TRACCE

Modul 1. Introduction to cultural and creative industries

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Modul 1. Cultural and creative industries

Summary

a. CC industries (definition, content, current situation in EU and identification of PESTEL trends. Cross innovation: potentials out of the CC scene for economy as a whole)
b. CC entrepreneurship (an introduction to the history and contemporary scope of the cultural & creative industries).
c. Definition and types of entrepreneurship. New framing of terminologies.
d. Specificities of CC entrepreneurship
e. The social dimension of the CC entrepreneurship (discussion: social vs. commercial entrepreneurship)
f. Innovation. Process. Innovation vs. invention
g. Entrepreneurial ecosystem (different types of participants should identify the ecosystem they are part of)

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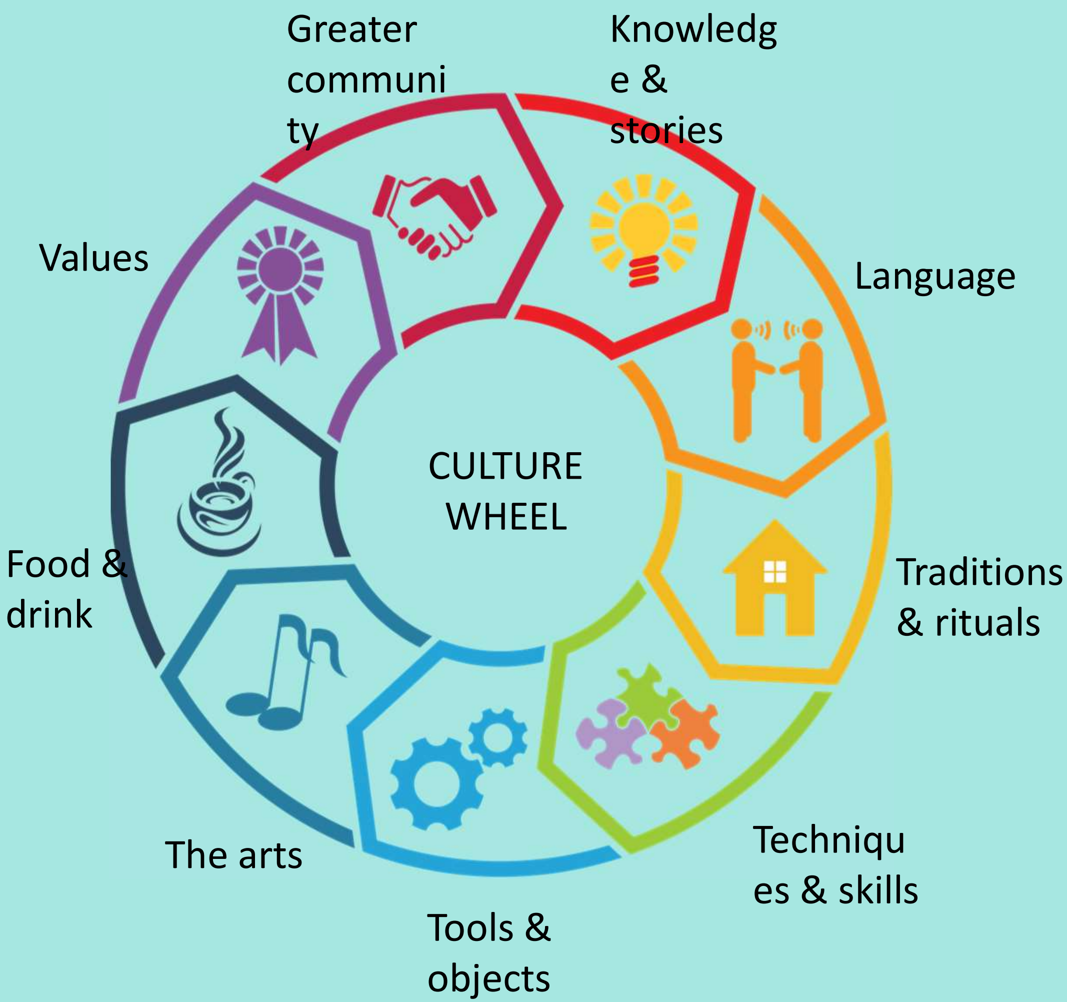
* EC Communication, (March 2010b), Europe 2020: A Strategy for Smart, Sustainable and Inclusive Growth, COM (2010) 2020, p 10.

DEFINITIONS*

What is culture?

- the customary beliefs, social forms, and material traits of a **racial, religious, or social group**
- the set of shared attitudes, values, goals, and practices that characterizes an **institution or organization**
- the set of values, conventions, or social practices associated with a particular **field, activity, or societal characteristic**
- the integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for learning and **transmitting knowledge to succeeding generations**



* Merriam Webster dictionary
** Fig from www.bridgestogether.org

DEFINITIONS

Culture from psychological perspective*

Culture can be generally defined as an interrelated set of **values, tools**, and **practices** that is shared among a group of people who possess **a common social identity**. More simply, culture is the **sum total of our worldviews** or of **our ways of living**.

Counter-culture**

A **counterculture** is a culture whose values and norms of behavior differ substantially from those of **mainstream society**, sometimes diametrically opposed to mainstream cultural mores. A countercultural movement expresses the ethos and aspirations of a specific population during a well-defined era.

Popular culture

Popular culture (also called mass culture or pop culture) is generally recognized by members of a society as a set of the practices, beliefs, and objects that are **dominant or prevalent** in a society at a given point in time.

Culture from intellectual and aesthetic perspective***

: **enlightenment and excellence** of taste acquired by intellectual and aesthetic training; **acquaintance** with and taste in fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills

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* psychology.iresearchnet.com (accessed 03.2022)
** Wikipedia (accessed 03.2022)
*** Merriam Webster dictionary

INTRODUCTION

Introducing the CCI sector in Europe

DIVERSITY

INNOVATION

TECHNOLOGY & SCIENCE

CULTURE- BASED CREATIVITY

- Europe benefits from rich and diverse cultural background, providing **strength** in a globalised economy.
- Innovative solutions are needed to face the current challenges, new approaches to growth are needed to respond to the complex crises.
- **Innovation** is widely recognized as encompassing more than just technological and scientific innovation. Soft innovation and creative design processes are increasingly relevant in this context.
- **Cultural and Creative industries** (CCIs) are active users of these new approaches, using culture-based creativity as a basis for developing innovative approaches for other sectors of economy.

European context

A smart growth strategy

"**Smart growth** means strengthening **knowledge** and **innovation** as drivers of our future growth. This requires *improving the quality of our education, strengthening our research performance, promoting innovation and knowledge* transfer throughout the Union, making full use of information and communication technologies and ensuring that **innovative ideas can be turned into new products and services** that create growth, quality jobs and help address European and global societal challenges. But, to succeed, this must be combined with entrepreneurship, finance, and a focus on user needs and market opportunities".*

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* EC Communication, (March 2010b), Europe 2020: A Strategy for Smart, Sustainable and Inclusive Growth, COM (2010) 2020, p 10.

European context

Strategic framework for the EU's cultural policy

The European Commission’s defined priorities for 2019-2024 are highly relevant for policy making in the field of culture at EU level and for the key themes of European cultural cooperation. These priorities are part of the overall political strategy of the European Union.*

Supporting cultural heritage

Cultural heritage enriches the individual lives of citizens and plays a key role in creating and enhancing Europe's social capital. European cultural heritage benefits from a range of EU policies, programmes and funding.

Socio-economic value of culture

Culture in the EU is recognised for its wider socio-economic value which needs to be supported and which, in return, contributes to the cohesion, inclusion and well-being of our societies and communities.

* culture.ec.europa.eu - Culture and Creativity

European context

Strategic framework for the EU's cultural policy

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Boosting gender equality and diversity

As recognised by the Work Plan for Culture 2019-2022, gender equality is a pillar of cultural diversity and culture has a key role to play in challenging stereotypes and promoting societal changes.

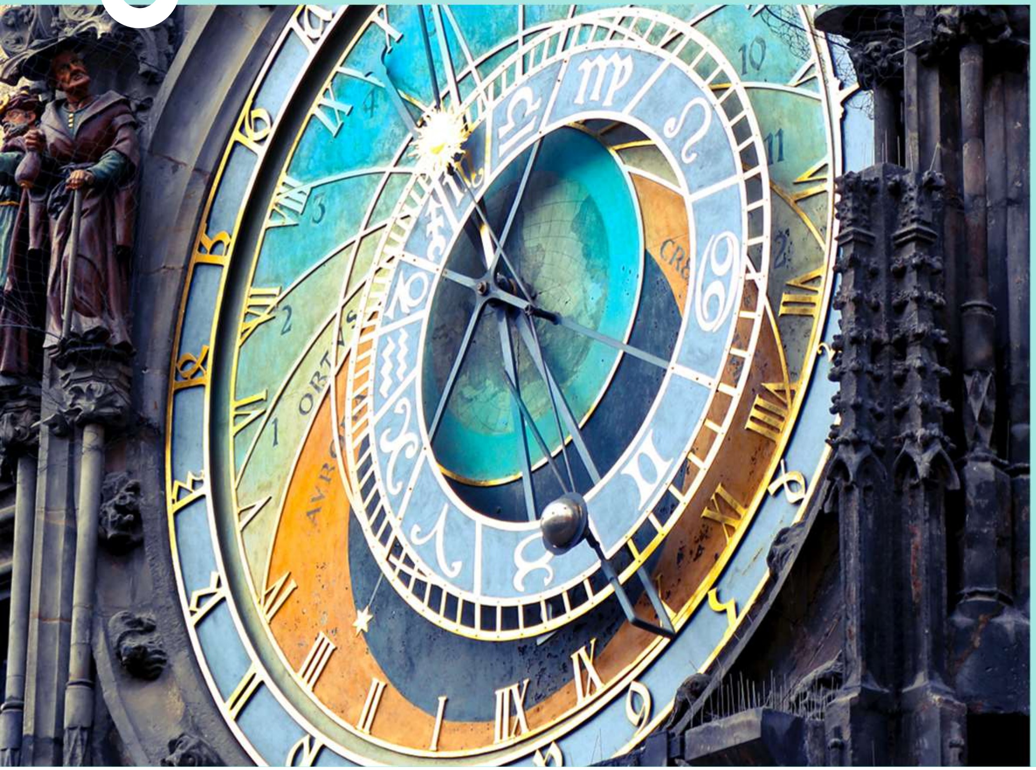
Measuring the positive impact of culture

Given the importance of culture for the European Union, it is essential for Europe to provide accurate data on the socio-economic contribution and the role of culture in order to assist policy-making as well as to support investment in the cultural sector.

* culture.ec.europa.eu - Culture and Creativity

European context

Strategic framework for the EU's cultural policy



Given their important role for economies and societies, **Cultural and Creative sectors** contribute to all 6 political priorities for 2019-2024:

1. **A European Green Deal**: striving to be the first climate-neutral continent
2. **A Europe fit for the digital age**: empowering people with a new generation of technologies
3. **An economy that works for people**: working for social fairness and prosperity
4. **A stronger Europe in the world**: Europe to strive for more by strengthening our unique brand of responsible global leadership
5. **Promoting our European way of life**: building a Union of equality in which we all have the same access to opportunities
6. **A new push for European democracy**: nurturing, protecting and strengthening our democracy

CAREERS IN CCS*

Self-employed

Micro-companies

SMEs

Big companies

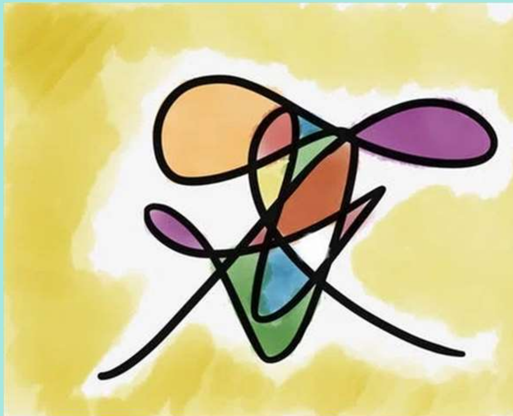


Photo byJudy Kim from Pexels

Professionals in these sectors are mainly organised as self-employed or as micro-companies and SMEs. Big companies are a minority but they do exist e.g. publishing, audiovisual sector and game industry.

Many professionals in these sectors combine several jobs to make a living. As careers in these sectors are often project-based, the professional moves from one project to another in an ongoing flow that sometimes stops because of a lack of new opportunities.

When they are lucky, they can have a combination of cultural/creative jobs but this is not always the case, therefore they work in both the creative and the traditional economy.

Future of labour market

Careers in the cultural and creative sectors **are not linear** as in the traditional economy and this impacts the traditional life cycle.

CCS careers are constantly moving forward and backwards, which implies that the CCS professionals should be very conscious about the choices they make.

As stable jobs are still the norm in the traditional economy, CCS professionals symbolise the future labour market.

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* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS (accessed 03.2022, link)

Cultural and creative sectors

EU Regulation No 1295/2013 on the Creative Europe Programme

*"All sectors whose activities are based on **cultural values** and/or **artistic and other creative expressions**, whether those activities are **market** or **non-market oriented**, whatever the type of structure that carries them out, and irrespective of how that structure is financed. Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts."*

DEFINITIONS

Cultural industries

: those industries that produce and distribute goods and services that, at the moment they are developed, **incorporate a specific cultural attribute**, use or purpose, **regardless of commercial value** (KEA EU Affairs, 2019)

Creative industries

: those industries that use culture as an input or have a cultural dimension, although their outputs are mainly functional.(KEA EU Affairs, 2019)

The terms are used almost interchangeably: the notion "cultural industries" emphasizes the cultural heritage and traditional and artistic elements of creativity, while the notion of "creative industries" tends to place emphasis on individual creative talent and innovation, and on the exploitation of intellectual property.

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* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS (accessed 03.2022, link)

DEFINITIONS*

Creative value chains*: consist of an **initial creative idea**, which is usually combined with other inputs to produce a cultural work, which then moves through a series of interlinked stages before it reaches the final consumer.

Copyright and related rights**: the exclusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic, or musical material.(Oxford dictionary)
: Provide incentives for creators by enabling returns on creativity and investment thus allowing creators to make a living from their work; a mechanism for licensing creative assets; a market-based framework for sustainable creative industries.

Intangible capital
One key feature of companies in the cultural and creative sectors is often intangible capital, usually the expertise of the owner(s) and the people working in the company.

Cultural and creative entrepreneur: someone who creates or innovates a cultural and creative product / service and who uses entrepreneurial principles to organise and manage the creative activity in a commercial manner

* EU, (2018) - The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors
**WIPO, (2020) - Intellectual Property and the Creative Economy (Secretariat's Presentation CDIP/25)

Cultural and creative industries*

UNESCO analyzed CCI in 11 sectors and 5 global regions

UNESCO defines **cultural and creative industries** as **activities** "whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature."

