

# Measuring economic impact of CCIs policies

## How to justify investment in cultural and creative assets

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April 2012

KEA  
EUROPEAN AFFAIRS

## Table of Contents

<b>EXECUTIVE SUMMARY .....</b>	<b>3</b>
<b>I. INTRODUCTION.....</b>	<b>7</b>
1. Context .....	7
2. Aims of the assignment .....	8
3. The CREA.RE Consortium .....	9
4. Scope and rationale .....	9
5. Methodology .....	11
<b>II. CATEGORIES OF SUPPORT MEASURES FOR CCIS AND ECONOMIC DEVELOPMENT .....</b>	<b>13</b>
1. Measures relating to infrastructure and clustering/networking .....	13
2. Measures relating to people, competences and entrepreneurship .....	14
3. Measures relating to incubation .....	16
4. Governance of policies for CClIs .....	16
<b>III. THE BENCHMARKING RASTER.....</b>	<b>18</b>
1. The indicators .....	18
2. Data to be provided and possible data sources .....	25
3. Categories of indicators .....	26
4. The evaluation criteria .....	28
<b>IV. CONCLUSIONS AND KEY RECOMMENDATIONS.....</b>	<b>31</b>
1. A tool to assess the economic impact of CClIs policies .....	31
2. A means to support Smart Specialisation Strategies and raise EU funds .....	32
3. Recommendations – “The 5 key steps to assess local policies for CClIs” .....	33
<b>V. ANNEXES.....</b>	<b>35</b>
1. Glossary .....	35
2. Selection of ‘good practices’: 60-30-15.....	37
3. 15 good practices of support measures across Europe including one outside Europe: main features.....	40
4. Testing phase .....	63
5. Results of questionnaires.....	68
6. The extended list of Indicators (45).....	72
7. List of experts consulted.....	73
8. Bibliography .....	74

## EXECUTIVE SUMMARY

Cities and regions play a vital role in fostering creativity which in turn has a significant impact on levels of innovation, the establishment of SMEs, local economic development and social cohesion as well as territorial branding and the attractiveness of the city/region as a place to visit, invest and live in.

The EU is calling on European regions to make better use of EU funds for the Cultural and Creative Industries (CCIs). Regions have been invited to develop 'smart specialisation strategies' (RIS3) which should embrace a broad concept of innovation including not only investment in research or the manufacturing sector, but also in design and creative industries (Smart Specialisation Platform 2012).

The use of public funding increasingly requires measurement tools both to justify investment in the eyes of taxpayers and to assess economic and social impact of CCIs. To date, however, impact assessments and evaluations of CCIs policies have been limited in number. CCIs are often overlooked in official statistics and this is one of the key challenges in trying to measure the economic contribution of this sector.

The INTERREG IVC CREA.RE network (Creative Regions: The European network of local and regional authorities for the better involvement of cultural and creative industries in EU regional programmes) has commissioned KEA to create a benchmarking raster (the raster), or a set of indicators, to measure policies focusing on local economic development through CCIs. CREA.RE comprises 12 local and regional public authorities from 10 different EU countries<sup>1</sup>. It aims to better involve the creative sectors in the development of European regions and urban centres. The network comprises representatives of small and medium-sized urban and rural areas which share a policy focus on economic development through CCIs and the common objective of finding a means to access and justify the use of EU structural funds for CCIs. CREA.RE brings together a range of local and regional authorities with different levels of experience in relation to CCIs, and levels of awareness on the potential of CCIs as well as the size of the local entities (i.e. in terms of population and wealth) also varies greatly within the consortium.

### The Benchmarking Raster: a practical tool to assess the economic impact of local CCIs policies

The benchmarking raster is a practical and user-friendly tool that allows local authorities to assess the effectiveness and impact of policies supporting the development of CCIs and the governance of CCIs policies. Adapted to the specifics of CCIs and mainly focused on policy instruments which impact on local economic and business development<sup>2</sup> (as opposed to social and cultural impacts), it may be used both in smaller as well as large urban centres.

The raster gathers 23 indicators providing qualitative and quantitative information. The number of indicators is expected to facilitate the cost effective management of the tool.

Indicators have been developed in relation to four categories of support measures:

- **Infrastructure and clustering/networking** to support business establishment and trading (e.g. low rent spaces, technological equipment, incentive schemes fostering linkages, etc.);

<sup>1</sup> Cultural department – Office of the State Government of Upper Austria (AT), Regional Council of Central Finland (FI), District Administration Lüchow-Dannenberg (DE), Municipality of Narni (IT), Agency for the Promotion of Tourism in Umbria (IT), Poznan City Hall (PL), City of Medias (RO), Province of East Flanders (BE), Maribor Development Agency (SI), Region Västra Götaland – Cultural affairs Committee (SE), Barcelona Provincial Council (ES), Municipal Institute of Economic Development and Employment of Córdoba (ES).

<sup>2</sup> The raster focuses on support measures contributing to creative entrepreneurship and commercial endeavors. The raster does not measure the impact of policies on the image/attractiveness, for instance, or on tourism.

- **People, competences and entrepreneurship** to support the development of business skills as well as of tools to facilitate access to finance (e.g. training on business plans, venture capital funds, loan schemes, etc.);
- **Incubation**, intended as a transversal form of support that combines "hard" (infrastructure) and "soft" (skills development) elements to encourage startups.
- **Measures relating to governance** stemming from the way policy measures are established and implemented.

The 23 indicators are classified as follows:

- **3 key performance indicators** on the overall contribution of support measures to establishing a creative ecosystem.
- **16 indicators for support measures** or on the outputs and outcomes of the measures.
- **4 indicators for governance** or on the way policies for CCLs are established and implemented.

A visual representation of the raster is annexed to this executive summary.

## Why a benchmarking raster?

The indicators help to assess CCLs policies according to five main evaluation criteria: relevance; efficiency; effectiveness, impact and sustainability.

The raster can be used by local and regional actors to:

- Show decision-makers the importance and value of CCLs for local economic development and support the design of evidence-based policies.
- Enhance the development of a strategic policy vision with the objective of developing CCLs and positioning the city/region as a specialised innovative centre.
- Contribute to branding cities and regions to investors, venture capitalists, enterprises and creative talent.
- Stimulate and justify public and private investment in CCLs (including from the EU Structural Funds – a result based approach is privileged in the European Commission's proposal for the 2014–2020 Cohesion Policy).
- Support the development of synergies between different policy areas (culture, education, technology, urban planning, and support for SMEs) and the mainstreaming of culture in these different policy areas.
- Formulate CCLs policies and strategies at the local level and, once implemented, to monitor their effectiveness. It can also be used to benchmark CCLs policies in comparable local environments.
- Help establish "smart specialisation strategies" focused on CCLs' growth potential.

The following "key steps" provide practical guidance to cities and regions on the best way to use the raster.

### *"The 5 key steps to assess the economic impact of local policies for CCLs"*

- 1. Identify policy and evaluation goals**
  - Define the evaluation goals in consultation with stakeholders and decision makers across policy fields
  - Clearly identify the support measure(s) that requires evaluation in accordance with policy priorities
- 2. Assess evaluation readiness**
  - Assess the skills, organisation and resources needed to collect data and implement the raster
- 3. Define evaluation tools and set up a targeted benchmarking raster**
  - Select the most appropriate indicators of the benchmarking raster to assess the measures put in place
  - Identify the kind of data to be collected
  - Identify available data sources (statistics, research and surveys, etc.)

- Define the tools and methods to collect new /integrate existing (quantitative and qualitative) data (e.g. questionnaires, focus groups, interviews, etc.) and assess them
- Map local CCIs
- Identify relevant stakeholders (from companies to officials working in economic development departments) who should be involved in the exercise, to ensure participation and openness
- Define a time frame for implementing the raster

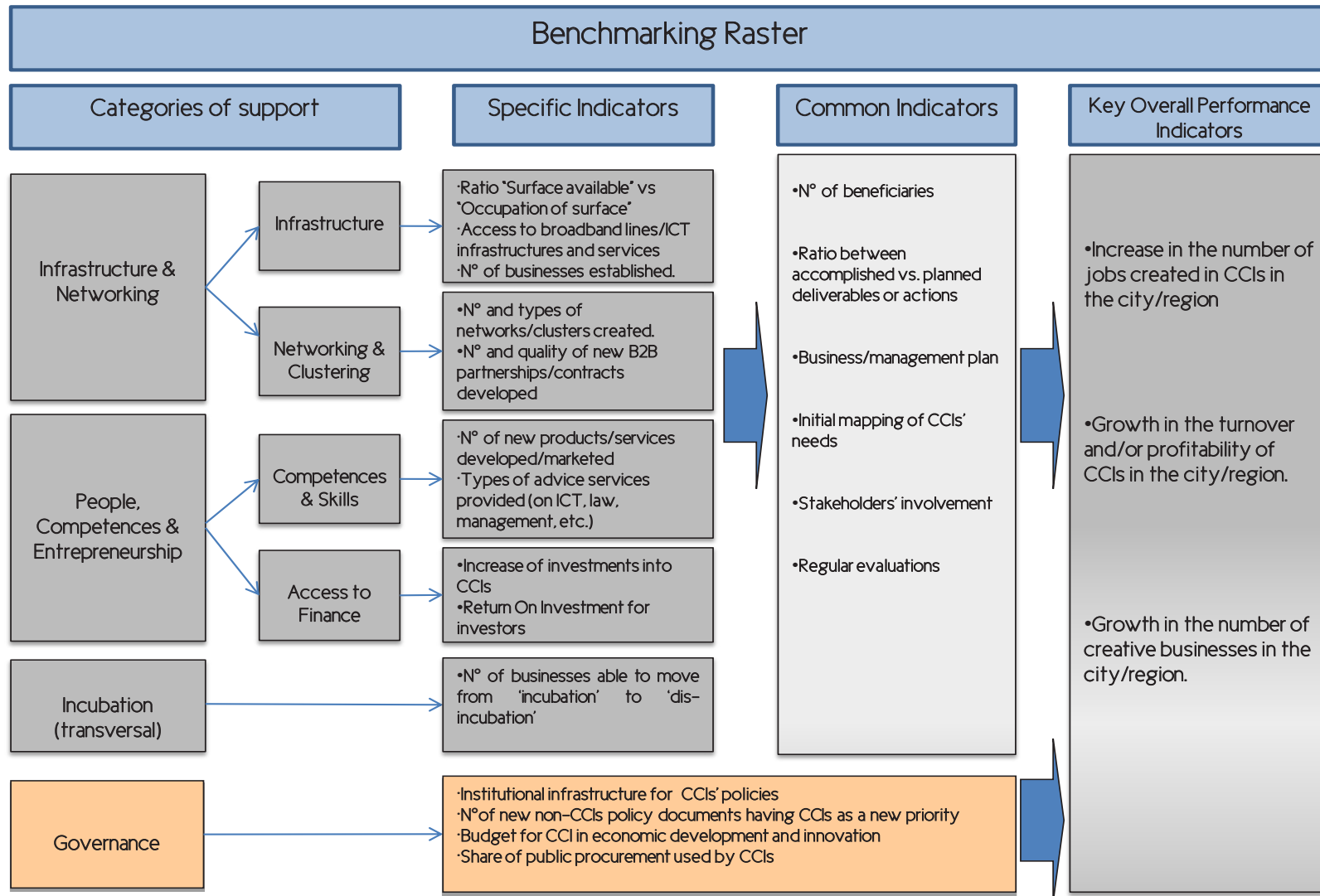
**4. *Implement the benchmarking raster***

- Collect data with the collaboration of local stakeholders and administrative bodies
- Test indicators against the specific goals/objectives/targets of the measure
- Measure indicators regularly over time
- Interpret indicators in connection with the five evaluation criteria (effectiveness, efficiency, relevance, sustainability and impact).

