

Finance  
Learning  
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Patenting



EUROPEAN UNION

28-29 JANUARY 2020

# CCS ECOSYSTEMS FLIPPING THE ODDS

Financing, Innovation, Entrepreneurship and wider Ecosystem support  
for Cultural and Creative Sectors

## CONFERENCE CONCLUSIONS

LaVallée Creative Hub Molenbeek, Brussels  
Rue Adolphe Lavallée 39, 1080 Brussels



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# ACKNOWLEDGMENTS

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**ABOUT THE EVENT:** CCS ECOSYSTEMS: FLIPPING THE ODDS was a 2-day stakeholder event co-organised by the European Commission (Directorate-General for Education and Culture) and the Creative FLIP project.

Day 1 of the event was organised by the Creative FLIP project. Creative FLIP – Finance, Learning, Innovation and Patenting – is a pilot project co-funded by the European Union, whose main objective is to support healthy and sustainable ecosystems for Cultural and Creative Industries (CCIs) with respect to these four key policy areas. It is implemented by a consortium led by Goethe-Institut in cooperation with IDEA Consult, VVA Economics and Policy, 3s Unternehmensberatung, Intellectual Property Institute Luxembourg (IPIL) and the European Creative Hubs Network (ECHN).



More information: [www.creativeFLIP.eu](http://www.creativeFLIP.eu)

Day 2 of the event was organised by the European Commission (DG EAC) in the context of the Council Work Plan for Culture 2019-2022, Priority Area C: “An ecosystem supporting artists, cultural and creative professionals and European content” Topic C6: Financing and Innovation.







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# BACKGROUND

On **28-29 January 2020**, the **CCS Ecosystems: FLIPPING THE ODDS** Conference took place at LaVallée creative hub in Brussels.

Gathering close to 250 Cultural and Creative Sector (CCS) stakeholders from across Europe, the two-day conference was jointly organised by the Creative FLIP project and the European Commission, Directorate-General for Education, Youth, Sport and Culture.

Through a **combined co-creative** effort of this European Parliament (EP) pilot project involving EU policy-makers (Commission, Council/CAC Cultural Affairs Council Group, OMC (Open Method of Coordination) Member States Experts' groups, EP), Voices of Culture civil society dialogue and the European Creative Hubs Network, synergies between projects and policy-making could be made use of by genuinely working across silos and disciplines.

For many years, better access to finance and improving innovation, entrepreneurship, as well as support ecosystems for cultural and creative sectors have been high on the agenda of policy-makers and organisations supporting the CCS throughout Europe. Multiple initiatives have been established, such as guarantee schemes, matching funding or other CCS support and programmes. At the same time, the financing landscape itself is developing at a fast pace, with new actors and new financing instruments appearing, widening the possibilities for cultural and creative actors to access finance and to build on CCS innovation and support ecosystems.

**So, have we made progress? Yes!**

**Is the work done? Not at all!**

Numerous useful initiatives have been developed that can help the cultural and creative sectors to get their initiatives financed and to strengthen their support ecosystems. However, too many cultural and creative initiatives still fail to fully develop their entrepreneurial potential. Truly improving access to finance for the CCS can only come when all these initiatives further connect into an integrated support ecosystem. Bringing access to finance and CCS ecosystems to the next level requires FLIPping the odds!





The event brought together a wide range of participants, from CCS support organisations, advisors and financiers to national and European policy-makers. It also gathered high-level participants who shared their experience of different EU programmes, expressed their views on the current ecosystem and presented their ideas for the future.



*“The Cultural and Creative industries are on top of my agenda. . . It is precisely because we recognise the importance of collective efforts that industries, lawmakers, Member States, regional players - we are all here today. . . How can we create a better ecosystem to support artists and cultural and creative professionals in Europe? . . . I ask for your support and contribution with concrete ideas. . . Count on my support.”*

**Mariya Gabriel, EU Commissioner  
Innovation, Research, Culture, Education and Youth**



*“It is only through this multifaceted discussion and exchange of best practice between all involved stakeholders, that we can identify and formulate the key actions which are needed to close the existing gaps in the support mechanism for the CCI in Europe. It is the only way in which we can ensure an ecosystem which will help them thrive and reach their full potential.”*

**Johannes Ebert, Secretary-General  
Goethe-Institut**



*“Supporting professionals, supporting smaller artistic, cultural and creative structures is essential if we want to make the most of our most valuable resource: people, and their creativity. We can find new ways to support them, connect them to each other and strengthen their connection to their local and regional environments.*

*To me, this means bringing cultural and creative ecosystems to the next level, where each artist or cultural professional will find the best possible environment to turn their talent into creations.”*

**Viviane Hoffmann, Deputy Director-General  
European Commission, DG EAC**

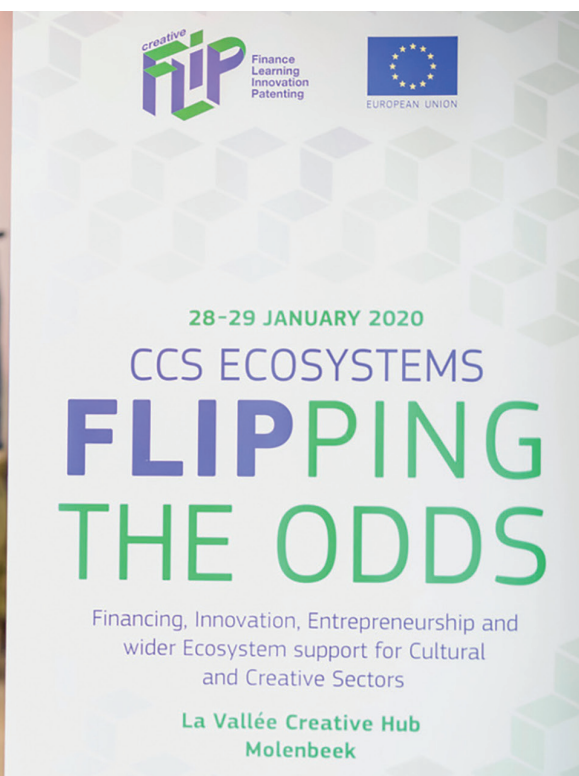
# FLIPPING THE ODDS CONFERENCE

The objective of the event was to take stock and learn from existing initiatives that support access to finance for the cultural and creative sector and to reflect and debate about the way forward.

On **DAY 1**, the focus was on taking stock of the current CCS ecosystem, and discussing with CCS support organisations, advisors, financiers and policy-makers what the (common) priorities are to further strengthen the ecosystem in the coming years. Among the questions we addressed, were: What are the necessary building blocks for a mature support ecosystem, how should these building blocks connect and interact, and what is the role of different actors?

As an introduction to this day, in the morning of 28th January 2020, Creative FLIP held a focus group session with selected experts, policy-makers and financiers, to discuss more in depth the results of the policy-makers' survey conducted by Creative FLIP, as well as the CCS finance ecosystem tools on which the project is currently working.

On **DAY 2**, the role of the EU in stimulating better CCS financing and innovation was discussed: which policy actions have been launched in recent years and what more can Europe do to further stimulate the sustainable development of cultural and creative activities in Europe? Furthermore, participants discussed how the recommendations of the Open Method of Coordination (OMC) groups "Access to Finance" and "Public Policies for Innovation and Entrepreneurship in CCS" and the Cross-sectoral Council conclusions have been implemented in the different Member States and regions and what still needs to be done.







# WELCOME ADDRESS

Moderated by Barbara Stacher, DG EAC and Dubravka Juršić

Tamás Szűcs,  
Director, European Commission, DG EAC

Dr Elke Kaschl Mohni,  
Director for the Region Southwestern Europe, Goethe-Institut

Pierre Pevée,  
Manager, La Vallée Creative hub



## Cultural and Creative Sectors policies

- Clear reference to CCIs (cultural and creative industries) in the **Commissioner's mandate** (Commissioner Gabriel)
- **Anchored in EU policies:** New European Agenda for Culture (Communication Document (May 2018), EU Work Plan for Culture 2019)
- **Working together:** OMC (Open Method of Coordination) experience in the field of Culture, sectoral dialogues,...

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FLIPPING THE ODDS

Financing wider Ecosystems support for Cultural and Creative Sectors  
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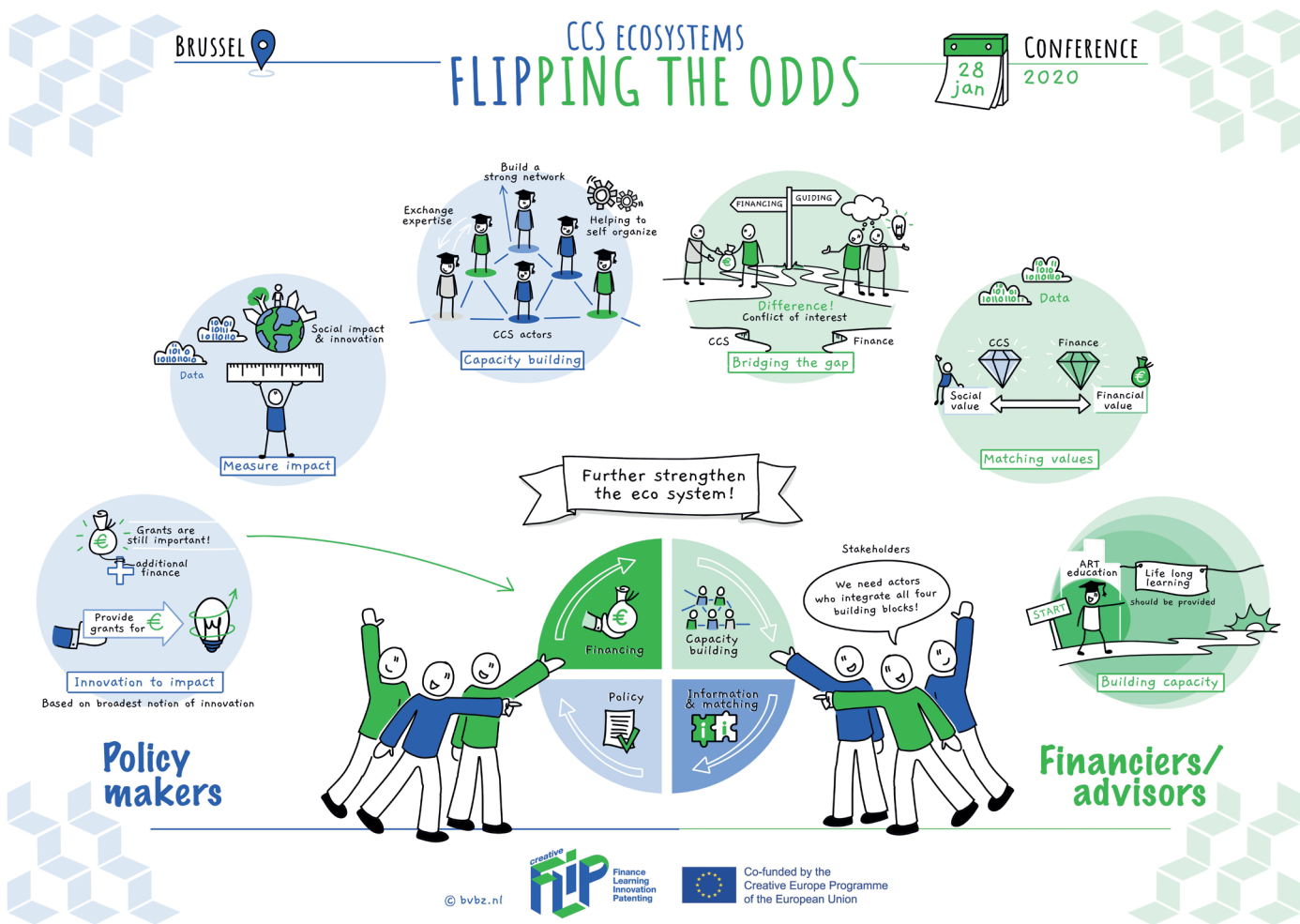
# DAY 1

## FOCUS GROUP CONCLUSIONS

In the morning of Day 1 (28 January 2020), two parallel focus group sessions took place with policy-makers and financiers. The aim of the discussions was to exchange on:

- the current status of the ecosystem on access2finance (A2F) for the CCS;
- ways forward to further develop a more integrated ecosystem;
- tools that the Creative FLIP project wishes to develop to further strengthen this ecosystem.

The discussions built further on work that had been accomplished in the Creative FLIP project in previous months.









## I. Focus group with policy-makers

Between October and December 2019, the Creative FLIP research team on Finance (headed by IDEA Consult) ran an online survey for policy-makers to obtain insights into the (status of) policy design processes across Europe that aim to stimulate access to finance for CCS actors. During the focus group with policy-makers, the results of this online survey were presented and further discussed with a mix of policy-makers from different governance levels (national, regional, local, EU). In particular, the following topics from the survey were discussed:

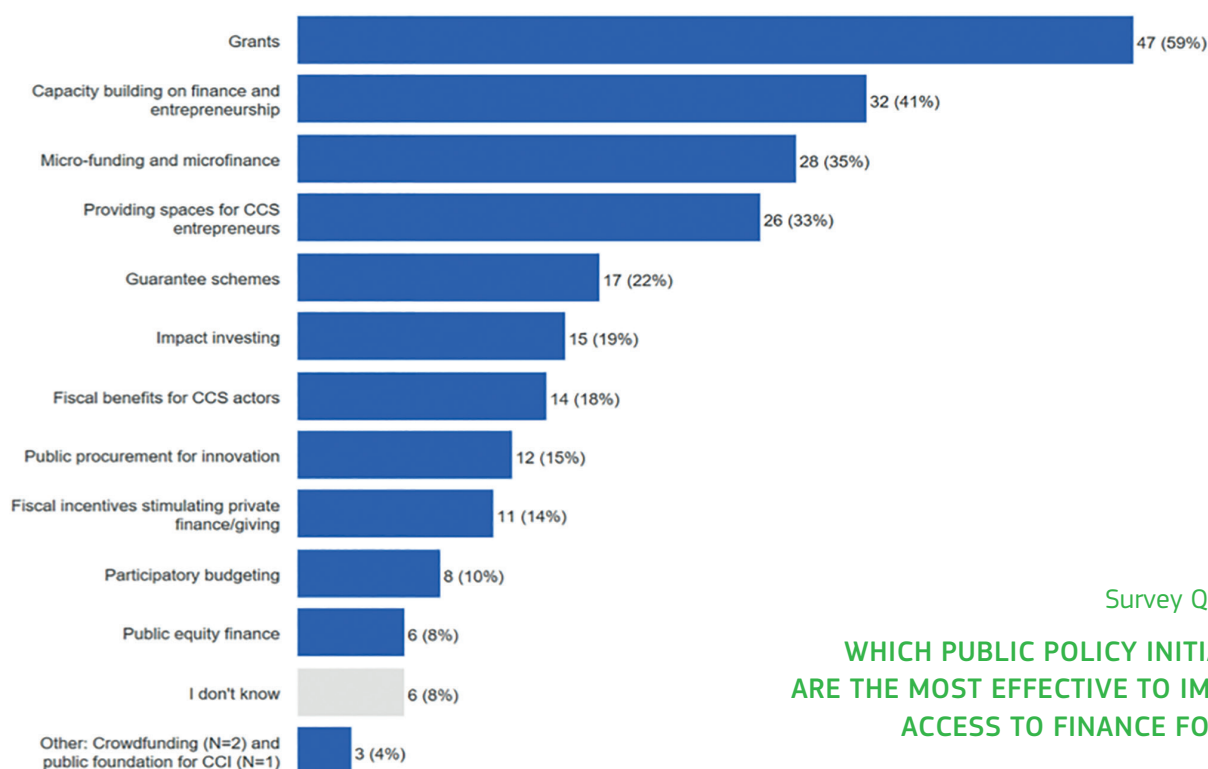
Which public policy initiatives do survey respondents consider to be most effective to improve access to finance for the CCS? Why are these so effective? What are the success criteria? How do they address the specific characteristics of the CCS?

According to survey respondents, which public policy initiatives should become more relevant in order to improve access to finance for the CCS? Do the focus group participants agree on these priorities? Why will these initiatives be relevant in the future? Are there already existing good practices or policy front-runners?

Which public policy initiatives improve the financial situation for freelance or project-based creative entrepreneurs and artists? Which positive measures did survey respondents already implement in their A2F toolbox? Are these effective? Why are they (not) effective? What are success criteria? Which measures will become more relevant in the future? Why? Other good practices?

What are the main challenges for policy-makers to improve access to finance for the CCS? Are these policy-making challenges specific to A2F policy-making? How can these challenges be overcome?

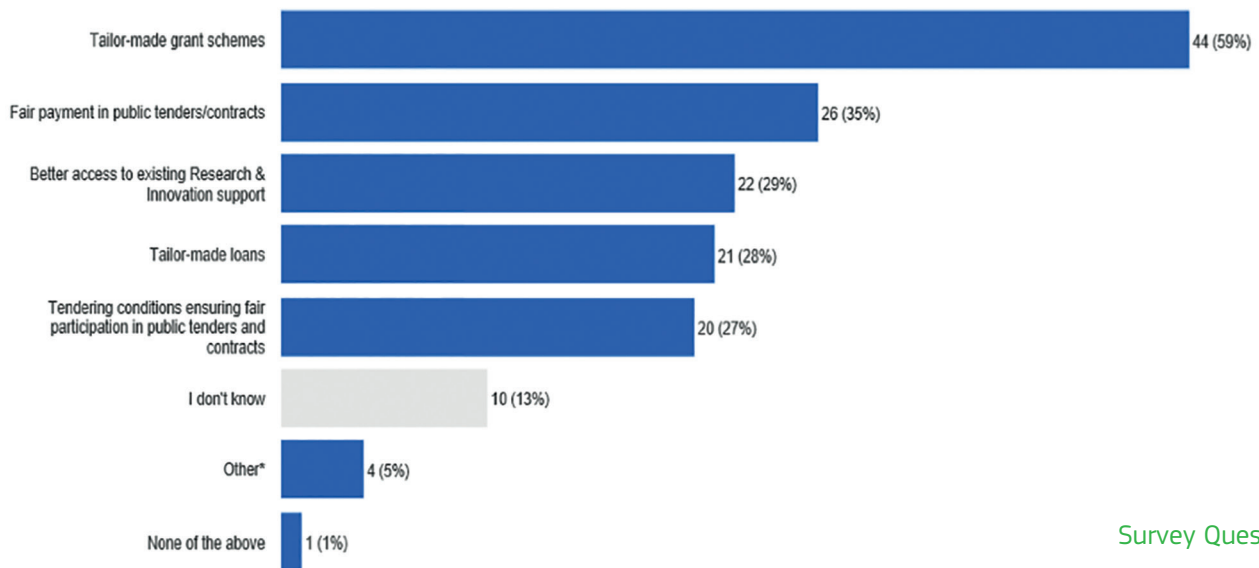
The following graphs show the main results from the survey per topic (please see the Creative FLIP [website](#) for more details).