Photo by Bruno Thethe from Pexels

*UNESCO (2015) Cultural times. The first global map of cultural and creative industries link

Cultural and creative industries*

UNESCO classification of CCI: a wide range of cultural and creative activities in 11 sectors

Advertising	Advertising agencies
Architecture	Architectural firms
Books	Physical and digital books sales (including scientific, technical, medical)
Gaming	Video game publishers, developers and retailers; equipment sales
Music	Sound recording and music publishing industry, live music
Movie	Motion picture production, post-production and distribution
Newspapers and magazines	Newspapers and magazine publishing industry (B2C and B2B, news agencies)
Performing arts	Performing arts activities: dance, theatre, live music, opera, ballet, etc.
Radio	Radio broadcasting activities
TV	TV programming, production and broadcasting including cable and satellite
Visual arts	Visual arts creation, museums, photographic and design activities

* UNESCO (2015) Cultural times. The first global map of cultural and creative industries

Cultural and creative industries*

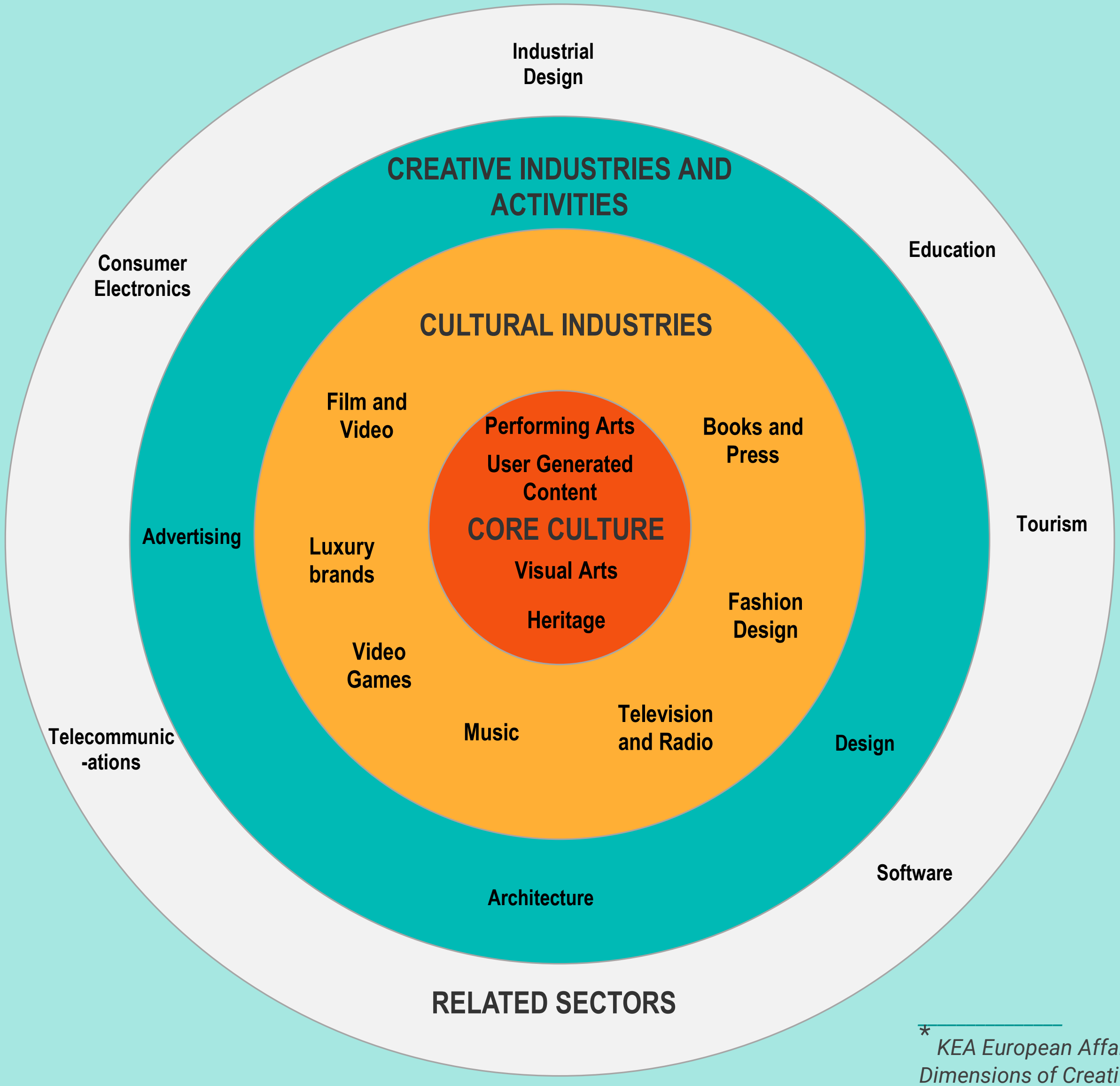
EU view of CCI: 3 categories spanning from more cultural intensive to more creative intensive industries & link between creativity and production

CATEGORY	SECTOR
CORE CULTURE	Visual arts Performing arts Cultural heritage
CULTURAL INDUSTRIES	Films and videos | Television and radio Videogames | Music Publishing
CREATIVE INDUSTRIES	Design Architecture Advertising
CREATIVE DRIVEN	Manufacturers of computers, MP3 Mobile telephony etc.

The classification developed by KEA for the General Direction of Education and Culture of the European Commission (DG EAC) was followed by the Green Paper of the European Commission of 2010; it creates a shared vision at the European level to facilitate the development of policy measures for development.

It defines the **cultural industries** as *"those industries that produce and distribute goods and services that, at the moment they are developed, incorporate a specific cultural attribute, use or purpose, regardless of commercial value"*, *while* ***creative industries*** *are "those industries that use culture as an input or have a cultural dimension, although their outputs are mainly functional."*

* KEA European Affairs (2019) - COCO4CCI - D.T1.2.1. Mapping toolkit MAPPING STRATEGY AND CCI CLASSIFICATION



CULTURAL AND CREATIVE INDUSTRIES CLASSIFICATION*

* *KEA European Affairs (2009) The Contribution of Culture to Creativity in the EU and Regional Dimensions of Creativity*

Understanding the cultural and creative sector development panorama

Overview of cultural and creative economy

01 **Main actors**

The Creative economy ecosystem

02 **Socio-economical data**

Global & EU data. Gaps and pains

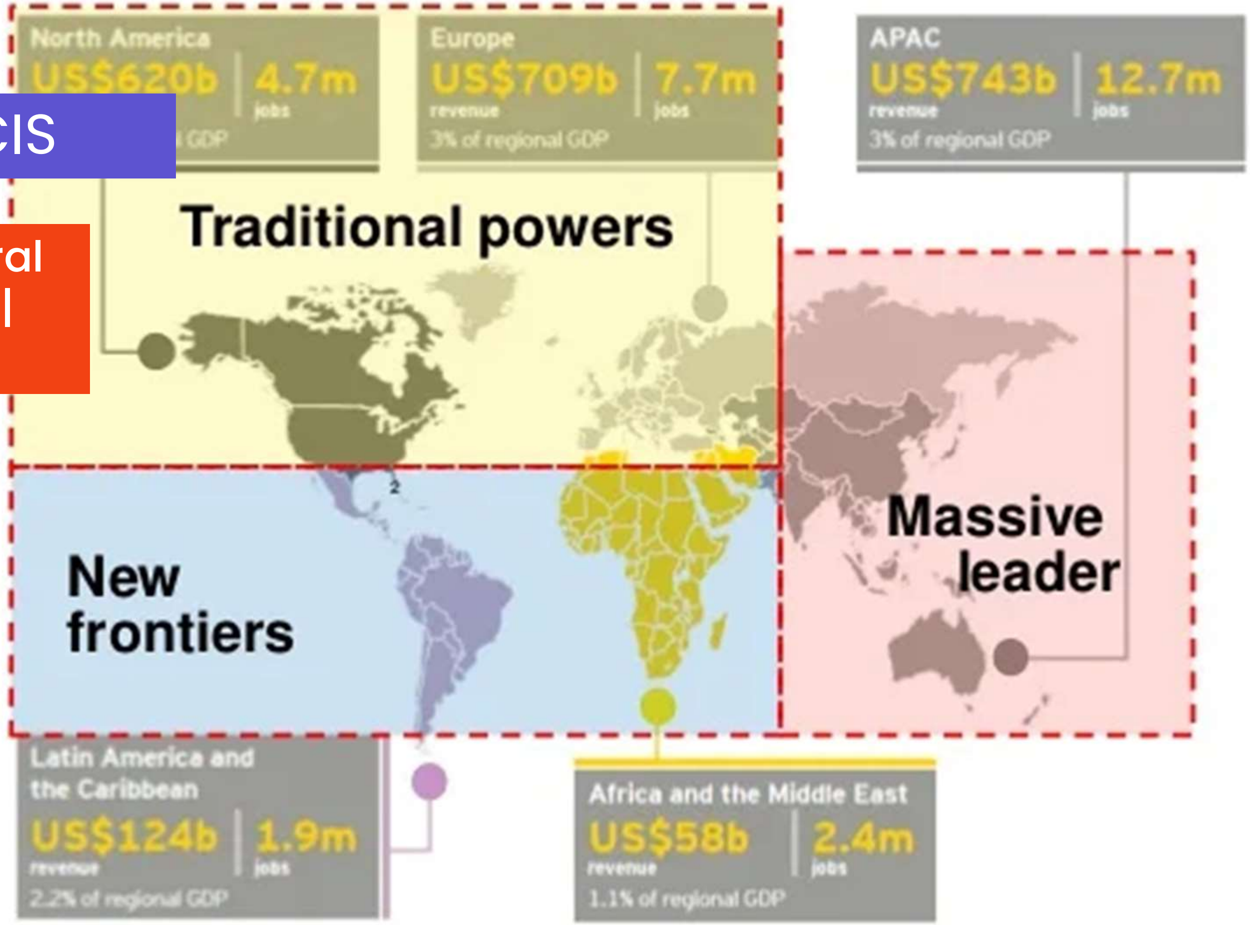
Photo by Yan Krukov from Pexels

The Creative economy ecosystem

- **Creators** are at the heart of the creative economy, they produce and supply diverse creative content
- **Public authorities and institutions** have responsibilities for setting the enabling infrastructure to establish and implement common rules for the functioning of the creative economy
- **Market players** take risks and have legitimate expectations for returns on their investment
- Increasingly **society at large and consumers**, in particular, play an important role in the creative economy

GLOBAL MAP OF CCIS

First global map of cultural and creative industries | UNESCO, 2015



GLOBAL MAP OF CCIS*

Cultural and creative industries (CCI) generate US$2,250b of revenues and 29.5 million jobs worldwide

CCI revenues worldwide exceed those of telecom services (US$1,570b globally), and surpass India's GDP (US$1,900b). Within the total, the top three earners are **television** (US$477b), visual arts (US$391b), and newspapers and magazines (US$354b). With 29.5 million jobs, CCI employ *1% of the world's active population.* The top three employers are visual arts (6.73m), books (3.67m) and music (3.98m).

The cultural and creative world is multipolar

Asia-Pacific accounts for US$743b in revenue (33% of global CCI sales) and 12.7m jobs (43% of CCI jobs worldwide). The Asian market is driven by a large population, and the region is home to CCI leaders, such as Tencent, CCTV and Yomiuri Shimbun. **Europe and North America** are the second and third largest CCI markets. Today **Latin America**, and **Africa including the Middle East** rank fourth and fifth, respectively — but CCI players see great development opportunities in these two regions. Though symbiotic, each world region is developing a momentum of its own.

Cultural and creative content drives the digital economy

CCI are a locomotive of the online economy — contributing US$200b to global digital sales in 2013. Cultural and creative content also powers sales of digital devices, which totaled US$530b in 2013. Digital cultural goods are, by far, the biggest revenue source for the digital economy, generating US$66b of B2C sales in 2013 and US$21.7b of advertising revenues for online media and free streaming websites.

The informal economy is a vast reservoir of jobs

Informal CCI sales in emerging countries were estimated to total US$33b in 2013 and to provide 1.2 million jobs. Performing arts are the biggest employers in the informal economy, providing unofficial music and theater performances (street performances, festivals and concerts that do not pay authors' rights, private performances at marriages and funerals, etc.), which are often free for audiences. In Africa, these performances are sometimes funded by individual sponsors.

*UNESCO (2015) Cultural times. The first global map of cultural and creative industries (2015, p8)

GLOBAL MAP OF CCIS*

Cultural production is young, inclusive and entrepreneurial

Creative activities contribute significantly to youth employment and careers in CCI are relatively open to people of all ages and backgrounds. In Europe, CCI sectors typically employed more **people aged 15–29 years** than any other sector. Creative industries also tend to favor the participation of women compared with more traditional industries. Statistics compiled by the UK Government showed that **women** accounted for more than 50% of people employed in the music industry in 2014 (vs. 47% in the active population overall). Moreover, creation is driven by **small businesses or individuals**, giving rise to agile and innovative employers. More than half (53%) of Canadian gaming developers say they are independent operators. In the US, artists are 3.5 times more likely to be self-employed than US workers overall.

Culture boosts cities' attractiveness

World-class cultural infrastructure is a catalyst for urban development: building a museum often offers opportunities to engage in large urban development projects and to develop a new "city brand" around cultural and creative industries. Such flagship projects boost a city's attractiveness for tourists, talent and highly skilled workers. Bilbao, in Spain's Basque Country, is now an icon of culture-led urban regeneration: construction of the Guggenheim Museum led to the creation of more than 1,000 full-time jobs, and tourist visits have since multiplied eight-fold. Equally important, CCI make cities more livable, providing the hubs and many of the activities around which citizens develop friendships, build a local identity and find fulfillment.

*UNESCO (2015) Cultural times. The first global map of cultural and creative industries (2015, p8)

GLOBAL MAP OF CCIS*

Leveraging a more creative world

• **Promoting author's rights:** If we want authors and creators to continue creating culture and promoting cultural diversity, they must be compensated fairly for the use of their works. The current failure to properly reward creators is limiting CCI revenues, and holding back their growth and ability to generate job creation.

• **Looking for growth:** As companies chase the scale needed to exploit their best content ideas across global markets, consolidation is back in vogue. EY's 2015 Media & Entertainment Capital Confidence Barometer shows that 50% of CCI companies expect to pursue acquisitions in the next 12 months.

• **Pursuing global expansion:** Mature markets remain the most attractive for investment by CCI companies and organizations. Nonetheless, China and India are the emerging markets of choice for many executives, drawn primarily by their strong growth and massive long-term potential.