**5. *Disseminate and exploit results***

- Make the results available
- Use the results in relation to the evaluation objectives (e.g. adapt and/or introduce measures, review the policy etc.)

The proposed benchmarking raster is a first step towards the definition of an appropriate evaluation model for CCIs policy at the local level. The next step will be to test this prototype widely, in the framework of comprehensive evaluation strategies covering a longer period of time. Future research should explore the development of indicators covering cultural participation, well-being, social cohesion, local attractiveness, tourism and branding. Indeed, the value of investment in culture is far broader than local economic development.



## I. INTRODUCTION

### 1. Context

Supporting innovation and creativity is a priority for European policy makers. A number of initiatives have developed over the past decade at European, national, regional and local level. The economy is innovation lead. Innovation has become a key competitiveness indicator. There cannot be innovation without creativity. The Innovation Union, developed as part of the Europe 2020 Strategy (2010e) is based on a broad concept of innovation encompassing new products and processes but also services, marketing, branding and design methods or new forms of collaborative arrangement. Today service innovation is as important as product innovation. EU policy documents set out a comprehensive innovation strategy to enhance Europe's capacity to deliver smart, sustainable and inclusive growth and highlight the concept of smart specialisation as a way to achieve these goals (EC 2010e; EC, 2010c).

Creativity stemming from art and cultural productions or activities nurtures innovation. This culture-based creativity (KEA 2009) is linked to the ability of creative people, notably artists, to think imaginatively, to break conventions and to allow the development of new ideas, processes or product.

Culture and creative industries (CCIs) as main financier of creativity contribute substantially to innovation and their role is increasingly recognised<sup>3</sup>. In addition the use of services from creative industries helps other firms to increase their innovation potential (Bakshi 2008).

Territories are also an essential source of creativity (Florida 2002). Regions and their respective identities play a vital role in fostering the different and the creative. The 'creative community' is often attracted by the cultural amenities available in large urban areas. However, cost of living, the rise of information technologies and quality of life militate increasingly for creative professionals to establish themselves in non large urban areas represented by the CREA.RE consortium. Geographical concentration and clustering is a good way to alleviate or reduce the risks linked to cultural productions (constantly shifting production and market uncertainties) (OECD 2005).

Creativity comes from different combinations of ability and environment – in other words, personal predisposition and a social context. As a result policy has a crucial role to play in setting the appropriate conditions for innovation to flourish. Public authorities have the means to set the conditions for creativity and innovation to develop by supporting the development of a creative economy. Regions and local authorities have a central role to play as they are the primary institutional partners for SMEs in the creative sector.

It is at the local and regional level that this innovation potential is best witnessed (Power 2010) and stimulated in terms of impact on jobs, businesses and turnovers<sup>4</sup>. Local success probably results from the fact that "regional and local development strategies have successfully integrated CCIs in many areas: promotion of cultural heritage for business use; development of cultural infrastructure and services to support sustainable tourism; clustering of local businesses and partnerships between CCIs and industry, research, education and other sectors; setting up of innovation labs; development of cross-border

<sup>3</sup> Many reports and policy documents illustrate this, to name but a few: UNCTAD 2010; KEA 2006; DCMS 2008; BMWI 2009; Ministry of Economic Affairs 2005 (See complete references in the bibliography).

<sup>4</sup> Relevant examples come from the 'good practices' analysed for this report (see fiches in the Annexes): In Eindhoven (NL) about 30,000 people were working in CCIs in 2003. In the South West Region (UK), CCIs employ in total almost 40,000 people in 9,000 businesses, while in Vienna, the sector represents 12% of all businesses in the city. In Zollverein (DE), the sector has 23,000 creative businesses active in the region generating a € 8 billion annual turnover in the Ruhr Metropolitan region. In Finland, 12.2% of all companies in the city of Tampere are from the CCIs sector (See fiches in Annexe 3 for more information).

integrated strategies to manage natural and cultural resources and revitalise local economies; sustainable urban development” (EC 2010f).

Creativity remains a difficult subject for public policy: it is pervasive (as it relates to all areas of public policy) and elusive (hard to define) (Ernst & Young 2011). There is no one-size-fits-all solution for policy makers to adopt.

Innovation policy is as much a matter for experimenting and testing with the acceptance that risk taking in policy making entails failures from which to learn from. Therefore crafting adequate policy measures is a tough challenge.

One of the major obstacles towards the adoption of policies for the development of CCLs is the difficulty for policy makers to apprehend the value of support actions taken towards micro enterprises and SMEs in the creative sector. The development of benchmarking tools should contribute to raise awareness on the potential of CCLs for local economic development and should support the design of evidence-based policies.

Creative industries are identified by the European Commission as high valued added activities which offer the best chance of strengthening a region’s competitiveness (EC 2010f). It invites regions to develop “smart specialisation strategies” to foster innovation. The EC identifies CCLs as a sector in ‘a strategic position to link creativity and innovation’. ‘Creative industries are catalysts for structural changes in many industrial zones and rural areas with the potential to rejuvenate their economies....’ (EC 2010b, 8). It calls on regions to make use of EU regional policy funds to develop such strategies<sup>5</sup>, in particular smart specialisation strategies which embrace “a broader concept of innovation, not only investment in research or the manufacturing sector, but also building regional competitiveness through design and creative industries...” (Smart Specialisation Platform 2012).

## 2. Aims of the assignment

The CREA.RE network (Creative Regions: The European network of local and regional authorities for the better involvement of cultural and creative industries in EU regional programmes) has commissioned a report from KEA to create and test a benchmarking raster to provide local policy-makers with a set of indicators to assess support measure and policies to achieve local economic development through cultural and creative industries.

The purpose is to assist local authorities in setting up and monitoring a creative ecology. It should help the partners’ consortium to develop state-of-the-art projects to nurture a culture and creative economy. Generally it should support the development of policy visions and tools at local level.

The report will be part of the CREA.RE guide ‘How to integrate Creative Sector potential into EU regional development in a sustainable and feasible way’ to be published by the project.

The document does not aim to provide the ideal set of policy measures to nurture a creative ecology. Its objective is rather to define tools to measure a range of typical policy measures implemented by local authorities.

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<sup>5</sup> Results obtained from the online survey indicate that 67% of CCLs’ programmes analysed benefit from EU funding, with a contribution ranging from 2% to 100% of the total budget. In 31% of cases, the EU is the main funding body.



The assignment includes the identification of good policy practices in Europe. Such good practices<sup>6</sup> contributed to identify relevant policy measures and test our benchmark indicators with experts running those policy instruments at local level (see list of experts consulted in Annexe 7).

### 3. The CREA.RE Consortium

CREA.RE is an INTERREG IVC project comprising 12 local and regional public authorities from 10 different EU countries<sup>7</sup>. Its aim is to better involve the creative sectors in the development of the European regions and urban centres.

CREA.RE combines regions and cities combining common features as well as differences:

Common features:

- Partners represent small and medium-sized urban and rural areas.
- They share a policy focus on economic development through CCLs.
- They are looking at means to access and justify use of EU funding for CCLs.
- Maribor (2012), Linz (2009) and Poznan and Cordoba (which were candidate cities for 2016), share a great interest in the European Capital of Culture (ECoC) title.
- Some partners are responsible for the implementation of EU convergence operational programmes or operational programmes on rural/local development.

Differences:

- CREA.RE partners represent a mix of local and regional authorities with different levels of expertise in the field of CCLs.
- The size of the local entities varies greatly (i.e. in terms of population and wealth)
- CCL assets and the local "creative ecologies" across the consortium are very different.
- The level of political awareness on CCLs varies considerably within the consortium.

### 4. Scope and rationale

This report classifies a set of support measures considered as essential to support a creative business ecology, and identifies indicators to monitor and assess support measures. Finally, it provides a selection of good practices throughout Europe which contributed to identify relevant support measures and to test indicators.

A glossary of terms (culture and creative industries, regional/local, policy measures...) is provided in Annexe 1.

<sup>6</sup> Practices selected represent a broad range of support measures and they also represent practices throughout Europe. There is a predominance of practice from northern Europe because programme for CCLs have been in existence for a longer time there. This does not mean that practices in other parts of Europe are not as valid or as good.

In the absence of measurement it is often difficult to assess whether a practice is good or not. Practices that are innovative and that are specifically adapted to the characteristics of CCLs have retained our attention. Efficiency and effectiveness of these practices will be judged over time. Practices in the field of support to CCLs are often too recent (less than 5 years) and have rarely been subject to impact assessment.

A good practice in one territory may be a bad one in another because of a different environment.

<sup>7</sup> Cultural department – Office of the State Government of Upper Austria (AT), Regional Council of Central Finland (FI), District administration Lüchow-Dannenberg (DE), Municipality of Narni (IT), Agency for the Promotion of Tourism in Umbria (IT), Poznan City Hall (PL), City of Medias (RO), Province of East Flanders (BE), Maribor Development Agency (SI), Region Västra Götaland – Cultural affairs Committee (SE), Barcelona Provincial Council (ES), Municipal Institute of Economic Development and Employment of Cordoba (ES).

## Typology of public support measures:

The report identifies the different range of local<sup>8</sup> policy measures to support creative/cultural entrepreneurs and businesses to stimulate local economic development. The measures identified are necessarily adopted by a public authority but they may associate private entities (as co-financier, adviser or at implementation phases).

Support measures are the tools' implementing public CCI strategies. They are identified and classified in the report. They include governance measures as the latter are essential for the definition as well as the implementation of policies.

The report focuses on instruments having direct effects on local economic and business development. It relates to support measure contributing to creative entrepreneurship, commercial endeavours or spillovers in other industrial and commercial activities. Support measures are not necessarily specific to CCIs. They can also stem from the availability of support measures to SMEs in general. They may benefit not only to creative entrepreneurs but also to 'indirect beneficiaries' such as financial organisations (i.e. banks, investment funds), clusters/networks, knowledge transfer structures in universities and public research organisations, or business incubators (Cunningham et al. 2008). Cooperation with indirect beneficiaries in turn benefits the creative sector as a whole: 'Since there are limited number of development bodies in the CCIs sector, cooperation with those centers, incubators, universities [...] is vital to design programmes with right aims and objectives'<sup>9</sup>.