Survey Question:

**WHICH PUBLIC POLICY INITIATIVES ARE THE MOST EFFECTIVE TO IMPROVE ACCESS TO FINANCE FOR CCS?**

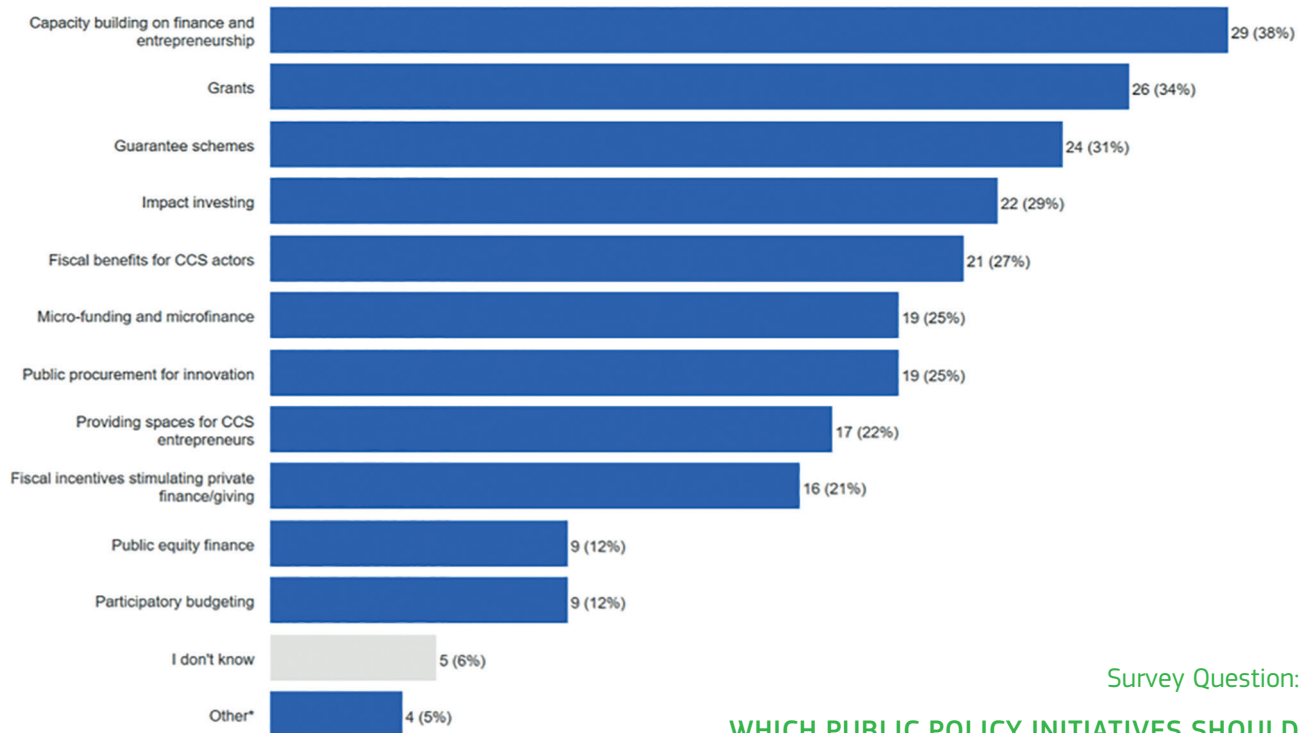
Select min. 1 and max. 4." (N=79)



Survey Question:

**WHICH PUBLIC POLICY INITIATIVES IMPROVE THE FINANCIAL SITUATION FOR FREELANCE/PROJECT-BASED CREATIVE ENTREPRENEURS AND ARTISTS?**

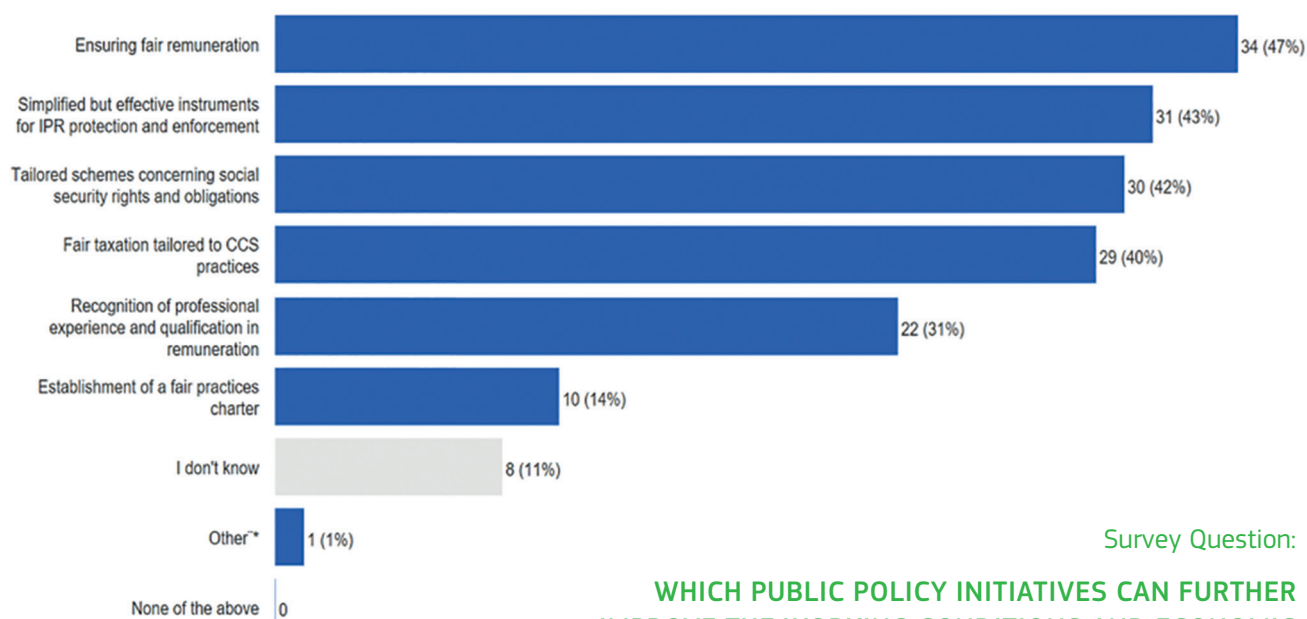
Select min. 1 and max. 3 (N=75)



Survey Question:

**WHICH PUBLIC POLICY INITIATIVES SHOULD BECOME MORE RELEVANT IN ORDER TO IMPROVE ACCESS TO FINANCE FOR CCS?**

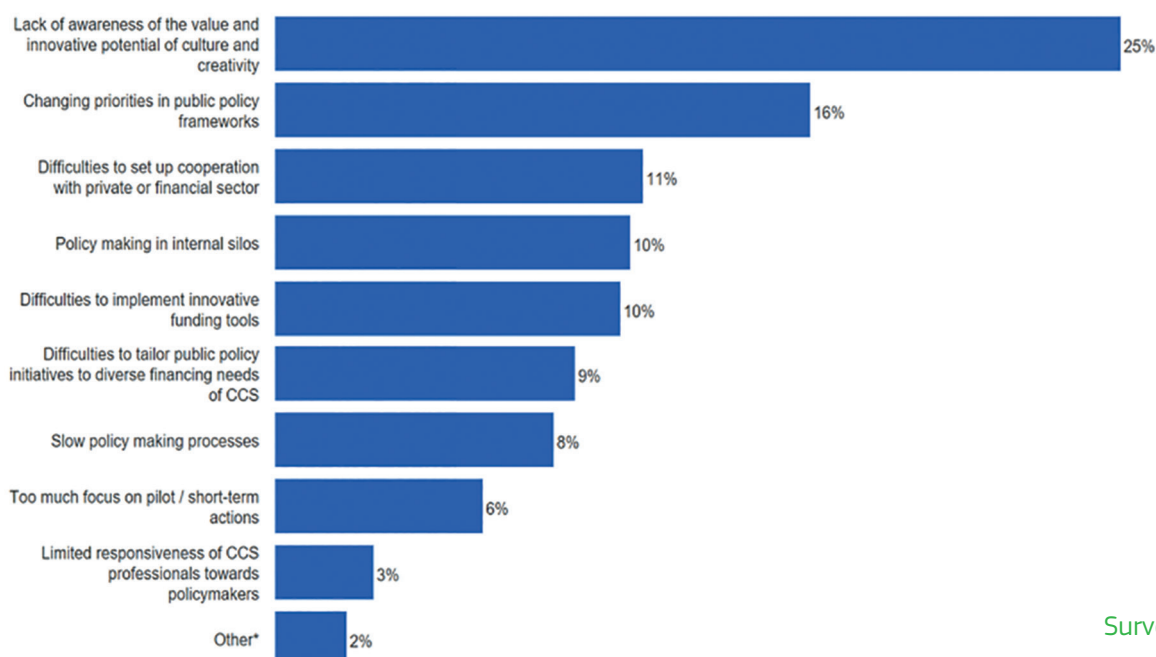
Select min. 1 and max. 4 (N=77)



Survey Question:

**WHICH PUBLIC POLICY INITIATIVES CAN FURTHER IMPROVE THE WORKING CONDITIONS AND ECONOMIC SITUATION OF CREATIVE ENTREPRENEURS AND ARTISTS?**

Select min. 1 and max. 3 (N=72)



Survey Question:

**WHAT ARE THE 3 MAIN CHALLENGES FOR POLICY-MAKERS TO IMPROVE ACCESS TO FINANCE FOR CCS?**

Rank from 1 (most important) to 3 (least important). (N=71)

## Main conclusions from the discussion with focus group participants on the presentation of the survey results:

### A BROAD NOTION OF INNOVATION IS NEEDED TO IMPROVE ACCESS TO FINANCE/FUNDING

More comprehensive policy-making is needed, taking into account different aspects such as supporting cultural/artistic creation, but also economic viability, product/business model innovation, maximising spill-overs to other sectors such as education, tourism, or digital technologies. Given the size of the CCS, this is more easily organised at local level, but it should also be examined how this could be done at other governance levels. This more comprehensive approach also influences the measurement of impact, which by definition becomes broader.

As recommended by the OMC Report on Innovation and Entrepreneurship in CCS, a broad notion of innovation beyond technology in all policy support actions needs to be ensured.

A more comprehensive approach is necessary but not only at the level of policy-making: also within the cultural and creative sector, innovation opportunities are being missed due to a lack of cross-sectoral collaboration (different ecosystems e.g. between architects, multi-media and other sectors).

Participants stressed that innovation is not an end in itself, but is always a means to create or make something better and in some cases could better be called “additionality” (for the company, for the city, for growth, for social aims...).





Grants (in particular small-scale grants) are considered to be a central pillar of access to finance for the cultural and creative sectors. Additional finance can then be built on grants – this is the general understanding of the group, from the survey and was also stressed by the conference’s key-note speaker from the Brussels philharmonic. The term “alternative finance” is not considered to be useful.

The options for additional funding/financing are also subject to transformations. For example, corporate social responsibility actions are now partly re-directed to companies’ own social businesses.

Impact investing/funding is still on the increase, but the model is changing as large corporations decide to set up their own impact investment programmes instead of channelling it to impact investment funds. This is partly due to the fact that big businesses prefer to start their own charities and projects and to implement their own social impact investments (corporate branding is an important driver here, as are sometimes also fiscal aspects).

Grants for the CCS are not only important to support artistic and cultural experimentation and prototyping, but should also support innovation at large (at the level of organisations – e.g. introducing digital technologies, new business models...). However, general innovation grants often remain difficult to access for CCS actors (especially for non-profit organisations).

Accessibility of additional innovation funds is subject to rules, in particular State Aid rules have proven to be problematic for start-ups: for example, ESI (European Structural and Investment) funds can be used by associations that aim for long-term economic success (including in the longer run, after the end of the EU-co-financed project from the ESI-Funds). As such, these funds are less accessible for start-ups, whose goals are oriented on short-term profitability. On the other hand, Ministries of Culture have difficulties funding innovation, as this notion is not anchored in their funding DNA.





## AN IMPACT-DRIVEN NARRATIVE ABOUT THE CONTRIBUTION OF THE CCS TO SOCIETY CREATES GREATER OPTIONS FOR ACCESSING ADDITIONAL FINANCE/FUNDING THAN A PURELY ECONOMIC NARRATIVE, BUT REQUIRES ROBUST IMPACT MONITORING SYSTEMS:

New R&D and innovation policy instruments put more emphasis on finding solutions to major societal challenges (rather than (technological) R&D&I per se). This is also reflected in the new Horizon Europe programme currently under negotiation. This shift provides opportunities for CCS actors to build a stronger narrative about their role in and for society.

In order to obtain better access to additional finance/funding (including from EU funding instruments such as Regional Funds or Research funding), a stronger, more evidence-based line of argumentation needs to be developed. This should help demonstrate to decision-makers (such as policy-makers in other policy domains, impact investors/funds...) that the CCS have a wider impact, for example in stimulating social innovation, in health care, or in regional development. (See above - need for more comprehensive policy-making).

Impact measurement – quantitative, qualitative, hidden... – is a difficult task. A wide range of attempts at local, regional and national level have already been made. However, these attempts are scattered, building on different methods and frameworks, thus not fully helping to develop an enlarged narrative of the CCS. Nevertheless, it is important to continue investing in evidence-based research on the impact of the CCS, both qualitative and quantitative. European Cities of Culture could make a useful contribution here, since measuring impacts is also an issue for them and needs to be part of a continuous exercise.

Until now, the narrative was simple as it was based on economic measurements like jobs and growth, and this was underlined by related EU-wide studies. However, it is too narrow and under-values the true contribution of the CCS to society and its potential to help solve societal challenges, as well as its contribution to urban and rural planning, heritage, innovation, critical thinking, aging, social inclusion, health, etc.

In order to develop a new narrative e.g. on social/societal impacts and well-being, a related study at EU level would be extremely helpful. EU cooperation with the OECD in particular in the field of evidence-gathering would be desirable. A conference participant presented an example of how OECD figures helped to sway players outside of the CCS field, in particular the Ministry of the Economy, and also decision-makers at different governance levels.

In order to support the work of CCS policy-makers on the ground (e.g. when negotiating EU Regional Fund Programmes), a guideline for good practice in ensuring the participation and access of all kinds of CCS stakeholders would also be helpful.







## POLICY-MAKERS SUPPORT BETTER ACCESS TO ADDITIONAL FINANCE FOR THE CCS PRIMARILY THROUGH CAPACITY BUILDING SUPPORT INSTRUMENTS, BUT WHICH CAPACITY TO BUILD?

Next to grants, investing in capacity building programmes is seen as the second most effective policy instrument to support access to (additional) finance and is expected to become even more relevant in the future – this is confirmed by the survey and by the discussion in the focus group. It is seen as a broad concept (also confirmed by the financiers focus group): lifelong learning could be a better term and it is in this sense that capacity building should be understood.

On the other hand, a certain “capacity building fatigue” can be observed – everybody is doing capacity building nowadays “in an ocean wide, but an inch deep”. At the same time, it has become clearer that capacity building, teaching an artist/creative entrepreneur to also be his/her own manager, promoter etc. is over-loading the individual, and a certain division of tasks and in particular networking is much more fruitful. One such example is the cooperative SMART. Suggestions were also made to increase the effectiveness of capacity-building by linking it to a creative hub or similar structure. Capacity building should primarily focus on strengthening the following capacities in CCS organisations: 1/ self-organisation, 2/ networking and 3/ self-governance.

Capacity building can also include informal and non-formal learning, and learning effects can also be achieved by introducing new selection criteria in calls for proposals (e.g. impact criteria, that push CCS actors that apply for the call to better argue their impact and thus to learn/reflect about their work and impact measurement).



The know-how of the CCS needs to be valued and understood also beyond these sectors and the discourse should shift from a problem-orientation to an opportunity-orientation. For example, CCS actors are experts in many domains, including participatory and sustainable city development or other topics. CCS actors should not only be seen as being in need of capacity building; they themselves can also valuably contribute to capacity building elsewhere.

Capacity building initiatives should not add an additional drop to the flat sea of existing offers, often not really useful for the target groups. Other more individualised formulas (such as coaching) could be more meaningful. Furthermore, CCS actors should be aware that cooperation and networking can help them overcome many of the obstacles they face, including in accessing funding instruments (e.g. cooperation programmes at EU level).

**IMPROVING THE POSITION OF FREELANCERS/NANO-ENTERPRISES IS GENERALLY RECOGNISED AS A PRIORITY, BUT THE BEST WAY FORWARD REMAINS TO BE FOUND.**

Discussions are ongoing on the issues of freelancing, working conditions, status of artists and the future of work, but solutions are far from being found. According to our survey, policy-makers lack full clarity on which direction to take; this was also briefly confirmed by the focus group. This needs further action also in other policy areas beyond culture. For CCS actors, the urgency of the topic has been recognised and some action is already foreseen under the new EU Work Plan for Culture (study, Voices of Culture, OMC group). Suggestions were made that the upcoming OMC group should combine Ministries of Culture and Ministries of Employment in order to discuss issues of artists' working conditions and the future of work. The related provisions of the UNESCO Convention can be a useful starting point for these discussions.

Finally, it was suggested that different governance levels be involved in OMC groups.





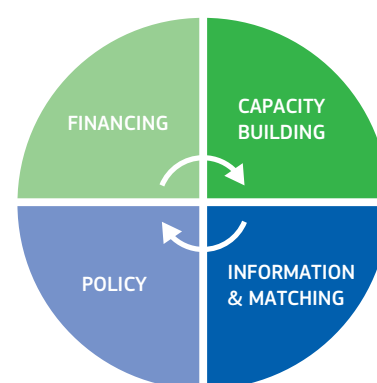
## II. Focus group with financial experts

In the months prior to this conference, the Creative FLIP research team on Finance had organised interactive workshops in Brussels (June 2019) and Helsinki (September 2019) on the current state and obstacles in the ecosystem on access2finance for the CCS.

Based on this input and further desk research, the team has developed a stylised model of a ‘healthy CCS financial ecosystem’, as well as a conceptual design for three tools that can contribute to strengthening the current CCS ecosystem.

**A healthy and integrated financial ecosystem for the CCS should consist of four balanced pillars.** Based on previous work including in Creative FLIP, the FLIP research team believes that there are four necessary and essential building blocks in a healthy financial ecosystem for the CCS:

1. A sufficiently diverse availability of financial and non-financial instruments;
2. Capacity building, both in the CCS and in the financial sector;
3. Information & Matching facilities to overcome the fragmentation of information and knowledge; to map what is out there and connect existing financial facilities to specific financing needs (financing mix);
4. Policy — at different levels of governance.



Progress has been made to build this ecosystem within different pillars: new financial instruments have been introduced, a capacity building programme for financiers has been established under the Creative Europe Guarantee Facility, etc. But further integration is needed and the ‘Information & Matching’ pillar in particular still requires further development.

In order to strengthen the financial ecosystem and the integration of the different building blocks, the Creative FLIP research team aims to develop three tools:

TOOL 1: “Meet the CCS”

TOOL 2: Ecosystem mapping & assessment tool

TOOL 3: CCS finance explorer “So you need money?”

This set of 3 tools combined aims at:

Developing a common language, understanding and narrative between the different actors, that transcends one financing instrument, a specific CCS subsector, one specific policy instrument...