• **Balancing online monetization:** CCI players face two difficulties: trying to persuade consumers to pay for something they may have been accessing for free, and extracting a fair share of the value generated by cultural content, which has been largely captured by online intermediaries. The problem of a value chain distorted in favor of internet intermediaries needs to be addressed by policy makers across borders, so that the internet becomes a fair-trade place for creators and their works.

• **Nurturing talent:** Talent is the lifeblood of cultural and creative industries. According to urban economist Richard Florida, the ***"creative class,"*** including **designers**, **artists and high-skilled intellectual workers**, acts as an engine of innovation and urban development, structuring creative hubs and networks for the economic, social and cultural development of their native cities and regions.

*UNESCO (2015) Cultural times. The first global map of cultural and creative industries (2015, p8)

Overview of the European Cultural and Creative Economy

EU Cultural sector data

The EU has **strong and vibrant** cultural and creative industries. These are not only essential for Europe's **cultural diversity, strengthening social cohesion and increasing Europe's attractiveness internationally**. They are among the continent's most dynamic sectors.

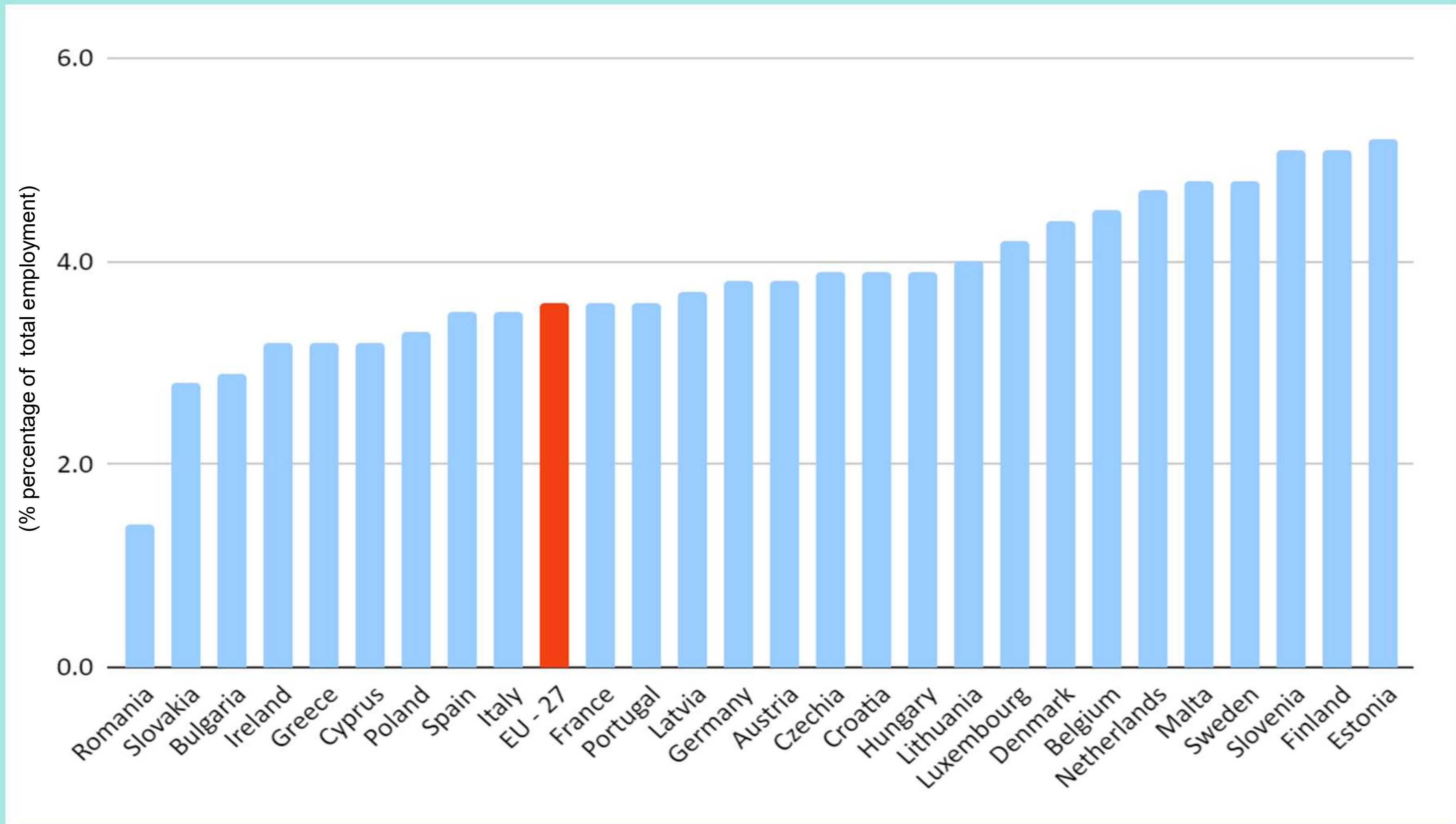
In 2020, EU cultural and creative industries employed **7,2 million people**

Equivalent to **3.6%** of the total workforce in the EU

Representing **1.2 million** enterprises

* Eurostat (2020), Culture statistics - cultural employment link

Cultural employment, 2020



* Eurostat (2020), Culture statistics - cultural employment link

EU CULTURAL & CREATIVE ECONOMY KEY DATA

REVENUES

With a **value added of EUR 413 billion** (2017), the CCS represent **5.5% of the overall EU economy**.
At the EU level, and compared to all CC subsectors, the **Audio-visual subsector is the biggest one accounting for 2.5% of the European economy.**

CULTURAL JOBS

On average 32% of the cultural workers are self employed compared to 14% in overall employment.

LINKS

The CCS generates important revenues **linked to cultural tourism** or festivals for the accommodation and food services. As for the ICT sector, the CCS are **strongly interlinked with digital services**, which represent a key component of the music and video game value chains.

LIFELONG SUPPORT FOR ENTREPRENEURSHIP

The life cycle in the CCS relates very much to the careers of professionals in these sectors. **Lifelong focus and support for entrepreneurship and innovation in the cultural and creative sectors should relate to the careers of professionals in these sectors.** It should focus on all stages of the life cycle, and not only on the start-up phase.

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* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Core culture sub-sectors

VISUAL ARTS

- In 2017 the workforce of the Visual Arts reached **1.39 million workers** with more than **1/2 million Visual Arts companies** in the EU.

- Member States where Visual Arts companies have the highest share out of the total number of companies : Netherlands (4.6%), followed by Sweden (3.7%), Denmark (3.6%) and Bulgaria (3.5%)

Main components of the EU Visual Arts industry:

- "Other retail sale of new goods in specialised stores" representing **51%** of its value added, this includes **retail activities and trade of services of commercial art galleries**
- "Specialised design activities" (e.g. fashion design and fashion goods as well as industrial designs) - **30%**
- "Photographic activities" - **11%**
- "Other publishing activities" - **8%**

"the visual arts domain encompasses all non-literary and non-musical fine arts (paintings, drawings, prints, watercolours, video, installations and sculpture) as well as photography"

- *ESSnet-Culture 2012*

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* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Core culture sub-sectors

PERFORMING ARTS

- Performing arts: **theatre and theatrical performances (e.g. musicals, opera, ballet, etc.), dance, cabaret, puppetry and object theatre, circus, performances by stand-up comedians, ventriloquists, jugglers etc***. Contemporary performing arts also include any activity in which the artist's physical presence acts as the medium, such as mime.

- With 1,3% of the workforce, the performing arts sector is the second largest employer among the CCS in Europe.

- As of 2017, Performing Arts was the Cultural and Creative industries subsector with the highest number of enterprises (**814,530 companies**).

  → 78% of employees are creators and/or performers
  → 15% are technicians
  → 7% are involved in venue management and organisation of ballet, music and stage performances.

"performing arts is considered a presentation of live art to a live audience. If recorded or displayed on a screen, a performance falls under other domains (e.g. Film)"

- *ESSnet-Culture 2012*

* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

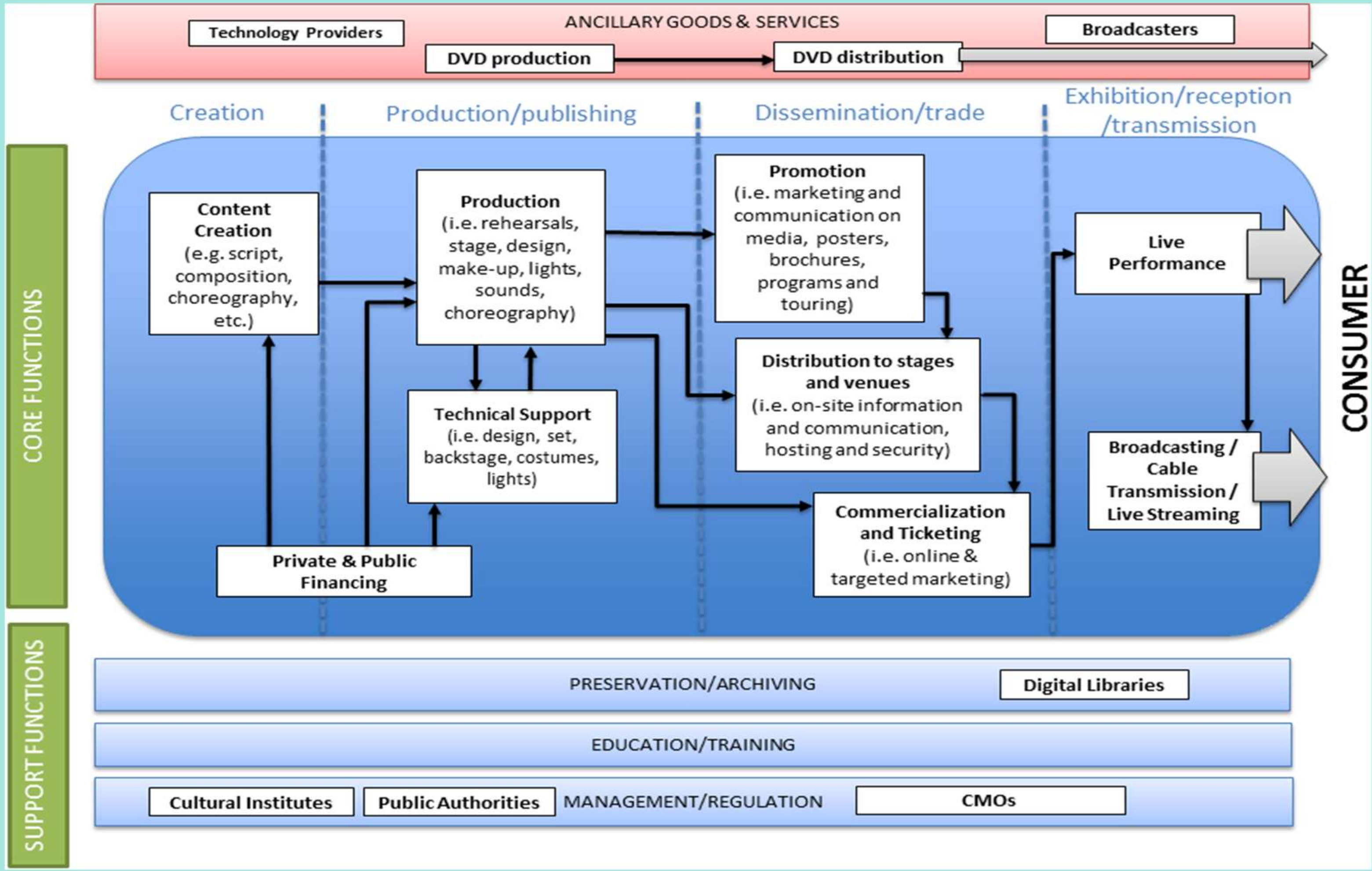
Performing arts value chain analysis

The European Commission carried out an analysis describing the relevant activities and actors that play a role in creating, producing, disseminating, exhibiting and preserving the creative product or service -

"Mapping the creative value chains: A study on the economy of culture in the digital age"(2017).

Photo by Los Muertos Crew from Pexels

STYLISED VALUE CHAIN FOR PERFORMING ARTS



* KEA for DG EAC (2017), Mapping the creative value chains: A study on the economy of culture in the digital age

The actors and their role in the value chain

	Function	Actors
01	**CREATION** The creation function refers to the act of conceptualizing and creating an original artwork.	Authors
02	**PRODUCTION** Once a performance is conceptualised, it can be produced i.e. the creation is shaped into an actual performance for the stage through rehearsals, stage design, light choreography.	Authors, artists, technical crew and designers
03	**DISSEMINATION/TRADE** This function refers to distribution of produced events towards stages and venues along with all the promotion, marketing and communication activities in parallel with the commercialization of the events towards end-consumers by ticketing agencies	Agents, promoter, ticket distributors
04	**EXHIBITION/RECEPTION** The exhibition function refers to the live performance of the play to an audience. This can happen in independent venues or stages, or sometimes also in the public space	Venues or stages
05	**PRESERVATION/ARCHIVING** Preserving implies gathering homogeneous or heterogeneous elements that are archived, conserved and protected with care because they have strong representative historical, aesthetic, and/or symbolic value.	

* KEA for DG EAC (2017), Mapping the creative value chains: A study on the economy of culture in the digital age

Performing arts value chain economic characteristics

Arts products are characteristically difficult to value. The enjoyment of an art product is a personal experience that is unique for every individual.

Experience goods	Consumers cannot accurately evaluate the value of a performance until after they have paid for it and have seen the performance.
Scarce commodities	E.g a famous festival takes place only once per year.
Merit goods or public goods	Live performances benefit those who see and pay for it and also society in general (e.g. social cohesion, national prestige, international recognition, etc.). Since consumers are not fully informed of these societal spillovers, they are unable to evaluate all its benefits in a correct way without public intervention.
Complex goods	Live performances require a lot of coordination between a wide range of actors and stakeholders along the value chain
High cost	Due to the labour-intensive nature of the sector, the sum of fixed and marginal costs is too high to be reflected in final ticket prices.

* KEA for DG EAC (2017), Mapping the creative value chains: A study on the economy of culture in the digital age

Value chain for performing arts: links with other sectors

AUDIOVISUAL

Actors in the performing arts establish value-adding partnerships with public/private broadcasting channels to **increase** their **audience** (e.g. the Opera Platform in cooperation with French Arte). Also at **the production** stage, audiovisual works can be included in live performances, as the boundaries between performing arts work and audiovisual work become fuzzy, especially in contemporary

TOURISM

The performing arts sector can **reinforce the attractiveness of a touristic destination**. **Performances in public/private spaces (e.g. parks, restaurants) are a key factor of Europe's touristic attractiveness.** Performing arts play an important part of the **holiday experience** in many locations across Europe (e.g. Opera Garnier in Paris, the West End in London or La Scala in Milan).