Public measures of support investment in cultural amenities (i.e. cultural subsidies to cultural institutions such as opera, orchestra, museums, theaters) or branding (e.g. 'creative city' labels) are not in the scope of this report<sup>10</sup>. These measures are part of a communication, social or cultural strategy which primarily aims at making a city attractive and to contribute to social cohesion and quality of life. Although cultural amenities are key to attract creative people, their contribution to the development of businesses in the creative and cultural sector is indirect. The exclusion has been agreed following the survey<sup>11</sup> carried out amongst CREA.RE members in anticipation to the Linz meeting that took place on 13 December 2010.

However, the focus on measuring the economic impact of policy measure should not disregard the socio-cultural impact of CCIs. CCIs are engine for tourism development (contribution of art fairs, festivals, museum, heritage policy, architecture) and contribute significantly to social cohesion. The investment in CCIs has a considerable 'value added' that extend far beyond its direct relevance to CCIs.

<sup>8</sup> The terms local and/or regional here refer to policy levels that act beneath national level. They encompass regions, provinces, communities, districts, metropolis, cities or municipalities (EUROSTAT):

- 'Local' relates to small and medium-sized cities, including districts, and municipalities. In line with EUROSTAT definitions, medium-sized cities have a population of between 50,000 and 250,000 inhabitants while smaller cities count less than 50,000 inhabitants.

- 'Regional' refers to regions, provinces, communities. The report will use invariably the term local to encompass also 'regional'. A local authority can be a municipal, a provincial as well as a regional authority.

<sup>9</sup> Interview with Ragnar Siil, Ministry of Culture, Estonia, March 2011.

<sup>10</sup> - Cultural amenities to attract creative people and stimulate demand for culture: Cultural amenities can triggers citizens' and tourists' interest in cultural products and services, therefore contributing to raising an interest in CCIs' services. It can also help to attract creative people into a city. Cultural amenities can encompass arts performances, exhibitions, access to museums and heritage sites, availability of cultural and arts institutions (incl. libraries, cinemas, or theatres), availability of education bodies (e.g. arts schools).

- Creative branding - Image: Local authorities often puts into place specific communication and visibility actions to raise the profile of local CCIs and reach a wider audience, attract creative talents or renowned creative people into a city, or better brand the city for investors. These actions include: specific marketing strategies to brand a place as 'creative'; the launch of local 'creative' quality branding label for local CCIs; the launch of Awards for successful creative businesses; etc.

<sup>11</sup> The results of the survey are available in Annexe.

Finally external trade promotion measures have been excluded from the scope of the study as they are less a priority at local or regional level and amongst CREA.RE members. Policy measures to support creativity and art in education have also been left aside.

Support measures as such are not a pre-condition for the establishment of a successful creative ecology. The latter is also dependant on local education facilities (to train creative professionals and artists), cultural amenities (making the city attractive to creative people), quality of life, general attractiveness of the place. We assume that natives would always find their place of birth attractive and unless forced to move would want to stay in their regions. Local authorities have an interest in retaining young people to avoid brain and energy drain.

### Typology of indicators:

The report proposes a set of indicators that constitutes the benchmarking raster. Indicators have been developed in relation to identified support measures. Some are common to a set or category of support measures, while others are specific to single support measures.

Indicators should enable policy makers to monitor and assess a single measure, of a set of measures or of an overall policy. Set of support measures are particularly important to monitor as our interviews and case study analysis suggest that successful CCI's support measures cross boundaries and combine a wide range of different measures related to skills, infrastructure, governance or access to finance<sup>12</sup>.

In accordance with the objectives of the CREA.RE consortium, indicators can be applied in rural regions and non large urban centers. However, the proposed indicators may work whichever the creative ecology they operate in whether in urban or rural settings, regardless the level of economic development.

## 5. Methodology

This assignment relies on a multi-method approach that aims at enriching and cross-validating our findings. On the one hand, qualitative research has been conducted to identify support measures and categories of support, a selected number of good practices in CCIs policies, as well as indicators. On the other hand, quantitative research has been carried out to gather quantitative data on good practices.

With a view to build the benchmarking raster KEA team has identified through desk research and interviews with experts (see list in Annexe 7) 23 indicators related to the respective support measures.

In order to be able to identify indicators related to a set of policy measures we decided to categorise the different support measures in 4 categories, (2 of them being of transversal nature) namely:

- 1) Support measures related to infrastructure and networking
- 2) Support measures related to skills and entrepreneurship

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<sup>12</sup> The large majority of case studies analysed combines several kinds of support tools. The Creative Tampere programme (Finland), for instance, offers a CCIs' development programme to help creative businesses assess the feasibility of their business ideas, access to seed finance, spaces for creative entrepreneurs in an old sock factory as well as networking opportunities (the Demola programme encourages collaboration between the companies and universities). In order to help companies set up and grow, several incubators have been established, such as the Tallin Incubator (Estonia) or the Musikpark Mannheim (Germany). They all combine 'hard' and 'soft' support tools (e.g. an infrastructure offering cheap office rooms as well as business development coaching services). Even the Creative Advantage Fund and the Film i Väst fund (access to finance) have 'added' new services, like support to draft business plans (CAF) or to support the set up of professional courses in local universities (Film i Väst). 'Soft' support measures are now receiving equal interest at policy level as 'hard' support, while traditional support for the development of the cultural sector was primarily attempting to transform urban environments through the development and regeneration of infrastructures.

Transversal support measures are:

- 3) Support measures to foster incubation
- 4) Governance measures

We then identified relevant indicators that could be related to specific policy measures.

The categorisation of support measures was key to define indicators that enable different 'levels' of measurement and assessment.

Desk research enabled us to identify 60 cases of good practices. More in depth analysis narrowed down the number to 30 case studies (see list in Annexe 2) according to the following criteria:

- Feature promising and/or interesting characteristics in terms of coherence with the local policy plan, management structure and stakeholders involved and overall impacts.
- Represent a geographical balance across Europe;
- Represent countries with different stages of development in CCI policies;
- Are mainly but not exclusively based in small and medium sized areas (based on EUROSTAT definition<sup>13</sup>).

At the CREA.RE meeting in Cordoba in April 2011 we submitted a top selection of 15 cases of good practices that were identified in accordance with availability of data and experts' advice. Further to the Cordoba meeting we integrated 2 cases studies from Southern Europe (Italy and Portugal). An initial questionnaire addressed to CREA.RE members in November 2010 – at the beginning of the assignment – also provided inputs for the selection of the 'good practices' (see fiches on 'good practices' in Annexe 3).

The selected good practices contributed to identify experts in CCIs and manager of CCI programmes and validate the categories of support measures and indicators. We tested these through a semi-structured questionnaire (see results in Annex 5) sent to 30 experts in March 2011 and through semi-structured interviews with about 21 of them (see the list in Annexe 7) carried out between February and April 2011.

The questionnaire, interviews and desk research also allowed us to gather information on measurement of selected good practices.

Finally, the benchmarking raster has been tested during 6 months (May–November 2011) by CREA.RE's members and validated by them.

The building of the benchmarking is guided by the following principles:

- Focused on local economic development (vs social and cultural development).
- Usable in non large urban centres and throughout Europe.
- Adapted to the specifics of CCIs.

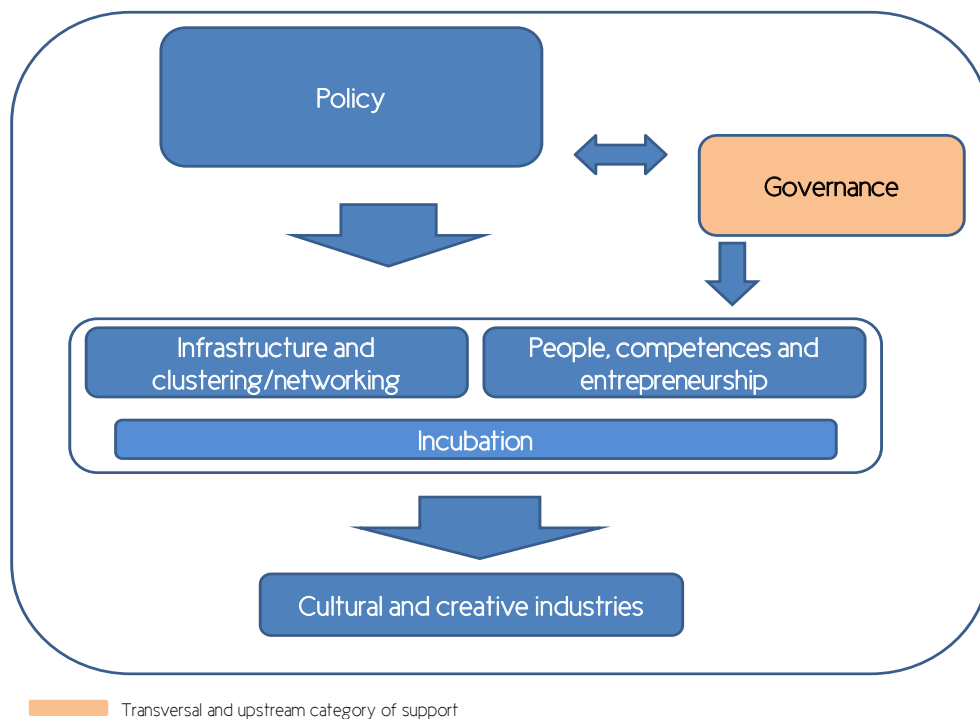
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<sup>13</sup> Medium-sized cities as those have a population of between 50.000 and 250.000 inhabitants. See: [http://epp.eurostat.ec.europa.eu/cache/ITY\\_SDDS/en/urb\\_esms.htm](http://epp.eurostat.ec.europa.eu/cache/ITY_SDDS/en/urb_esms.htm)

## II. CATEGORIES OF SUPPORT MEASURES FOR CCIS AND ECONOMIC DEVELOPMENT

The report classifies the different type of policy measures in 4 categories:

- **Infrastructure and clustering/networking:** to support business establishment, infrastructure to facilitate trading and access to technology tools as well as to encourage clustering/networking;
- **People, competences and entrepreneurship:** to support the development of business competence and skills as well as access to finance;
- **Incubation:** a transversal form of support that combines "hard" (infrastructure) and "soft" (skill development) elements to encourage startups.
- **Governance:** transversal support stemming from the way policy measures are set and implemented.



The following paragraphs provide a list of support measures in relation to the 4 proposed categories. The lists are non exhaustive.

### 1. Measures relating to infrastructure and clustering/networking

This support category refer to those actions aimed at creating physical or virtual infrastructures to attract and gather creative talents and entrepreneurs as well as those clustering and networking actions aimed at fostering synergies and collaborations with other industries or creative stakeholders.

## The environment for business establishment – CCI's infrastructure

These are measures whereby local and regional authorities provide facilities and infrastructures to cluster or support creative businesses. Examples of support measures are:

- Low rent or free business spaces or facilities.
- Availability or subsidised technological equipment (e.g. equipped office meeting rooms, Wi-Fi, internet, security services, computers and IT equipment, etc.) and technologies.
- Access to virtual support infrastructures to facilitate co-innovation activities.
- Access to market information (e.g. Web-sources for start-up companies – e.g. market information, reports, studies, funding opportunities; online advice on e.g. legal and administrative or fiscal issues; virtual B2B matchmaking tools).