Broadening the perspective and knowledge of all relevant actors concerning the CCS financing landscape;

Inspiring and sharing good practices that especially focus on connecting different actors, building blocks, instruments...

During the focus group, each of the three tools was presented and further discussed. The Creative FLIP research team will take this feedback into account while further elaborating the tools in the project.







# DAY 2

## PARALLEL SESSIONS CONCLUSIONS

Over the past years, the EU has launched several initiatives to support CCS ecosystems and access to finance for the cultural and creative sectors, either directly through specific instruments (e.g. the CCS Guarantee Facility, specific projects, studies) or through policy exchanges, in particular through the OMC (Open Method of Coordination), the expert group on Access to Finance and the expert group on Public Policies for Innovation and Entrepreneurship in CCS.

On Day 2 of the event (29 January 2020), we zoomed in on a number of these initiatives and assessed their contribution to improving the finance and wider ecosystem for the CCS. Seven parallel stocktaking sessions took place, on the following topics:

- I. Creative Europe guarantee facility and capacity building for financiers
- II. IPR, including patenting & digital single market developments
- III. CCS and evidence-based policy-making
- IV. Cross-sectoral collaboration and innovation: S+T+ARTS and other initiatives
- V. CCI in regional and local development (smart specialisation) strategies
- VI. KICs (knowledge and innovation communities) for CCIs
- VII. OMC reports and council recommendations

Each session had two or more rapporteurs, including independent experts (Creative FLIP project partners or other experts) and European Commission officials.

The sessions varied in size from 15 to 50 participants per group.



# I. Creative Europe guarantee facility and capacity building for financiers

## WORKING SESSION REPORT

### RAPPORTEURS:

Isabelle De Voldere – *IDEA Consult*

Maciej Szymanowicz – *European Commission, DG CONNECT*

Sigbjorn Sandberg – *European Commission, DG EAC*

### MAIN CONCLUSIONS FROM THE WORKING GROUP

The most important EU initiative implemented in the area of access to finance in the past years is the **Creative Europe Guarantee Facility**, including capacity building programme for financiers.

Facts & figures about the Creative Europe Guarantee Facility (GF)/capacity building programme and status of implementation:

Presentation - see [online](#).

Main challenges faced during implementation:

The quality of loan applications should improve: many CCS professionals are not used to applying for financial instruments. How to increase the quality? How to increase investment readiness? Need to use national/local multipliers.

Capacity building within (larger) financial institutes: only a limited team is currently involved in the capacity building programme. For the product to be really taken up by the whole institution, the involvement of employees at different levels would be required and this takes time. Some intermediaries are offering e-learning for their employees to broaden a base of trained workforce.

Q&A and discussion on the Guarantee Facility:

The implementation of the CCS GF exceeds its targets. However, some countries are still not covered by the GF. Do CCS professionals located in these countries have access to the instrument? In theory they do, but in practice access is very difficult: we need to continue to promote the GF with financial institutes across Europe, creating awareness on the side of financiers. In 26 EU Member States, public guarantee bodies are in place. This could be a good network to support further promotion.

There is no exact data available on the success rate of applications, but it is estimated to be quite high. Previously, grants were not taken into account in the financing mix when evaluating applications, although grants are often an important element of the financing mix. This has now changed and grants are taken into account, increasing the success rate of applications.

The default rates are not yet known, as the Guarantee Facility is still in its ramping-up phase. Challenges with respect to the quality of loan applications persist. However, it was pointed out that within the CCS, there are entrepreneurs that have strong managerial/entrepreneurial skills – and, on the other hand, there are entrepreneurs in other sectors that lack such skills. The question is: to what extent are the CCS different from other sectors in this respect?

How to improve loan applications and financial literacy on the side of CCS professionals?

Possible avenue: develop a more standardised application form. Is this feasible? It can also help to think more in economic terms about a CCS organisation.

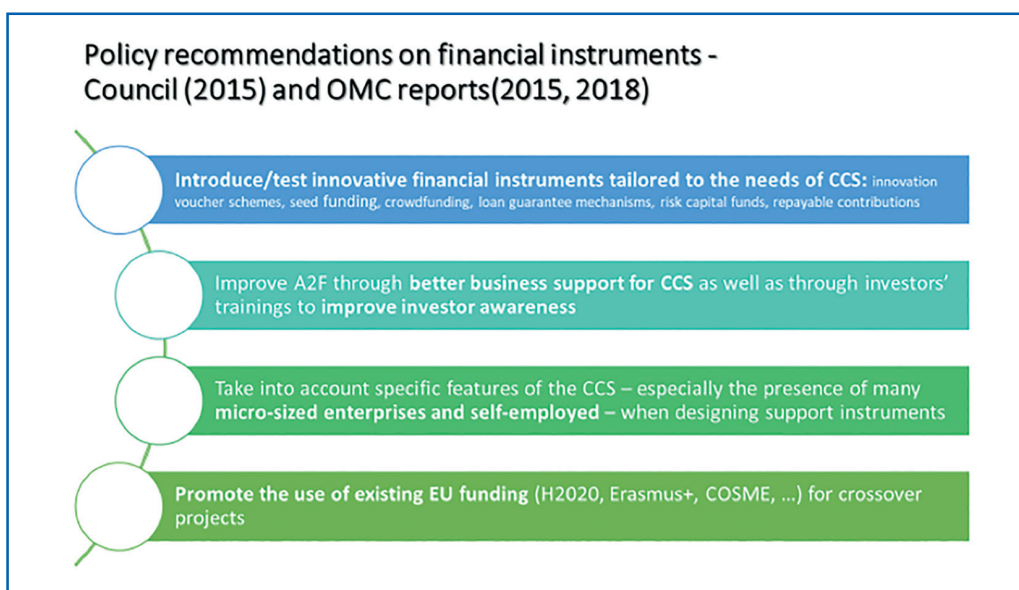
Role of Creative Europe Desks: Currently, the desks have a strong focus on promoting Creative Europe **funding**. They also contribute to the promotion of the Guarantee Facility, although to varying degrees. It could be useful to offer the desks some capacity building regarding loan applications and available EU financial instruments for CCS, so that they are able to provide basic advice. This can, however, only be an add-on given the mandate of the Creative Europe Desks and the workload generated by their core tasks.

For capacity building on the side of the CCS, maximum use should be made of the existing networks of training/business support organisations (BSOs) in the CCS across Europe to support CCS professionals in increasing their financial literacy and developing good quality loan applications. E.g. Cultuur+ondernemen in the Netherlands, Cultuurloket in Flanders,...

## STOCKTAKING & NEXT STEPS

To what extent have the implementation of the GF and capacity building programme responded to recommendations formulated in key policy documents on access to finance for the CCS (Council conclusions 2015 + OMC reports 2015, 2018)? Which other EU initiatives have been useful or are planned to be implemented in the near future?

The stocktaking focused on four (clusters of) recommendations that the Council and OMC reports have formulated with respect to finance and the financing landscape for the CCS:



### 1. Introduce/test innovative financial instruments tailored to the needs of the CCS

#### Assessment

With the introduction of the GF for CCS, the financing landscape for CCS actors has become more diverse.

The GF is not operational yet in all countries and continued awareness raising is necessary to promote further uptake.

The GF only partly serves the financial needs of CCS; additional instruments are needed to complement the GF.

Little progress has been made so far in introducing and testing other innovative financial instruments tailored to the CCS.

The new European regulation on crowdfunding is a positive initiative to further stimulate the use of crowdfunding as an alternative or additional source of finance. However, mechanisms to promote complementarity between crowdfunding platforms and other types of financiers are still underdeveloped.

### **Next steps**

From 2021 onwards, all European financial instruments will come under the umbrella of “InvestEU”, including the CCS Guarantee Facility, which will be complemented by an equity fund also accessible to the CCS. This will lead to less fragmentation of financial instruments. The specific sector-focused self-standing financial instruments will be integrated into a wider InvestEU programme.

However, it needs to be ensured that the InvestEU instruments will be sufficiently tailored to the CCS. How? The aim is to have the CCS as one of the priority investment sectors and to take extra measures to specifically promote the financing of CCS ventures. For example: it is currently foreseen that the InvestEU GF will cover losses of up to 50% per loan; for CCS loans this percentage might be higher (similar to the current CCS GF – 70%). A similar mechanism could be put in place for the equity fund.

In addition to the guarantee scheme and the new equity fund, also microfinance will be explicitly promoted for use by CCS.

Suggestions were made to increase the user-friendliness and accessibility of the current EU portal on access to finance ([https://ec.europa.eu/growth/access-to-finance\\_en](https://ec.europa.eu/growth/access-to-finance_en)). On the other hand, there is also a new EU funding portal in which CCS funding opportunities can be specifically searched for by keyword such as “culture” (<https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/home>).

To further promote equity investing in the CCS, it is also very important to create more awareness with equity investors about the investment opportunities in the CCS. There are currently very few in Europe (also confirmed by a recent study by Deloitte), St’Art Invest being one of the exceptions. Communication efforts towards financiers will be needed, similar to those deployed for the GF.

## **2. Improve Access to Finance through better business support for the CCS as well as through investors’ training to improve awareness**

### **Assessment**

The capacity building programme connected to the GF is considered to be a positive initiative to improve investor awareness of the potential of the CCS.

For the further uptake of the GF, more investment readiness actions on the side of the CCS are needed, for example to increase the quality of applications.

### **Next steps**

Continued investment is needed (1) to increase awareness of the GF and other available financing instruments (and funding – see below) on both sides (financiers and CCS), and (2) to train financiers and CCS actors on the CCS financing mix.

For awareness raising and training on the side of the CCS:

Strengthen the role of the Creative Europe Desks in additional promotion

Use the existing network of local business support organisations in the CCS as multipliers to spread the word and to provide specific trainings and advice on how to finance CCS ventures.

Under the MEDIA programme, a specific training on project, business and financing management exists for beneficiaries. It could be interesting to consider to what extent such a programme can also be organised for other CCS, beyond the audio-visual sector.

### 3. Take into account specific features of the CCS – especially the presence of many micro-sized enterprises and self-employed – when designing support instruments

#### Assessment and next steps

It is recognised that the current GF is not specifically tailored to micro-sized enterprises and self-employed in the CCS.

When it comes to financial instruments, promoting microfinance is considered highly relevant to facilitate access to finance for micro-sized enterprises and self-employed in the CCS. Therefore, the EU's plan to better promote microfinance in the CCS is considered to be a positive step forward.

It is pointed out however, that although microfinance can serve specific financing needs of the sector, it is a relatively expensive instrument. CCS actors should be made sufficiently aware of this.

### 4. Promote the use of existing EU funding (H2020, Erasmus+, COSME, structural funds ...) for crossover projects

#### Assessment

Although grants are considered to be an integral part of the financing mix of many CCS organisations and can support the development of those organisations beyond mere artistic creation, some CCS actors have difficulties finding their way to existing EU funding beyond Creative Europe. This is due to:

Fragmentation of the available information (across different policy domains, different information desks);

Insufficient understanding of the application procedures;

Too high (administrative) barriers (perceived or real) for many CCS actors to participate.

A lot of work is still needed to better promote the different EU funding opportunities. On the other hand, it should also be noted that even though the fragmentation of information can be problematic, in practice all of these funds get disbursed to CCS actors, even without mediation.

#### Next steps

Ideally, Creative Europe Desks should be a first contact point for CCS actors to create awareness about funding opportunities also beyond Creative Europe. To this end, it is important to ensure that they are well connected to the other existing desks, refer to them and do joint information events more frequently.

Overcoming the fragmentation of information is an ongoing challenge. Beyond the Creative Europe Desks, specific funding guides and fundfinders that highlight funding opportunities for specific target groups in an integrated way can help to overcome this problem. (E.g. the Creative Europe Desks Netherlands fundfinder: <https://www.creativeeuropedesk.nl/nl/eu-subsidiewijzer>; or [https://www.ietm.org/en/system/files/publications/fund-finder\\_feb2019\\_03.pdf](https://www.ietm.org/en/system/files/publications/fund-finder_feb2019_03.pdf), <https://www.europeanlandowners.org/heritage-houses-for-europe/study/> and others).

#### Other comments and observations:

The group of participants in this session was very diverse in terms of their experience with and knowledge of the GF scheme and its capacity building programme: some are directly involved (as financial institute), others are not familiar with the instrument/mechanism of the Guarantee Facility and participated in the session to learn more about it. This diversity is reflected in the discussions that took place.

## STOCKTAKING

*Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.*

### CREATIVE EUROPE GUARANTEE FACILITY AND CAPACITY BUILDING FOR FINANCIERS

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>“Consider the use of existing funding available under EU programmes, such as Horizon 2020, the Connecting Europe Facility, Erasmus+, COSME and Creative Europe, for crossover projects and proceed without delay with the preparatory actions necessary to launch the Cultural and Creative Sectors Guarantee Facility in 2016” (recommendation for EC);</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work (use of existing EU funding) Mostly fulfilled (Guarantee Facility) Don't know</p>
Cross-sectoral Council Conclusions (2015)	<p>“Promote favourable conditions for the cultural and creative sectors to further develop their potential in the context of cross-sectoral partnerships, including by considering the recommendations of the European Creative Industries Alliance, through appropriate measures including:</p> <p><b>innovative financial instruments tailored to the needs and specificities of the sectors</b>, such as creative innovation voucher schemes, seed funding, crowdfunding, loan guarantee mechanisms, risk capital funds (such as business angels and venture capital) and repayable contributions, in order to diversify financial support for the cultural and creative sectors. Pilot projects that foster experimentation and risk-taking as a way to drive innovation could also be considered,</p> <p>exchange platforms and training for investors in order to raise their awareness of the cultural and creative sectors' potential, and for the professionals working in these sectors in order to develop their managerial and business skills” (recommendation for MS);</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work Mostly fulfilled (Guarantee Facility and Capacity Building investors) Don't know</p>
Cross-sectoral Council Conclusions (2015)	<p>“Take into account the specific features of the CCS, especially micro-sized enterprises and the self-employed. Most of the enterprises in the cultural and creative sectors are micro-sized, while self-employed individuals largely carry out the professional work. <b>It is crucial that this is taken into account when designing all kinds of innovation and entrepreneurial support instruments.</b> Micro-companies, due to their limited numbers of staff and the lack of specialised departments, are especially affected by the heavy administrative burdens of public programmes, which they might find difficult to handle. Support programmes that put a large demand on administrative and managerial resources of enterprises lead to these being de facto not accessible for these entrepreneurs, even where they would technically be able to fulfil the content-related requirements. This situation requires a radical change in how financial and non-financial support measures are designed and implemented.”</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work Mostly fulfilled Don't know</p>



SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Access to Finance (2015)	“Test and implement new and innovative financing schemes. Many CCS companies have the same financing needs as companies in other sectors, as they have similar problems, but many CCS companies do not have access to more generic financing schemes. New financial instruments should be put in place, building on new and emerging financing sources such as microcredits, repayable contributions, and crowdfunding.”	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p><b>Still needs a lot of work</b></p> <p>Mostly fulfilled</p> <p>Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Access to Finance (2015)	“Improve access to finance through better business support. CCS companies need better support in developing business skills to improve their ability to approach and convince external investor”.	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p><b>Still needs a lot of work</b></p> <p>Mostly fulfilled</p> <p>Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Access to Finance (2015)	<p>“Improve access to finance through investor awareness. New ‘best practice’ and joint promotional initiatives involving public and private investors should be used to increase their’ awareness and understanding of the investment and business opportunities offered by CCS companies.”</p> <p>“...Steps should be taken to:</p>	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Access to Finance (2015)	<p>increase the ‘bankability’ of IP and the recognition of its full value as an asset:</p> <ul style="list-style-type: none"> <li>› work with financiers, insurers and financial intermediaries to explore the feasibility of and measures needed to support the development of a secondary market for IP rights.</li> </ul>	<p>Relevant</p> <p>Not so relevant</p> <p><b>Other</b></p> <p><b>Still needs a lot of work</b></p> <p>Mostly fulfilled</p> <p>Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Access to Finance (2015)	<p>help identify and assess the value of IP rights:</p> <ul style="list-style-type: none"> <li>› engage with IP-based companies and financiers to promote the development and use of identification and valuation tools;</li> <li>› at EU level, exchange information about and experience of using such tools and, if possible, consider aligning these tools to make them interoperable.</li> </ul>	<p>Relevant</p> <p>Not so relevant</p> <p><b>Other</b></p> <p><b>Still needs a lot of work</b></p> <p>Mostly fulfilled</p> <p>Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Access to Finance (2015)	<p>mitigate the risks associated with IP assets:</p> <ul style="list-style-type: none"> <li>› promote the availability of insurance products that protect financiers against litigation and, in particular, that insure the value of IP rights by underwriting the value of a portfolio of rights.”</li> </ul>	<p>Relevant Not so relevant <b>Other</b></p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Innovation and entrepreneurship (2018)w	<p>“Take into account the <b>specific features of the CCS, especially micro-sized enterprises and the self-employed</b>. Most of the enterprises in the cultural and creative sectors are micro-sized, while self-employed individuals largely carry out the professional work. It is crucial that this is taken into account when designing all kinds of innovation and entrepreneurial support instruments. Micro-companies, due to their <b>limited numbers of staff</b> and the lack of specialised departments, are especially affected by the heavy administrative burdens of public programmes, which they might find difficult to handle.</p> <p><b>Support programmes</b> that put a large <b>demand on administrative and managerial resources</b> of enterprises lead to these being <b>de facto not accessible</b> for these entrepreneurs, even where they would technically be able to fulfil the content-related requirements. This situation requires a radical change in how financial and non-financial support measures are designed and implemented.”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS)	ASSESSMENT
OMC on Innovation and entrepreneurship (2018)	<p>“<b>Provide financial support for the operational costs</b> of CCS innovation support structures and networks. The sustainability of support structures requires a long-term path and investment so that their benefits become visible and pay off. It is particularly difficult for start-up initiatives to survive their initial years. While funding for projects is often more widely available across Member States, it is <b>still rare to find financial support for the operating costs, notably for team development and other core activities, networking and peer-to-peer learning across borders</b>. The format and logics of these schemes should be discussed with the sector to ensure that they respond to their needs. Subject to regular public calls, the activities and outcomes should be monitored so that practices can be continuously reflected upon and procedures improved.”</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work Mostly fulfilled <b>Don't know</b></p>

## II. IPR, including patenting & digital single market developments

### WORKING SESSION REPORT

#### RAPPORTEURS:

Cyrille Dubois & Onur Emul – *Intellectual Property Institute Luxembourg*

Gianpaolo Scacco – *European Commission, DG EAC*

#### MAIN CONCLUSIONS FROM THE WORKING GROUP

**Promoting awareness of intellectual property and of its value:** there is clearly a need to promote awareness and literacy on IP and its value, particularly among individual creators and small/micro creative businesses. However, communication on these issues needs to be done in ways and using language that is understandable and adapted to creators and small business players. Collecting and exchanging good practices would certainly help. There is also a need to raise awareness about IP among financiers and more broadly to educate the general public about the value and importance of IP.

