport correspondent, beginning entrepreneurs are lacking the understanding of two essential matters: money and markets. That being the case, those who approach Firstport for assistance are offered, initially, a personal consultation by which the support staff can hear firsthand what are the ideas and visions of the entrepreneur, and can thereby assess the skills that will be needed to face upcoming challenges. This one-to-one interaction is one of the most attractive features of working with Firstport, in part because it is completely free of cost.

In addition to a personal meeting and advice session, Firstport plugs new entrepreneurs into existing networks that correspond to the new entrepreneurs' geographical convenience. Through these, the entrepreneur has access to regular networking meetings where knowledge and experiences can be exchanged. Rather than organizing these meetings, Firstport facilitates the connection by directing entrepreneurs to organizations in their own region that host meetings and other activities.

Last, but not least, Firstport provides training through workshops and group based master classes on matters related to business and managerial skills. Information on often complex financial, legislative and regulatory framework is made approachable through expert advice. And, as many creative entrepreneurs are, by nature, tempted to change and improve designs, Firstport, through its training programs, enables them to learn skills in keeping a business plan consistent, yet productive.

www.firstport.org.uk

Best Case 31: Creative Apprenticeship

Giving the opportunity to young people to learn on-the-job through apprenticeship in the CCIs

Creative Apprenticeship United Kingdom

Creative Apprenticeship is part of the Creative & Cultural Skills in the UK Sector Skills Council for Crafts, Cultural Heritage, Design, Literature, Music, Performing and Visual Arts. The Council bridges the gap between industry, education and the government, to give employers a real influence over education and skills in the UK. Founded in May 2004, Creative & Cultural Skills was granted its licence to operate by the Sector Skills Development Agency on 1st June, 2005.

The Creative Apprenticeship was founded on the basis that the qualifications of the graduates are not necessarily fitting the demands of the CCIs such as entrepreneurial flair or the rights skills.

A culture of unpaid work experience dominates the creative and cultural industries. For employers, someone with relevant on-the-job experience is more valuable than an untested graduate sometimes. This discriminates against those

who cannot afford to work for free and the impact is significant.

The Creative Apprenticeship aims at giving young talented people a start in the creative and cultural industries.

It is a mix of on the job and off the job training where young people have the opportunity to acquire skills and knowledge and attain qualifications while doing so. These qualifications are designed and approved by industry. On-the-job learning is a significant component of the Creative Apprenticeship.

Launched officially in September 2008, the Creative Apprenticeships is the first industry approved and government funded apprenticeship framework for the creative and cultural industries.

**[http://www.ccskills.org.uk/
Apprenticeships/
CreativeApprenticeships/tabid/82/
Default.aspx](http://www.ccskills.org.uk/Apprenticeships/CreativeApprenticeships/tabid/82/Default.aspx)**

Best Case 32: Creativwirtschaft
Training, network and representation of interests of CCI

**Arge Creativ Wirtschaft
Austria**

Arge creativ wirtschaft austria (cwa) is “a competence centre for creative entrepreneurs and individuals and represents the interests of the Austrian creative economy country-wide since 2003. Embedded in the Austrian Federal Economic Chamber cwa acts as a link to the economy and supports all creative people who want to be active as entrepreneurs in this field.”

Activities are focused on three areas: i). entrepreneurial skills- (training and support in networking), ii). representation of interests- iii). information and awareness- cwa acts as a knowledge hub for the interests of the creative industries.

**C hoch 3 (C to the third power),
workshops for Creative Community
Coaching**

For CCI and entrepreneurs, networking and knowhow are prerequisites for business success. The coaching project was initiated by Arge in 2008 and has developed with the help of Evolve, the initiative for the development of innovation for creative businesses, the Ministry of Economy in co-operation with regional and local partners.

The workshop’s aim is to establish a regional group of peers who are at a similar stage in their business development, where they can improve their entrepreneurial competence and increase their creativity. Young entrepreneurs across the range of creative industries in the creative sector can apply for this training. To obtain the ‘best fit’ possible, selection is done according to factors such as collective learning potential and future networking possibilities of the entrepreneurs (within and across sectors).

A goal is to create network opportunities for creative entrepreneurs, to stimulate entrepreneurial confidence and business skills, and to increase one’s knowledge and insights. Participants are supported to create their own ‘entrepreneurial personality’ and develop ‘courage to become independent’.