## Measures to stimulate clustering<sup>14</sup>/networking

A wide range of networking and clustering support measures aim at better connecting creative people and businesses to encourage business development and entrepreneurship. Clustering consists in building up collaboration or trade opportunities with a wide variety of actors which increasingly involve other industry sectors, universities or R&D bodies (e.g. to develop new products, services or processes). The support measures in this category include:

- Actions to initiate collaborations between creative enterprises or between these and universities, R&D bodies, and non-CCI's businesses to contribute to innovation in other sectors (e.g. establishment of specialised districts, creation of public-private joint-labs in strategic sectors, creation of strategic international research joint-labs, development of special units acting as intermediaries between the actors of a cluster, innovation vouchers to 'buy' external competence and connect with experts and new clients)
- Incentive schemes that foster linkages between enterprises, universities and research centres at national and/or international level (e.g. provision of funding – including innovation vouchers, sponsorships, or subsidies for collaborative projects).
- A focal point (e.g. technological park, incubator) which offers, for instance, subsidised spaces and services with the aim to facilitate geographical concentration for the existing, scattered firms in a region.
- A dedicated agency responsible for disseminating key information to clusters' members – through reports or seminars – in order to encourage businesses to identify problems and solutions within the cluster.
- Living labs to gather local authorities, enterprises and research centres as well as potential users in order to better test new products or services thanks to the involvement of a wide range of stakeholders.
- Events (e.g. fairs, workshops, conferences, seminars), matchmaking with other companies and investors also across different sectors.

## 2. Measures relating to people, competences and entrepreneurship

This type of policy measure aims at supporting the development of skills and competences of creative businesses and entrepreneurs. It includes support measures linked to facilitating access to finance as funding is a key parameter for business development and sustainable entrepreneurship.

<sup>14</sup> Clusters are “geographic concentrations of interconnected companies and institutions in a particular field. Clusters encompass an array of linked industries and other entities important to competition” (Porter 1998).

## Business competence and skill development (training, expertise)

At various stages of the business' life-cycle creative entrepreneurs require skills and competences to sustain their idea, develop commercial strategies, financial planning. They require expert advice for instance on technology, design, marketing or intellectual property issues (e.g. licensing, trademark registration, trade secrets).

Local public authorities can facilitate mentoring and training services for creative businesses in a wide range of areas with a view to address their education and lifelong learning needs (Tooth 2010; KEA 2010a).

Support measures in general include:

- Actions and incentive schemes to support concept development and testing, commercialisation, export, ICT development or R&D (e.g. creation of research labs, living labs or residency programmes, training schemes on technical, project management, business – including marketing – or R&D skills, targeted grants, loans, innovation vouchers).
- Training in creative skills for creative people (e.g. workshops on creative writing skills for scriptwriters) or for people working in non-creative sectors (e.g. training for employers and employees working in traditional sectors to stimulate their imaginative thinking).
- Training and advice on law, marketing, technology or accountancy and financial planning.
- Innovation vouchers – a grant provided to businesses to acquire external knowledge and competences in various domains in order to develop and grow. Innovation vouchers can be granted either to creative businesses or businesses in non-creative sectors in order to encourage them to buy 'creative expertise'<sup>15</sup>, for instance to develop new communication strategies.
- Investment readiness (IR) programmes (e.g. tailor-made training for creative entrepreneurs, advice on business plans to better engage with investors and banks, etc.).
- Training for investors to better understand CCLs.
- Incentives (e.g. subsidies, innovation vouchers) to encourage businesses to call on creative businesses (notably those operating in the design sector) to help, e.g. on branding strategies.

## Access to finance

Access to finance is a key factor at early stage but also at growth and development stage when the company wants to expand and reach new markets (KEA 2010a).

Support measures to improve access to finance include:

- Direct and indirect public support by providing grants or by setting up a guarantee fund to encourage banks to issue loans to CCLs.
- Debt finance by setting up public funds providing loans.
- Equity finance through for instance venture/mezzanine capital funds or business accelerator seed funding programmes<sup>16</sup> (which combine investment capital for early-stage companies with incubation spaces and services).

<sup>15</sup> For instance the Creative Credits programme in Manchester helps nudge innovation and creativity in businesses in any sector. Other industry sectors are increasingly benefitting from this new form of grant which helps a company to acquire external expertise (from research body, for instance) or to cover R&D expenses.

<sup>16</sup> Seedcamp, for instance, is a British Business Accelerator programme (few exist in Europe, most are in the US). The 5 selected startups of the annual Seedcamp Week receive 1) up to € 50,000 to support living and operational expenses in London for three months, in exchange for a small minority stake (5% to 10% in the company); 2) advice from experienced entrepreneurs, investors, product experts and developers.



- Establishment of investors' clubs or organisation of seminars, matchmaking, awareness raising exercise etc. with individual investors (Business Angels) and/or venture capitalists.
- Public procurement as a way for the administration to invest in CCl's products and services.

### 3. Measures relating to incubation

Incubation is a set of policy measures aimed at helping CCl's to develop and grow through the provision of different and complementary support mechanisms that relate to infrastructure, networking and clustering, financing and skill development. For this reason, incubation is considered as a transversal support category. 'Business incubation process adds value by accelerating the start-up of new businesses and maximise their growth potential in a way that is more difficult for alternative SME support structures to achieve', as found out by a survey carried out by the Centre for Strategy and Evaluation Services (2002) on behalf of the European Commission<sup>17</sup>.

Three types of incubation support measures for creative entrepreneurs can be distinguished:

- **Pre-incubation** measures, which aim at supporting the selection of ideas with market potential, consist of the following services: experts' assessment of the economic validity and technical feasibility of the business ideas, business tutors' advice to prepare the business plan (which includes market analysis and setting growth objectives), support to find the source of finance to start-up and to put together the right team/partners. Matchmaking events can also be organised to meet potential investors or collaborators.
- **Incubation** measures provide entrepreneurs with the necessary infrastructure and strategic support to start-up their activities. Incubation includes a combination of the support measures described under the first two categories of support (e.g. Low rent business space, training on business skills, subsidies to encourage links with other companies/universities/research labs, access to equity finance).
- **Dis-incubation** or graduation measures' aim at supporting companies to develop outside an incubator infrastructure. These are implemented through, among others, the organisation of events to promote companies in national/international business platforms, or the provision of grants/loans/equity/training to commercialise new products or support export.

### 4. Governance of policies for CCl's

Support to CCl's can be integrated and mainstreamed across a wide range of distinct policy areas seen as essential to stimulate the sector. CCl's policies can adopt an integrated approach that goes beyond the traditional span of culture and embraces other policy areas including economic affairs, education, tourism, competition, innovation, regional development, social and urban planning. Support measures do not need to be specific to CCl's, they can also stem from the availability and promotion of traditional support to SMEs in general, including CCl's (KEA 2010a).

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<sup>17</sup> Incubators are flourishing in the CCl's' sector, especially (but not exclusively) in those areas that want to invest in the creative economy but that lack a creative 'entrepreneurial infrastructure'. Only in Estonia, for instance, three creative incubators<sup>17</sup> have been funded in January 2010 as part of the Creative Industries Support Structures Development Programme (Estonian Ministry of Culture 2010). An incubator not only directly supports cultural and creative businesses through a combination of support measures but, by gathering together creative entrepreneurs, it also contribute to creating an environment that is conducive to creativity.



Developing relevant policies for CCLs and related measures implies adequate political support. We take the view that 'political support' is an upstream support category which is crucial to the success of a CCLs policy and support measure(s). It is at the political level that resources and tools to support CCLs will be decided and developed.

The recent EC commissioned study 'The Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds' (Ericarts 2010) confirms that a 'systematic approach is required that puts in place the necessary policy orientations, administrative and institutional arrangements'. It adds that 'although culture-based development does happen organically without a conscious direction, it is likely to be more successful if it takes place within a clear policy framework that is well communicated and supported by all the main stakeholders. The objective is to deliver a coherent programme, relying on the required political support and the cooperation of both public and private stakeholders'.

Governance support refers to the political, institutional and administrative framework put into place to establish and implement CCLs policies as well as support measures. It therefore encompasses the following dimensions<sup>18</sup>:

1. The administrative structure and competences granted to the CCLs dedicated body.
2. The reporting line to the highest political authorities, including hierarchical levels and feedback/control procedures on results.
3. The interactions of the structure responsible for CCLs with other level of powers within the local authority and other departments (in charge of the economy, culture, social, environment policies).
4. The ability of the structure (or the person within the administration) in charge of CCLs to develop a strategy independently and its degree of autonomy.
5. Articulation of its CCLs' policy priorities with other non-CCLs policies and public departments.
6. The financial and human resources made available to manage the different activities.
7. The ability to coordinate with key stakeholders to make sure that all relevant parties contribute to the success of the policy, its shaping, implementation and evaluation. This coordination may occur at three distinct levels:
  - Within a same governing structure (horizontal). For instance, in a regional or city council.
  - Cooperation with different levels of policy governance (vertical): between local, regional, national and European policy level.
  - With third parties. For instance local organisations representing CCLs or SMEs; local chambers of commerce; universities and R&D bodies; representatives from other sectors; business innovation centers; etc.

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<sup>18</sup> These have been confirmed by the interviews with experts and the surveys, notably the importance of collaboration with the local community, including policy makers, universities, research centres and businesses in other sectors.

### III. THE BENCHMARKING RASTER

#### 1. The indicators

The definition and categorisation of support measures in the previous chapter allowed the definition of the benchmarking raster with a view to measure the performance of CCI policies and support measures.

Indicators provide quantitative or qualitative factors or variables that offer simple and reliable means to measure achievement, to reflect the changes connected to an intervention, or to assess the performance of a measure (OECD 2002). In the raster we use both quantitative and qualitative indicators that operate as a set of interconnected and complementary tools, each of them providing data to monitor and assess the measure.

Indicators have firstly been conceived on the basis of the support measures identified and then classified into distinct categories. They can either be **common** to all the support measures (excluding 'governance'), or **specific** to one or several of them – as despite their commonalties, certain support measures require particular types of assessments depending on their nature. For instance, evaluating the performance of a support measure facilitating access to capital for creative businesses could imply measuring the level of Return On Investment (ROI) for investors. A specific indicator related to a support measure on 'access to finance' to measure that ROI has therefore been identified. Likewise, evaluating the performance of a training scheme and its impact on people's business skills implies the need of a specific indicator for the 'Business and competence development' category.

Governance of CCI policy deserves a special treatment as, contrary to other categories of support, it provides an overall support to CCI policies and support measures directly addressed to CCI business.

The graph in next page summarises our benchmark raster as it results after the changes implemented following the testing phase. The list is limited in number in order to avoid that decision-makers are swamped with an excess of information. In several European regions, evaluations have shown that a few dozen indicators are enough to meet the information needs of the authorities running the programme (DG Regio – Evaluation methods and techniques<sup>19</sup>).

The 23 indicators are classified as follows:

##### A) Key overall performance indicators

We propose 3 'key performance' indicators to assess the overall contribution of support measures to establishing a creative ecosystem.