**Harnessing the use of IP as assets and collateral:** exploring this aspect seems quite relevant for the creative sectors, which rely on IP assets and where notably smaller firms may find it even harder to obtain financing compared to smaller firms in general. However, in a context where IP assets prevailing in the creative sectors are protected by copyright or other non-registered IP (e.g. unregistered design), harnessing such use can be extremely challenging. Voluntary registration of IP titles is not seen as a solution because it adds procedural burdens and costs, which may not be suitable for creators and micro-businesses in the creative sectors. More fundamentally, what is relevant to financiers' assessment is a clear indication of the market value and information on how collaterals can compensate the loans' risks. In this context, what matters is not the IP asset as such or its registration, but the business model proposed. Solutions to facilitate creative sectors' efforts for access to growth funding should therefore focus on developing a better understanding of the possible business models in these sectors (both among the sectors' players and financiers).

**Improving copyright data access and management:** such an improvement may be a concern for creators/small or micro players (e.g. when using specific protected works in a creative process) to the extent that such information may not be available to them in a user-friendly manner and it may be challenging to identify relevant right-holders in certain situations. At the same time, there is no one-size-fits-all solution. One needs to consider the types of uses of protected works and the best options possible, taking into account different sector practices. Moreover, raising awareness about possibilities of open license models and existing initiatives/actions facilitating the identification of authors and/or the access to information on licenses is also seen as a further relevant element in the picture.

**Encouraging the creative sectors to fully benefit from the opportunities of the Digital Single Market:** quite some progress has been made at EU legislative level in the area of IP protection with the modernisation of the European copyright legal framework. In particular, the recently adopted Directives on Copyright in the Digital Single Market and on Online Broadcasting include various measures that strengthen the protection of creators' rights. Ensuring their implementation is now seen as the priority to ensure that creators' rights are better protected on the ground.

Besides copyright law, the following additional areas (some of which stretch beyond the strict perimeter of the IPR legal framework) were considered as deserving policy-makers' attention in the context of the Digital Single Market:

new challenges for an effective enforcement of IPR protection in the digital environment by addressing the role played by various categories of digital services (e.g. search engines), and the potential use of technologies (including artificial intelligence) for IPR enforcement;

a stronger media policy focussing on new developments such as new business models of streaming services, the issue of transparency of algorithmic decisions influencing the cultural choices of consumers, with the related implications for the promotion of European cultural works and cultural diversity; and the integration of online platforms into media regulation;

market imbalances in the digital arena, characterised by the dominant position of a few players in the media sector. This creates a situation of monopoly on advertising and data, which in turn impacts investments in creative production. This also creates competitive imbalances in data access and use in the online platform economy which affects the creative content market.



## OTHER COMMENTS AND OBSERVATIONS

The main conclusions summarised above are the results of an interactive group discussion which was structured around thematic blocks drawn from a set of relevant policy recommendations as follows:

taking into account the under-developed awareness of the importance of protecting IP in the CCS (the OMC Policy Report on Innovation and Entrepreneurship); In addition to the guarantee scheme and the new equity fund, also microfinance will be explicitly promoted for use by CCS.

harnessing the use of IP as an asset and collateral in the CCS, as an avenue to facilitate access to growth funding (including specific recommendations to help identify and assess the value of IPRs, to mitigate the risks associated with IP assets, and look into relevant financial sector regulation to facilitate relevant forms of security over IP assets (OMC Policy Report on Access to Finance for the CCS);

specific recommendations to improve the accessibility and management of copyright information (OMC Policy Report on Innovation and Entrepreneurship);

the call to encourage the CCS to benefit from the opportunities of the Digital Single Market Strategy expressed in the cross-sectorial Council Conclusions of 2015.



## FEEDBACK FROM THE WORKING GROUP DISCUSSION:

As evidenced by the main conclusions, the discussion allowed the group to confirm the relevance of the topics addressed by the policy recommendations. At the same time, certain limitations emerged in terms of suggested avenues for action in cases where there cannot be one-size-fits-all solutions. These cases are due to a variety of factors, including (1) the complexity and variety of the issue, (2) the need to take into account specific challenges such as the prevalence of small and micro-players in the CCS, (3) the types of IPR protection prevailing in these sectors, (4) the variety of situations and practices across the various sectors. This suggests that finding ways to have a more systematic and regular engagement of policy-makers with both IPR experts and sectors' stakeholders is useful and relevant to test and refine policy orientations addressing complex topics like IPR for the CCS.



## STOCKTAKING

*Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.*

## IPR, INCLUDING PATENTING & DIGITAL SINGLE MARKET DEVELOPMENTS

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
<p>Cross-sectoral Council Conclusions (2015)</p>	<p>“Encourage the cultural and creative sectors to benefit from the opportunities of the future Digital Single Market” (recommendation for MS and EC);</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>
<b>YOUR OWN RECOMMENDATIONS / OUTLOOK:</b>		
<p>With the modernisation of the European copyright legal framework, quite some progress has already been achieved at EU legislative level in the area of IP protection. In particular, the recently adopted Directives on Copyright in the Digital Single Market and on Online Broadcasting strengthen the protection of creators' rights through various measures. Ensuring their implementation is now seen as the priority to ensure that this objective is achieved on the ground.</p>		
<p>Besides copyright law, the following additional areas (some of which stretch beyond the strict perimeter of the IPR legal framework) were considered as deserving policy-makers' attention in the context of the Digital Single Market:</p>		
<p>new challenges for an effective enforcement of IPR protection in the digital environment by addressing the role played by various categories of digital services (e.g. search engines), the potential of technologies (including through artificial intelligence developments) for IPR enforcement;</p>		
<p>a stronger media policy focussing on new developments such as new business models of streaming services, the issue of transparency of algorithmic decisions influencing the cultural choices of consumers, with the related implications for the promotion of European cultural works and cultural diversity; and the integration of online platforms into media regulation;</p>		
<p>market imbalances in the digital arena, characterised by the dominant position of a few players in the media sector. This creates a situation of monopoly on advertising and data, which in turn impacts investments in creative production. This also creates competitive imbalances in data access and use in the online platform economy which affects the creative content market.</p>		

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
<p>OMC on Access to Finance (2015)</p>	<p>“Harness the use of IP rights as assets and collateral.</p> <p>As modes of economic production are constantly changing and new financing tools and practices are emerging, it is important to find ways to <b>harness the use of IP as an asset and collateral.</b></p> <p>Notably, steps should be taken to:</p> <p>help identify and assess the value of IP rights:</p> <ul style="list-style-type: none"> <li>› engage with IP-based companies and financiers to promote the development and use of identification and valuation tools;</li> <li>› at EU level, exchange information about and experience of using such tools and, if possible, consider aligning these tools to make them interoperable.</li> </ul> <p>mitigate the risks associated with IP assets:</p> <ul style="list-style-type: none"> <li>› promote the availability of insurance products that protect financiers against litigation and, in particular, that insure the value of IP rights by underwriting the value of a portfolio of rights.</li> </ul>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

**ensure that securities legislation** does not unnecessarily impede access to finance for CSS companies or other IP-rich companies:

- › review the legislation with a view to enabling relevant forms of security over IP rights.

help enforcement strategies:

- › monitor market developments concerning the emergence of IP exchanges and, if considered useful, encourage the establishment of European IP exchanges.

clarify international issues:

- › take the specificities of lending against IP into account in international cooperation in the field of secured transactions, especially at UNICITRAL.

increase the 'bankability' of IP and the recognition of its full value as an asset:

- › work with financiers, insurers and financial intermediaries to explore the feasibility of and measures needed to support the development of a secondary market for IP rights.

### YOUR OWN RECOMMENDATIONS / OUTLOOK:

Harnessing the use of IP as an asset and collateral in the CCS as an avenue to facilitate access to growth funding (including specific recommendations to help identify and assess the value of IPRs, mitigate the risks associated with IP assets, and look into how financial sector regulation can facilitate relevant forms of security over IP assets), as per the OMC policy report on access to finance for the CCS.

Exploring this aspect seems quite relevant for the creative sectors, which rely on IP assets and where notably smaller firms may find it even harder to obtain financing compared to smaller firms in general. However, in a context where IP assets prevailing in the creative sectors are protected by copyright or other non-registered IP (e.g. unregistered design), harnessing such use can be extremely challenging. What is relevant to financiers' assessment is a clear indication of the market value and information on how collaterals can compensate the loans' risks. In this context what matters is the business model proposed. Solutions to facilitate creative sectors' efforts for access to growth funding should therefore rather focus on developing a better understanding of the possible business models in these sectors (both among the sectors' players and financiers).

### SOURCES:

OMC on Innovation and entrepreneurship (2018)

### RECOMMENDATIONS (FOR EC AND MS):

**"Take into account size, time and IPR of CCS when designing cross-sectoral innovation programmes.** In order to make the cultural and creative sectors an integral part of policy-making and to maximise the economic and societal benefits from cross-sectoral innovation including the CCS, it is important to account for the sectors' specific features. The particularities and frameworks of micro-enterprises and self-employed creators are especially vital for successful cross-sectoral support schemes. Keeping in mind that cross-sectoral work can be very time consuming, particularly for the self-employed and micro-enterprises, specific frameworks (i.e. paid time, direct calls, etc.) should be created. **Protection of intellectual property rights** is an area especially relevant for cross-sectoral innovation projects.

**Among other sectors, awareness of the importance of protecting intellectual property is often not sufficiently developed. Policy-makers should include measures that take account of this and help to protect IP.** Seeking expert advice from and collaborating with actors and structures close to CCI businesses, such as clusters and chambers of commerce, will help to effectively and efficiently develop integrated policies that take into account the specifics of the cultural and creative sectors."

### ASSESSMENT:

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

### YOUR OWN RECOMMENDATIONS / OUTLOOK:

There is clearly a need to promote awareness and literacy on IP and its value, particularly among individual creators and small/micro creative businesses. However, communication on these issues needs to be done in ways and using language that is understandable and adapted to creators and small business players. Collecting and exchanging good practices would certainly help. There is also a need to raise awareness about IP among financiers and more broadly to educate the general public about the value and importance of IP.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Innovation and entrepreneurship (2018)	<p>“Improving accessibility to copyright information.</p> <p>In relation to IPR issues, there should be <b>continued efforts to make sure copyrightable content intended for commercial exploitation can be identified digitally.</b></p> <p>These efforts could include exploring the possibilities of developing <b>access points for copyright information.</b>”</p>	<p>Relevant</p> <p>Not so relevant</p> <p><b>Other</b></p> <p><b>Still needs a lot of work</b></p> <p>Mostly fulfilled</p> <p>Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Such an improvement may be a concern for creators/small or micro players (e.g. when using specific protected works in a creative process) to the extent that such information may not be available to them in a user-friendly manner and it may be challenging to identify relevant right-holders in certain situations. At the same time, there is no one-size-fits-all solution. One needs to consider the types of uses of protected works and the best options possible taking into account different sector practices. Moreover, raising awareness about possibilities of open license models and existing initiatives/actions facilitating the identification of authors and/or the access to information on licenses is also seen as a further relevant element in the picture.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Innovation and entrepreneurship (2018)	<p>“This type of tools could possibly lead to the eventual development of a <b>European Portal</b>, also building further on the ongoing projects of the <b>European Observatory of the EU Intellectual Property Office on infringements of IPR</b> (such as initiatives to help consumers differentiate legal offers from infringing websites).</p> <p>Such an access point could include both access to information and to open interfaces of rights information systems held by <b>collective management organisations.</b>”</p>	<p>Relevant</p> <p>Not so relevant</p> <p><b>Other</b></p> <p><b>Still needs a lot of work</b></p> <p>Mostly fulfilled</p> <p>Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

See preceding box.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Innovation and entrepreneurship (2018)	<p>“It could also set up a <b>voluntary registration system</b> for rights licensed on an individual basis. This effort can contribute to facilitating, licensing and reducing the level of piracy in the copyright sector.”</p>	<p>Relevant</p> <p><b>Not so relevant</b></p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK**

Voluntary registration of IP titles is not seen as a solution because it adds procedural burdens and costs, which may not be suitable for creators and micro-businesses in the creative sectors.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Innovation and entrepreneurship (2018)	<p>“In the long term, steps should be taken to provide for a <b>fully-fledged copyright market place.</b></p> <p>Such a market place may well incorporate <b>private initiatives and (legal) online shops and services.</b>”</p>	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>



### WORKING SESSION REPORT

#### RAPPORTEURS:

Antonia Blau – *Goethe-Institut*

Inna Garkova – *European Commission*

#### MAIN CONCLUSIONS FROM THE WORKING GROUP

**Contributing to Eurostat's ongoing work:** including providing up-to-date data to Eurostat when available at national level (compulsory and non-compulsory data), as well as contributing to current and future revisions of Eurostat's relevant databases (e.g. NACE revision); encourage involvement of national Ministries of Culture in the work of national statistical offices and their participation in the Working Group on cultural statistics.

**Providing different methodologies for data collection** on the impact of the Cultural and Creative Sectors that go beyond existing Eurostat statistics, e.g. through satellite accounts (since CCI are not well reflected in national accounts), such as the EUIPO Observatory study on Satellite Account for the EU Cultural and Creative industries, or more sectorial approaches such as CEEMID's work on data on the music sector in Europe. Other sources should be explored further, such as taking better stock of existing data at national level that can be used by Member States and EU institutions. Moreover data collection could also be funded by industry, if well advised and guided by policy-makers.

**Better use of existing data:** improve skills, methodology and literacy for reading and filling cultural data. A significant amount of data is available but not used due to the lack of technical skills in cultural institutions, associations, Ministries of Culture and EU institutions to analyse such data

**Improving the quality of data:** to avoid the danger of politicising research.

**Carrying out recurrent Eurobarometer surveys** can also provide an alternative and rapid source of quantitative and qualitative data.

**Include microenterprises:** the cultural and creative sectors involve many very small-scale companies that are neither represented in the statistics nor included in the social dialogue and policy discussions.

**Include digital platforms** – not reflected in European statistics therefore significantly reducing the economic value of culture.

## OTHER COMMENTS AND OBSERVATIONS

In addition to the above main conclusions which are the result of an interactive discussion of the group, a few more general observations were also highlighted, as follows:

The need to create/improve representations of the Cultural and Creative sub-sectors, in order for them to enhance their skills to contribute to the policy dialogue.

Improve the **information flow to SMEs** in general, as a significant number are not aware of the initiatives at EU level that may have an impact on them.



## STOCKTAKING

*Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.*

### CCS AND EVIDENCE-BASED POLICY-MAKING

#### SOURCES:

Cross-sectoral  
Council  
Conclusions  
(2015)

#### RECOMMENDATIONS (FOR EC AND MS):

“continue mapping existing policies and trends relating to cultural and creative crossovers and improving data collection in order to strengthen evidence-based policymaking. This implies developing new methodologies to measure cultural and creative crossovers to other industries in order to better capture their innovative input, and understand their wider impact” (recommendation for MS and EC);

#### ASSESSMENT:

Relevant  
Not so relevant  
Other  
  
**Still needs a lot of work**  
Mostly fulfilled  
Don't know

#### YOUR OWN RECOMMENDATIONS / OUTLOOK:

A thorough follow-up and support to Eurostat's work: this includes providing up-to-date data to Eurostat when available at national level (compulsory and non-compulsory data), as well participating in current and future revisions of Eurostat's relevant databases (ex. NACE revision).

Additionally, other sources should be considered and developed to build on data not available at Eurostat level. An example presented was the EUIPO Observatory's work on Satellite Account for the EU CCIs and its possible future pilot projects in selected EU Member States. This project will in particular contribute to also estimate digital culture. Another example presented was CEEMID's work on the music sector in Central and Eastern Europe. Moreover, other existing national satellite accounts for CCIs should be considered.

Community of interest: data collection could also be funded or co-funded by industry, if advised and guided by policy-makers.

#### SOURCES:

Cross-sectoral  
Council  
Conclusions  
(2015)

#### RECOMMENDATIONS (FOR EC AND MS):

“continue the work initiated by its services such as Eurostat and the Joint Research Centre to produce information and data regarding the contribution of cultural and creative crossovers to other economic sectors and policy fields, as well as to growth in general” (recommendation for EC);

#### ASSESSMENT:

Relevant  
Not so relevant  
Other  
  
**Still needs a lot of work**  
Mostly fulfilled  
Don't know

#### YOUR OWN RECOMMENDATIONS / OUTLOOK:

The importance of the Working Group on cultural statistics in Eurostat was highlighted, as well as the need for major contributions to its work on the part of the relevant national statistical institutes and Ministries of culture.

The need to improve the technical skills required to analyse these statistics was recognised as being of utmost importance. There is a very significant amount of data on culture that is publicly available but not well understood or used, due to the lack of statistical and economic data analysis skills among professionals in cultural institutions, associations, ministries, and EU institutions.

Improving the process of filling of data was also recognised as an important requirement: it was highlighted that some statistical codes in NACE remain empty, while economic activities at national level are not always categorised under the same statistical line.



<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Access to Finance (2015)	<p>“Provide better data on the CCS and companies in those sectors. It is difficult to measure the impact and dynamics of the CCS. There should therefore be support for initiatives and cooperation aimed at collecting relevant and accurate data about the CCS, both as sectors in their own right but also as drivers of innovation and growth in the rest of the economy.</p> <p>In relation to better data and increasing awareness of best practice, CCS companies need a stronger <b>platform</b> (at national and European level) to help improve access to finance for those sectors.”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

A significant challenge that should be tackled is the inclusion of cultural micro-enterprises in statistics. (An example cited: nearly 99% of market players in the music sector in Central and Eastern Europe are micro enterprises, and are therefore invisible in terms of statistics).

Digital culture, including streaming platforms, whether or not EU-based, have to be reflected in the EU statistical system (currently there is very limited data on digital business, in particular at EU level; one of the aims of the NACE revision is also to shed light on the classification of different digital services).

Improve and enlarge policy and social dialogue to encompass all the relevant cultural professionals in order to increase the relevance of policy discussions. This should also include representatives of subsectors. The flow of information to SMEs should also be improved (a significant number are not aware of the EU initiatives that may have an impact on them).

Specifically for the music sector, in relation to the Music Moves Europe EU preparatory action, it was highlighted that a potential European Music Observatory would significantly contribute to improving the collection of sectoral data.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Access to Finance (2015)	<p>“Develop new tools to measure the progress and impact of innovation on support structures.</p> <p>Further development is needed regarding the study and measurement of the quantitative and qualitative impact of support structures and networks on innovation and entrepreneurial development in the cultural and creative sectors, as well as on the overall economy and society.”</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work Mostly fulfilled Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Not discussed.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
OMC on Access to Finance (2015)	<p>“From data collection to analysis and systematisation, investment is needed, notably involving academia and research centres as well as statistics offices.”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

As highlighted in the preceding boxes:

Better use of existing data: improve skills, methodology and literacy for reading the available information;

Improve the quality of data;

Danger of politicising research -> evidence-based policy-making vs. policy-based evidence-making.

**SOURCES:**

OMC on Access  
to Finance  
(2015)

**RECOMMENDATIONS (FOR EC AND MS):**

“To capture the effects that go beyond economic growth indicators, it is essential to include other methods when gathering information, such as story-telling and interviews, as well as new digital tools to visualise and give accounts of findings.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

EU Surveys and regular Eurobarometers can fill part of the missing information.