The ability to conceive new ideas and increase the responsibility of the group is also developed. This is done to establish an enduring network of colleagues.

The learning approach is a classical Mentoring Settings (peer to peer support and mentoring). The specific needs of the participants are catered for by this bottom-up approach. Experts of different areas of expertise (e.g. accounting) are also introduced when the need arises. In order to enhance the probability that the network remains after the workshops, peer group meetings are also arranged.

CreativDepot

Creativ Depot is an online service which allows individuals to manage the intellectual property rights of a self-devised concept. Registered users can digitally upload their piece of work (e.g. text, video, concept) and receive a digital timestamp, a Creative Commons icon. The work is linked to the author and can be helpful with regards to IP right. Data which has been added to the site is publicly accessible. The description of the work is visible. However, one can choose whether the uploaded file is visible to others. It is possible to upload a total of three files per account and year. This is not a patent or utility model. CreativDepot does not establish new rights. Its aim is to improve the proof of authorship within the scope of copyright. In case of infringement disputes, creative wirtschaft Austria (CWA) offers mediation services. (www.creativedepot.at)

Information Hub

One of the facilities of the information hub is the production of brochures which are of interest for creative entrepreneurs and are continually revised. Research is also done in order to ascertain whether the needs of the creative entrepreneurs are met. Information and awareness is exchanged via the website.

www.creativwirtschaft.at

Best Case 33: Creative Industries Knowledge Transfer

Advancing innovation through knowledge transfer

Creative Industries Knowledge Transfer

United Kingdom

The Creative Industries Knowledge Transfer is part of the 24 Knowledge Transfer Networks (KTN) funded by the UK Technology Strategy Board. These KTNs are national networks in a specific field of technology or business application which brings together people from businesses, universities, research, finance and technology organisations to stimulate innovation through knowledge transfer.

The Creative Industries KTN is set in place to improve the UK's innovation performance by increasing the breadth and depth of the knowledge transfer of technology into UK-based businesses and by accelerating the rate at which this process occurs. The specific aims of a Knowledge Transfer Network include the improved innovation through new collaborations between people, knowledge and experience in business, and across sector.

It also has the following specific objectives:

- To drive knowledge transfer between the supply and demand sides of technology-enabled markets through a high quality, easy to use service;
- To facilitate innovation and knowledge transfer by providing UK businesses with the opportunity to meet and network with individuals and organisations, in the UK and internationally;

- To provide a forum for a coherent business voice to inform government of its technology needs and about issues, such as regulation, which are enhancing or inhibiting innovation in the UK.

Through multi-disciplinary networks and triangulation between research, business and different sectors, the creative industries KTN aim at practical solutions to improve innovation. The **Beacon Project** (for Knowledge Transfer-KT) aims at creating a vision to increase the exchange of knowledge within the CCIs by creating a baseline informing of opportunities and thematic barriers for KT in CCIs. The key findings of the first phase report underlined the need of exchange of information (especially technical and insight content), especially informal exchange of knowledge and of connecting formal and informal knowledge between different communities such as academia, CCIs and businesses. The issue of IPRs and internal and external organisational culture were also key elements. After the creation of this baseline, the CIKTN have created scenarios encompassing the opportunities and barriers that CCIs have to face in terms of knowledge transfers. This helped in bringing recommendations in order to increase the innovation by focusing on knowledge transfer.

www.creativeindustriesktn.org

<http://creativeindustriesktn.org/beacons>

Best Case 34: SEE

Sharing knowledge and experience in order to develop new thinking

SEE Project United Kingdom

SEE – Sharing Experience Europe – Policy, Innovation & Design is a network of eleven organizations' sharing knowledge and experience in order to develop new thinking, disseminate good practices and influence local, regional and national policies for design and innovation in their countries. The partners come from UK, Belgium, Denmark, Estonia, Finland, France, Ireland, Italy, Poland, Slovenia and Spain. All currently work as an integral part of their own regional innovation policy and their regional governments have committed to exploring improvements in the provision and delivery of innovation, entrepreneurship and design through individual or joint policies.