MUSIC

The live music sector **is a solid example of this high level of integration between music and performing arts**, with the music sector showing increasing interest in live music performances in response to decreasing sales in the recorded music business.

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* KEA for DG EAC (2017), Mapping the creative value chains: A study on the economy of culture in the digital age

Core culture sub-sectors

HERITAGE

- Three categories of cultural heritage have been distinguished by National legislators and International Organisations:
    - **Intangible cultural heritage**, which according to UNESCO means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.
    - **Tangible movable cultural heritage**, including cultural objects and sources such as artwork, artefacts, historic objects, but also books, archives, etc.
    - **Tangible immovable cultural heritage**, including culturally or historically significant real estate, historic towns, archaeological sites, monuments, etc.

Cultural heritage: "a group of resources inherited from the past which people identify, independently of ownership, as a dynamic reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all forms and aspects of the environment resulting from the interaction between people and places through time."

- *Faro Convention of the Council of Europe, 2005*

* CoE (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society link

Core culture sub-sectors

HERITAGE

Lately the discourse often also focuses on:

- **Living heritage or material culture**, which emphasises ongoing daily functions with cultural-historic significance as well as current cultural customs, practices and competences **(gastronomy, fashion, religion…)** of a community or locality
- **Cultural Landscape** (UNESCO), which emphasises the cultural properties or values of physical surroundings for a community or locality, whether they be natural, urban, industrial or a combination of these

Cultural heritage trends:

- Cultural heritage institutions are **expanding their digital offering** to enhance user experience and attract new audiences.
- **Access and reuse of digital content** can generate additional revenue streams for heritage institutions
- Beyond its cultural and social value, cultural heritage drives **territorial development** and job creation in a variety of economic sectors. European local authorities are diversifying investment in their cultural heritage resources to increase territorial attractiveness.

* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Cultural industries sub-sectors

AUDIOVISUAL

According to UNESCO 2009, the core elements of the audiovisual domain are:

- **Radio and Television broadcasting**;
- **Film and Video;**
- **Interactive Media** covers video games and new forms of cultural expressions that mainly occur through the Web or with a computer.

"Broadcasting" refers to "Radio and Television broadcasting". It encompasses the creation, production, dissemination, exhibition/reception and preservation of content.

- In the **637,924 enterprises** of the EU Audio Video Multimedia sub sector are employed **2.7 million workers**, representing 1,9% of the EU workforce.

- **Mobile gaming** is the fastest growing segment in the vídeo games market **(+13% a year)**

- Podcasts are increasingly used to access news.

- Across Member States, *the Irish CCS registered the highest growth rate from 2013 to 2017*. This growth was mainly led by Audio visual activities, an explanation for this significant growth rate may be overhaul of the Irish tax incentive scheme which attracts large coproductions.

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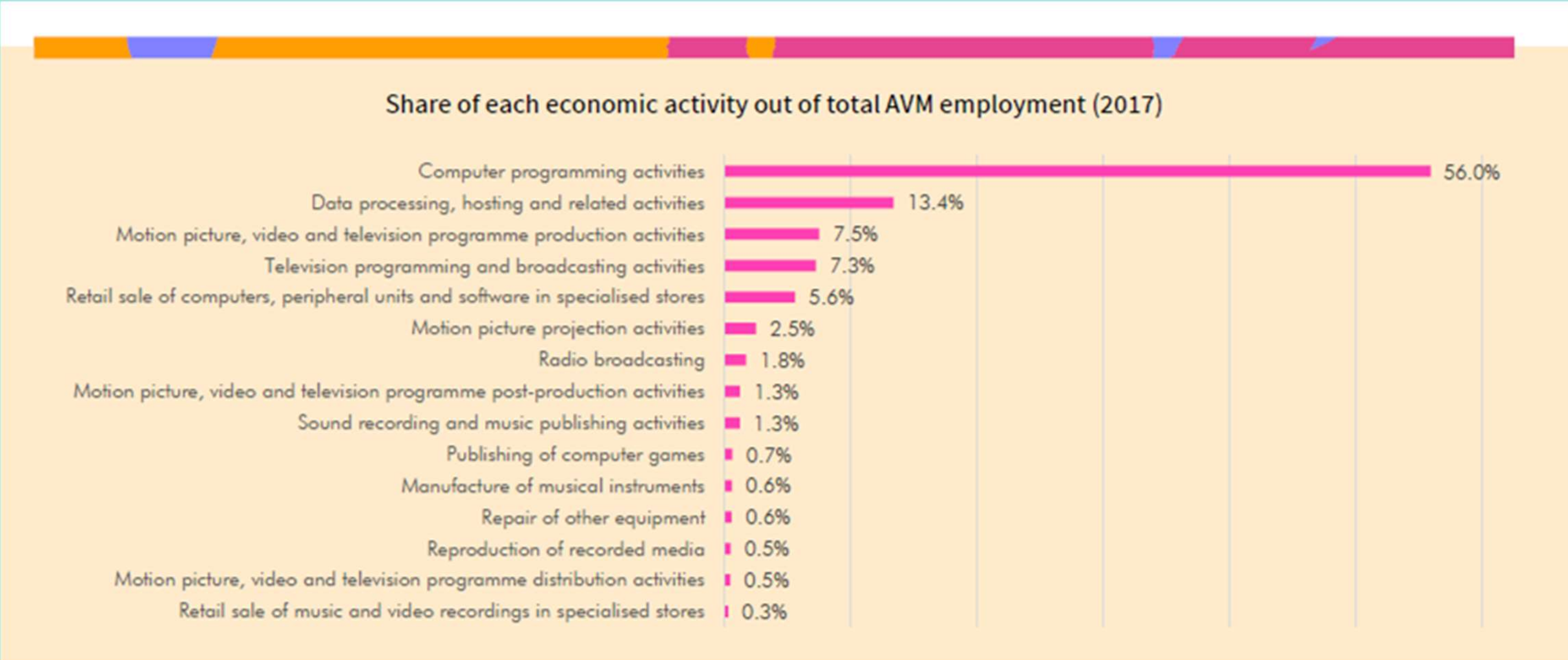
* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Audiovisual employment by activity*



* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in [link]

Cultural industries sub-sectors

MUSIC

- The music sector is composed of many players, such as artists, musicians, authors and composers, record companies, music publishers, live sector, collecting societies to manage copyrights in works and performances.
- It relies on a number of operators for distribution: broadcasters (radio, TV), digital service providers, retailers, public places such as restaurants, clubs and hotels.
- The music industry is **driven by technology changes**. It has suffered most from the digital revolution, being hit by digital piracy, the reduction of physical sales, the development of new distribution channels with different monetisation logics.
- The music industry generates revenues of more than **25 billion EUR employing 1,168,000 persons**.
- The manufacture of musical instrument in Europe represents 6,000 companies and EUR 1.3 billion in 2014.
- Nowadays artists have to make more efforts to emerge by developing a **fan base**, thus forcing extensive touring, which contributes to a thriving life music scene (concerts, festivals). **Social media** are important tools enabling artists to develop such a fan base.

* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in [link]

Cultural industries sub-sectors

PUBLISHING

- Books and press subsectors are increasingly **moving from physical to digital**: new formats enriched with audiovisual content (podcasts, audio-books) are attracting consumers' attention and represent an additional channel to engage more deeply with younger and new audiences.

- Today, **written press is increasingly accessed digitally across different platforms** (e.g. social media, messaging, apps, and websites), although traditional media outlets are still considered valuable sources of information.

- The EU books & press industry **employs 1.59 m workers.**

- **27.9% of the 360,000** EU Books & Press companies **are specialised in translation and interpretation** activities

- As of 2017, most EU Books & Press workers (32.3%) were employed by companies that develop Other printing activities

* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Creative industries sub-sectors

ARCHITECTURE

- Architects are increasingly making use of **eco-friendly solutions** to improve energy efficiency (e.g. use of renewable energy sources, LED lightning), reduce water consumption and greenhouse emissions of the built environment, including the use of local and sustainable materials (such as timber and bamboo structures, recycled materials).

- Renovation, **rehabilitation and adaptive re-use of buildings** (for instance brownfields, industrial heritage spaces) is also a solution increasingly explored by architecture firms in collaboration with local authorities to reduce the environmental impact of new constructions while valorizing existing urban spaces.

- There are more than **300,000 architecture** companies in the EU employing approximately **612,000 workers**.

- The highest shares of Architecture companies out of total number of companies is found in Belgium (2.8%), Austria (1.8%) and Spain (1.8%)

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* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Coronavirus and the CCS

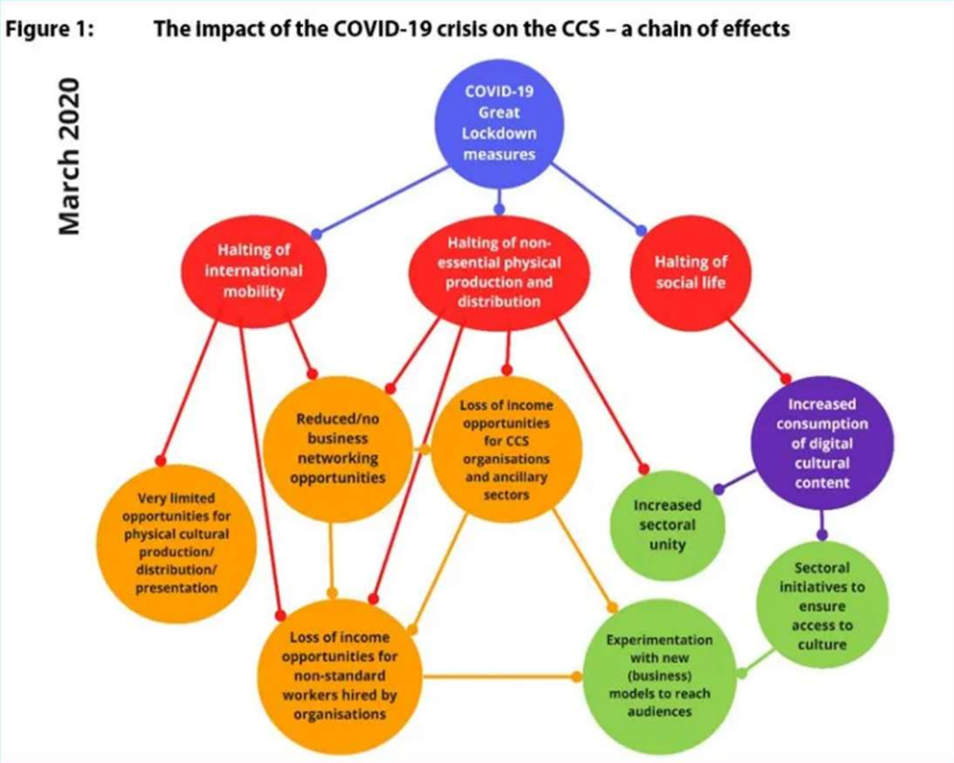
Cultural and Creative Industries in Times of Crisis, in 2020

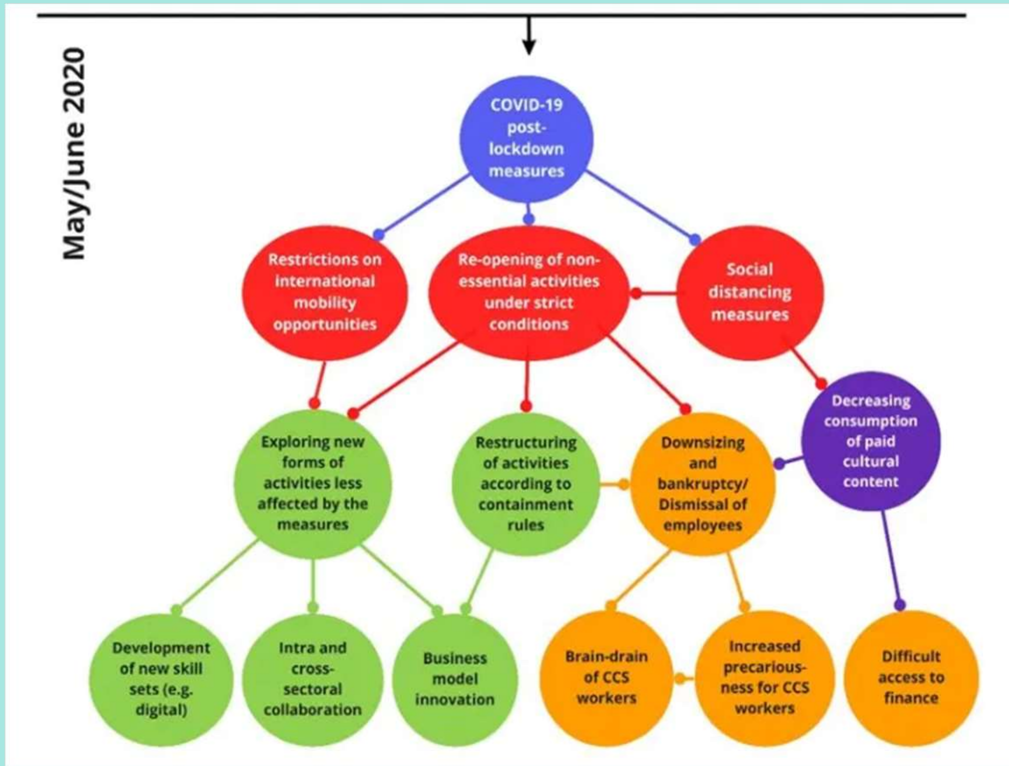
- The CCIs that are most **dependent upon physical experiences** at venues and sites have suffered the **sharpest economic losses in relative terms**, across many different national contexts.
- **Overall fall** in cultural and creative industries' Gross Value Added over 2020.
- The performance of cultural and creative industries across different countries is also consistently worse than the overall performance of these national economies.
- **20 to 40% losses in revenue across different countries**.
- *Fortunes of cultural and creative industries in different territories appear to be linked to how countries as a whole have dealt with the pandemic.*
- The **biggest absolute falls** in the economic contribution of the cultural and creative industries have been observed in **megacities and other major urban centres**, where these industries are heavily concentrated.
- The **self-employed have experienced higher levels of income loss and unemployment** than other categories of cultural and creative workers.

* UNESCO (2021), Cultural and creative industries in the face of COVID-19: an economic impact outlook link

Coronavirus and the CCS

Cultural and Creative Industries in Times of Crisis, in 2020





* European Parliament - DG for Internal Policies, (2021), Cultural and creative sectors in post-COVID-19 Europe: Crisis effects and policy recommendations link

Coronavirus and the CCS

Coronavirus has made clear that culture does contribute to the social and economic vitality of our societies.

Digitalisation

The corona virus has accelerated the digitalisation process at a dizzying speed. The pandemic provided an unique opportunity to upscale innovation and the use of online/digital tools to further democratise cultural participation.