##### B) Indicators for support measures (excluding 'governance')

This series of indicators serves to go beyond impacts and assess other "dimensions" of the measure. It refers to management issues, the resources put into the initiative as well as the effects of the measure in terms of deliverables produced and direct beneficiaries. This helps to evaluate the performance of the measure in a more complete way (see infra sections 2 and 3). We propose in particular:

- 6 common indicators
- 5 specific indicators relating to support measures to foster 'infrastructure and networking'

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<sup>19</sup> [http://ec.europa.eu/regional\\_policy/sources/docgener/evaluation/evalsed/guide/methods\\_techniques/techniques\\_en.htm](http://ec.europa.eu/regional_policy/sources/docgener/evaluation/evalsed/guide/methods_techniques/techniques_en.htm)

- 4 specific indicators relating to support measures for 'people, competences and entrepreneurship'; and
- 1 specific indicator relating to the transversal support category for incubation schemes.

C) Indicators for governance

4 specific indicators have been specifically designed to measure the performance of governance in setting up and implementing policies for CCLs.

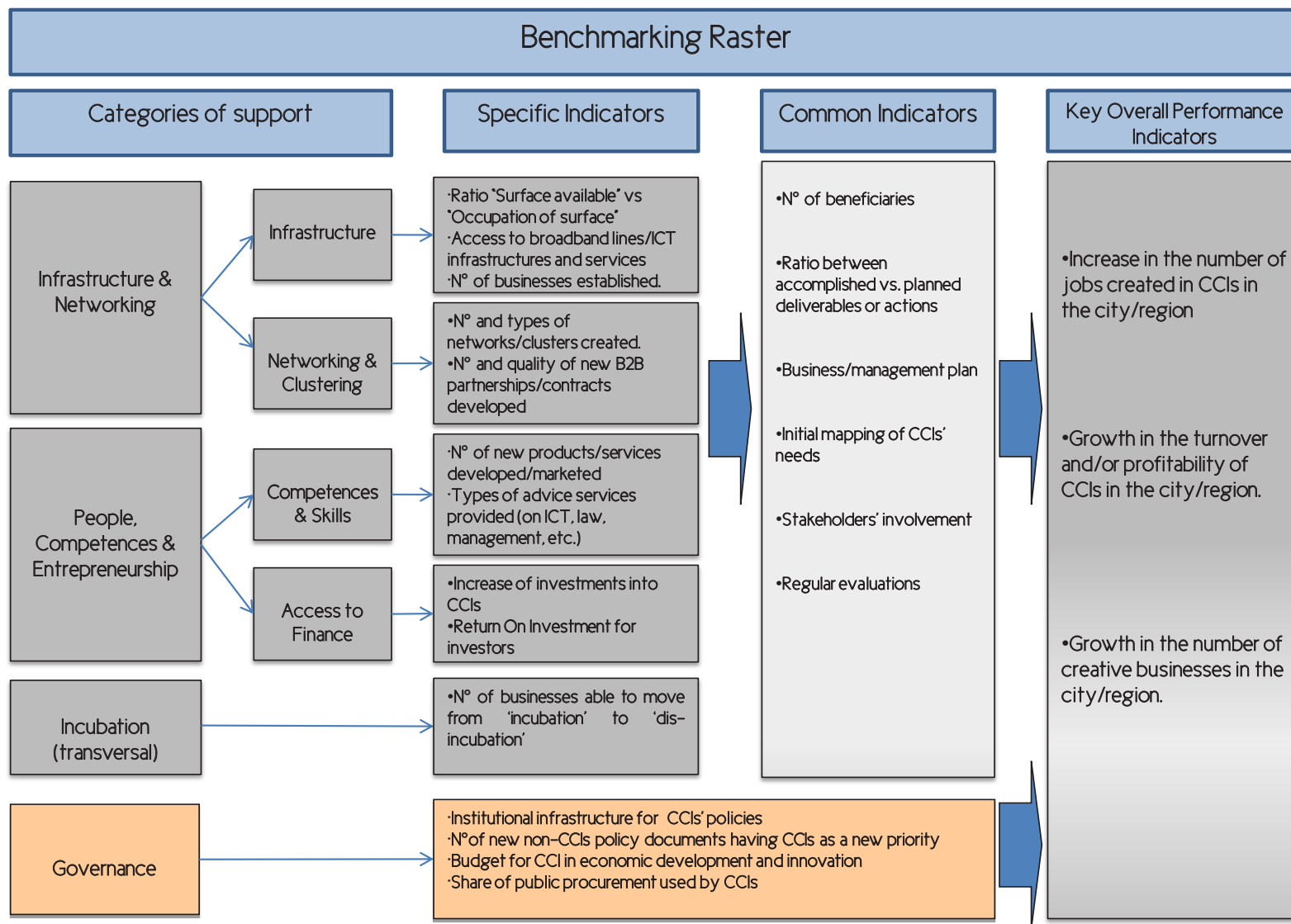


Figure 1 – Benchmarking raster

## A) Key performance indicators

These indicators contribute to assess the overall impact of the policy and related support measures, namely the global effects produced by the support measures on the entire CCI sector in the targeted region or city.

### 1 Increase in the number of jobs created in CCIs in the city/region

The indicator illustrates the effects of the measure on the number of jobs created in the sector during the same period: jobs may be generated by the policy initiatives as well as other parameters (improved economic situation for instance).

### 2 Growth in the turnover and/or profitability of CCIs in the city/region

The indicator shows the effects of the action on the performance of the business (either in terms of turnover or profitability) and the CCI sector during the same period.

### 3 Growth in the number of creative businesses in the city/region

The indicator illustrates the effects of policy measures on the growth in the number of CCI's businesses.

## B) Indicators for support measures

There are **6 common indicators** to measure the direct effect of the policy initiative on beneficiaries as well the kinds of resources put into place to contribute to the smooth running of the support measures. Resources relate to the business and management plan, financial resources and timeframe, or monitoring and evaluation procedures. These indicators can be applied for all support measures identified.

### 1 Number of beneficiaries

This indicator takes into account the number of people or enterprises which benefitted from the measure.

### 2 Ratio between accomplished vs. planned deliverables or actions

This indicator is important to assess the degree of implementation of the measure and therefore its overall effectiveness. It will help to monitor whether all actions initially foreseen have been carried out (for instance events, seminars, meetings, training sessions, etc.).

### 3 Business and management plan based on a clear timeframe with specified objectives, long term and quantified targets, financial commitment/planning

This qualitative indicator helps to assess whether the measure is built on solid foundations, objectives, and planning processes. The more this aspect is strengthened, the more efficient and effective the measure and its actions are likely to be. The indicator will provide information on to what extent the management planning, if any, refers to all these points.

### 4 Completion of initial mapping of CCIs' local needs and preliminary feasibility study

This indicator helps to assess whether the initiative has been shaped taking into account local CCLs' needs as well as the strengths and weaknesses of the measure in relation to the characteristics of local CCLs, environment, available resources, etc.

## 5 Stakeholders' involvement in the management and planning process

Involvement of external collaborators and local stakeholders in the planning/management of support measures allows for CCLs' needs to be identified, discussed and eventually integrated in the work flow of the measure. By external collaborators and local stakeholders, we refer to CCLs' support agencies (if the measure is decentralised or managed by a private body), public authorities, R&D organisations and universities, etc.

## 6 Regular evaluations (e.g. monthly, yearly) of actions carried out as part of the initiative

This indicator serves to assess whether the initiative is subject to regular evaluations to see whether re-adjustments are deemed necessary to improve results.

In addition to common indicators, we have identified other indicators **specific** to the categories of support measures. They help to better assess their relevance in relation to CCLs' needs (see infra section 3) as well as some specific results of support measures that common indicators do not entirely grasp. Distinction is made between a) 'Measures to support infrastructure and networking' (including support for infrastructures, and clustering and networking), b) 'Measures to support people, competences and entrepreneurship' (including business competence and skill development, as well as 'access to finance support) and finally c) measures for incubation.

### ➤ Infrastructure and networking: CCLs infrastructure/Clustering and networking support

We propose 5 specific indicators to measure the performance of support measures under this category of support and whether they contribute to fostering 'infrastructure and networking'.

#### 1 For infrastructure support: Ratio between 'Surface available' (e.g. square meters) and 'Occupation of the surface by beneficiaries'

This indicator enables to assess whether the initiative has been able to attract a certain demand and interest among creative businesses.

#### 2 For infrastructure support: Access to broadband lines and other ICT infrastructures and services made available

This indicator collects data on technical goods and services made available for creative entrepreneurs, from internet connections available and capacity of the network connection, to computers, printers, web design, support to e-payment systems, etc.).

#### 3 For infrastructure support: Number of businesses established thanks to the initiative

Many creative entrepreneurs rely on the availability of infrastructures to start up. This indicator allows assessing the impact of the measure on direct beneficiaries.

#### 4. For networking and clustering support: Number and types of collaborative networks/ clusters developed

This indicator contributes to assessing whether the support measure has been able to support the development of networks or clusters benefitting to creative businesses.

#### 5. For networking and clustering support: Number of new B2B partnerships or contracts developed by beneficiaries

This indicator helps to evaluate the impact of networking and clustering support measures on creative businesses to develop new contacts as well as trade opportunities. Projects stemming from the collaboration between companies can produce a greater market potential than projects developed by a single business. This eventually impacts on the sustainability of these companies<sup>20</sup>.

### ➤ 'People, Competences and Entrepreneurship': Competences and Skills/Access to finance support

We propose 4 specific indicators to assess how the support measures under this category contribute to business and competence development.

#### 1. For both support for access to finance and training: Number of new products, services or processes developed and/or launched into the market by the beneficiaries of the initiative

Support measures facilitating business and competence development (including those providing financial support) can help creative businesses develop new products and services and/or market them. This indicator shows the impact of the measure on direct beneficiaries and its ability to help entrepreneurs to generate and produce new ideas and products and/or to find the right way to the market.

#### 2. For training: types of training provided (on law, marketing, ICT, craft or creative skills)

This indicator gives information on the kind of services provided (coaching service, workshop, course, in law, marketing, ICT, etc.). It should be measured against the need of the sector. This indicator may be completed by a qualitative one on 'enhanced knowledge and skills of beneficiaries for business competence and skill development measures', with the purpose to evaluate the impact on direct beneficiaries and the effectiveness of training and coaching services on creative businesses' skills (technical, creative, crafts, ICT, legal, etc.). The scale of measurement for this indicator would likely require a beneficiaries' survey.

#### 3. For access to finance: Increase of investments into CCLs since the launch of the support measure

This indicator allows assessing whether a measure promoting private capital investment is able to produce a leverage effect on investors and encourage them to invest in CCLs. This indicator helps to evaluate the impact as well as the sustainability of the measure.

#### 4. For access to finance: Return On Investment (ROI) for investors

This indicator is related to measures providing access to finance and trying to raise external investments to support CCLs. It can be seen as the most important indicator to measure the success of venture capital

<sup>20</sup> Interview with Jason Hall, Head of Innovation and New Markets, Screen West Midlands, Birmingham (UK), March 2011.

funds for instance<sup>21</sup>. It gives indication of the capability of the measure to attract investors and stimulate their interest in CCLs. If investors realise that their investments show positive results, they are more likely to invest further in creative businesses, therefore ensuring the sustainability of the latter. This indicator serves to evaluate the impact and sustainability of the measure according to the evaluation criteria explained below.