**SOURCES:**

OMC on Access  
to Finance  
(2015)

**RECOMMENDATIONS (FOR EC AND MS):**

“Measure cross-sectoral benefits, considering also the non-economic effects. The group is aware that identifying meaningful non-financial indicators can be problematic and measuring non-economic impacts (i.e. social and societal) can be difficult. But when the impact is too narrowly defined, the measurement and evaluation of projects will fall short of representing a well-rounded picture of the positive effects.

To grasp and convey the full innovation potential of the sector, the economic impact of support schemes and projects shouldn't be isolated but should be considered within a **broader context** of the effects. This is particularly important for cross-sectoral innovation projects where one or more partners are from sectors in which results and evaluations are traditionally expressed entirely in quantitative terms.

The group wants to raise awareness about the fact that the **social and societal impact** is in many cross-sectoral innovation projects at least as important as direct economic benefits.

Policies should aim to have **both direct and indirect economic effects**. As mentioned previously in the report, this requires a broad definition and understanding of innovation in frameworks, policies and support/funding criteria, which reach beyond the traditionally very technology-focused concept.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

EU Surveys and regular Eurobarometers can fill part of the missing information.

## IV. Cross-sectoral collaboration and innovation: S+T+ARTS and other initiatives

### WORKING SESSION REPORT

#### RAPPORTEURS:

**Joost Heinsius** – *Values of Culture and Creativity (Creative FLIP)*

**Ralph Dum** – *European Commission, DG CNECT/ STARTS*

**Silvia Draghi** – *European Commission, DG GROW*

**Ivan Brincat** – *European Commission, DG CNECT*

**Barbara Stacher** – *European Commission, DG EAC*

#### MAIN CONCLUSIONS FROM THE WORKING GROUP

Cross-sectoral collaboration needs to be more long-term to make the necessary connections.

Cross-sectoral collaboration starts with education and involves the knowledge triangle (education-research-innovation) and CCIs, like in the planned new KIC for CCIs, research and culture Ministers need to cooperate more with each other.

We need a cross-sectoral Erasmus programme.

'Cross-sectoral' needs to be defined in a broader sense and clearly target the value-added of the creative sector to enhance creativity in all industry sectors and in society.

When discussing the Starts-initiative, the following recommendations came up, some for the longer term as a wish-list, others possible on a shorter term perspective:

We need to encourage the breaking of silos between tech, entrepreneurship and design/art already at educational level, i.e. we need more Aalto-like universities.

We need a cross-sectoral strand within Erasmus that encourages exchanges between technology and industry with arts and design-departments, a STARTS ERASMUS.

We should not only talk about Key-Enabling-Technologies (KET) but also about Key-Enabling-Methodologies (KEM) to bridge the distance between tech-developments and their use by people. KEM encompasses arts interventions for each stage of research and development to ensure more user-friendly technologies, technologies that show 'empathy'.

Governments and Commission DGs should involve artists to organise reflection, discussion and communication, in an out-of-the-box thinking. Similar schemes as in the European Parliament (EP) could be envisaged where scientists are paired with MEPs - why not also pair artists with members of the European Commission or the EP?

Creative Europe Desks and Horizon desks should cooperate more closely to discover possibilities for art and design within Horizon and to reduce silo mentalities: artists could be involved in technology projects and cultural projects could take more interest in the uses and impact of technology.

We need to develop an exhibition of best practices on creative cross-sectoral collaborations.

Artists should more often be employed for data-visualisation.



From the Open Innovation group:

If calls are too open, they might fail faster. More specific goals deliver better results.

We need to better identify and specify the challenges we put out.

We need a much broader concept of innovation, which includes non-technological innovation.

We should not look only at value chains but also at value delivering networks.

We need other objectives to work on, such as mental health, public space, community-building and others.

We need more storytelling, not just stories, to improve our communication on the work we do.

From the Worth project group:

We need more visibility, for example through the Enterprise Europe Network.

There is a need for advocacy for working in the Worth project.

We need to practice communication between the sectors and to develop a common language.

Cross-sectoral collaboration needs more continuity beyond short term projects.

There is a need to promote the strategic role of innovation through cross-sectoral collaboration.

From the group on creative hubs:

There should be public support for creative hubs, as they deliver common goods/public value, especially on cross-sectoral collaborations.

Creative hubs play an important role in the internationalisation of artists and creatives.

Some “lessons learnt” from practising cross-sectoral cooperation with private companies via creative hubs: Private companies often do not see the benefits of cross-sectoral cooperation and want to get fast and easy solutions to narrowed-down problems. As a result, creative hubs often “hide the cross-sectoral aspect and complexity of problems” for them, deal with it and then present them with a clean solution. This is also particularly the case for big private companies.

There is some good practice, e.g. to establish “social contracts” for groups working together in a cross-sectoral way. Another interesting example of concrete government-creative hub cooperation is the Catalunya Chamber of Commerce, whose office in Denmark is actually established inside a creative hub.



#### Cross-sectoral collaborations stocktaking table:

13 forms were collected.

Most recommendations were rated relevant and most still need a lot of work.

#### Other remarks and suggestions:

Offer learning journeys on the value of cross-sectoral cooperation to politicians and policy-makers at local and regional level.

Other financial instruments are needed to develop cross-sectoral partnerships.

There is still too much focus on economic success alone. In cross-sectoral cooperation, the public space, social well-being, health and community well-being need to be central.

On the role of public bodies: governments should dedicate part of their budget to government innovation. It is essential that different ministries find new ways to cooperate in order to make this work.

Maybe public bodies should not take a pioneering role in cross-sectoral innovation but should develop policies that enable others, such as creative hubs and their networks, to implement cross-sectoral innovation.

There should be simple tax rules for location-independent freelancers; administrative obstacles to their cross-border mobility need to be eliminated.

More networking between European networks is needed to facilitate crossovers of cultural and creative sectors with other sectors in order to overcome fragmentation.

Facilitate access through structural funds in regions" to create physical and non-physical spaces for experimentation on cross-sectoral collaborations.

Break the silos of policy-making and funding. The benefits of cross-sectoral collaboration should be the central preoccupation, not the funding programme.

Cross-sectoral collaboration is much more than design-thinking, it is about developing a truly cross-sectoral viewpoint and work.

Cross-sectoral cooperation relies on creativity and art education from the very beginning.

Not all measures are equally promising. Real collaboration and building experience are crucial.

Many existing programs are too complicated and bureaucratic and do not consider the entrepreneurial reality of small enterprises.



# STOCKTAKING

Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.

## CROSS-SECTORAL COLLABORATION AND INNOVATION: S+T+ARTS AND OTHER INITIATIVES

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>“Raise the awareness of all stakeholders, in particular policymakers, creative professionals, industries, businesses and investors <b>about the cultural, economic and societal value of creativity and innovation through cross-sectoral cooperation.</b></p> <p>For this purpose, it is important to encourage widespread dissemination of information about good practices, results, and lessons learnt in cross-sectoral collaboration, as well as <b>expert networking and peer-learning</b>”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>“Promote creative ecosystems and multidisciplinary environments for the cultural and creative sectors via structures such as innovation and business <b>centres</b>, start-up accelerators, <b>incubators</b>, creative <b>hubs</b>, co-working spaces and <b>networking</b> programmes”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>Promote <b>cross-sectoral cultural and creative clusters and networks at national, European and international level</b> in order to boost cultural and creative exports and improve access to new markets”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>“Encourage the use of <b>non-technological, social and service innovation in traditional industries</b> for example by introducing a design thinking approach and culture-based creativity in these industries”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>



<b>SOURCES:</b>  Cross-sectoral Council Conclusions (2015)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Encourage cultural and creative crossovers at the local and regional level, if possible on the basis of existing initiatives, in close cooperation with local operators, NGOs, organisations and businesses. The creation of multidisciplinary clusters with the active engagement of local and regional authorities could also be considered”(recommendation for MS);	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  Cross-sectoral Council Conclusions (2015)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Promote favourable conditions for the cultural and creative sectors to further develop their potential in the context of cross-sectoral partnerships, including by considering the recommendations of the European Creative Industries Alliance, through appropriate measures including:  innovative financial instruments exchange platforms and training for investors”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  Cross-sectoral Council Conclusions (2015)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Consider the use of existing funding available under EU programmes, such as Horizon 2020, the Connecting Europe Facility, Erasmus+, COSME and Creative Europe, for crossover projects and proceed without delay with the preparatory actions necessary to launch the Cultural and Creative Sectors Guarantee Facility (6) in 2016” (recommendation for EC);	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  OMC on Access to Finance (2015)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Encourage partnerships with companies in other sectors. It is important to develop the B2B market between CCS companies and companies in the wider economy as this can be a catalyst for cross-sector innovation. This can be encouraged, for example, with innovation voucher schemes that improve access to markets and finance. It would also require SMEs in the CCS to improve their business skills and learn to identify innovation challenges in other industries and society in general.”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  OMC on Innovation and entrepreneurship (2018)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Target and include the CCS in innovation and entrepreneurship support structures. Cultural and creative sectors may benefit greatly from being included and supported by common structures that promote entrepreneurship and innovation. Even when their main objective is not generating profit, projects and organisations have a lot to gain from developing their skills and improving their sustainability. Moreover, support structures and networks may facilitate interactions and promote crossovers of cultural and creative sectors together with other sectors and societal areas. This is crucial to reduce CCS fragmentation and to help overcome the limitations of operating on a small or micro scale. Therefore, policy-makers as well as private entrepreneurs and funders when planning and designing support structures should take into account the sectors’ specific features so as to ensure that they are included and organisations benefit from networking opportunities and created infrastructures. Eligibility, funding and evaluation criteria should therefore take into consideration the business profiles and development features. Structures and networks that target and include different sectors, among them cultural and creative sectors, should be favoured so that crossovers are supported.”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

**“Encourage innovation policies for experimentation and risk-taking.** Innovation, and especially cross-sectoral innovation, usually happens through a process of experimentation, trial and error, and prototyping. Therefore, in order to support and foster cross-sectoral innovation in the cultural and creative sectors, frameworks that allow for experimentation, uncertain outcomes and the possibility of failure are vital.

Supporting and creating **both physical and non-physical spaces for experimentation**, prototyping and cross-sectoral experiments can help to nurture cross-sectoral innovations. Fostering a culture that supports the principle where the only failure is not to try is also needed for policy-making structures.

Not only measures and projects, but **policies too should be tested** and evaluated. The group also strongly believes that policies should not be rigid but rigorous while remaining flexible so that they can incorporate the rapid changes happening in the field.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

**“Develop incentives for all industries to engage in cross-sectoral work and promote good practices. Policies should strengthen networking and collaboration** between the CCS and other sectors and encourage crossovers. To **overcome the reluctance** to engage in cross-sectoral projects, especially with micro-enterprises and self-employed creators in these sectors, the group considers incentives as a valuable measure. Innovation voucher schemes such as the one implemented in Austria for cross-sectoral projects involving enterprises in the cultural and creative sectors can, for example, help to increase cross-sectoral innovation and reduce scepticism. Furthermore, if incentives increase the number of successful cross-sectoral projects, then best practice examples are being created.

**Promoting good practice examples** will increase the visibility of the sector and raise awareness for the innovation potential and added value of cultural and creative sectors in public entities, in other economic sectors and among policy-makers.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

**“Raise awareness of added value of user-driven innovation and co-creation approaches.** There is a need to raise awareness about the fact that user-driven innovation and co-creation generates increased ‘ownership’, involves partners and adds value for the customers. Co-creation provides opportunities for new and wider audience development as well as cross-sector opportunities. The possibilities of **using** user-driven and co-creation approaches should be better recognised at the different levels of entrepreneurship and innovation development (EU, national, regional, local). There should be a greater focus on identifying initiatives with the potential to grow at different levels, while support should be provided for them to scale up when they match with the interests of the entrepreneurs. **Involvement in user-driven and/or co-creation approaches could be a condition for public innovation funding, especially in cases where other companies and/or the public sector could use companies in the cultural and creative sectors in innovation development.**”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

**“Establish platforms to connect businesses with users.** There are interesting experiences with platforms and forums that **connect CCS companies, public sector bodies and other participants in order to develop collaboration projects.** These try to combine the needs and challenges of companies or organisations with the creativity and expertise of artists or creators to obtain alternative results. Some of the platforms work on the basis of open innovation methodology, which helps to confront a challenge, problem or need in order to achieve more creative and entrenched results rather than by using classical innovation methodologies. Such platforms also work with end-users and customers. There is also a need for platforms to develop products and services together with cultural and creative sectors, users and customers.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

**“Public bodies should take on a pioneering role** in cross-sectoral innovation and the integration of cultural and creative sectors

Public structures should set an example for cross-sectoral work in order to be credible and function as role models for other sectors. To do so, it is advisable to create a strategic framework for cross-sectoral work at the policy-making level. **Policies should be created with the intention of being implemented across different sectors.**

The group recommends **making cultural and creative sectors a priority** and a field for ministries in which they can integrate their efforts. For example, in Germany the Federal Government's Cultural and Creative Industries Initiative is a joint initiative of the Ministry for Economic Affairs and Energy and the Commissioner for Culture and the Media.

Besides cross-ministerial work and initiatives, the group advises **engaging individuals from the cultural and creative sectors in ministries** (for example, employing service designers) and applying tools and approaches from these sectors in ministerial processes and projects. Tools such as design thinking, lean project management, gamification, crowdsourcing, co-creation and open innovation could prove valuable for developing the public sector and the policy-making process. The cultural and creative sectors are **pioneers** in applying and developing all of these tools. In Finland, the project Design for Government offers courses for public servants and provides them with design tools to address the complex challenges of the government and the public sector.

**By making use of the cross-sectoral innovation potential in the cultural and creative sectors, the public sector can set an example and also improve its services, its communication and interaction with the public and generally become more innovative.”**

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know



## V. CCI in regional and local development (smart specialisation) strategies

### WORKING SESSION REPORT

#### RAPPORTEURS:

Steven Knotter – *IDEA Consult*

Maciej Hofman – *European Commission, DG EAC*

Laurent De Mercey – *European Commission, DG REGIO*

#### MAIN CONCLUSIONS FROM THE WORKING GROUP

The main take-away is that the cultural & creative sectors have substantial potential to contribute to regional development, but there is still a way to go to give them the place they deserve in regional strategies to be able to fulfil this potential. This is increasingly recognised by all kinds of stakeholders also at regional level, and the Smart Specialisation framework offers opportunities to further valorise CCS in these strategies.

Mainstreaming needs to be continued and concretised. A lot still needs to be done in order to overcome policy silos at different levels.

Furthermore, a larger variety of local stakeholders needs to be included in regional development strategies, beyond the classical innovation and business stakeholders.

Not only in the strategies, but also in the projects and on the ground, the focus should be on developing common living environments and creative spaces, connecting them to other parts of the economy.

In the new programming period, the policy objective 'A smarter Europe' has a broader scope than the previous thematic objective on research and innovation. Smart specialisation strategies should cover not only research and innovation, but also the uptake of advanced technologies, digitisation, support to SMEs and the development of specific skills.

CCS can play a transversal enabling role for innovation and its upscaling, as well as for its implementation on the ground. CCS should therefore not (only) be considered as a separate sector, but as playing a role throughout all sectors.

This means further connecting CCS to other business sectors/SMEs, as a bridge between various stakeholders in realising change, working towards societal transitions.

It would also be of advantage to have less silos WITHIN the CCS – its diversity sometimes blocks it from consolidating its position in regional strategies.

Another recommendation is to facilitate more flexibility and variation in partnerships. This would pave the way towards more iterative innovation processes, in which different partners in different roles and perspectives could enter and exit projects.

Community-led local approaches' can be a useful framework for such processes.



## STOCKTAKING

*Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.*

### CCI IN REGIONAL AND LOCAL DEVELOPMENT (SMART SPECIALISATION) STRATEGIES

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
Cross-sectoral Council Conclusions (2015)	“Overcome silo thinking in traditional policy areas by better integrating culture and artistic creativity in <b>strategies for economic growth, social policies, urban and regional development</b> , and sustainable development (recommendation for MS and EC);”	<p>Highly relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

There is a high level of awareness that silo thinking needs to be overcome, and exploration of how to do this is ongoing:

Mainstreaming is still going at a too slow pace. There is difficulty in communicating the specificities of the CCS across departments and stakeholders.

S3 can be a good framework to integrate CCS in regional strategies, and into the hubs and networks implementing those strategies.

Also integrate culture and artistic creativity in education.

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
Cross-sectoral Council Conclusions (2015)	“Better tailor and disseminate information about existing EU programmes and funds for the cultural and creative sectors in order to reinforce crossovers with other policy areas” (recommendation for EC);	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Information on funds is available, but not always as accessible as it should be.

More pro-active communication is needed both at EU and regional level – keep pushing the CCS narrative!

<b>SOURCES:</b>	<b>RECOMMENDATIONS (FOR EC AND MS):</b>	<b>ASSESSMENT:</b>
Cross-sectoral Council Conclusions (2015)	“Encourage cultural and creative crossovers at the local and regional level, if possible on the basis of existing initiatives, in close cooperation with local operators, NGOs, organisations and businesses. The creation of multidisciplinary clusters with the active engagement of local and regional authorities could also be considered” (recommendation for MS);	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>

#### **YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Relevant, mainly in combination with the recommendation below.

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“Develop transversal and holistic policies for innovation and entrepreneurship in the cultural and creative sectors as a driver for local and regional development. There is most certainly a need for a comprehensive approach between different political levels and areas, in order to best promote innovation and entrepreneurship in the cultural and creative sectors, based upon the functionality of these sectors’ markets and production. This could be achieved either by setting common goals and shared policies for current public bodies acting in various sectoral and territorial levels, or by setting up public bodies with a special responsibility for dealing with these issues.</p> <p><b>Develop regional innovation ecosystems – from creative districts to strategic cluster partnerships by using a systemic approach.</b> Develop policies that recognise the characteristics of the cultural and creative sectors, which are unlimited work and innovation, digital and intangible, based on knowledge, skills and ideas.”</p>	<p>Highly relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

#### YOUR OWN RECOMMENDATIONS / OUTLOOK:

This is the essential recommendation where work needs to be done in the future, and where there are opportunities for the CCIs to establish themselves as an integral part of RIS3s.

CCIs should be deployed as a tool and leverage for innovation / adoption of new solutions on the ground.

The use of bottom-up approaches and methods is essential here.

CCIs and creative entrepreneurship are to be considered as transversal enablers for upscaling technological innovation.

Creative services can play an essential role in organising mission-driven innovation.

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“Fully involve stakeholders and creators in the cultural and creative sectors for innovative place-bound development. The implementation of design thinking in public organisations includes the following elements:</p> <p>We call on politically run organisations, property owners and others to collaborate with entrepreneurs and companies that have cultural skills. Creators should be seen as a strategic asset in <b>developing common living environments, finding solutions to urban and rural challenges</b>, designing public services, and more.</p> <p>Bringing cultural and creative sectors’ related <b>public services closer to citizens</b> should be examined at Member State and EU levels (e.g. by looking at successful examples of creative hubs as delivery structures for public services, or having public service offices located in creative hubs).</p> <p>We encourage a <b>community-led local approach in local policy-making</b>. For instance, having the city-user as a point of departure for every city development. The relationship between cultural and creative sectors and cities can be strengthened if the user is the starting point.”</p>	<p>Relevant Not so relevant Other</p> <p><b>Still needs a lot of work</b> Mostly fulfilled Don't know</p>

#### YOUR OWN RECOMMENDATIONS / OUTLOOK:

This is a requirement to make the above happen:

Further inclusion of local stakeholders in quadruple structures (participation!)