The main objective of this project is to share knowledge and experience on how to introduce and integrate design into innovation policies into regional and national policies to boost innovation, sustainability and social and economic development. This project also aims to stimulate debate, develop new thinking and build rapport and credibility in order to influence design and innovation policy at regional and national levels. Also working directly with governments in participating countries in each of the eleven countries this project hopes to lobby and promote innovation policy in Europe.

Even though the SEE Project does not provide direct support to SME,s in the Cultural and creative Industries it has through workshops succeeded in providing companies with detailed and proven knowledge of how they can effectively fit design into their strategic planning. It has also provided opportunity for managers to meet designers and also network between companies since guest during these workshops are encouraged to interact with each other.

Also through seminars and training this project has resulted in improvements in new competencies in the region (eco-designers) and the creation of an eco-design club. More eco-design projects are under way and a collective project, "Cradle to Cradle" has started up.

This project was through workshops also able to encouraged traditional manufacturers in and makers in Tunisia to reinterpret their products, to innovate and activate competition as well as encourage students to reconsider traditional design standards and stimulate innovation approaches.

The output from this project are so numerous that a whole library of cases studies has been published from it.

<http://www.seeproject.org/index>

Best Case 35: IBBT

Innovation through technology

IBBT **Belgium**

IBBT (Interdisciplinary Institute for Broadband Technology) is an independent research institute created by the Flemish government to motivate ICT innovation. This is achieved through various ways to actively support companies and organizations in research and development. The institute bridges together companies, authorities and non-profit organizations through research projects that address technical and non-technical issues.

IBBT, as a research institution, places great emphasis on engaging in multi-disciplinary, demand-driven research studies. These are carried out for the Flemish business community and the Flemish government and incorporate technological, legal and social dimensions. Through these research endeavors, there is the objective of making Flanders into a leading and internationally recognized player within the sector of ICT and ICT innovation. The main domains being stimulated through research are eHealth (ICT applications for the healthcare sector), new media (new communication media), mobility and logistics (enhancing the mobility of people and goods), enhancing technologies (ICT support for a wide range of applications), and eGovernment (applications for public authorities).

In terms of the cultural and creative industries, IBBT has one focus called "Art&D", co-operation within art and research. IBBT is of the opinion that research, organization and creativity must be integrated to develop a real and durable competitive advantage. Thus, the art program supports projects that are cutting-edge, refreshing and have an artistic potential and

encourage collaboration between artists and researchers.

Additionally, IBBT encourages maximizing the valorisation potential of research results. To do this, IBBT provides research groups and partner companies with support ranging from IPR support to access to funding. IBBT also specifically works on incubation projects that convert technology and research with market potential into commercialized activities. In order to achieve this, IBBT uses the stage gate process to drive incubation projects, which considers the technical, market and business aspects of an idea. IBBT also provides testing facilities at its iLab to assess the practical feasibility of an innovation.

Also interesting are IBBT's iStep training sessions, which began in 2006. These, conducted together with Vlerick Leuven-Gent Management School, are aimed at researchers in IBBT projects and offer them support in the areas of development and implementation of research results. Participants learn how to link technology with the market and how technology projects can be developed to the point where they can actually be put into the market.

Focusing on ICT innovations, as an all-encompassing domain, IBBT provides numerous support mechanisms to the creative professional and entrepreneur. Creativity and new ideas are stimulated and nurtured by activities such as the incubator and the lab facilities. The interdisciplinary research approach thus stimulates the invaluable co-operation and exchange between knowledge centers, companies, public authorities and the creative industries at large.

<http://www.ibbt.be>

Best Case 36: TULI

Financing research into innovation product/services and CClS

TULI Finland

The TULI program is a nation-wide program funded by Tekes (the Finnish Funding Agency for Technology and Innovation) that turns research results into business innovations. Involving more than 46 research innovations in Finland, the program began in 2008 and will run until 2013. It relies on a budget of approximately 50 million Euros. The TULI program, though not exclusive to the cultural and creative industries, has established companies selling products and services in sectors such as gaming and fashion.