### ➤ Incubation

#### 1. Number of creative businesses able to move from 'incubation' to 'dis-incubation' since the start of the initiative

This indicator shows the sustainability of the measure. It provides data illustrating whether the benefits produced by the support measure on creative entrepreneurs continue after the latter ends and help them grow their businesses.

### C) Governance indicators

We suggest 4 specific indicators to assess the political, institutional and administrative framework put into place to implement CCLs policies.

#### 1. Development of adequate institutional infrastructure for CCLs policy

This qualitative indicator helps to assess whether adequate governance mechanisms have been put in place to address CCLs' needs. Depending on the concrete measure or policy to be assessed, it may refer to the creation of a specific CCL's management structure in charge of coordinating the strategy and supervising its implementation; specific task forces within public bodies covering the different dimensions of CCLs' support at policy, strategic and organisational level; cooperation platform between policy-makers and external stakeholders (incl. economic development agencies) for strategic level discussions and agenda development for CCLs' policy; etc. This indicator is particularly relevant for those territories where a CCLs' policy did not exist before the measure or CCLs policies are relatively recent.

#### 2. Number of new non-CCLs' policy documents integrating CCLs as a new priority (e.g. culture, innovation, tourism, entrepreneurship policies)

This indicator helps to assess whether the CCL policy has an impact on other policies and enables a 'mindset' change that benefits to CCLs. Measurement would require the identification of new non CCLs' policy documents (including in the national or regional Operational Programmes to implement the EU Structural Funds) integrating CCLs development as a new priority (e.g. culture, innovation, tourism, entrepreneurship policies).

#### 3. Budget for CCLs in local economic development and innovation programmes

This indicator assesses the integration of CCL policies in economic and innovation development policies.

#### 4. Share of public procurement used by CCLs

This indicator serves to assess whether public procurement does benefit to creative businesses and to what extent.

<sup>21</sup> Interview with Thomas Dillon, Chairman of the Creative Advantage Fund, February 2011.



## 2. Data to be provided and possible data sources

The implementation of the benchmarking raster requires, among others, the clear identification of the data to be collected as well as of relevant data sources or collection methods for data which are not available.

The following table provides examples in relation to a selection of indicators:

Key Performance Indicators	Kind of data to be provided	Sources/Methods to collect data
Increase in the number of jobs created in CCLs in the city/region.	Increase in the number of jobs in CCLs from year x to year x+1; x+2, x+3 etc.	Local statistics.  In many cases data on local CCLs do not exist. If this is the case, a local mapping of CCLs should be prepared. Once identified local companies, it will be possible collect data on jobs on a local sample through questionnaires or interviews.
<b>Indicators for support measures – Common</b>		
Number of beneficiaries	N. of beneficiaries of the measure (for example n. of companies benefitting from an incubator scheme).	The public administration which set up the measure.
Stakeholders' involvement in the management and planning process	Data on working groups/task forces/collaborative platforms/social networks' groups put in place to involve stakeholders in the planning process and management of the measure/s	The public administration that has planned the measures/s.  Focus groups could also help assess the "degree of involvement" of different stakeholders.
<b>Infrastructure and networking</b>		
For infrastructure support: Number of businesses established thanks to the initiative	Number of businesses (new start-ups) that have been set up within the incubator/new business spaces thanks to the hard and soft infrastructures provided	The public administration or the agency/body managing the support scheme.
<b>People, Skills &amp; Competences</b>		
For both support for access to finance and training: Number of new products, services or processes developed/marketed by the beneficiaries of the initiative.	Number of new/innovative outputs produced thanks to the support received in terms of access to finance or training (for instance thanks to new ICT acquired)	In many cases this kind of data does not exist. We advice using surveys and interviews for a sample of companies who benefitting from the measure/s.
<b>Incubation</b>		
Number of creative businesses able to move from "incubation" to "dis-incubation" since the start of the initiative	Number of "incubated" companies able to move away from the incubation scheme and start an independent growth path	Public administration or the agency/body managing the incubation scheme.
<b>Governance</b>		
Share of public procurement used by CCLs	% ratio between the public procurement budget addressed to CCLs' products and services (video, design, web design, etc.) and the total budget earmarked to public procurement.	Public administration.

### 3. Categories of indicators

For a more refined assessment, we propose a classification of the indicators provided in the list, as follows: input, output, and outcome/ impact indicators.

- **Input indicators** refer to the resources put into a project or support measure. They include the procedures and systems established to ensure the smooth running of the project (management plans, etc.), articulation with policy objectives. They need to be monitored at the beginning and during the project.
- **Output indicators** give information on the direct consequences of the action, such as number of meetings held with target beneficiaries (e.g. creative SMEs), number of grants allocated, number of people trained (e.g. for business skills), etc. They need to be closely monitored throughout the lifecycle of the project.
- **Impact/Outcome indicators** relate to the effects support measures. In particular, impact indicators refer to the overall long-term effects of the measure including secondary effects (e.g. the impact on local cultural and creative dynamics and contribution to city or region policy objectives; the impact on the economy; the increase of private investment in creative industries; etc.) while outcome indicators measure the short-term effects on direct beneficiaries. Examples include: Number of new contracts signed by the beneficiary thanks to the project; New skills improved; Number of businesses moving from incubation to dis-incubation; etc. Outcome indicators also need to be supervised throughout the course of the project but more emphasis is added towards the conclusion of the project as most deliverables are usually provided at that stage. Data related to these indicators can be usually gathered close to end (outcome) or after the end of the support measure.

Indicators are key for decision-makers to design a policy or support measure, to decide on the allocation of the resources (inputs) needed to produce the deliverables (outputs), as well as to foresee the results in the medium and long term (outcomes and impacts).

The next graph classifies the indicators listed in our benchmark into the three categories:

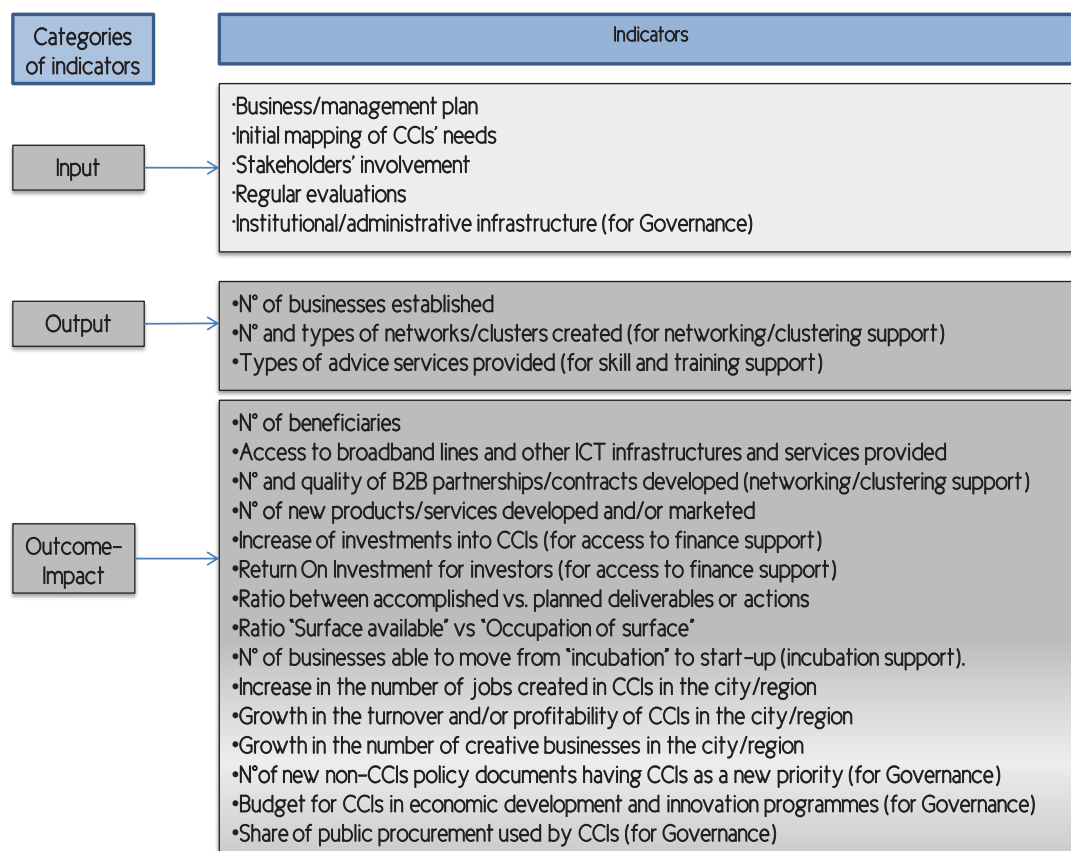


Figure 2 – Indicators classified according to the categories of indicators

The three categories are inter-connected and each of them gives specific information related to the different implementation phases of the support measure. Indicators can therefore be used throughout the intervention cycle, i.e. before, during and after the support measure's intervention. The two first categories are essentially related to the internal procedure, management structure, resources as well as the effects of the measure in terms of deliverables produced and direct beneficiaries. Input and output indicators contribute to evaluate the measure's relevance, effectiveness or efficiency (see next section on Evaluation Criteria), and are more likely to be implemented before and during the intervention. They will help collect what data are necessary to assess outcomes and impacts. The last category focuses on the impact of the scheme both in the short and long run, and serves to assess whether the measure contributes to the sustainability of beneficiaries. Outcome and impact indicators will be used during or after the intervention has ended.

All together, these indicators enable actual results achieved over time to be compared with planned results. Thus, they are an indispensable management tool for making performance-based decisions about program strategies and activities.

Facilitated by the indicators, an appropriate monitoring and evaluation process implemented throughout the life of the support measure allows for early recognition of issues that may need to be taken into consideration by project managers and policy-makers.

We consider that these three categories of indicators are finally important to be able to give a complete assessment of the overall performance expected from a support measure on the basis of the five evaluation criteria presented in the next section.

## 4. The evaluation criteria

The indicators contained in the benchmarking raster have been defined taking into consideration the five evaluation criteria that are commonly used in policy impact assessment: relevance, efficiency, effectiveness, impact and sustainability.

Decision-makers usually apply these five criteria to evaluate the success of support measures in a critical way and through different perspectives and to answer to key questions, e.g.:

- Is the measure relevant according to local CCLs' needs and policy priorities?
- Is it well managed?
- Are resources used efficiently?
- Are deliverables contributing to reach expected objectives?
- Is the measure providing any impact on its beneficiaries and help to develop the local creative ecology?
- Does it help entrepreneurs develop their businesses in the long term?
- Are the 'governance' measures producing the expected results?