Protection

Effective protection of non-standards workers is crucial to cope with the social economic inequalities that the pandemic may magnify.

Sustainable changes

- Design new business models and new digital formats
- Develop new partnerships at different government levels but also public and private organisations to raise new funds
- Co-create and strengthen links with the local community
- Change criteria/incentives to allocate funds
- Cooperate with other sectors to develop novel services
- Actions are needed to overcome the current cross-sectoral fragmentation (as well as sub-sectoral fragmentation within the CCS)

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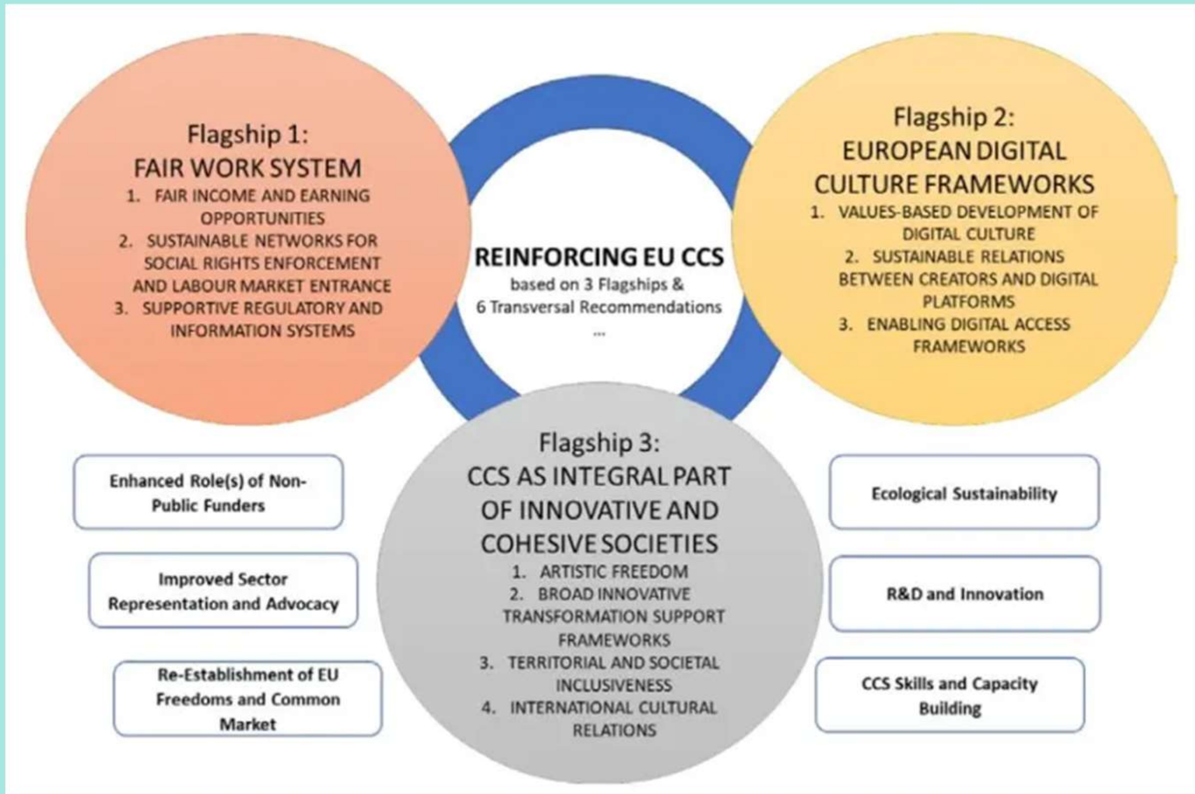
* UNESCO (2021), Cultural and creative industries in the face of COVID-19: an economic impact outlook link

Coronavirus and the CCS

Reinforcing EU CSS:
3 flagships and 6 transversal recommendations



The analysis of policy support measures in this study covers the period of March to September 2020

* European Parliament - DG for Internal Policies, (2021), Cultural and creative sectors in post-COVID-19 Europe: Crisis effects and policy recommendations link

Understanding the cultural and creative sector development panorama

CCS Market

01 **Main trends on the EU CCS market**

Five main trends influencing the EU CCS market

02 **Main trends in the CCS subsectors**

Overview of the main trends

Photo by Axel Vandenhirtz from Pexels

Main trends on the EU CCS market

Five main trends influencing the EU CCS market

The CCS market is characterized as being very unpredictable. However, the updated ***Market Analysis of the Cultural and Creative Sectors in Europe**** outlines the main trends influencing the EU CCS market.

*KEA & EIF (2021) Market Analysis of the Cultural and Creative Sectors in Europe

Five main trends influencing the EU CCS market

01

Digital uptake increases access to CCS content

02

Ecological sustainability

03

New forms of collaborations lead to innovations

04

New income generation opportunities

05

Essential part of experience economy and tourism

1. Digital uptake increases access to CCS content

CCS content is increasingly consumed digitally	The internet has become a significant channel for accessing and consuming cultural content especially by the younger population. In fact, 90% of young people listen to music online vs. 54% of those with an age of 55-74 years.
Digital advertising is on the rise	Since consumers are shifting towards digital channels, advertising is adjusting in response. It is expected that between 2020 and 2025 video ad spend will grow by 28% and social media ad spend will grow even more - by 39.4%.
New digital services and products	Video gaming has become incredibly popular and it is the fastest growing segment in the video games market. Podcasts are also very popular to listen to radio programmes, music and news, and they are starting to compete with incumbent radio stations and pure music service players.
New business models	As the price per unit has gone down in the digital market, the CCS are exploiting new business models based on high levels of replayability, such as digital subscriptions, pay per download, freemium and in-app purchases.

KEA & EIF (2021) Market Analysis of the Cultural and Creative Sectors in Europe

2. Ecological sustainability

The CCS are adopting sustainable solutions

Since environmental awareness and sensitivity are influencing consumer behaviour, the CCS are experimenting with new environmentally-friendly practices while encouraging consumption habits with lower environmental impacts.

The CCS can help increase environmental consciousness

Because of their ability to think creatively and in a user-centred way, the CCS can encourage society and other sectors in their transition towards more environment-friendly practices.

EXAMPLES OF SUSTAINABLE SOLUTIONS

+ Use of eco-friendly and/or recycled materials in production practices

+ Substitution of disposable plastic bottles/containers with eco-friendly solutions to reduce waste (e.g. festivals, cultural events)

+ Reduction of energy used to store and stream digital media

+ Improvement of energy efficiency (e.g. use of LED lighting system) in cultural spaces, venues, museums and galleries

+ Increased attention to carbon emitted during construction, maintenance and re-use of historic buildings

+ Uptake of new business models in the fashion industry to extend the longevity of clothes, such as smart fashion or fashion as a service

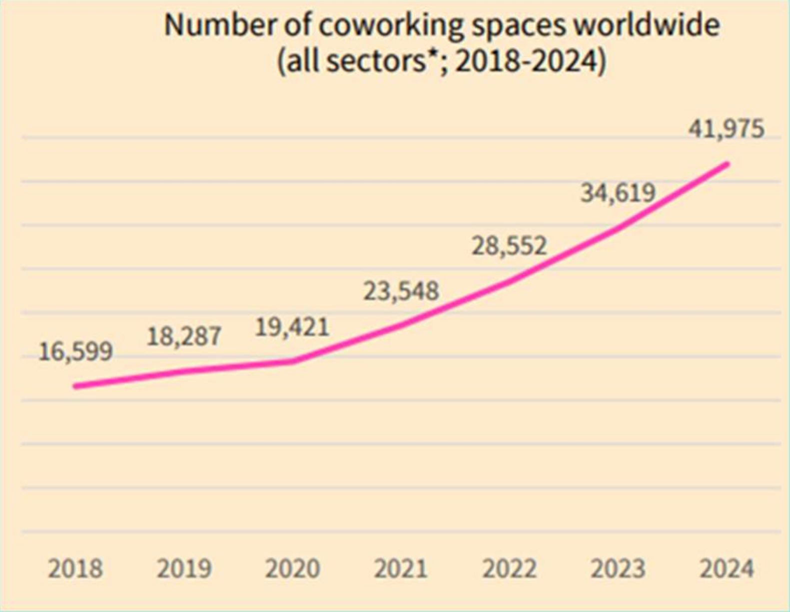
+ Development of “green certifications” to recognise environmental best practice in the CCS

+ Implementation of specific tools to monitor and reduce CCS environmental impacts (e.g. the **Creative Green Tools** developed by Julie's Bicycle to understand the carbon footprint of cultural buildings, offices, outdoor events, tours and productions)

3. New forms of collaboration lead to innovations

Creative spaces

- In the EU27, around 32% of CCS workers are self-employed. In the case of artists and writers, the percentage of self-employed workers is even higher - 44%.
- CCS workers often opt to work from **co-working spaces and creative hubs**, which allow them to share a space and benefit from lower rent, pool basic admin, financial and accounting services, increase cross-sectorial collaborations and innovation capacity.
- Moreover, they gain access to a variety of services such as capacity building initiatives, internationalisation opportunities, funding and cross-over collaborations with areas such as architecture, technology, health or other applications.
- Across Europe, creation and development of creative spaces is seen as a good way to support CCS growth and competitiveness.
- Furthermore, there are many grassroot initiatives emerging to convert abandoned buildings into vibrant centres for arts and culture.



+ 4. New income generation opportunities

- The revised **Directive 2019/7906 on Copyright in the Digital Single Market** opens up untapped revenue streams and strengthens the protection of creators' rights. Newly introduced measures aim to increase rights holders' revenues by improving the licensing system of copyrighted material to online content-sharing providers, contributing to a level playing field in the digital market.

- Collective Management Organisations (CMOs) developed new systems for exceptional authors' rights remuneration during the COVID-19 pandemic to support them following the cancellation of live events. Some of these practices could lead to permanent monetisation solutions and develop additional revenue streams.

SACEM set up a system for exceptional remuneration adapted to the livestreams played during the pandemic period. Contracts are being negotiated with YouTube and other platforms. The remuneration is the combination of two factors - it is calculated as EUR 0.001 per view plus the minimum amount allocated:
- Livestream of a title (lasting around 4/5 min): EUR 10
- Livestream lasting a maximum of 20 min: EUR 46.35
- Livestream lasting more than 20 min: EUR 76

A **Support Fund for Music Artists and Professionals** has been launched by Music Innovation Hub (a social enterprise based in BASE Milan) in collaboration with Spotify and FIMI (the Italian Music Industry Federation). The initiative is part of the global Spotify COVID-19 Music Relief project, launched to support artists and professionals in the music supply chain: for every euro donated to the MIH fund through the Spotify COVID-19 Let's Support Music page, Spotify will donate another, up to a total of USD 10 million allocated internationally.

5. Essential part of experience economy and tourism

Photo by Navneet Shanu from Pexels

Culture is one the main reasons behind tourism in Europe.
In fact, cultural tourism represents **40%** of all European tourism.

Because of the COVID-19 pandemic, many cultural sites and institutions turned to alternative ways of engaging their visitors using online technologies.

EXAMPLES OF ONLINE ENGAGEMENT OF VISITORS:

- virtual tours
- podcasts
- apps
- video content
- video games
- DIY assignments
- lesson plans

Main trends affecting the CCS subsectors

Overview of the trends affecting:

- Books and press
- AVM
- Visual arts
- Performing arts
- Architecture
- Heritage, archives and libraries

* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Books and press

moving from physical to digital

- **News are increasingly accessed digitally** across different platforms. In fact, there is an increase in the number of consumers willing to pay for online news. Among the youth, podcasts are the most popular mean used to access news.
- While physical book sales are still predominant, **audiobooks are gaining in popularity**. New monetisation strategies are emerging, such as subscription models for audiobooks and podcasts.
- The **new copyright framework** supports publishers in claiming a share of news platforms' revenues from online traffic and advertising .

New business models publishers are exploring:

The **digital advertising** market has been steadily growing in the past years. The global ad spending in the online environment has increased by 9.4%.

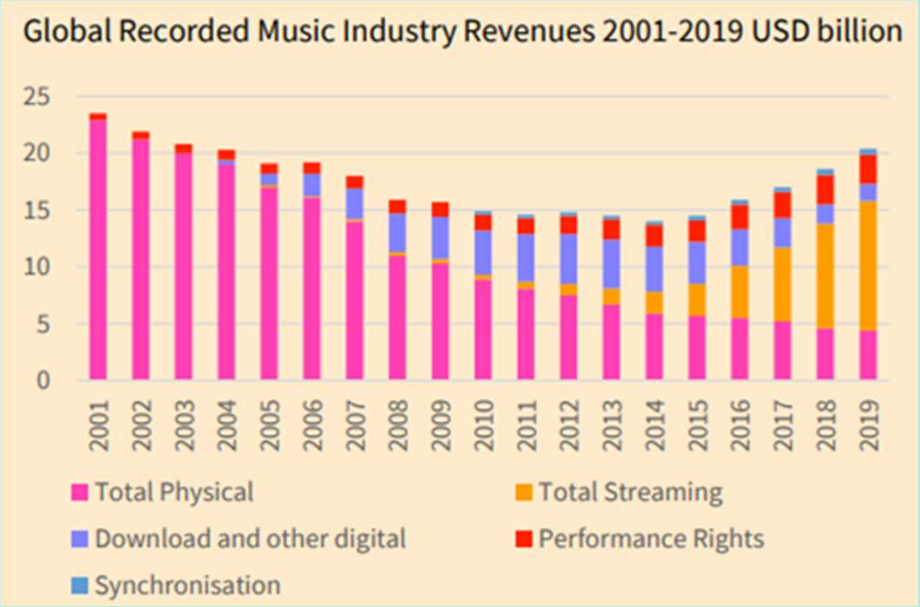
Affiliate digital marketing (e-commerce) is suitable for media outlets focused on niche topics that can advertise connected products on their platforms and subsequently act as intermediaries between their audience and the advertised product. The publishers receive a percentage for every successful deal made.

Many online publications now rely on (regular) payments or donations - **crowdfunding**. This has become a way of funding particularly relevant for non-profit organisations

Audiovisual media

new business models

- The **subscription business model** is gradually replacing the ownership model and becoming the main point of access for AV and music content. Subscription video on demand (SVOD) and music streaming services are gaining in popularity.
- In the video game industry, the **"free-to-play" model** and **digital sales** are the most popular, representing 80% of the revenue share of digital video games globally in 2018. A game is monetized through in-app purchases and advertising.



* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

Visual arts

shifting to digital and environmental awareness

- **Digital sales** of artworks, including auctions, are on the rise. Promotion and selling of artwork is becoming increasingly popular on social media, especially Instagram.
- Consumers' increased **environmental consciousness** is making the fashion industry rethink practices in the whole product lifecycle (resources, design, production, retail, consumption, end of life).