The services provided by TULI to the emerging entrepreneur who believes they have a great idea is almost too good to be true. The process from idea to enterprise begins with an evaluation process that can be further divided into three steps: initial evaluation (expert services evaluate the initial commercial potential of an idea; up to 5000 Euros available), evaluation (a commercialization path for the idea is developed to open up new prospects and removing obstacles; 20000 Euros), and refinement (challenges and possible bottlenecks solved in the areas of product development and testing; 30000 Euros). Inventors take no personal responsibility for the funding. Thus, there is no financial risk involved, which can be one of the most intimidating obstacles inhibiting an idea from reaching anywhere near the point of commercialization.

The funding made available through the TULI program not only eases the transition from idea to product or service, but also provides the entrepreneurs with invaluable knowledge

on their potential enterprise and the ways in which they will have to cope, once established. Information such as patenting procedures, legal aspects, market analyses, the development of business and funding plans, prototype development and a host of additional services are offered. Additionally, important connections and networks are established with interested parties in the business community. Particularly in the final stages of the TULI process, the aim is to “provide the idea with its own capable wings and set the project on its way towards success.”

Although the TULI program will initially assess any idea, these must be research-based. In this way, TULI reinforces the value of innovation and development through research and also safeguards the available funds from underdeveloped ideas. Research institutions play a pivotal role in the TULI program as they not only encourage novel ideas (e.g. a university may attract students with fresh, innovative ideas), but also function as intermediaries between the TULI and the main municipalities of Finland.

The TULI program’s most attractive feature is that all the services are of the highest quality and absolutely free of charge. In addition, its focus on research and development by enlisting the co-operation of research institutions is noteworthy. Therefore, there has been tremendous interest at a European and even international scale. It is a model worth modeling in the interests of innovation and technology as well as the cultural and creative industries in Europe.

<http://www.tuli.info/>

Best Case 37: DigiDemo

Financial support for assisting CCI in developing creative content digitally

DigiDemo Finland

In the autumn of 2002 the Ministry of Education² and the Promotion Centre for Audiovisual Culture (AVEK) agreed on supporting product development of audiovisual content through a pilot project named Funding for Product Development for Creative Industries from 2002 to 2005. In the autumn of 2005 the Ministry and AVEK launched a new three year Digital Demo Project: DigiDemo (2006-2008).

During the Funding for Product Development for Creative Industries programme the total amount of subsidies was small € 115.000, but for DigiDemo the annual amount of financial support was raised to about € 400.000 per year, and subsidies are allocated twice a year. At the beginning of 2008 the amount of money was raised from € 2.000 to € 5.000 per project. The subsidy amount can cover up to 50% of the total costs of the development project and is aimed for micro, small and medium sized enterprises.

The main goal of the two pilot projects was to support the development of culturally relevant digital creative content, which enables companies to allocate resources to development work. DigiDemo subsidies are targeted at pre-production stage projects which have a good chance of going into production, and are content products that utilise multiple digital channels and seek new narrative forms in various fields of culture and entertainment. Funding is granted for developing a project's concept (or manuscript) or plan, or for the actual demo phase. Criteria for granting subsidies include the project's level of innovativeness, and its prospects of commercial success.

At the moment (2008) the programme represents quite a unique instrument as it supports innovative digital productions in the product development phase that do not easily conform to a single medium or traditional cultural field. The feasibility and effectiveness of DigiDemo was studied by an outside evaluator. And the evaluative report, which focuses on the commercial effects of content production projects, was carried out by researchers of Turku School of Economics Media Group:

One could say that the original aim of the measure has been reached: DigiDemo subsidies have been important for preproduction phase development projects, for which very little other funding is available. The programme has been particularly effective in risky but promising productions. DigiDemo can be compared to support granted by TEKES (Finnish Funding Agency for Technology and Innovation) for technological innovation projects.

75% of the projects in the first DigiDemo programme have produced a finished demo and demonstrated content production in a form which is complete and coherent from a professional and industrial point of view. However, the content has not yet (report written in 2008) spread widely to additional platforms after testing. A main reason being that a remarkable share of content products are games or content services targeted to a certain platform.

The programme has played an important role in promoting the development of a total of 21 new commercial products, 13 new content services, and a total of 15 new concept designs during 2003-2006. Nearly 70% of the new commercial products are games

www.minedu.fi

Best Case 38: Inserralves Incubator

Supporting CCI start-ups and bridging the gaps between businesses and CCIs

Inserralves Incubator

Portugal

Inserralves Project is operated by The Serralves Foundation which is an European cultural institution serving the national community, whose mission is to raise the general public's awareness concerning contemporary art and the environment.