The following five evaluation criteria are therefore seen as the main reference points against which support measures should be evaluated:

**Relevance:** The relevance of a policy or support measure can be seen as the extent to which the objectives of the support measure are consistent with beneficiaries' requirement and local CCLs' needs. The relevance will mainly be assessed by understanding the purpose of the measure, including the policy context, the rationale for intervention and the initial objectives, as well as by conducting an initial impact assessment of the measure and mapping of the sector. Inputs indicators will be required to nurture this criterion.

**Efficiency:** Efficiency is a measure of how inputs (i.e. resources: funds, expertise, timeframe, management model, appropriateness of infrastructures; etc.) are converted to results (outputs). Is the measure well conceived to deliver results at a minimum cost? What is the value for money? Input and output indicators are those more often needed to assess the efficiency of a measure.

**Effectiveness:** Effectiveness is the extent to which the initiative's objectives are achieved, or are expected to be achieved, taking into account their relative importance. Effectiveness implies measuring the performance of the measure against its initial objectives and assessing whether all the expected outputs have been produced as foreseen initially. The effectiveness 'dimension' relies in particular on output indicators.

**Impacts:** Assessing the impact of a support measure is arguably an important element for the evaluation. The impact here relates to the positive and negative, primary and secondary effects produced by the support measure on direct (ie. those benefitting from the measure and its actions) and indirect beneficiaries. These effects mainly relate to the economic impact. The impact will mainly be evaluated through outcome-impact indicators.

**Sustainability:** Assessing the sustainability of a support measure means looking at whether the benefits produced by the support measure continue after the latter ends. This for instance relates to creative businesses that, after benefitting from a support measure, manage to become profitable without needing

support any longer. Sustainability will be assessed by looking at outcome-impact indicators (but not exclusively).

A similar categorisation of indicators and their use in relation to the 5 evaluation criteria is applied by the OECD (1991; 2002) and the European Commission for the evaluation of initiatives and programmes in regional, aid to development and cultural sector areas.<sup>22</sup>

The following graph presents a practical example of how the indicators we propose for a certain type of support measure (e.g. to foster infrastructure and networking) can contribute to assessing its effectiveness, efficiency, relevance, impact and sustainability. Although we have linked each specific indicator with only one evaluation criteria, it may be the case that one indicator captures information that may be used to assess other aspects of the measure. For example, the graphs shows that the indicator 'regular evaluation' can be used to assess the effectiveness (as it measures to which extent the initiative's objectives are being achieved, or are expected to be achieved) but it may also be used to assess the efficiency of the measure (as it considers how inputs are converted to results).

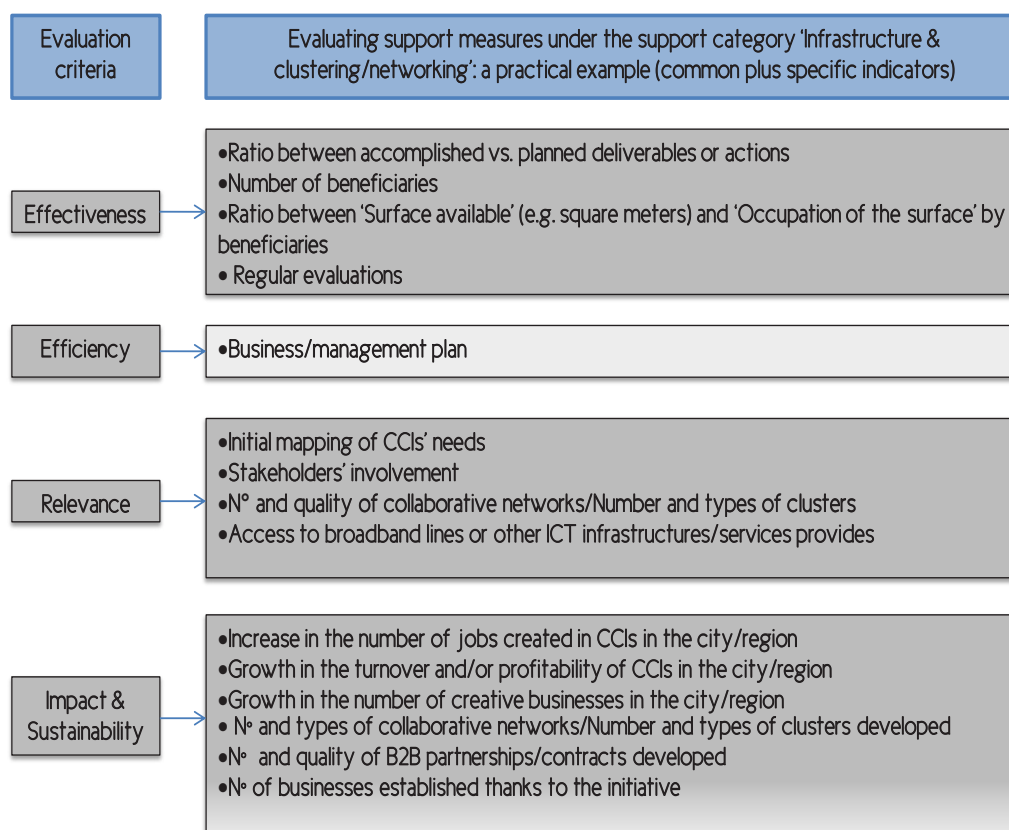


Figure 3 – Indicators classified according to evaluation criteria

In this chapter we have presented a list of 23 indicators to be used to assess the performance of a support measure (e.g. new access to tools), a set of measures (incubation, which normally includes training

<sup>22</sup> [http://ec.europa.eu/culture/our-programmes-and-actions/doc485\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/doc485_en.htm):  
[http://ec.europa.eu/europeaid/evaluation/methodology/methods/mth\\_ccr\\_en.htm](http://ec.europa.eu/europeaid/evaluation/methodology/methods/mth_ccr_en.htm). In addition to these indicators, the EC also refers to the Coherence/complementarity and the Community value added.

and access to infrastructures) or a policy (including governance and other support measures). Measuring this performance is seen as crucial by many of the respondents to the online questionnaire.<sup>23</sup>

Between 82% and 92% of respondents – depending on the category of indicator, either related to input, output, outcome or impact of the measure or policy – to the second questionnaire have agreed with indicators proposed. Many of the respondents already use the same indicators.

While the 3 key performance indicators we propose to capture the overall impact of the initiative/s, the reminding indicators serve to evaluate their management, the use of the resources put into the initiatives and the direct results on the beneficiaries.

We consider that the categorisation of indicators in input, output and outcome/impact allow for a better refinement of the assessment since they give specific information on the different implementation phases of the measure.

Indicators listed in the benchmarking raster have been defined taking into account the five evaluation criteria commonly used by decision makers to evaluate the performance of a support measures: effectiveness, efficiency, relevance, impact and sustainability. This five evaluation criteria should inform policy authorities on the whole evaluation exercise.

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<sup>23</sup> Creative Tampere for instance carries out frequent evaluations (every six months) to see whether projects are run in an effective and efficient way. Interview with Lasse Panaanen, Director Creative Tampere, Finland, February 2011.

## IV. CONCLUSIONS AND KEY RECOMMENDATIONS

### 1. A tool to assess the economic impact of CCl policies

This research assignment has enabled us to set up and validate a benchmarking raster. This is a practical and user-friendly evaluation tool that allows local authorities to monitor and to assess the effectiveness and economic impact of policies supporting the development of CCl.

The raster can be used by local and regional actors to:

- Show decision-makers the importance and value of CCl for local economic development and support the design of evidence-based policies.
- Enhance the development of a strategic policy vision with the objective of developing CCl and positioning the city/region as a specialised innovative centre.
- Contribute to branding cities and regions to investors, venture capitalists, enterprises and creative talent.
- Stimulate and justify public and private investment in CCl (including from the EU Structural Funds – a result based approach is privileged in the European Commission's proposal for the 2014–2020 Cohesion Policy).
- Support the development of synergies between different policy areas (culture, education, technology, urban planning, and support for SMEs) and the mainstreaming of culture in these different policy areas.
- Formulate CCl policies and strategies at the local level and, once implemented, to monitor their effectiveness. It can also be used to benchmark CCl policies in comparable local environments.
- Help establish "smart specialisation strategies" focused on CCl's growth potential.

Public support mechanisms are numerous, ranging from financial to training assistance. Crucial is, however, the motivation of policy makers to value the importance of culture-based creativity to trigger growth in the context of new economic and innovation policies. Policy makers require evidence that culture, art, artistic interventions and CCl are a resource for creativity, economic prosperity, entrepreneurship and innovation. Measuring the impact of policy measures is an exercise that ultimately helps to illustrate the importance of CCl in a variety of policy fields. It responds to the call for increased evidence-based policy.

Good use of public funding requires measurement tools to justify public investment in the eyes of tax payers. To date, however, impact assessments and evaluations of CCl policies have been limited in number. Most of CCl policies are recent for their impacts to be fully assessed, as noted by Foord (2008)<sup>24</sup>. There are very few data on the impact of policy measures – as our survey of good practices throughout Europe shows<sup>25</sup> – one of the reasons being that CCl still escape from official statistics.

The development of the raster corresponds to the demand of European authorities in charge of culture and regional development to building impact assessment and evaluation tools to support the design of evidence-based policies' (EC 2010f, 14). Support to data collection and assessment is also one of the pillars of the new umbrella EC programme's proposal "Creative Europe" for CCl.

<sup>24</sup> This was confirmed by several of the experts interviewed in March–April 2011.

<sup>25</sup> See Annexe 3.

The benchmarking raster focuses on policies supporting economic development through CCI. Nevertheless, benefits of investment in CCI beyond local economic development, city branding and job creation must not be disregarded. More than for any other investment funding culture also contributes to knowledge, social cohesion, the spreading of humanistic values and the questioning of our behaviours. It enables the expression of local identities and specificities and it is a source of creativity.

Moreover, the benchmarking raster needs to be supported by an "evaluation culture" as well as by adequate resource allocation to collect and analyse data. Indicators help assess the impact of public policies if used in a context of a wider evaluation strategy and method. This means, for instance, defining targets against which the indicators are measured and introduce process of regular data collection enabling the identification of changes and trends. Last but not least, the causal effect of a policy measure is not always clear. Indicators can give information on evolution but they rarely give account of external factors linked to a positive environment. Indeed the quality of support measures provided by public authorities cannot be seen as the sole pre-condition for the establishment of a successful creative ecology. The latter also depends on other external factors such as local education facilities (that train creative professionals and artists), cultural amenities (to make the city attractive to creative people or to stimulate cultural participation), quality of life, access to technology infrastructure and other socio-economic conditions.

## 2. A means to support Smart Specialisation Strategies and raise EU funds

Regions are encouraged by EU policy-makers to develop smart specialisation strategies (RIS3) building on the region's strengths, competitive advantages and potential for excellence. These strategies should embrace a broad concept of innovation including not only investment in research or the manufacturing sector, but also in design and creative industries as well as get stakeholders fully involved and encourage experimentation and innovation. RIS3 need to be evidence-based and include sound monitoring and evaluation systems. The creation of an evidence base is also crucial to analyse the potential for innovation- and define investment priorities (Smart Specialisation Platform Guide 2011).