Did you know?

Jean-Michel Basquiat's painting of boxing champion Sugar Ray Robinson was sold via Instagram for USD 24 million.

New business models in the fashion industry

+ smart fashion (e.g. use of innovative longlasting and eco-friendly materials)
+ fashion as a service (clothing rental to increase the number of wears of particular items)
+ slow fashion (production and consumption of fewer clothes of better quality)
+ environmental labelling

Performing arts

shifting to digital and environmental awareness

- **Digital tools** such as computer graphics, 3D elements and holograms are increasingly being used in the performing arts production to create immersive experience for the audience.
- With the use of **online digital platforms**, physical barriers are overcome. New business models are emerging, such as subscriptions and online rentals of single productions.
- Performing arts organizations are shifting towards being **more eco-friendly** in their productions, as well as raising awareness about the environmental issues.

Innovative digital platforms:

OperaVision makes available a rich digital library of performances (opera, digital opera, concerts, dance) subtitled, on demand as well as other opera resources for beginners and professionals. Features include streaming and podcasts.

Digital Theatre focuses on British productions, from Shakespeare to West End versions of Broadway shows. They offer subscriptions, but it is possible to rent just a specific production.

Heritage, archives and libraries

shifting to digital

- They are making their collections **digitally available**.
- **New formats** such as 3D, VR and AR applications are used to enhance user experience.
- Consequently, **new business models** are emerging.

The Albertina museum (Vienna, Austria) created an app to enhance artworks with animation and additional content.

Diocletian's Palace (Split, Croatia) offers visitors on site a unique 3D VR experience.

Museo Nacional Thyssen-Bornemisza (Madrid, Spain) offers an immersive virtual tour of the temporary Rembrandt exhibition with an interactive guide.

The British Museum (London, UK) has made interactive 3D objects available to the public. This content can be brought into an individual's home via desktop, VR, and AR.

* KEA (2021) - Market Analysis of the Cultural and Creative Sectors In Europe - A sector to invest in link

The entrepreneurship

Discussion: What is an entrepreneur?

Clarifications

Many definitions

Stages of the entrepreneurial process:

- Identifying a human need
- Finding a solution
- Attracting resources
- Implementing the solution + assuming the risks related to the implementation of the solution

Entrepreneurial attitude

- Entrepreneurship is defined by an attitude that leads to taking initiatives, taking on challenges and an active agent status in transforming one's future.
- Entrepreneurial attitude is distinguished by the fact that the actions taken do not necessarily aim at creating an organization or seeking profit.
- Entrepreneurial attitude depends on the entrepreneurial culture

The entrepreneurship

Discussion:

- *Employee or entrepreneur?*
- *Reasons to be an entrepreneur?*

The entrepreneurship

Reasons to be an entrepreneur:

- The desire to achieve something of your own
- The desire for independence
- Confidence in success (if others have succeeded, then I will succeed too)
- The desire for enrichment
- The desire to become an important person

The entrepreneurship

- Favorable legislation
- The desire to help people
- Looking for new challenges
- Losing the job
- Unwanted transfer in the interest of service
- Difficulty finding a job
- Dissatisfaction with being employed (disagreements with the boss, colleagues)

The entrepreneurship

Benefits?

The entrepreneurship

Benefits:

- decisional independence,
- freedom of action,
- are subject to fewer external rules and constraints;
- the satisfaction and pride that he has created a company and that, through the products or services offered, he has added value to the community;

The entrepreneurship

Problems?

The entrepreneurship

Problems:

- there is a risk of losing the money invested, as an effect of inexperience in business management;
- much time spent on business to the detriment of the family;
- a lot of stress, which can lead to the onset or worsening of some diseases.

The entrepreneurship

State employee's benefits?

The entrepreneurship

State employee’s benefits:

- secure salary;
- free time after work hours, which can be spent with family, friends;
- less stress at work;
- various incentives.

- Among the disadvantages of state employee status: routine, less creativity,

The entrepreneurship

Possible problems for employee status

- dissatisfaction due to non-recognition of value,
- disagreements with colleagues or superiors,
- unfavorable work climate,
- insecurity of the monthly salary,

The entrepreneurship

Discussion: so, once again, what is an entrepreneur?

Clarifications

Entrepreneur – the one who implement an **initiative** aimed at satisfying a human need

The entrepreneurship

Discussion: what is an intrapreneur?

The entrepreneurship

Intrapreneur: a person within an organization who initiate and implement an entrepreneurial project of the organization

The entrepreneurship

Discussion: what is a manager?

Clarifications

Manager - the one who leads the implementation of the solution assumed within an entrepreneurial initiative.

Factors necessary for the existence of entrepreneurship

- A motivated individual, with certain qualities, abilities, looking for opportunities in the business environment.

- the action; the entrepreneur does something to seize the opportunity.

- the organization; the entrepreneur creates an organization, a company.

(- innovation; the entrepreneur brings something new to the market)

The entrepreneurship

Who becomes an entrepreneur?

The entrepreneurship

Characteristics of entrepreneurs

- Predisposition to action
- Self-confidence
- resilience
- Responsibility
- Communication skills
- Taking risks
- adaptability
- Persistence
- Ability to organize

The entrepreneurship

1,300 Harvard Business School graduates indicate 5 skills needed for a good entrepreneur (https://start-up.ro/calitatile-unui-antreprenor-indicate-de-1-300-de-absolventi-harvard/?utm_medium=email&utm_source= newsletter & utm_campaign = newsletter & utm_content = news-1556)

- They have the power to identify opportunities
- They have vision and power to influence
- They are not bothered by uncertainty
- They are building networks
- They know the value of money and have good financial management

The entrepreneurial ethics

What is ethics?

What ethical issues are relevant to an entrepreneur?

The entrepreneurial ethics

- Ethics or moral philosophy is a branch of philosophy that "consists in systematizing, defending and recommending the concepts of right and wrong behavior."
- The field of ethics refers to value issues.
- Ethics seeks to solve the problems of morality by defining concepts such as good and evil, virtue and vice, justice and crime.

The entrepreneurial ethics

What ethical issues are relevant to an entrepreneur?

The entrepreneurial ethics

Entrepreneurs should draw up a personal mission statement to avoid deviating from the path they have set for themselves.

The entrepreneurial ethics

A personal mission statement can serve as an ethical / moral compass, guiding a person through his or her professional and personal life.

Personal values. Exercise

1. Of all the values that matter to you (for example, honesty, integrity, loyalty, fairness, honor, hope), list the top five.

2. Then write where you think you learned each value (learning environment. For example, family, school, sports team, community of beliefs, work).

3. Write down a real or potential challenge you may face in experiencing each value. Be as specific as possible.

4. Commit to carrying out an action in support of each value

Value	Learning environment	Challenge	Action

The entrepreneurship

Types of entrepreneurship based on the aim:

- commercial entrepreneurship (profit),
- social entrepreneurship (including political entrepreneurship).

The social entrepreneurship

Other examples?

Social entrepreneurs

Muhammad Yunus

- Born 1940 in Bangladesh
- 1971, Ph.D in economics from Vanderbilt University
- 1976, inspired by Jobra village's women
- 1983, Establishing Grameen Bank
- 2006 Nobel Prize
- 2011 Fired from Gameen Bank

Grameen Bank

Social entrepreneurs

- http://www.kiva.org/about
- We are a non-profit organization with a mission to connect people through lending to alleviate poverty. Leveraging the internet and a worldwide network of microfinance institutions, Kiva lets individuals lend as little as $25 to help create opportunity around the world.

Social entrepreneurs

Digital multimedia specialist Logan Campbell has learned that television programming can play an important role in educating and inspiring Liberians and addressing critical social problems https://www.youtube.com/watch?v=-UGgC2BLGq4&list=PLncjeWn_K71Inx5IONdRPZji_e5-ZcURq&index=7&ab_channel=AccountabilityLab

The social entrepreneurship

Please, read the article “5 Reasons Why Social Entrepreneurship Is The New Business Model” (MeiMei Fox, 2016 https://www.forbes.com/sites/meimeifox/2016/08/08/5-reasons-why-social-entrepreneurship-is-the-new-business-model/#5d10525d44ca)

The social entrepreneurship

Which are the main common features of the presented case studies?

Hybridization of the organizational behavior

Previously, there was a clear division of tasks between the private sector (meaning the for profit sector) and the social or non-profit sector: businesses followed a logic that was focused on maximizing profit, whereas some societal demands were traditionally met, for example, by social welfare organizations or public institutions.

Hybridization of the organizational behavior

- Today, these traditional boundaries are increasingly blurring, and both fields are converging.
- For example, businesses are concerning themselves with environmental or social issues as part of their sustainability activities, and traditional social projects are developing their solutions in an entrepreneurial approach.

The entrepreneurship

two fundamental aspects of entrepreneurship, be it for social or business purposes:

- identifying a social problem as an entrepreneurial opportunity

and

- the existence of the competencies and skills of the entrepreneur necessary to solve the identified problem

What is the social entrepreneurship?

The social entrepreneurship

- the concept of social entrepreneurship - a kind of entrepreneurship.
- Social entrepreneurship - **entrepreneurs with a social mission** (Cukier et. al., 2011). .
- Terms first used in the 1960s and 1970s in the literature on social change. Banks (1972): the concept of ‘social entrepreneur’ (sociology of social movements)
- promoted extensively in the 1980s and 1990s
- multidisciplinary approach.

The scope of SE (1/3)

two approaches on the SE construct (Certo and Miller, 2008):

- (I) a broad one: SE as an innovative social venture (e.g. Cochran, 2007; Dees and Anderson, 2003)

Conclusion: it is a change of the purpose of the organization, while preserving the organizational behavior (business model). Giving a social dimension to the mission of a commercial entrepreneurial process is an innovation

The scope of SE (2/3)

(II) a narrow one: SE as the use of commercial activities to approach social needs by generating earned income (e.g. Thompson, 2002).

***Conclusion: it is a change of the organizational behavior (business model), while preserving the purpose of the organization. This approach represents a social innovation concerning the use of the commercial entrepreneurial activities*.**

- social mission - an explicit main feature of the social entrepreneurial organizations (e.g. Dees, 1998b; Sullivan Mort, Weerawardena, and Carnegie, 2003).

The scope of SE (2/3)

	I (profit oriented organization)	II (not for profit oriented organization)
Mission	different	same
Organizational behavior	same	different

The scope of SE (3/3)

- The common element of the two approaches on the SE construct: an explicit approach to a social problem is the central factor.
- social mission - an explicit main feature of the social entrepreneurial organizations (e.g. Dees, 1998b; Sullivan Mort, Weerawardena, and Carnegie, 2003).
- It determines the way in which social entrepreneurs perceive and evaluate opportunities.

The added value of the SE

- What is added value? Profit?
- Comparing the added value in the case of social and commercial entrepreneurship
- The problem of measuring the value created by entrepreneurs
- *What indicator is used for business entrepreneurs? Why?*

The added value of the SE

- Indicator: the size of the fortune
- in the case of SE wealth is only a means that contributes to the fulfillment of the mission.
- Business entrepreneurs are subject only to the rules of the market economy.
- in the long run, markets function as an indicator of the created private value.

The added value of the SE

- the entrepreneur's ability to attract resources in a competitive market = the business can ensure a more productive use of resources than the competition.
- *For SE, markets are not the best indicator of success. Why?*

The added value of the SE

- Markets do not allow a direct assessment of how the provided services or goods improve the social situation. Ex: people who do not have the ability to pay for products on which depends a decent status of their existence.
- very difficult to assess whether the value created by a social entrepreneur justifies the resources used to generate that value.
- Implicitly, the mere existence or even the development of a social enterprise does not demonstrate the improvement of the social situation on which it acts.

The added value of the SE

- There are social organizations that ask beneficiaries to pay for the products obtained.
- At the same time, these organizations are competing for the resources needed to make their products: sponsorships, donations, volunteers, etc.
- The discipline imposed by these "markets" conditions the mission of the SE, but is different from the discipline that commercial markets impose on business entrepreneurs.

The added value of the SE

- The discipline depends on who pays for the products or provides the resources needed to make them, what is the motivation and how correctly the newly created social value is evaluated by the organization.
- There is a difficulty in measuring the newly created social value. No one can assess the social value created by the reduction of air pollution or human rights activities.

The added value of the SE

- even when results can be measured, it is sometimes not possible to determine with certainty the extent to which a particular outcome is due exclusively to a particular intervention.
- Even if the improvement of the social situation can be measured and possibly attributed to a certain action of social entrepreneurship, often the value created cannot be expressed in an economic form to demand a payment for the resources used (air pollution, human rights, etc.).

The added value of the SE

- To provide the necessary resources, social entrepreneurs often use philanthropic resources (e.g. donations, volunteers).
- the entrepreneur's ability to attract such resources can be an indicator for the newly created value, but only from the perspective of those who provide the resources.

The issue of social value

What is social value?

The issue of social value

- the “social value” concept: no universally accepted definition. opposed to „private value” (Dees, 1998a)
  - generate „social, economic and community development” (Reis, 1999),
  - bringing „social change” (Mair and Marti, 2006), by solving or alleviating „social needs” (ibid.).
  - also described as “social good” (Cukier et. al., 2011), or „common good” (Murphy & Coombes, 2009),

The issue of social value

- social value varies greatly from one context to another, being of a subjective nature (Baker et al., 2005),
- **in our view *social values represent a positive outcomes of solving social problems*.**
- a narrow approach: principles and standards of human interaction that are considered by members of a group as being worthy, important, or significant (education.com, 2012).

SE: working definition

Many definitions

Social entrepreneurship is the process initiated by a person or a group which takes the risks of an enterprise (either activity or organization) explicitly aiming at solving a social need (creating social value).

Key Note: "social need" concerns the society at large or a group of the society

The practice of SE concept

Where to find it? (fields, domains, industries)

SE: conceptual approach (1/3)

- SE identified in a variety of activities (e.g. economic, educational, research, welfare, social and spiritual) developed by various types of organizations (Leadbeater, 1997):
  - in the *commercial market sector*, SE is connected (but different) to other concepts:
    - Corporate Social Responsibility (CSR),
    - Corporate Social Innovation (CSI)

    and
    - the Triple Bottom Line (Hulgard, 2010).

SE: conceptual approach (2/3)

- in the *public sector:*
  - SE construct mainly conceptualized in terms of individual qualities (e.g. Weerawardena and Mort, 2006)
  - SE as a new turn in public policies, mainly in relation to developing the urban planning process and participatory social policies (Hulgard, 2010).

SE: conceptual approach (3/3)

- in the *third sector :*
  - SE has a role in improving “living conditions of the poor and under-privileged (e.g. Cornwall, 1998) and facilitating community development (Wallace, 1999)”.
  - within a social action context, SE provides leadership in areas of social concern, generating positive changes in terms of living conditions and public policy (e.g. Hibbert, Hogg, and Quinn, 2001; Waddock and Post, 1991).