Policy priorities and actions at different geographical levels do not always coincide. The message of innovative and entrepreneurial potential of CCIs should be taken into account at all levels.

Development of common living environments (physical & virtual) of the tech and creative communities.

Development of new solutions /ways of providing cultural services, especially in rural settings.



**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Public bodies should exchange more knowledge on the added value of cultural and creative sectors’ know-how and deepen insight into good practices. The Member States and the EU institutions need to better understand and learn from successful regional and local policy-development examples. **Knowledge can be gathered from mapping, for example when development in the cultural and creative sectors has overcome crises in rural areas, or when these sectors successfully develop cross-border projects in Interreg and similar programmes.** Although it seems more common at regional and local level that co-planning takes place around policy development in the cultural and creative sectors, it seems that at these levels there are also shortages of relevant knowledge of these sectors that, if addressed, would help to achieve optimal results. Policies therefore need to promote capacity-building and competence development for officials in order to better understand these sectors’ needs and potential. Policies also need to foster evaluation with the aim of improving design of support schemes and instruments, as is the case in the EU’s community-led local development.”

**ASSESSMENT:**

Relevant  
 Not so relevant  
 Other  
 Still needs a lot of work  
**Mostly fulfilled**  
 Don’t know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Exchange of knowledge should first and foremost happen on the ground among stakeholders; awareness among public bodies will then increase as well. They do need to develop more concrete and effective knowledge transfer between the different communities.

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Develop **creative, innovative tools** to integrate the **local populations** Enable cooperation between creative hubs and similar spaces, both within their own place-bound society and with other place-bound societies. For better results, policy-makers themselves should cooperate more with policy-makers from other places.  
 In doing this, it must be ensured that the clustering and development process of creative places remains **bottom-up**. People in the cultural and creative sectors themselves need to come up with their preferred solutions. For example, when developing a successful art incubator, it is better to link them with a successful art incubator in another country, **letting them choose rather than the policy-makers.**”

**ASSESSMENT:**

Relevant  
 Not so relevant  
 Other  
**Still needs a lot of work**  
 Mostly fulfilled  
 Don’t know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

See comments above.

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“**Facilitate access to empty non-used spaces and support bottom-up approaches for creative innovation initiatives.** Access to spaces for operators and stakeholders in the cultural and creative sectors to gather, create, rehearse and showcase has always been a major obstacle for the development of their activities. Nowadays, the spread of digital means and the consequent increase in the number of professionals working as freelancers has completely changed the way we work. Creative hubs, ‘makerspaces’, fab labs, and co-works have started to emerge in cities and towns so that people not only have a space to work but also to meet, discuss, learn and form partnerships. Clusters, networks and digital platforms are also virtual ways of gathering, but people might also need physical spaces to meet up and organise joint events. Therefore **access to space** is vitally important to these structures. Moreover, these ‘creative hubs’ have actually been able to contribute to **rehabilitating city neighbourhoods and disused areas** by providing new functions and opportunities, and attracting parallel services and businesses. Giving professionals in the cultural and creative sectors access to space encourages bottom-up approaches. This allows the sector itself to come up with their preferred solutions, notably participatory governance models and the enabling of socially inclusive private-public partnerships (PPPs). Easing access is not only a clear investment in the sector’s development but also in a city’s **regeneration.**”

**ASSESSMENT:**

Relevant  
 Not so relevant  
 Other  
**Still needs a lot of work**  
 Mostly fulfilled  
 Don’t know

## YOUR OWN RECOMMENDATIONS / OUTLOOK:

This and the next recommendation are essential for the physical translation of the RIS3s and regional development strategies:

Develop new ways to use empty spaces with the participation of citizens/user-driven processes.

Physically connect and bring together the creative community with the high-tech start-up community to stimulate cross-fertilisation.

Increase access to business support for creative entrepreneurs, to enable them to better respond to market needs.

### SOURCES:

OMC on Innovation and entrepreneurship (2018)

### RECOMMENDATIONS (FOR EC AND MS):

“Better integrate creative hubs and networks into social and economic innovation challenges at all governance levels. Policies for city and regional development, spanning from the promotion of innovation and entrepreneurship to including cultural and creative sectors in their smart specialisation strategies, should support the development of creative hubs and other support structures, not only clusters, fab labs, ‘makerspaces’, co-works but also networks and digital platforms. These structures should be connected and given a role to play alongside surrounding territorial institutions and communities, notably schools, academia and R&D centres, civil society organisations, business communities and authorities. Support structures may act as city/regional laboratories, functioning as pools of expertise that test and experiment with innovative and integrated solutions for territorial as well as social or economic challenges.”

### ASSESSMENT:

Highly relevant

Not so relevant

Other

Still needs a lot of work

Mostly fulfilled

Don't know

### SOURCES:

OMC on Innovation and entrepreneurship (2018)

### RECOMMENDATIONS (FOR EC AND MS):

“Enable and strengthen creative spaces and similar innovation-boosting structures

This can be achieved through the following actions:

Help optimise the use of available assets for creative spaces by gearing the use of empty spaces towards the different needs of entrepreneurs in the cultural and creative sectors;

Offer specific public business support to self-employed workers as an integrated part of creative hubs and similar spaces, not only in financial terms but through business coaching and advice on legal issues;

Avoid defining things too much – including the space in which activities should take place;

Keep structures flexible;

Mix models of profit/non-profit networks;

Run projects through creative hubs and similar structures;

Avoid ‘renovating too much’, which will harm the flexible and innovative use of space;

Let the cultural and creative sectors appropriate spaces based on their needs.”

### ASSESSMENT:

Relevant

Not so relevant

Other

Still needs a lot of work

Mostly fulfilled

Don't know

## YOUR OWN RECOMMENDATIONS / OUTLOOK:

Access to business support

## VI. KICs (knowledge and innovation communities) for CCI

### WORKING SESSION REPORT

#### RAPPORTEURS:

**Bernd Fesel** – *European Creative Business Network (ECBN)*

**Michela Magas** – *Stromatolite*

**Gauthier Grousset** – *European Commission, DG EAC*

#### MAIN CONCLUSIONS FROM THE WORKING GROUP

The aim of this session was to get participants acquainted with the planned KICs for CCI already at this early stage and to use synergies of the FLIP conference and of the stakeholders it brought together for an exchange of views. The Commission (Gauthier Grousset) made a presentation of the topic, which was followed by an exchange of views and an information session.

The general level of understanding of the European Institute of Innovation & Technology (EIT) and of the existing KICs was very unequal among the participants who were eager for more information. Therefore, the main aspects of the EIT model were recapitulated, in particular the concept of the integration of the Education – Research – Innovation knowledge triangle, the long-term commitment between the partners, the bottom-up approach, the geographical coverage, the regional dimension (and the co-location centres), and the various types of actors involved (from innovators/individuals to companies, large and small).

These exchanges revealed the need for more information sessions and awareness raising events by the European Commission and the EIT in the coming months to clarify these aspects and others.

During the workshop, a stocktaking took place concerning the recommendations made in the relevant OMC groups and Council conclusions (please see the stocktaking table below with ranking by the participants).

The recommendation that received most support by the participants was to “Establish platforms to connect businesses with users”. The recommendation that followed in terms of ranking was “Provide financial support for the operational costs of CCS innovation support structures and networks” as well as “Ensure a broad definition of innovation beyond technology in all support actions.”<sup>1</sup>

A topic of discussion was whether the KICs for CCI could be the right instrument to address the challenges that have been identified. From the discussions it appears that the approach of the KIC based on a long-term public support (15 years), with ambitious levels of funding, aiming at strengthening ecosystems (at local and EU levels) involving collaboration of public and private actors in a bottom-up manner, seems to be fit for purpose.

#### RECOMMENDATIONS – KICs FOR CCI

During the workshop, a number of recommendations were discussed.

The feedback received from the recommendations stocktaking shows that the impact of public support for market access of CCI is expected to be strengthened by improving market knowledge conditions, better production conditions and tech foresight, and also by lowering the financial risk of innovation.

These conditions should be improved simultaneously by holistic, cross-department policy actions. These tools have already proven to be effective in other markets with conditions equivalent to the CCI markets (so-called “bounded rationality”). In this regard, it will be crucial that the KICs on CCI address this market uptake issue and provide support to de-risk innovations in these sectors.

<sup>1</sup> Please see the stocktaking table below for full text of the recommendations



From the innovation management point of view, the CCI's innovation capacity will be strengthened through:

- a. Greater collaboration in cross-domain platforms where the CCS can drive innovative Open Innovation methodologies to address multi-stakeholder challenges from novel perspectives and increase chances of solving grand industrial and societal challenges towards SDGs (Sustainable Development Goals).
- b. Recognition by national governments of EU Member States of the pivotal role that the CCS plays in emerging markets and particularly in platform economies.
- c. Financial support for greater mobility of CCS for the key purpose of knowledge exchange across borders, growth in human capital, and more integrated CCS networks across Europe.
- d. Tools, toolkits and mechanisms that enable regional and cross-border cooperation and knowledge exchange between various creative clusters with different regional perspectives.
- e. Broader definition of innovation to encompass key CCS skills that contribute to radical shifts in society, markets and economies: human-centric design, system design, content design and curation, creative applications of industrial tools and services, creative innovation methodologies for the data-driven economy.



The fact that the Commission has proposed to support CCI through the EIT-KIC model, which should address most of the issues identified above, is already a step in the right direction. However, more efforts are certainly needed and in particular the planned resources from other EU programmes, such as cluster 2 of pillar II of Horizon Europe, Regional Funds/smart specialisation/clusters and other initiatives at national, regional and local level.

The setup of a KIC for the Cultural and Creative Industries must be based on a wide definition of innovation and take open and blended innovation into account to maximize the impact of its innovation investments - this definition is a precondition in all digital as well as user-/citizen-centred markets, such as the CCIs. Taking innovation forward – not only in the creative industries – requires to rethink innovation, be innovative about innovation concepts and innovation regulations. According to the participants of the working session as well as mainstream research, innovation today has developed beyond the OECD definition of innovation and is best described by the innovation spiral of NESTA and in the OMC (Open Method of Coordination) expert report “Public Policies for Innovation and Entrepreneurship in Cultural and Creative Sectors”, which is the subject of this stocktaking.

Participants stressed the relevance of the intrinsic value of cultural and creative sectors and industries, unrelated to its economic values, and called for its social impact to be recognised in a KIC for CCIs .



This implies that:

Innovation no longer takes place only in formal, controlled and repeatable settings such as in research institutions, but just as much outside of organisations, e.g. in informal settings of one-time, non-repeatable experiments or experiences such as at festivals, hackathons or other agile systems (Open Innovation, e.g. SXSW in Austin). Subsequently, the role of SMEs, networks and temporary structures as innovators needs to be re-enforced in innovation support programmes.

Innovation is no longer only a linear process of idea to market, but increasingly a process of user-centred production with iterations of product development involving user-participation. This has an implication for the traditional funding scheme: The concept of innovation as funding market-distant innovation is obsolete; as is the concept of decreasing funding quotas closer to market.

Funding of innovation should strive to actively reach out beyond the “usual suspects” and also to include high-level innovators (who are often scared off by the administrative rules of calls). The EU should therefore focus on innovating its own regulations to be more attractive for breakthrough innovators – in the CCI and beyond.

Participants stressed that governance of innovation is critical to ensure its impact. It should be user-focused, not administration-focused.

Sustainability of innovation was a key issue for the participants: the continuation of innovation activities of funded stakeholders – even after the funding period ended – is one definition of sustainability and maximises the output of public investments. Then investment innovations are also incentives for an on-going change of mindset, behaviour and capacity to innovate continuously.

# STOCKTAKING

Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.

## KICS (KNOWLEDGE AND INNOVATION COMMUNITIES) FOR CCIS

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>“Ensure a broad definition of innovation beyond technology in all support actions. Experience shows that far too many stakeholders in Europe’s innovation system still have a narrow understanding of the category of people who enable innovation. In most cases, innovation is perceived as being inherent or restricted to technology, especially through the digital revolution. Design, process and content innovation are not widely discussed and sufficiently taken into account. This limitation harms the full use of innovative and creative potential in Europe. Innovation support programmes, whether targeted to the cultural and creative sectors or not, should encompass a broad definition of innovation.”</p>	Relevant Not so relevant Other  Still needs a lot of work Mostly fulfilled Don’t know

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“Take into account the <b>specific features of the CCS, especially micro-sized enterprises and the self-employed</b>. Most of the enterprises in the cultural and creative sectors are micro-sized, while self-employed individuals largely carry out the professional work. It is crucial that this is taken into account when designing all kinds of innovation and entrepreneurial support instruments. Micro-companies, due to their <b>limited numbers of staff</b> and the lack of specialised departments, are especially affected by the heavy administrative burdens of public programmes, which they might find difficult to handle.</p> <p><b>Support programmes</b> that put a large demand on administrative and managerial resources of enterprises lead to these being <b>de facto not accessible</b> for these entrepreneurs, even where they would technically be able to fulfil the content-related requirements. This situation requires a radical change in how financial and non-financial support measures are designed and implemented.”</p>	Relevant Not so relevant Other  Still needs a lot of work Mostly fulfilled Don’t know

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“<b>Better integrate creative hubs and networks</b> into social and economic innovation challenges <b>at all governance levels</b>. Policies for <b>city and regional development, spanning</b> from the promotion of innovation and entrepreneurship to including cultural and creative sectors in their <b>smart specialisation strategies</b>, should support the development of creative hubs and <b>other support structures, not only clusters, fab labs, ‘makerspaces’, co-works but also networks and digital platforms</b>. These structures should be connected and given a role to play alongside surrounding territorial institutions and communities, notably schools, academia and R&amp;D centres, civil society organisations, business communities and authorities. Support structures may act as city/regional laboratories, functioning as pools of expertise that test and experiment with innovative and integrated solutions for territorial as well as social or economic challenges.”</p>	Relevant Not so relevant Other  Still needs a lot of work Mostly fulfilled Don’t know



<b>SOURCES:</b>  OMC on Innovation and entrepreneurship (2018)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Public bodies should engage as reliable and long-term partners for innovation in the CCS. Tailor-made support schemes for the cultural and creative sectors have a lot of potential; however their impact will be even more significant where government shows genuine interest in the value that these sectors generate. This makes the existing support even more effective and is guaranteed to attract private investors and other interest in sustaining support.”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  OMC on Innovation and entrepreneurship (2018)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Ensure that all stakeholders hold a structured dialogue concerning the CCS innovation system. For policymaking to respond to the needs of the target groups, a suitable involvement from all stakeholders is required. Europe-wide studies and a wealth of good practice examples demonstrate the considerable impact of the cultural and creative sectors on innovation in the private and public domains.  At the same time, many European innovation policies are still elaborated without full involvement of the cultural and creative sectors. This harms the quality of innovation programmes as a full component of innovation is excluded. Therefore, the OMC group urges <b>that all innovation stakeholders are involved on equal terms.</b> ”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  OMC on Innovation and entrepreneurship (2018)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Provide financial support for the operational costs of CCS innovation support structures and networks. The sustainability of support structures requires a long-term path and investment so that their benefits become visible and pay off. It is particularly difficult for start-up initiatives to survive their initial years. While funding for projects is often more widely available across Member States, it is <b>still rare to find financial support for the operating costs, notably for team development and other core activities, networking and peer-to-peer learning across borders.</b> The format and logics of these schemes should be discussed with the sector to ensure that they respond to their needs. Subject to regular public calls, the activities and outcomes should be monitored so that practices can be continuously reflected upon and procedures improved.”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know
<b>SOURCES:</b>  OMC on Innovation and entrepreneurship (2018)	<b>RECOMMENDATIONS (FOR EC AND MS):</b>  “Develop CCS support structures as hubs for international innovation knowledge transfer and mobility  Support structures in the cultural and creative sectors function as knowledge-based intermediaries that gather expertise and are a huge network of valuable contacts. Consequently, they are ideally positioned not only as <b>entry points to all those foreign investors</b> , cultural operators and programmers interested in getting to know and working with the sector in each country, but also to promote it across borders and contribute to its internationalisation. In this way, for policy-makers as well as private stakeholders, support structures should be considered as active players and partners when trying to attract foreign investment, as well as promoting CCS across borders. Furthermore, these structures alongside all the enterprises and projects they host have a much to gain in meeting, exchanging and cooperating with fellow peers and structures in other countries.  In view of the above the following should be considered:  Include support structure representatives within <b>economic and diplomatic missions abroad</b> ;  Include <b>visits</b> to support structures whenever there are international guests;  Provide support schemes for international mobility and cooperation;  Give support structures <b>specific mandates via PPPs to further develop cooperation</b> , provide <b>mobility</b> information and distribute travel grants.”	<b>ASSESSMENT:</b>  Relevant Not so relevant Other  <b>Still needs a lot of work</b> Mostly fulfilled Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Enhance competences for user-involvement on all levels

The development of competences in the cultural and creative sectors is one of the key elements when developing user-driven and co-creation aspects: operators in these sectors need better business competences. This is especially relevant in relation to recognising customer needs in B2B cooperation, but also in providing a **better understanding of end-users’ needs**. New content distribution models should be recognised, and there is a need for more foresight and discussion on future scenarios in this area. There is also a big requirement for building up competences in **designing services across the full range of operators in these sectors**. This could be assisted by implementing design thinking at different education levels. **The public sector should have a better understanding of the users of its services**. Customers and users, including those in B2B projects, need **better skills** in working with user-driven processes with companies in the cultural and creative sectors.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

Still needs a lot of work  
Mostly fulfilled  
Don’t know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Public bodies should become more engaged to ensure sustainability of user-driven approaches

The public sector should be involved in user-driven and co-creation development; building the ecosystems is important. The public sector could **finance private sector development projects but also use a user-driven approach in addressing societal challenges**. The participation from the public sector should be **long-term**. **Incubating processes need more focus** and can be used as a platform to spread awareness about effective models. **The public sector should invest more into intangibles by funding innovation development projects**. One option would also be to explore how user-driven/ co-creation can be encouraged via public procurement. The cultural and creative sectors should be seen more widely when operating with the public sector, as all creative skills and the whole cultural and artistic base are needed in the development activities. **Social innovation** is particularly important when developing the public sector models of CCS innovation, for example in areas of socially oriented design.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

Still needs a lot of work  
Mostly fulfilled  
Don’t know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Establish platforms to connect businesses with users

There are interesting experiences with platforms and fora that connect CCS companies, public sector bodies and other participants in order to develop collaboration projects. These try to combine the needs and challenges of companies or organisations with the creativity and expertise of artists or creators to obtain alternative results. **Some of the platforms work on the basis of open innovation methodology**, which helps to confront a challenge, problem or need in order to achieve more creative and entrenched results rather than by using classical innovation methodologies. Such platforms **also work with end-users and customers**. There is also a need for platforms to develop products and services together with cultural and creative sectors, users and customers.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

Still needs a lot of work  
Mostly fulfilled  
Don’t know

**SOURCES:**

OMC on  
Innovation and  
entrepreneur-  
ship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Develop **creative, innovative tools** to integrate the **local populations**

Enable cooperation between creative hubs and similar spaces, both within their own place-bound society and with other place-bound societies. For better results, policy-makers themselves should cooperate more with policy-makers from other places.