This project is a specialised incubator for stimulating and supporting entrepreneurial initiatives in the creative industries. This incubator aims at bridging the well known gaps between creative people and artists, and the business world, by providing adequate environment and conditions.

This projects was introduced because of the need to give a business dimension to the activity of artists and creative entrepreneurs. It was also introduced because artist and creative people most of the time tend to have a limited background and knowledge in critical topics for setting up a business, such as basic ideas on management, business strategy, project management and funding, marketing and sales policies.

As part of its innovative nature this "incubator" aims to provide entrepreneurs in the CCI with a special physical environment for an "open"

development of their entrepreneurial projects and for their interaction so as to promote innovation and convergence of disciplines. Among other this project also aims to create new development and marketing opportunities for entrepreneurs by "breeding" new companies in a favourable environment in terms of creativity.

This project is expected to have a significant economic impact particularly in the Porto Region. Again it is also expected to have considerable cultural effects because the results of the enterprise activities cover a broad spectrum of areas, ranging from music production to web TV, multi-media design for spaces, contemporary art restoration, "didactic clothing", jewellery, or the production of multi-disciplinary workshops for children.

Also most of the products and services resulting from the companies' activities are somehow framed or promoted by "Serralves" thus guaranteeing a large visibility and dissemination. This is believed will give a greater visibility to these projects, and also hopefully have a replication effect with clear cultural consequences.

<http://www.serralves.pt/gca/?id=3068>

Best Case 39: Dutch Game Garden

Informal and cross-sectoral networking for boosting innovative entrepreneurs

Dutch Game Garden **The Netherlands**

"It's a foundation not aimed at parts of the chain, but at the whole chain." Viktor Wijnen

The Dutch Game Garden (DGG) was founded only two years ago with the vision of inspiring, innovating, stimulating and connecting the Dutch game Industry in the Netherlands and, if possible, internationally. Its success can be attributed to the bold and unconventional methods used to connect and engage with students and pre-starters, which comprise the relatively young, but blossoming, professionals of the industry.

There are three main programs run by the DGG and which catalog the majority of the organizations activities. They are the Game Development Club, the Game Incubator and, lastly, the Game Development Business Centers.

In the Development Club, the DGG targets students by organizing competitions, or game jams, in addition to summer schools, workshops, and master classes. Since there already exist well established connections with educational institutions, the DGG has access to facilities and tools needed to stimulate students to participate.

The Game Incubator is aimed primary at assisting students in setting up their own company. The incubator program provides affordable and scalable housing and embeds the young entrepreneur into an already vibrant network of professionals. In addition, the incubator provides flexible coaching, which allows the entrepreneur access to invaluable insight on technical, financial and legal aspects of owning a business, not to mention other practical skills needed to be successful in the business.

Finally, the DGG runs Game Development Business Centers. Unlike the Game Incubator, these centers are focused on the more mature companies of the industry. Again, flexible and affordable house is offered to their members along with access to other important companies and research institutions.

What sets the DGG apart? One evolutionary feature that makes the DGG unique is their approach to networking which aims at maintaining formal relationships in informal ways. Instead of newspapers, they use Twitter to keep members up-to-date. Likewise, the average, dull meeting is replaced with "pop up" lunches and gatherings during which individuals from all professional backgrounds can interact and share experiences.

"The industry as a whole can flourish when they re not contained within one area of expertise." Viktor Wijnen

Another aspect worth mentioning is the DGG's philosophy on cross-sectoral activities. From its early beginnings, important connections have been established with institutions such as the Netherlands Film Festival, and the Utrecht Archives, not to mention various Dutch museums and medical centers. Game jams organized by the DGG offer a mutually beneficial relationship between participants and the institutions in question.