- It covers a wide variety of activities that share certain characteristics
- American Perspective (Ashoka): Strong Emphasis on "Outstanding Individuals"
- It brings together: social initiatives of commercial companies, practices that lead to social benefits, entrepreneurial initiatives of non-governmental organizations or public sector agencies (Johnson, 2000; Roper and Cheney, 2005)
- Social entrepreneurship has a very general character, which transcends all sectors of society

Conclusions

- SE, as an academic field, „is still immature, and lacks the deep, rich, explanatory or prescriptive theories expected in a more mature academic field" (Dees and Anderson, 2006)
- there are not clear criteria for framing individuals and organizations as examples of social entrepreneurship.
- **social entrepreneurship is a social innovation**.

Gaps and pains

6 key determinants for strengthening CCIs entrepreneurship*

Photo by Christian West from Pixabay

I. Access to finance

II. Market barriers

III. Intellectual property rights

IV. Education and training

V. Innovation

VI. Collaborative processes

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

I. Access to finance

- Financial institutions often fail to recognize the economic value of CC SMEs because it is often based on intangible assets.
- The creative entrepreneur traditionally combines tangible information and communication technology with intangible information products: cultural content and media content
- Intangible asset suc as novelty, soft innovation , copyright and creativity are often not reflected in accounts.
- The main obstacles reported by SME CCIs is risk aversion from financial institutions and the difficulty in getting grants.
- Banks are increasingly less likely to support CCI businesses due to their perceived high-risk characteristics.
- Self-financing is the most important financing source.
- The online survey demonstrates that 56% of the CCIs (78% of which consisted of profit organisations) relied on self-finance as their main financial source, as opposed to 20% which were mainly supported through public grants
- Short-term span of financial planning with **75% elaborating forecasts themselves**
- **Most of the CCIs have a short term span of financial planning.** The online questionnaire revealed that
  - 22% CCIs had no financial and economic planning
  - 4% had a financial forecast of up to 5 years
- CCI investment often needs to be longer-term than venture capital investments.
- For the micro-small and even medium sized enterprise, it is exceptionally difficult to attract strategic investment.
- When asked about the most relevant way to access finance for CCI SMEs, tax exemptions for CCIs were selected as the most important initiatives by the sectoral experts (43%), followed by a CCI SME friendly growth loan (25%)

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

II. Access to markets

- The markets for CC products and services are often characterised by unpredictable demand conditions.
- The absence of middle-sized enterprises makes it difficult for CC SMEs to compete with larger organisations: the asymmetry in the market position between the two extremes is striking.
- Working on new collaborative paths to grow may boost their access to market.
- Micro-SMEs' main barriers to enter the market are in great part due to the exclusive agreements with key distributors (37%) and access to knowledge on market opportunities.

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

III. Intellectual property rights (IPR)

- In terms of IPR, most of the CCIs (33%) did not use any specific instrument for protection.
- From the online survey >> 52% of SMEs did not receive IPR advice before the start of their entrepreneurial activity, as opposed to 40% who did.
- Those who did, received this mostly at the national level (38.5%) or from their sectoral organisation (20.5%) and 11 % at the European level.
- In the expert questionnaire, the importance of the IPR regulation was seen as the second most important regulatory issue with 21%, after the tax regulation (29%).

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

IV. Entrepreneurial skills

- There is a perceived **lack of entrepreneurial skills** within all sectors of the CCIs.
- At the local level, the Chambers of Commerce often tackle aspects of educational support and provide courses for starting businesses and capacity building for young entrepreneurs.
- **During start-up, support needs to be very flexible and easily accessible.** Cultural and creative entrepreneurs have to become familiar with terms and regulations that may help them in their business. They have to feel comfortable with debt finance and with Investment policy statement** (IPS) management.
- With regard to the **integration of entrepreneurship within the educational system**, 69% of the respondents in the online questionnaire considered that entrepreneurship was not sufficiently addressed in the educational system.
- Finding new ways to balance intermediary and complementary solutions that combine "learning by doing" and "peer to peer" coaching could be more relevant for CC entrepreneurial competences.
- SMEs expressed a clear wish (84%) for the development of advice and support centres for the CCIs.

**An investment policy statement (IPS) is a document drafted between a portfolio manager and a client that outlines general rules for the manager. This statement provides the general investment goals and objectives of a client and describes the strategies that the manager should employ to meet these objectives.

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

IV. Entrepreneurial skills

1	Through personal networks (62%)
2	Through internship or hands on learning by doing (61%)
3	Through graduate education in entrepreneurial and business skills (37%)
4	Through lifelong learning initiative and training courses (30%)
5	Through basic training in project coordination, team building and peer-to-peer networking (16%)
6	Through vocational training in product and service development (15%)
7	Through advanced training in management (13%)
8	Through private business courses (12%)
9	Through basic training in financial and business modelling (10%)
10	Through centers that support SMEs and entrepreneurship (8%)

How did you gain your entrepreneurship skills?

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

V. Access to innovation

Reasons to innovate:
What is the aim of your organisation when innovating?

Productivity	**Innovating** to gain efficiency in the production of a service (35%)
User-oriented	**Innovating to** match users demands (29%)
Artistic	**Innovating** for aesthetic / artistic reasons (21%)
Social	**Innovating for** social improvements (7%)

* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

V. Access to innovation

- Europe 2020 strategy highlights the need to strengthen the role of knowledge and the Innovation Union recognises the role of creativity in the innovation process
  "the creativity and diversity of our people and the strength of our European creative industries offer huge potential for new growth and jobs through innovation, especially for SMEs"
- These priorities placed the spotlight on CCIs, acknowledging the role of the creative talent workforce and entrepreneurship as essential for tackling these challenges.
- Innovation also encompasses not only **scientific innovation**, but also **hidden innovation** such as:
  - innovative processes hidden from the classical innovation measures;
  - soft innovation;
  - design processes as drivers of *user-centered innovation*.
- CCIs also face innovation constraints and challenges in understanding new emerging lifestyles and managing the role of the user/consumer.
- Innovation comes mainly from inside organisations and from users.
- Many CC enterprises deploy user-oriented strategies. There is a changing dynamic between audience and content creator allowing for personalization and co-creation of services and products.
- CC SMEs embody an active relationship with creative design: often encompasses
  - **one-to-one connection,**
  - **real-time,**
  - **active interaction with the user.**

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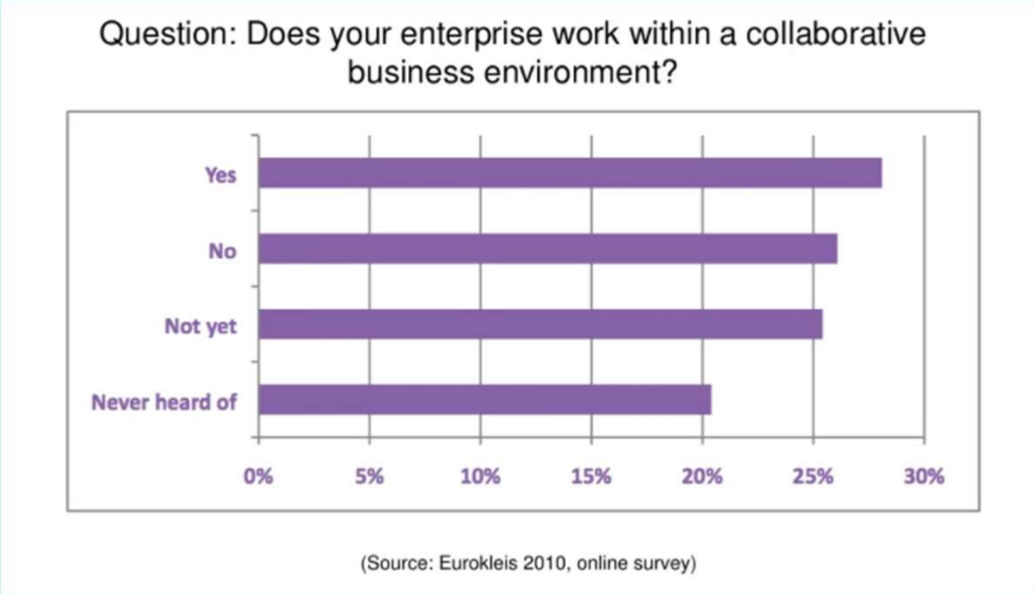
* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

GAPS & PAINS*

VI. Collaborative processes

- Networking opportunities - most relevant for supporting the growth of CCI SMEs.
  - personal and informal networks in the beginning
  - cluster initiatives later on
- Clusters are not known enough
  - 20% do not know these initiatives
  - 47% expressed the need to develop such collaborative environment initiatives



* HKU for EACEA Research (2010) - The Entrepreneurial Dimension of the Cultural and Creative Industries

Understanding the cultural and creative sector development panorama

Entrepreneur's MINDSET

01

Main traits

Entrepreneurs should foster the mindset of being prepared to deal with uncertainty

Photo from Pexels

Main traits

Almost half of young people say they would rather be an entrepreneur than work as an employee*. At the same time young people are less likely be self-employed than adults. Not everyone that participates in entrepreneurship policy initiatives will go on to create a business. Entrepreneurship is not suitable for everyone.

* Policy brief on Recent Developments in Youth Entrepreneurship, OECD / European Union, 2020

Main traits

An entrepreneurial mindset incorporates specific behaviors, attitudes, and knowledge that determine our decisions. Entrepreneurial thinking often sees opportunity where others only see risk. The mindset of an entrepreneur is characterised by many qualities but some of the most noticeable are:

- Willingness to experiment
- Being goal oriented
- Independent acting
- Being accountable
- Resilience to failures

Main traits

Creative entrepreneurship combines traits of an entrepreneur who practices in a creative industry for the purpose of generating profit and create jobs. In essence, a cultural and creative entrepreneur can be understood as someone who creates or innovates a cultural or creative product or service and who uses entrepreneurial principles to organise and manage his/her creative activity in a commercial manner.*

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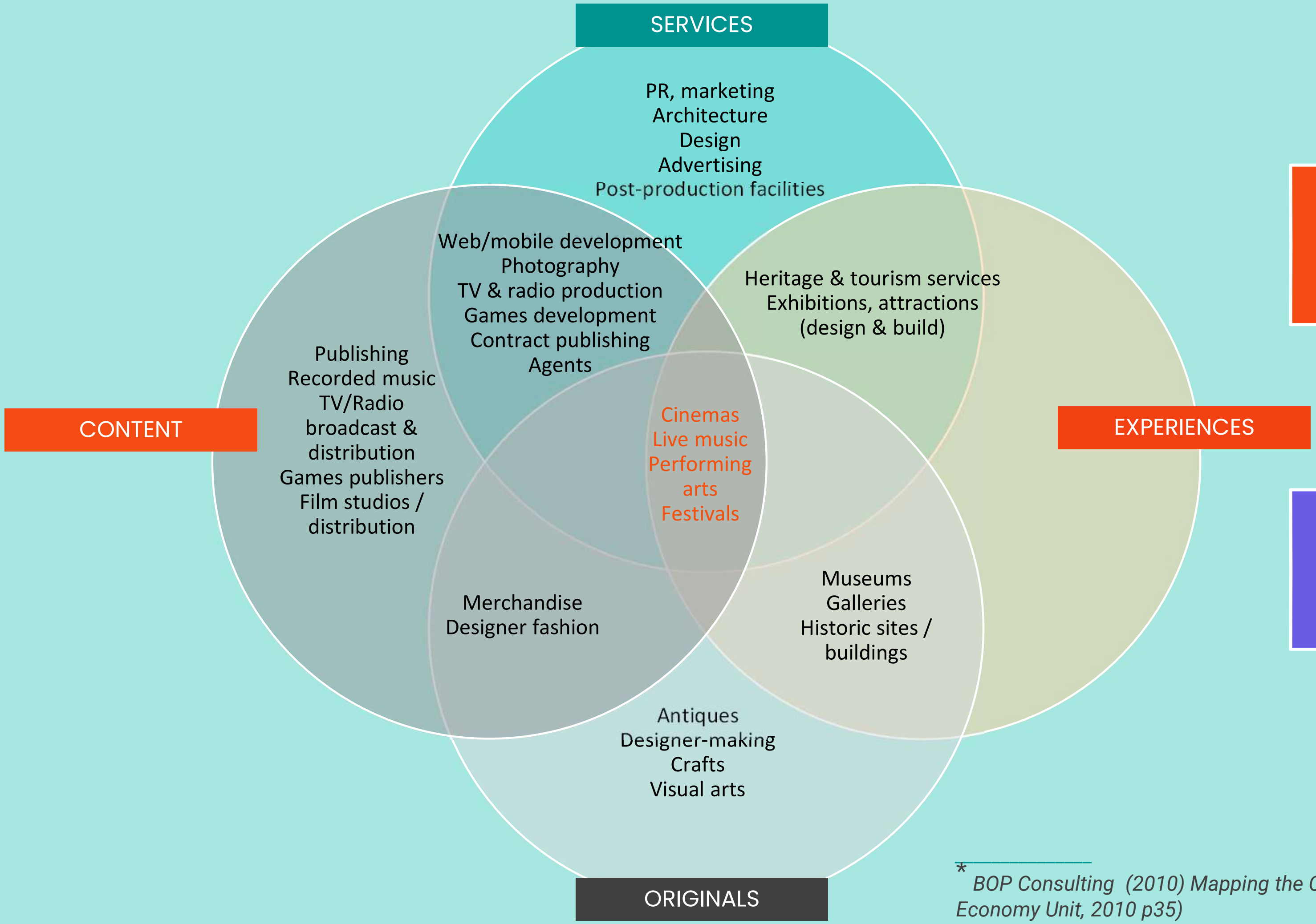
* The Entrepreneurial Dimension of the Cultural and Creative Industries, 2010