In doing this, it must be ensured that the clustering and development process of creative places remains **bottom-up**. People in the cultural and creative sectors themselves need to come up with their preferred solutions. For example, when developing a successful art incubator, it is better to link them with a successful art incubator in another country, **letting them choose rather than the policy-makers.**”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Leave some space for bottom up initiatives

**SOURCES:**

OMC on  
Innovation and  
entrepreneur-  
ship (2018)

**RECOMMENDATIONS (FOR EC AND MS):**

“Enable and strengthen creative spaces and similar innovation-boosting structures

This can be achieved through the following actions:

Help optimise the use of available assets for creative spaces by gearing the use of empty spaces towards the different needs of entrepreneurs in the cultural and creative sectors;

- › Offer specific public business support to self-employed workers as an integrated part of creative hubs and similar spaces, not only in financial terms but through business coaching and advice on legal issues;

Avoid defining things too much – including the space in which activities should take place;

Keep structures flexible;

Mix models of profit/non-profit networks;

Run projects through creative hubs and similar structures;

Avoid ‘renovating too much’, which will harm the flexible and innovative use of space;

Let the cultural and creative sectors appropriate spaces based on their needs.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Smart Specialisation

More other sectors, like Museums, Cultural Centres, not only Hubs



# VII. OMC REPORTS AND COUNCIL RECOMMENDATIONS

## WORKING SESSION REPORT

### RAPPORTEURS:

Sylvia Amann – *Inforelais, OMC & Creative FLIP*

Susanne Hollmann – *European Commission, DG EAC*

Dorota Nigge – *European Commission, DG EAC*

### MAIN CONCLUSIONS FROM THE WORKING GROUP

#### Stocktaking on the OMC

Very positive developments...

A lot has been achieved, especially at EU level, related to cross-sectoral cooperation between DG EAC and other DGs, and ultimately policy design and funding/financing for CCS.

The OMC process is considered to be very valuable and this fact is recognised by a wide range of policy-makers at EU, Member State, regional and local governance levels.

Good practices are available in many Member States depending on policy focus and on CCS topics addressed. Related learning and exchange are now multidirectional.

...and still challenges to face:

The full dissemination potential of OMC reports is not yet reached. What is needed is more outreach to local and regional level policy-makers and to national decision-makers beyond those of the culture sector, e.g. regional policy, economy, finance.

The uptake of many OMC recommendations is under way, but tends to be slow. This is due to (rapidly) changing policy agendas especially at national level. It should be noted that the recommendations do not have a binding character.

Compared to the status quo in Member States of some years ago, a wider range of good practices on inter-ministerial and inter-sectoral cooperation is now in place. But further action is needed in this area.

The two working methods, with Member States and with the civil society/CCS stakeholders respectively – i.e. OMC and Voices of Culture – could be better interconnected. Both formats were able to produce meaningful outputs, which would merit greater consideration in EU policy-making debates.

Policy-making in the field of CCS is per se a complex topic requiring sector-specific approaches in parallel to transversal policies. The complexity of the CCS is both a challenge and an opportunity.



**Elements for potential future action:**

A new narrative for the CCS should be linked to the wider EU priorities including innovation, research, sustainability and the Green Deal, and to the Political Guidelines of the new Commission. In the context of the current Work Plan for Culture, a number of related actions are in place or will be implemented in the near future (e.g. new OMC Groups on gender equality, social cohesion, artists' working conditions, on the cultural dimension of sustainable development, on cultural heritage, climate change and other topics).

Cities and local governments should be more involved in debates on future CCS policies, including integrative and future-oriented place-based policies. This could be organised inter alia in the framework of initiatives such as the Urban Agenda Partnership for Culture or the FLIP project.

Continue to reflect the wider value of the CCS for the economy and for society in new policy initiatives at EU and national levels, which needs to be translated into the new EU funding instruments. One crucial element of success is the notion of innovation, which should be understood in a very broad sense

# STOCKTAKING

Assessment: Due to group size and proceedings, the stocktaking differed between groups and reflects a democratic process. No marked response means that the group did not pronounce itself on the question. Please refer to the working session report for more detailed information.

## OMC REPORTS AND COUNCIL RECOMMENDATIONS

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
Cross-sectoral Council Conclusions (2015)	<p>“take stock of these conclusions in 2018.</p> <p>The aim of the stocktaking exercise will be to evaluate the progress made by the Member States and the Commission in the follow up to the conclusions.</p> <p>The Member States should be consulted on the form and scope of the exercise, which should be light and useful.” (recommendation for EC);</p>	<p><b>Relevant</b> Not so relevant Other</p> <p>Still needs a lot of work <b>Mostly fulfilled</b> Don't know</p>

### YOUR OWN RECOMMENDATIONS / OUTLOOK:

In autumn 2019, an online survey among policy-makers was conducted by the Creative FLIP Finance research team about (among others) the uptake of the OMC and Council recommendations. During this session, the results from this online survey were further discussed.

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“Ensure all stakeholders hold a structured dialogue concerning the CCS innovation system. For policymaking to respond to the needs of the target groups, a suitable involvement from all stakeholders is required. Europe-wide studies and a wealth of good practice examples demonstrate the considerable impact of the cultural and creative sectors on innovation in the private and public domains. At the same time, many European innovation policies are still elaborated without full involvement of the cultural and creative sectors. This harms the quality of innovation programmes as a full component of innovation is excluded. Therefore, the OMC group urges that all innovation stakeholders are involved on equal terms.”</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“Recognise the innovation potential of the CCS for the economy and society. The cultural and creative sectors are important innovation enablers. This is becoming increasingly recognised by European policy-makers. These sectors also have the potential to generate a considerably positive impact for society and for the well-being of people. Therefore, advancing creativity should be a central concern for all policy-makers in Europe. Equally important is the more optimised use of the cultural and creative sectors to address social issues and, concurrently, the engagement of citizens to be creatively involved in the pressing questions of the 21st century.”</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work Mostly fulfilled Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p>“Ensure social protection for CCS professionals</p> <p>Policy frameworks designed to foster innovation in the cultural and creative sectors should make special provisions to enable all the professionals of these sectors to be creative and innovative.</p> <p>This can be done by ensuring that those who work on a project or other unconventional basis have access to appropriate employment rights and labour rights.”</p>	<p>Relevant Not so relevant Other</p> <p>Still needs a lot of work <b>Partially fulfilled</b> Don't know</p>

## YOUR OWN RECOMMENDATIONS / OUTLOOK:

Partially addressed by the Council Work Plan for Culture 2019-22, Priority (C) An ecosystem supporting artists, cultural and creative professionals (working conditions of artists and cultural professionals).

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p><b>“Develop CCS support structures as hubs for international innovation knowledge transfer and mobility</b></p> <p>Support structures in the cultural and creative sectors function as knowledge-based intermediaries that gather expertise and are a huge network of valuable contacts. Consequently, they are ideally positioned not only as <b>entry points to all those foreign investors</b>, cultural operators and programmers interested in getting to know and working with the sector in each country, but also to promote it across borders and contribute to its internationalisation. In this way, for policy-makers as well as private stakeholders, support structures should be considered as active players and partners when trying to attract foreign investment, as well as promoting CCS across borders. Furthermore, these structures alongside all the enterprises and projects they host have a much to gain in meeting, exchanging and cooperating with fellow peers and structures in other countries.</p> <p>In view of the above the following should be considered:</p> <ul style="list-style-type: none"><li>Include support structure representatives within <b>economic and diplomatic missions abroad;</b></li><li>Include <b>visits</b> to support structures whenever there are international guests;</li><li>Provide <b>support schemes for international mobility and cooperation;</b></li><li>Give support structures <b>specific mandates via PPPs to further develop cooperation</b>, provide <b>mobility</b> information and distribute travel grants.”v</li></ul>	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>

SOURCES:	RECOMMENDATIONS (FOR EC AND MS):	ASSESSMENT:
OMC on Innovation and entrepreneurship (2018)	<p><b>“Public bodies should take on a pioneering</b> role in cross-sectoral innovation and the integration of cultural and creative sectors</p> <p>Public structures should set an example for cross-sectoral work in order to be credible and function as role models for other sectors. To do so, it is advisable to create a strategic framework for cross-sectoral work at the policy-making level. <b>Policies should be created with the intention of being implemented across different sectors.</b></p> <p>The group recommends <b>making cultural and creative sectors a priority</b> and a field for ministries in which they can integrate their efforts. For example, in Germany the Federal Government's Cultural and Creative Industries Initiative is a joint initiative of the Ministry for Economic Affairs and Energy and the Commissioner for Culture and the Media.</p> <p>Besides cross-ministerial work and initiatives, the group advises <b>engaging individuals from the cultural and creative sectors in ministries</b> (for example, employing service designers) and applying tools and approaches from these sectors in ministerial processes and projects. Tools such as design thinking, lean project management, gamification, crowdsourcing, co-creation and open innovation could prove valuable for developing the public sector and the policy-making process. The cultural and creative sectors are <b>pioneers</b> in applying and developing all of these tools. In Finland, the project Design for Government offers courses for public servants and provides them with design tools to address the complex challenges of the government and the public sector.</p> <p><b>By making use of the cross-sectoral innovation potential in the cultural and creative sectors, the public sector can set an example and also improve its services, its communication and interaction with the public and generally become more innovative.”</b></p>	<p>Relevant</p> <p>Not so relevant</p> <p>Other</p> <p>Still needs a lot of work</p> <p>Mostly fulfilled</p> <p>Don't know</p>



**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**CONCLUSION 1:**

**Solutions for an inclusive and innovative society – a new vision for society**

The cultural and creative sectors perform well in terms of growth, jobs and crisis resilience. In addition to their economic importance, these sectors have an additional asset: **the potential to generate positive change in and for society by improving the well-being** of people, increasing crisis resilience and providing innovative solutions for the problems of our societies.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Addressed  
Don't know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Addressed by the Council Work Plan for Culture 2019-22, Priority (B) Cohesion and well-being.

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**CONCLUSION 2:**

**The value of the small – a new vision for economic policy**

Most companies in Europe are micro in size – both in the cultural and creative sectors as in many other industries – with a considerable number of people being **self-employed**. These realities must be fully reflected in all financial and non-financial support programmes. The focus of such programmes needs to be shifted to SMEs and micro enterprises and their realities of **creating new value in the European economy.**”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
Mostly fulfilled  
Don't know

**SOURCES:**

OMC on Innovation and entrepreneurship (2018)

**CONCLUSION 3:**

**A culture of debate and experimentation – a new vision for dialogue and co-creation**

The main challenges of the 21st century are and will be largely cultural in nature as **human values and rights** are being questioned and democracy is endangered. This context requires exchanges and dialogue with and among as many citizens as possible – and innovative input from the culture and creative sectors.”

**ASSESSMENT:**

Relevant  
Not so relevant  
Other

**Still needs a lot of work**  
**Partially addressed**  
Don't know

**YOUR OWN RECOMMENDATIONS / OUTLOOK:**

Partially addressed by the Council Work Plan for Culture 2019-22, Priority (C) An ecosystem supporting artists, cultural and creative professionals (artistic freedom).v



# ANNEX

## Programme of the event

**Morning session** → **Stimulating the financial ecosystem for CCS:**  
Focus groups with policy makers and financiers (invitation only)

**Afternoon session** → **FLIPPING THE ODDS:**  
Towards an integrated entrepreneurial ecosystem for CCS

- 13:45 - 14:15 Registration
- 14:15 - 14:30 Welcome address – moderated by Barbara Stacher, *DG EAC* and Dubravka Jurišić, *Goethe Institut* *Plenary*  
**Tamás Szűcs**, *Director, European Commission, DG EAC*  
**Dr Elke Kaschl Mohni**, *Director for the Region Southwestern Europe, Goethe-Institut*  
**Pierre Pevée**, *Manager, LaVallée Creative hub*
- 14:30 - 14:45 Inspirational speech by **Gunther Broucke** - *General Manager of Brussels Philharmonic*  
**Financing, Innovation and Entrepreneurship in the Cultural and Creative Sectors: moving out-of-the-box**
- 14:45 - 15:00 Visual presentation  
**Stimulating the financial ecosystem for CCS – highlights of the morning sessions' discussions**
- 15:00 - 15:15 Plenary Introduction to World-café
- 15:15 - 15:30 Grab a coffee and find a World-café table
- 15:30 - 17:00 World-café: **"HOW to FLIP the odds?" (two rounds)** *Rooms 1 & 2*  
 In this World-café, we invite all participants to jointly reflect on the necessary building blocks for a mature support ecosystem for CCS and how specific tools can facilitate the further development of a strong support ecosystem.

## PARALLEL ACTIVITIES

15:30 – 16:10 *Plenary*

### EUROPEAN CREATIVE HUBS NETWORK

**Creative FLIP Peer-2-Peer exchange program for creative hubs info session**

16:10 – 16:50 *Plenary*

**Yvon Jadoul**, *Secretary General, SMART Coop*

**How to support artists and CCI professionals**

15:30-16:10 & 16:20-17:00 *Start @ Bar*

**Guided study-visits "Past and present of LaVallée"**

- 17:00 - 17:30 Presentation of the World-café conclusions and Concluding remarks *Plenary*
- 17:30 - 19:00 Networking cocktail *Gallery*
- After 21:00 **FLIPPING THE ODDS – Networking party "powered by ECHN"** *Bar*



**Morning session** → ***Towards an integrated finance and innovation ecosystem for CCS: taking stock of EU initiatives and OMC work***

- 09:00 - 09:30 Welcome coffee and networking
- 09:30 - 09:45 Opening speeches *Plenary*  
**Viviane Hoffmann**, Deputy Director-General, European Commission DG EAC  
**Ivana Krušec-Rubić**, Chair of the Cultural Affairs Committee, Croatian Council Presidency
- 09:45 - 11:00 **Panel: Achievements and outlook on Financing and Innovation – Commission perspective**  
**Moderator: Dubravka Jurišić** (Goethe-Institut, Creative FLIP)  
**Panelists: European Commission Heads of Units: Catherine Magnant** (EAC.D1), **Lucia Recalde** (CNECT.I.3), **Barbara Gessler** (EAC.D2), **Walter Zampieri** (EACEA), **Anna Athanasopoulou** (GROW.F4), **Begoña Arano** (EAC.C1), **Peter Berkowitz** (REGIO.G1).  
**Topics:** EU cultural and creative sector policies, Creative Europe MEDIA and Culture programme support, CCS/CCIs innovation and financing, CCIs and SME policies and support (incl. COSME), Creative Europe Guarantee Facility, KICS for CCIs, Digital Single Market, Innovation hubs, smart specialisation and regional policies for CCS.  
 This panel showcases recent EU initiatives for innovation and access to finance for CCS, presenting their achievements so far and their outlook for the future.
- 11:00 - 11:30 Coffee break *Gallery*
- 11:30 - 12:45 **Panel: Achievements and outlook on Financing and Innovation – Member States and stakeholders' perspectives** *Plenary*  
**Moderator: Heidemarie Meissnitzer** (Cultural Affairs Council group member)  
**Panelists: OMC and VoC groups' experts: Kimmo Aulake, Rasmus Wiinstedt Tscherning, Kirsi Kaunisharju, Sylvia Amann, Bernd Fesel.**  
 In this panel OMC (Open Method of Cooperation) chairs and VoC (Voices of Culture) representatives share their experiences and learning lessons concerning the implementation of recommendations.
- 12:45 - 13:00 Group picture *Gallery*
- 13:00 - 14:00 Networking lunch *Gallery*

**Afternoon session → Towards an integrated finance and innovation ecosystem for CCS:  
taking stock of the present and looking towards the future**

14:00 - 15:00 **Stocktaking sessions** (parallel sessions)

The goal of the stocktaking sessions is to dig deeper into each of the different EU initiatives and the OMC/VoC work that have been introduced in the panel discussions. We discuss the achievements/impact so far, the extent to which the OMC and Council recommendations have been/ not been implemented and why, and critically assess their contribution to better access of finance for CCS and its role in the wider ecosystem for CCS.

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**CREATIVE EUROPE GUARANTEE FACILITY AND CAPACITY BUILDING FOR FINANCIERS**

**Hosts:** **Isabelle De Voldere** (IDEA Consult, Creative FLIP), **Maciej Szymanowicz** (DG CNECT.I3) and **Sigbjorn Sandberg** (DG EAC.D2)

What is the state of play? What has been the outreach so far? How has it improved access to finance and innovation ecosystems for CCS? Creative Europe Guarantee Facility, bank loans and the link with other types of finance?

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**IPR, INCLUDING PATENTING & DIGITAL SINGLE MARKET DEVELOPMENTS**

**Hosts:** **Cyrille Dubois** and **Onur Emul** (IPIL, Creative FLIP) and **Gianpaolo Scacco** (DG EAC.D1)

Presentation and discussion of results of the FLIP survey on Patenting in the CCS (IPIL) + reflections on outcomes; first thoughts on how to improve IPR protection (and fair remuneration) in the digital age for CCS? New perspectives on IPR protection?

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**CCS AND EVIDENCE-BASED POLICY-MAKING**

**Hosts:** **Eveline Durinck** (IDEA Consult, Creative FLIP), **Inna Garkova** (DG EAC.D1) and **Carolina Burgos** (Observatory EUIPO), with participation of **Daniel Antal** (CEEMID)

How have improved CCS statistics, data and studies helped to create a better finance and innovation ecosystems for CCS?

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**CROSS-SECTORAL COLLABORATION AND INNOVATION: S+T+ARTS AND OTHER INITIATIVES**

**Hosts:** **Joost Heinsius** (Values of Culture and Creativity, Creative FLIP), **Ralph Dum** (DG CNECT.I4), **Ivan Brincat** (DG CNECT.I3), **Silvia Draghi** (GROW.F4), **Barbara Stacher** (EAC.D1)

What is the state of play? What works/appears effective? How has it improved the finance and innovation situation for CCS?

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**CCS LOCALLY AND REGIONAL SMART SPECIALISATION POLICIES**

**Hosts:** **Steven Knotter** (IDEA Consult), **Maciej Hofman** (DG EAC.D1), **Laurent De Mercey** (DG REGIO.G1) and **Ekaterina Travkina** (OECD-CFE)

How are CCS represented in European regional policy and regional smart specialisation strategies? How do they benefit from Structural Funds? Geographical differences?

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**KIC (KNOWLEDGE AND INNOVATION COMMUNITIES) FOR CCIS**

**Hosts:** **Bernd Fesel** (ECBN), **Gauthier Grousset** (DG EAC.C1) and **Michela Magas**, *Stromatolite*

The EIT's Innovation Communities are partnerships that bring together businesses, research centres and universities to harness European innovation and entrepreneurship. Since 2010 eight KICS in different domains have been set up. In the coming years also a KIC for CCS will be set up. What has been the impact of setting up KICS in the other domains? Why a KIC for CCS?