By catering to professionals who find themselves at different stages of the entrepreneurial cycle and by bridging the wide gap between the creative and the technical individuals, the DGG represents a fresh and flexible model which underlines that fact that, when it comes to the gaming industry, "one size *doesn't* fit all".

www.dutchgamegarden.nl

Best Case 40: CITIES

European Network for CClIs aiming at stimulating exchange of practices to foster CClIs at the local and regional levels

CITIES

EU

CITIES, Creative Industries in Traditional Intercultural Spaces, was born as a joint project with a duration of 36 months, from October 2008 to September 2011, involving the following six countries: Lithuania, Italy, Spain, Portugal, Hungary and Slovenia. The project is led by Klaipeda City Municipality in Lithuania and funded by the EU's INTERREG IV C programme, under the sub-theme: entrepreneurship and small and medium sized enterprises (SMEs). The Interregional Co-Operation Programme, INTERREG IV C, financed by the European Union's Regional Development Fund, helps regions of Europe work together to share experience and good practice in the areas of innovation, knowledge economy, the environment and risk prevention.

CITIES joint initiative has been generated by 9 partners from the six different countries: two in Lithuania, France, Spain, Portugal, Hungary, Slovenia, Italy, Spain.

Through interregional co-operation, this initiative aims to improve regional and local policies addressing the promotion and support of creative and cultural industries, as one of the most significant growth sectors for the European economy in terms of GDP and added value. The most important purpose of this programme is to strengthen local policies with the aim of supporting the local creative industry. Thus, one of the tools used for this is precisely the exchange of experiences among the participating European regions, attempting to strengthen co-operation between public and private sectors. It is believed that best practices in creative enterprises and organisms of the CITIES networking can be adapted suitably to different countries, cultures and creative industries' subsectors.

To gain a better perspective and understanding of CITIES, we can pinpoint the other main objectives which are: improving regional and local policies addressing creative and cultural sectors; helping to restructure regions mostly dependent on traditional industries, including renewal of industrial zones for new start-ups; getting an overview of what other European regions from partners cities have done to develop creative and cultural industries; growing culture's impact on region's economy by encouraging interregional creativity and diversity of cultures; supporting regional business clusters in creative and cultural industries field; promoting of re-conversion of traditional sectors into more knowledge-intensive sectors such as creative and cultural industries; and strengthening co-operation between state, private, non-governmental institutions in creative and cultural industries sector.

CITIES was moved by the belief that the basic trends defining the cultural policies in Europe over the last 15 years could be named as follows: concentration on the explicit auditing/ evaluation/ efficiency schemes, and regenerating the arts and creative industries. The current economic situation represents a challenge for the creative and cultural sector in some countries, and therefore, such questions as functioning of the arts market, and programme based financing versus maintenance of existing infrastructure establishment need to be consider. CITIES hopes that through their networks they can reach fruitful and positive collaboration that would stimulate improvement and new discourses within the policies addressing the creative industries sectors and, in this manner, open new ways for innovation to spread and be developed.

www.eucreativeindustries.eu/

Best Case 41: Cap Digital

Clustering for supporting innovative CCIs

Cap Digital France

Cap Digital is the French business cluster for digital content and services in Paris and the Ile de France region. It is a non-profit organization of 600 members that are primarily innovative SMEs but also count major universities, higher education establishments, research labs, and corporations.

The cluster's members represent the digital industry's most active players in digital content. Nine vibrant member communities make a vital contribution to the strategy and direction of the cluster: Image, Sound and Interactivity, Video Games, Knowledge Engineering, Culture, Press, and Media, e-Learning and e-Training, Collaborative Technology & Intelligence, Mobile Lifestyle & Services, Robotics and Communicating Objects, and Digital Design.

The sector-specific expertise is managed through an organisation of Thematic Commissions, Domain Communities, and experts. This structure is permeable and adaptive. A member of a commission can also be a member of a community and a Cap Digital expert. This new structure aims to multiply exchanges between the Domain Communities and make room for future evolutions. Cap Digital provides members with essential information, networks, and resources. These include ongoing competitive intelligence,

training, partnerships, funding solutions, and project reviews. Partnerships with other leading European clusters, at a structural and project level, are an essential element of Cap Digital's strategic activities. It offers training on management, funding as well as human resources and export issues. At the same time, it helps the business to grow its visibility internationally by multiple attendance at international workshop session and with Cap Digital's international partners.

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Moreover, it helps to attract R&D and innovation fund by securing collaborative project under a recognised label "Project Cap Digital" which is world renown and as such facilitates funding or partnership opportunities.

Cap Digital catalysed the opportunities given by the digital shift and the opportunities given to work on a multi disciplinary basis.

www.capdigital.com