CREATIVE BUSINESS MODELS FRAMEWORK*



MANUFACTURING

- Equipment & capital goods
- Means of reproduction

DISSEMINATION

- Wholesale
- Retail
- Rental

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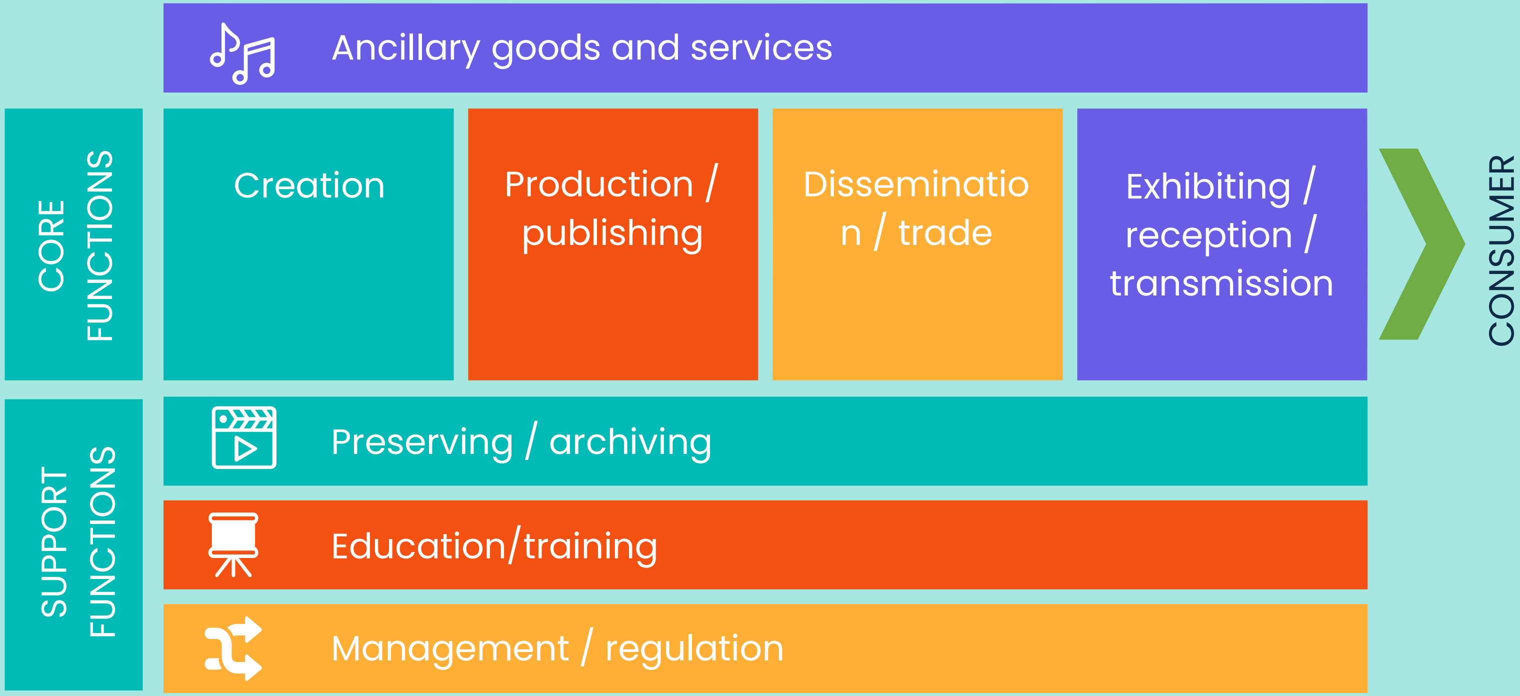
* *BOP Consulting (2010) Mapping the Creative Industries: A Toolkit (British Council Creative Economy Unit, 2010 p35)*

CREATIVE VALUE CHAINS*



Creative value chains consist of an initial creative idea, which is usually combined with other inputs to produce **a cultural work**, which then moves through a series of interlinked stages before it reaches the final consumer.

PAINS: value gaps/income

The cultural, creative and innovative input occurs at the beginning of the value chain (i.e. at the conception and creation stage), but is often not appropriately reflected in the economic value-added in the stages following creation, in particular in production and dissemination. This leads to problems with value gaps (reputations)/income.

* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS, link
* KEA for DG EAC (2017)- Mapping the creative value chains: A study on the economy of culture in the digital age

The life cycle in the CCS

*"The life cycle in the cultural and creative sectors relates very much to the careers of professionals in these sectors. Their careers and socio-economic position are **vulnerable**, yet at the same time they show the direction in which the **future labour market** is developing. The right **innovation and entrepreneurship** support incentives can push CCS careers forward and give inspiration to the traditional economy on how to deal with future labour market challenges within Europe."**

* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS (accessed 03.2022, link)

Stages within the CCS life cycle*

Seed/idea stage:
- CCS professional develops an idea that he/she wants to turn into goods or a service.
- Budgets usually provided by the 3Fs(friends, family and fools). Other potential sources: suppliers, customers, government grants and banks.

Start-up/structure stage:
- CCS professional has established his/her product or service, found his/her clients (e.g. participants or audience) and a workflow has been planned.
- A mission and vision are developed but the need for a strategic approach is, although perhaps identified, not yet put into action.

Growth stage:
- CCS professionals can still be self-employed and choose to remain so because it provides the necessary freedom and autonomy to reach their goals. Others choose business structures or not-for-profit organisations.
- Daily activities organised in a more formal way, a bigger audience/market is needed and activities are planned to reach that goal.

1 Seed/idea stage

2 Start-up/structure stage

3 Growth stage

* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS (accessed 03.2022, link)

Stages within the CCS life cycle*

1 Seed/idea stage
2 Start-up/structure stage
3 Growth stage
4 Established/strategy stage
5 Expansion stage

Established/strategy stage

- Self-employed, businesses or not-for-profit.
- Professional activity is in a mature state; the place within the ecosystem is clear and daily activity has become strategically oriented.
- Found and known customers/audience, continuous adaptation to the changing tastes of both society and one's clients/audience is required.

Expansion stage

- A common phase in the traditional economy, but *not always within the life cycle of CCS*.
- During this phase, investment money is necessary in combination with innovation support.
- public support schemes remain a very important factor to obtain an ideal multiplier effect.

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* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS (accessed 03.2022, link)

Stages within the CCS life cycle*

Maturity/festival stage

- CCS professionals can be described as having reached a stable, consolidated phase during which **content** becomes increasingly important and **strategic management stronger.**
- The business/organisation has a supporting network and innovative strategy development.
- **Innovation** and **investment support** are required to ensure the business/organisation's future.

Exit stage

- The selling of company in CCS is not working as the in traditional business, because they are mostly made of self-employed, micro and small companies = **small profits**; additionally, there is no continuity without the presence or talent of the individual behind the creative company.
- Selling a business requires a realistic valuation, support and coaching of the vendor and a plan for the next steps.
- Important to identify **intellectual property rights (IPR)** and enter into agreements concerning their future.

1. Seed/idea stage
2. Start-up/structure stage
3. Growth stage
4. Established/strategy stage
5. Expansion stage
6. Maturity/festival stage
7. Exit stage

* OMC (2018) - The role of public policies in developing entrepreneurial and innovation potential of the CCS (accessed 03.2022, link)

Understanding the cultural and creative sector development panorama

CCE Start-up

01

Financing CCE

EU, national and private funding

Photo from Pexels

CCE Start-up

According to EU-Startups, the Creative and Cultural Industries accounted for 4.4% of the EUs GDP. This encompasses 12 million full-time jobs and EUR 509 billion in value added to GDP. At the same time, we have to keep in mind that around 90% of the startups ultimately fail[*].

[*] https://www.eu-startups.com/2021/03/10-startups-every-creative-should-get-to-know-in-2021/

CCE Start-up

The success of a start-up can highly be influenced by the knowledge of the entrepreneur about market opportunities. The market for CCI products and services is often changing and is characterized by unpredictable demand conditions. Knowledge and having the right information is also important in later stages of the SME lifecycle in order to gain market position.

Financing CCE

Capital and access to finance are important in every phase of the entrepreneurial lifecycle, but financial support in the starting up phase is the most important. Sources of finance and financing instruments can differ from country to country, but a general list of financing sources are:

Self-financing	Bank loans	Risk capital	Seed financing
Public grants	Private grants	Venture capital	Stock market

Financing CCE

Many countries design specific initiatives in support of start-up and early-stage funding to support entrepreneurs and SMEs. A disadvantage for start-ups from the CCI sector is the fact that often they require a longer term to become profitable. Investors typically want a return on their investment in as little as three years, but this is proved to be a short period in case of CCIs. An interesting instrument to stimulate the CCIs is to introduce specific tax regimes for cultural and creative entrepreneurs. Demand for any product can be boosted by lowering VAT rates.

Financing CCE

Capital and access to finance play an important role during all phases of the entrepreneurial lifecycle and can directly affect how well a business performs. "The key issue is not the availability of finance or business development services; rather it is the access and use made of this funding and support by creative businesses. Specifically, it is the low propensity and ability of many creative businesses to make full use of the available finance, advice and expertise that inhibits increased productivity and growth in the creative industries"*.

* DCMS/Creative Economy Programme (2006), Business Support and Access to Finance Group, London: Department of Culture, Media and Sport

Financing CCE

European grants

- 👉 Allianz Kulturstiftung for Europe kulturstiftung.allianz.de
- 👉 Citizens, Equality, Rights and Values Programme (CERV) ec.europa.eu - cerv
- 👉 European Cultural Foundation culturalfoundation.eu
- 👉 Horizon Europe Research and Innovation Actions culture.ec.europa.eu
- 👉 Erasmus for Young Entrepreneurs erasmus-entrepreneurs.eu
- 👉 CulturEU Funding Guide 2021-2027 culture.ec.europa.eu- cultureu-funding-guide
- 👉 Creative Europe – European Cooperation projects (Small, Medium and Large Scale projects) culture.ec.europa.eu
- 👉 Creative Europe – Networks of European Festivals culture.ec.europa.eu
- 👉 Creative Europe – MEDIA 360° culture.ec.europa.eu
- 👉 Creative Europe – Innovative tools and business models culture.ec.europa.eu
- 👉 Creative Europe – NEWS-Media Literacy culture.ec.europa.eu

Financing CCE

Worldwide grants

- UNESCO - International Funds Supporting Culture en.unesco.org - international-funds
- UNESCO - Intangible cultural heritage projects ich.unesco.org
- UNESCO - International Fund for Cultural Diversity (IFCD) en.unesco.org/creativity/ifcd
- UNESCO - World Heritage Fund whc.unesco.org

National grants Greece

- Administraţia Fondului Cultural Național https://bit.ly/34nGGYK
- Romanian-American Foundation https://bit.ly/3vPeDg0
- Secretariatul General al Guvernului – Departamentul pentru Românii de Pretutindeni https://bit.ly/35AefaP

Financing CCE

National grants Romania

- ☞National Cultural Fund Administration / Administraţia Fondului Cultural Național afcn.ro
- ☞Project Center of Timișoara / Centrul de Proiecte al Primăriei Municipiului Timișoara centruldeproiecte.ro
- ☞Romanian-American Foundation rafonline.org
- ☞The General Secretariat of the Government for Romanians Everywhere dprp.gov.ro

National grants Serbia

- ☞Ministry of Culture and Information https://www.kultura.gov.rs/konkursi/30
- ☞Secretariat of Culture, Public Information and Religious Communities https://tinyurl.com/3sjetn8t
- ☞City of Novi Sad http://www.novisad.rs/docs-gu/65

Culture

Reflection exercise: My personal value system*

What are your most important **personal values**?

10 Make a list of the 10 most important values in your life. Just know that your values will change over time and this is just fine. If you lack ideas, you can check an existing list (e.g. scottjeffrey.com/core-values-list). Feel free to add your own.

5 From this list of 10, choose the 5 values you cannot live without.

3 State your top 3 values. *How are these values reflected in my life?* Answer to this question with regard to each of your top 3 values.

"Personal values are the measuring sticks by which we determine what is a successful and meaningful life."

- Mark Manson

* Inspired from Richard Grannon's life coaching programme

Start your CCE venture

A two-step exercise*

The Value Driven venture Exercise

1. State your previously identified **top 5 personal values** (the ones you cannot live without). Think of an innovative idea for a new venture or a new opportunity in an existing cultural or creative enterprise. Answer to the question: *how are my values reflected in my NEW project?*

2. Use the lean canvas (model in the next slide) or another model at your choice and start working on your NEW project or business proposal. Write in the top left corner your **top 5 personal values** and reflect on how they are supporting your innovative idea along the process.
We promise you that this small trick will give you peace of mind and help you prevent, reduce or overcome burnout, fear or doubting yourself. Instead, you will work on your project feeling motivated and purposeful .

“If you do what you love, you'll never work a day in your life.”

- numerous authors

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* An original exercise which intends to help you reflect on how the “Personal value system” gives a purpose and direction to your business & professional career

LEAN CANVAS

Student Name | **Project Name** | 01-Jan-2022 | Iteration #x

Problem

Top 3 problems

For the customer segment you are working with, describe the top 1-3 problems they need solved.

Existing Alternative

Solution

Top 3 features

Don't fully defining a solution. Simply sketch out the top features or capabilities for each problem.

Key Metrics

Key activities you measure

Unique Value Proposition

Single, clear, compelling message that states why you are different and worth paying attention

A good UVP gets inside the head of your customers and focuses on the benefits your customers derive after using your product

Unfair Advantage

Can't be easily copied or bought

Channels

Path to customers

Inbound and Outbound

Direct and Indirect

Customer Segments

Target customers

A customer is a someone that pays for your product.

You can't effectively build, design, and position a product for everyone

Early Adopters

Cost Structure

Customer Acquisition costs
Distribution costs
Hosting
People etc.

Revenue Streams

Revenue Model
Lifetime Value
Revenue
Gross Margin

PRODUCT | MARKET

LEAN CANVAS

Student Name

Project Name

01-Jan-2022

Iteration #x

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Distribution costs
Hosting
People etc.

Revenue Streams

Revenue Model
Lifetime Value
Revenue
Gross Margin

PRODUCT

MARKET

Useful links

CCE Education, legislation, funding, functioning

👉Startup platform DIYouth diyouth.eu
👉CULTURE AND CREATIVITY EaP www.culturepartnership.eu
👉EU Culture and Creativity: Policies, Sectors, Funding culture.ec.europa.eu
European Network of Cultural Centres
👉Have your say on EU policies and existing laws ec.europa.eu - have-your-say_en
👉Startup Europe (scaleup, standard, digital innovation) digital-strategy.ec.europa.eu - startup-europe
👉United Nations Educational, Scientific and Cultural Organization UNESCO unesco.org
👉Your Europe - Business europa.eu/youreurope/business

European Capitals of Culture 2022 & 2023

- Esch 2022 (Luxembourg)
- Kaunas 2022 (Lithuania)
- Novi Sad 2022 (Serbia)
- Eleusis 2023 (Greece)
- Veszprém-Balaton 2023 (Hungary)
- Timisoara 2023 (Romania)

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Conclusion

In this unit we covered the following topics:

- Introduction to CCI and European Capitals of Culture
- Building a career in the Cultural & Creative Sector & my learning objectives
- Culture: why does it matter? My personal value system
- CCE definitions and models
- Overview of the Cultural and Creative Economy & my analysis exercise
- Trends in the CCE Market
- Entrepreneur’s mindset
- CCE Start-up & my innovative project
- Conclusion

End

Thank you !

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TRACCE

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