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**OMC REPORTS AND COUNCIL RECOMMENDATIONS**

**Hosts:** **Sylvia Amann** (OMC, Creative FLIP) and **Susanne Hollmann** (DHoU, DG EAC.D1) and **Dorota Nigge** (DG EAC.D1)

What has been implemented, what not? Why?

15:00-15:20 Coffee break

15:20-16:10 **What are the next steps forward? How to deepen the integration of current EU initiatives/instruments and OMC work in the finance and innovation ecosystem for CCS?** (continuation of stocktaking sessions)

Resulting from the previous discussions and answering to the questions as to which OMC recommendations have/ have not been fulfilled and why, to identify possibilities for more synergies between existing initiatives and filling the gaps that still exist in the CCS ecosystem, with a focus on the role that the EU can play. What will be the priorities for the EU to bring access to finance and innovation ecosystems for CCS to a next level?

#### **CREATIVE EUROPE GUARANTEE FACILITY AND CAPACITY BUILDING FOR FINANCIERS**

Hosts: **Maciej Szymanowicz** (DG CNECT.I3), **Sigbjorn Sandberg** (DG EAC.D2) and **Isabelle De Voldere** (IDEA Consult, Creative FLIP)

Reflections on the topics evoked in the previous session; What are the (future) challenges? How to further strengthen the instrument? How about capacity building for CCS?

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#### **IPR, INCLUDING PATENTING & DIGITAL SINGLE MARKET DEVELOPMENTS**

Hosts: **Gianpaolo Scacco** (DG EAC.D1), **Cyrille Dubois** and **Onur Emul** (IPIL, Creative FLIP)

Reflections on the topics evoked in the previous session; How to improve IPR protection (and fair remuneration) in the digital age for CCS? New perspectives on IPR protection and future topics?

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#### **CCS AND EVIDENCE-BASED POLICY-MAKING**

Hosts: **Inna Garkova** (DG EAC.D1), **Carolina Burgos** (Observatory EUIPO), **Daniel Antal** (CEEMID) and **Eveline Durinck** (IDEA Consult, Creative FLIP)

Reflections on the topics evoked in the previous session; How to ensure synergies? Where are still important knowledge gaps?

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#### **CROSS-SECTORAL COLLABORATION AND INNOVATION: S+T+ARTS AND OTHER INITIATIVES**

Hosts: **Silvia Draghi** (GROW.F4), **Ralph Dum** (DG CNECT.I4), **Ivan Brincat** (DG CNECT.I3), **Barbara Stacher** (EAC.D1,) and **Joost Heinsius** (Values of Culture and Creativity, Creative FLIP)

Reflections on the topics evoked in the previous session; What are the challenges? What is the way forward?

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#### **CCS LOCALLY AND REGIONAL SMART SPECIALISATION POLICIES**

Hosts: **Maciej Hofman** (DG EAC.D1) and **Laurent De Mercey**, (DG REGIO.G1), with participation of **Steven Knotter** (IDEA Consult)

Reflections on the topics evoked in the previous session; How can Structural Funds be a leverage for CCS' contribution in regional competitiveness in the future? Role of cities/regions/urban dimension

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#### **KIC (KNOWLEDGE AND INNOVATION COMMUNITIES) FOR CCIS**

Hosts: **Gauthier Grousset** (DG EAC.C1), **Bernd Fesel** (ECBN) and **Michela Magas**, *Stromatolite*

Reflections on the topics evoked in the previous session; What should be the priorities of KIC for CCS?

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#### **OMC REPORTS AND COUNCIL RECOMMENDATIONS**

Hosts: **Susanne Hollmann** (DHoU, DG EAC.D1), **Dorota Nigge** (DG EAC.D1) and **Sylvia Amann** (OMC, Creative FLIP)

Reflections on the topics evoked in the previous session; How to move forward?

## PARALLEL ACTIVITIES

14:15 – 15:00

Room 3

### EUROPEAN CREATIVE HUBS NETWORK

Creative FLIP Peer-2-Peer exchange program for creative hubs info session

15:30 – 16:15

Room 3

**Sarah de Heusch**, Project manager in charge of international development SMART Coop  
How to support artists and CCI professionals

14:10-14:50 & 15:30-16:10

Start @ Bar

Guided study-visits “Past and present of LaVallée”

16:20-17:00 Presentation of the stocktaking sessions’ main conclusions, moderated by  
**Tamás Szűcs**, Director, European Commission, DG EAC

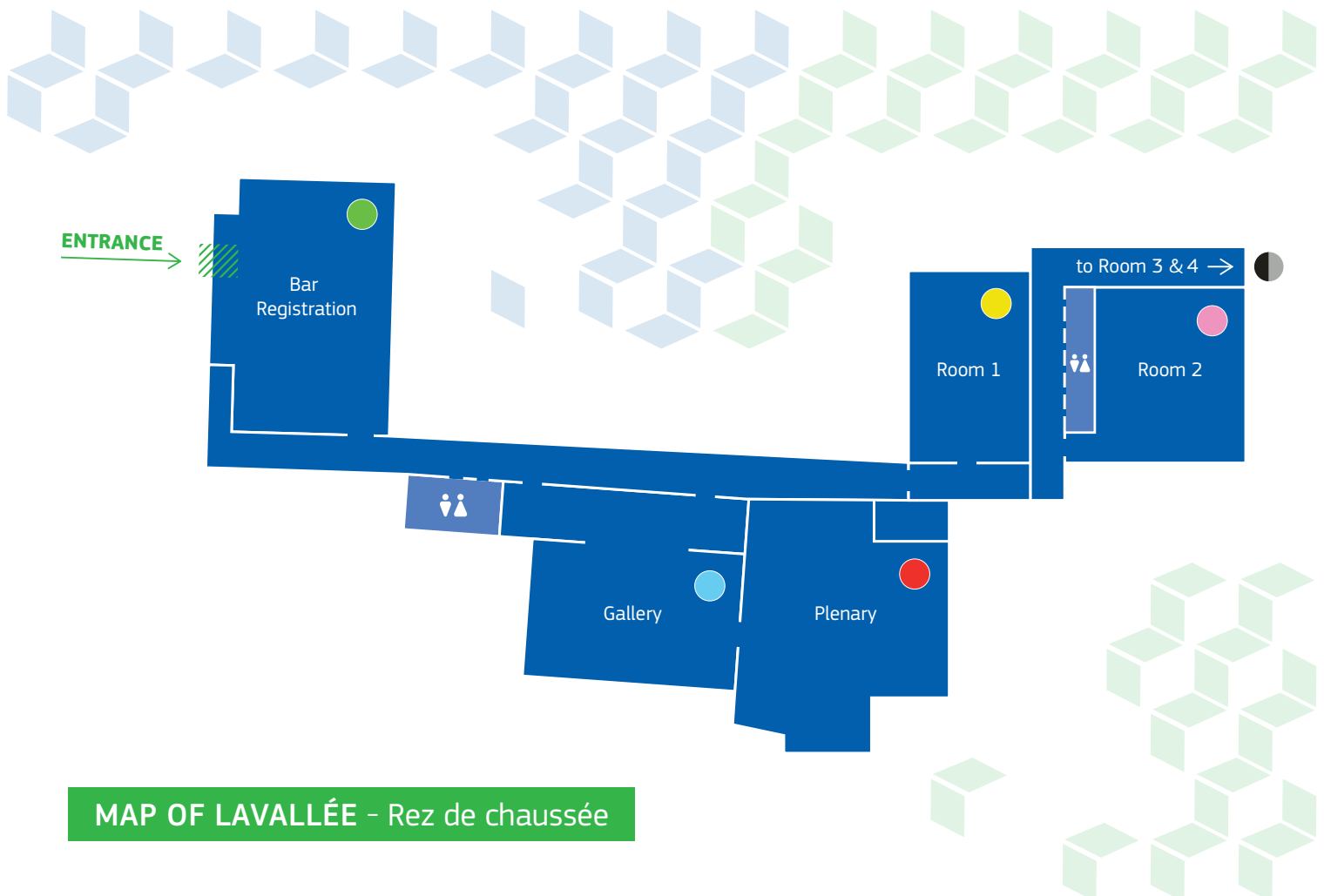
Plenary

17:00-17:30

### CLOSING ADDRESS by

**Commissioner Mariya Gabriel**,  
**Christian Ehler**, MEP,  
**Johannes Ebert**, Secretary-General, Goethe-Institut

Plenary





# STOCKTAKING SESSIONS: POLICY BACKGROUND

The **Open Method of Coordination (OMC)**<sup>1</sup> is a light but structured way EU Member States use to cooperate at European level in the field of culture. The OMC creates a common understanding of problems and helps to build consensus on solutions and their practical implementation. Through an exchange of good practice between EU countries, it contributes to improving the design and implementation of policies, without regulatory instruments. Experts from ministries of culture and national cultural institutions meet five to six times over a 1.5 year period to share good practice and produce policy reports. Within this framework, EU Member States exchange information on how they design policies and funding schemes.

It is complemented by the **Structured Dialogue**<sup>2</sup>, so that the Commission maintains a regular dialogue with civil society. During this process, stakeholders provide key ideas and messages that can also be shared with the relevant OMC experts. This dialogue with the culture sector provides a framework for exchanging views and information, and ensures that the voice of civil society organisations is heard in a structured way. As from 2015, under the renewed Structured Dialogue, named **“Voices of culture”**<sup>3</sup>, thematic meetings are being held involving different stakeholders on key topics in the field of culture.

As specified in the Council **Work Plan for Culture**, “following the OMC groups ‘Access to finance for cultural and creative sectors’ (2014/15)<sup>4</sup> and ‘Developing entrepreneurial and innovation potential of the cultural and creative sectors’ (2016/17)<sup>5</sup> as well as the ‘Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion’ (2015)<sup>6</sup>, a **stock-taking exercise** is needed to assess the implementation of those recommendations.

At the **conference** on cultural and creative sector ecosystems “FLIPping the Odds”, which takes place on 28/29 January in Brussels, such a stock-taking will take place. Experts will review what has been implemented so far and discuss measures for future work at European level.

The event will take place together with a conference with **cultural and creative sector** participants organised by the **project “FLIP** (Finance, Learning, Innovation and Patenting” for **CCIs** (cultural and creative industries)/ **“Creative FLIP”**<sup>7</sup>. This creates synergies and allows co-creation of policies between cultural and creative sector participants, networks and other organisations/civil society, academia and government officials (at EU level, Member States, regional and local levels).

In this way, both the experts that took part in writing both above-mentioned OMC reports from Member States administrations, as well as participant of the relevant “Voices of Culture” groups and other sector participants and Commission services interact and assess progress that has been achieved since the issuing of the OMC and Council recommendations and think together about what has been achieved and what is needed in the future.

In order to support this process, **surveys** have been carried out in the context of FLIP for CCIs-1 on access to finance for CCIs, the use of patenting and IPR and also concerning the uptake of OMC (Open Method of Coordination) groups’ recommendations. Through world café sessions and parallel workshops, participants will take stock and elaborate needs for further policy-making and support.

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1 More to be found here: [https://ec.europa.eu/culture/policy/strategic-framework/european-coop\\_en](https://ec.europa.eu/culture/policy/strategic-framework/european-coop_en)

2 [https://ec.europa.eu/culture/policy/strategic-framework/stakeholder-dialogue\\_en](https://ec.europa.eu/culture/policy/strategic-framework/stakeholder-dialogue_en)

3 <https://voicesofculture.eu/about/>

4 <https://op.europa.eu/en/publication-detail/-/publication/f433d9df-deaf-11e5-8fea-01aa75ed71a1>

5 <https://op.europa.eu/en/publication-detail/-/publication/5d33c8a7-2e56-11e8-b5fe-01aa75ed71a1/language-en/format-PDF/source-68820857> , as well as the overview of EU policies <https://op.europa.eu/en/publication-detail/-/publication/1c3f87fa-2e5a-11e8-b5fe-01aa75ed71a1/language-en>

6 [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52015XG0527\(03\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52015XG0527(03)&from=EN)

7 <https://creativeflip.creativehubs.net/>

## About the event:

**FINANCING CCS: FLIPPING THE ODDS** is a 2-day stakeholder event co-organised by the **European Commission, Directorate-General for Education and Culture** and the **Creative FLIP** project.

**Creative FLIP – Finance, Learning, Innovation and Patenting** is a Pilot project co-funded by the EU whose main objective is to support healthy and sustainable ecosystems for Cultural and Creative Industries (CCIs) with respect to these four key policy areas. It is implemented by a consortium led by Goethe-Institut in cooperation with IDEA consult, VVA Economics and Policy, 3s, Intellectual Property Institute Luxembourg (IPIL) and the European Creative Hubs Network (ECHN).

More info: [www.creativeFLIP.eu](http://www.creativeFLIP.eu)

Day 2 of the event is organised by the **Commission (DG EAC)** in the context of the **COUNCIL WORK PLAN FOR CULTURE 2019-2022**, Priority Area C: **“An ecosystem supporting artists, cultural and creative professionals and European content”, Topic C6: Financing and Innovation.**

## About the venue:

Since 2014, in the heart of Molenbeek-Saint-Jean, LaVallée has been providing an event and co-working space for creative entrepreneurs on a surface of 6000 m<sup>2</sup>.

Installed in an old industrial site from the end of the XIXth century, it is symbolic for the history of Molenbeek, depicting a time when industrialization profoundly changed the face of this neighbourhood.

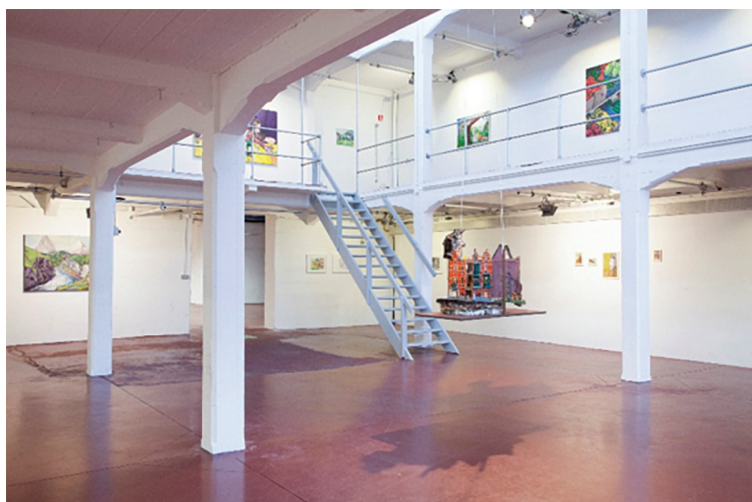
The site was made of seven plots that were previously devoted to different activities, such as trucking, tannery and laundry.

Today, the equipment has been evacuated and the spaces with whitewashed brick walls are buzzing with activity with nearly 150 creative entrepreneurs (plastic artists, videographers, designers, graphic artists, craftsmen and communication professionals) active at the heart of this site which has experienced a real revival.

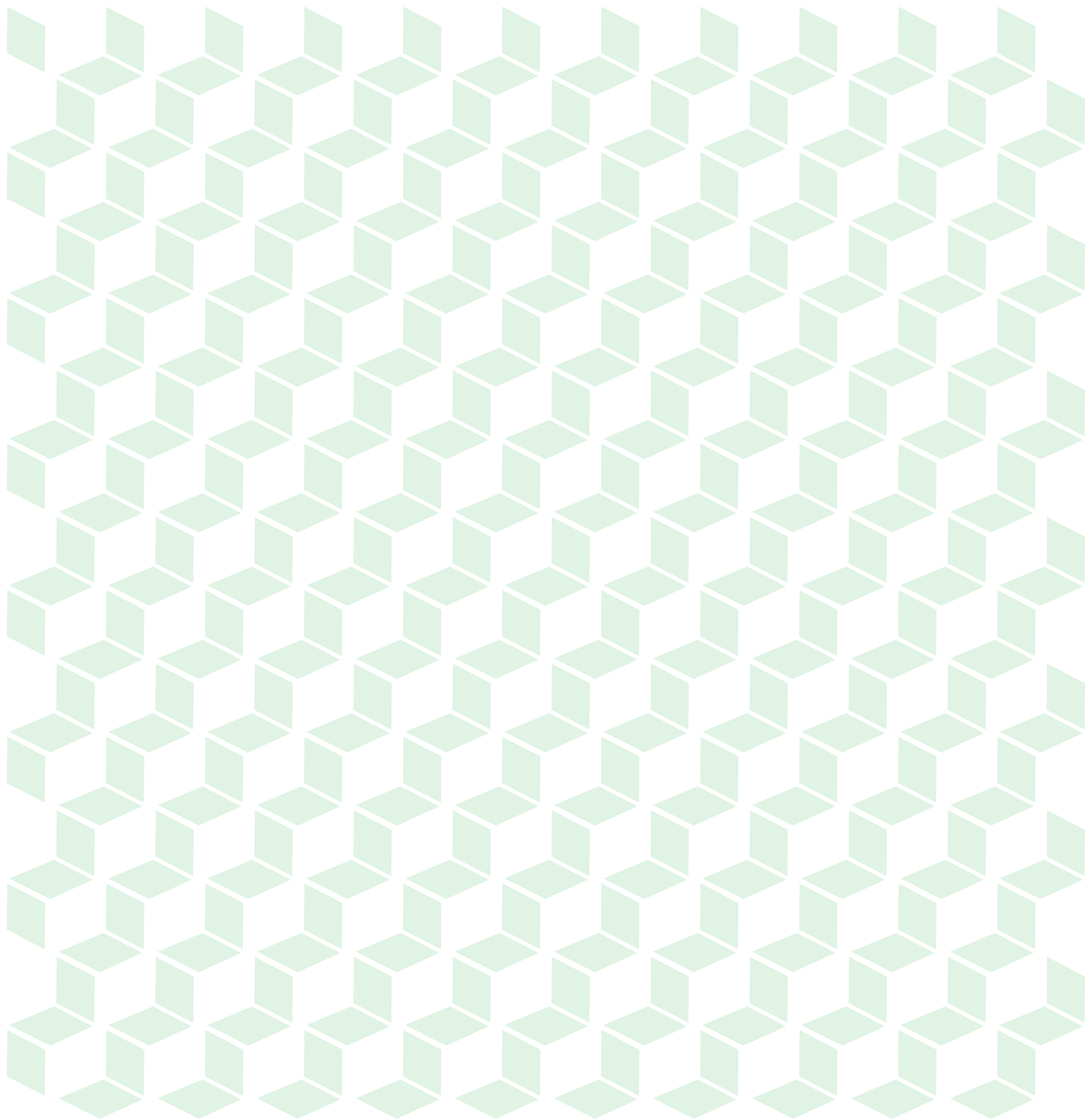
Contrary to the classic segmentation of the industrial world, these places rely on the dynamics of sharing, the effect of proximity between the occupants and the cross-fertilization of projects.

LaVallée is part of Smart Coop and a member of European Creative Hubs Network.

*To learn more about LaVallée, Smart Coop or ECHN, check out the parallel activities in the program on both days.*







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



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