The EU's Green Paper on CCI recognises the regional dimension of CCI and states that 'policies and support instruments need to be determined locally building on local specificities and assets and tapping into local resources ('place-based development approach')' (EC 2010f, 14). The Staff Working document accompanying the EC Communication on the 'Regional Policy contributing to smart growth in Europe 2020' (EC, 2010c) also highlights the need to integrate CCI into 'regional development strategies'.

EU policy documents consider CCI as an essential element to 'energize' traditional industry, add value to manufacturing (Quinn 2010) and trigger service innovation. Regional authorities are seen as key actors to stimulate innovation based on creative processes. The European Creative Industry Alliance (ECIA) initiative – launched by DG Enterprise in 2012 – establish cities and regions as a driving force in developing policy recommendations to support creative industries to the benefit of a more innovative and competitive European economy.

The raster provides a tool to help formulate CCI policies and strategies at the local level and, once implemented, to monitor their effectiveness. Moreover, it can be used to benchmark CCI policies in comparable local environments.

The benchmarking raster is also a useful tool for regions to access EU structural funds. It provides a policy evaluation tool that strengthens the content of funding application. Indicators showing the effectiveness of governance structures and the efficiency of management process reinforce the credibility of projects.



This is important as EU structural funds are due to become more accessible to innovation projects involving culture and creative industries (EC 2012).

In the EC's Cohesion Policy proposal for 2014–2020 (EC 2011), smart specialisation has been included as 'ex-ante conditionality' for two of the 11 thematic objectives of the ERDF, one of which might be of interest for CCI: "Strengthening research, technological development and innovation (R&I target)". Regions should be ready to access structural funds for innovation under the new requirement.

Inspired by the principles outlined by the Guide on RIS3 (2012), the benchmarking raster can overall assist the development of smart specialisation strategies:

- 'ex-ante' in order to self-assess the region and eventually identify CCIs as an investment priority;
- When the strategy is "ongoing" in order to monitor the results of the support measures for the sector;
- 'ex-post', to assess the impact of the strategy put in place.

### 3. Recommendations – 'The 5 key steps to assess local policies for CCIs'

The benchmarking raster is to be used in the framework of an 'evaluation strategy' which defines the goals of the evaluation as well as tools and timeframe to collect and assess data. The following 'key steps' provide practical guidance to cities and regions on the best way to use the raster.

Even before starting the evaluation, the competent authority should clearly have in mind the evaluation goals as well as the resources available to undertake the evaluation. To complete this pre-evaluation phase, the public authority should refer to steps 1 and 2.

Indicators are measurement tools to be used in a context of a wider evaluation strategy. A detailed methodology should accompany the use of the benchmarking raster (step 3).

The benchmarking raster should be used as a standardised tool that offers the opportunity to perform evaluations in the short term (inputs and outputs) as well as in the long run (outcome and impacts). Baseline principles for its implementation are specified in step 4.

Finally the results obtained should be communicated as well as exploited against the initial objectives. For instance, the results can help introduce change in support policies or introduce smart specialisation strategies (step 5).

#### *'The 5 key steps to assess the economic impact of local policies for CCIs'*

##### **1. Identify policy and evaluation goals**

- Define the evaluation goals in consultation with stakeholders and decision makers across policy fields
- Clearly identify the support measure(s) that requires evaluation in accordance with policy priorities

##### **2. Assess evaluation readiness**

- Assess the skills, organisation and resources needed to collect data and implement the raster

##### **3. Define evaluation tools and set up a targeted benchmarking raster**

- Select the most appropriate indicators of the benchmarking raster to assess the measures put in place
- Identify the kind of data to be collected
- Identify available data sources (statistics, research and surveys, etc.)
- Define the tools and methods to collect new /integrate existing (quantitative and qualitative) data (e.g. questionnaires, focus groups, interviews, etc.) and assess them
- Map local CCIs
- Identify relevant stakeholders (from companies to officials working in economic development)

- departments) who should be involved in the exercise, to ensure participation and openness
- Define a time frame for implementing the raster

**4. *Implement the benchmarking raster***

- Collect data with the collaboration of local stakeholders and administrative bodies
- Test indicators against the specific goals/objectives/targets of the measure
- Measure indicators regularly over time
- Interpret indicators in connection with the five evaluation criteria (effectiveness, efficiency, relevance, sustainability and impact).

**5. *Disseminate and exploit results***

- Make the results available
- Use the results in relation to the evaluation objectives (e.g. adapt and/or introduce measures, review the policy etc.)

The proposed benchmarking raster is a first step towards the definition of an appropriate evaluation model for CCI policy at the local level. The next step will be to test this prototype widely, in the framework of comprehensive evaluation strategies covering a longer period of time. Future research should explore the development of indicators covering cultural participation, well-being, social cohesion, local attractiveness, tourism and branding. Indeed, the value of investment in culture is far broader than local economic development.

## V. ANNEXES

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### 1. Glossary

#### **Creative business/industry**

The term 'creative business/industry' is here intended as a synonymous of CCLs.

#### **Creative ecology**

A creative ecology is the adequate environment with the rights conditions to foster the development of a creative economy at local level that calls on artistic and creative forces to stimulate economic activities and employment.

#### **Culture and Creative Industries**

We use the categorisation of the creative and cultural industries adopted in the Green Paper – Unlocking the Potential of Cultural and Creative Industries (2010) of the European Commission, and based on the KEA study on the Economy of Culture in Europe (2006):

- "Cultural industries" include the traditional arts sectors (performing arts, visual arts, cultural heritage), film, DVD and video, television and radio, video games, new media, music, books and press.
- "Creative industries" include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.

#### **CCLs Cluster**

Business economist Michael Porter defines clusters (1998) as 'geographic concentrations of interconnected companies and institutions in a particular field. Clusters encompass an array of linked industries and other entities important to competition'. CCL cluster are a geographic concentration of CCL businesses.

#### **CCLs Incubator**

The European Design Training Incubator (EDTI 2009) project defines incubation services for businesses: 'Modern business incubators are programmes fostering the entrepreneurial spirit, and accelerating the development of emerging businesses'.

A CCLs incubator is a programme fostering the development of CCLs activities.

#### **CCLs' policy**

CCLs policy is defined as a set of policy actions to support the industrial infrastructure and economic growth and development of cultural and creative enterprises.

#### **CCLs' (policy) support measure**

By CCLs' support measure, the report refers to any action launched at local level which mobilises different types of resources and is financed by the public sector to achieve public policy objectives in the area of CCLs and economic development. These encompass support measures benefitting not only to creative entrepreneurs but also to 'indirect beneficiaries' such as financial organisations (e.g. banks, loan funds, investment funds), clusters/networks, knowledge transfer structures in universities and public research organisations, or business incubators (Cunningham et al., 2008).

#### **Good practices**

A good practice is defined as an initiative undertaken in one of the programme's thematic priorities which has already proved successful and which has the potential to be transferred to a different geographic area.

Proved successful is where the good practice has already provided tangible and measurable results in achieving a specific objective.

Unfortunately, CCI's support measures are recent in Europe, with little impact assessments available. The study therefore cannot identify examples of strictly speaking "best or good practice" that have proven themselves over time. Therefore, for the purpose of this study, good practices refer to relevant support measures put in place throughout Europe that show interesting results through some aspects or intervention actions that might be duplicated in other cities and regions. There is a predominance of practices from Northern Europe because most CCI's support measures have existed for a longer period of time there. This does not mean however that practices from other areas of Europe are not as valid or as good.

### Regional/local

The report will make use of the generic term "local and regional" to refer to these levels of governance that act beneath national level and encompass regions, provinces, communities, districts, metropolises, cities or municipalities. The term is based on the definitions used for regional and city statistics of EUROSTAT, the statistical office of the EU<sup>26</sup>.

The term "local" relates to small and medium-sized cities, metropolises, cities, districts, and municipalities. It encompasses three different levels of spatial units:

- The "core city".
- The larger urban zone (i.e. an approximation of the functional urban zone centred around the city).
- Sub-city districts (i.e. a subdivision of the city according to population criteria).

The European Commission defines medium-sized cities as those having a population of between 50.000 and 250.000 inhabitants.<sup>27</sup> Smaller cities therefore have a population with less than 50.000 inhabitants.

The term "regional" refers to regions, provinces, communities. It covers the three levels of population thresholds used by the EC:

- Between 3 and 7 million inhabitants.
- Between 800.000 and 3 million inhabitants.
- Between 150.000 and 800.000 inhabitants.

The report mainly addresses examples of good practices existing at these levels but excluding large urban centers and capital cities (above 3 million inhabitants).

We use invariably the term local to encompass also "regional". For instance a local authority can be a municipal, a provincial as well as a regional authority.

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<sup>26</sup> <http://epp.eurostat.ec.europa.eu/portal/page/portal/eurostat/home/>

<sup>27</sup> [http://epp.eurostat.ec.europa.eu/cache/ITY\\_SDDS/en/urb\\_esms.htm](http://epp.eurostat.ec.europa.eu/cache/ITY_SDDS/en/urb_esms.htm)

## 2. Selection of 'good practices': 60–30–15

Selection of 15 good practices in Europe including 1 outside Europe (see fiches in Annexe 3 for description):

1. Creative Tampere, Tampere (Finland)
2. Creative Factory, Rotterdam (Netherlands)
3. Zollverein World Heritage Site (Germany)
4. Cornwall and structural funds (UK)
5. Quartier de la Création, Nantes Métropole (France)
6. Aachen Founders' Centre Culture Industries and Programme Kulturunternehmen! (Germany)
7. Abertay University (UK)
8. Musikpark, Mannheim (Germany)
9. Screen West Midlands (SWM), (UK)
10. Film i Väst, Trollhättan, Västra Götaland Region, (Sweden)
11. Creative Advantage Fund, West-Midlands (UK)
12. Romagna Creative District (RCD) – IT
13. Obidos Criativa (PT)
14. Tallin Creative Incubator, Tallin (Estonia)
15. Create Denver (USA)

Selection of 30 good practices:

16. Creative Tampere, Tampere (Finland)
17. Creative Factory, Rotterdam (Netherlands)
18. Zollverein World Heritage Site (Germany)
19. Cornwall and structural funds (UK)
20. Quartier de la Création, Nantes Métropole (France)
21. Aachen Founders' Centre Culture Industries and Programme Kulturunternehmen! (Germany)
22. Abertay University (UK)
23. Musikpark, Mannheim (Germany)
24. Screen West Midlands (SWM) (UK)
25. Film i Väst, Trollhättan, Västra Götaland Region, (Sweden)
26. Creative Advantage Fund, West-Midlands (UK)
27. Romagna Creative District (RCD) – Italy
28. Obidos Criativa (Portugal)
29. Tallin Creative Incubator, Tallin (Estonia)
30. Create Denver (USA)
31. Watershed Media Centre, Bristol (UK)
32. Design Connection Brainport, Eindhoven (The Netherlands)
33. Tartu Centre for Creative Industries (Estonia)
34. Krowji (Cornwall Creative Industries) – UK
35. South West Screen (SWS) (UK)
36. Source – Developing Rural Creativity (EU project)
37. Cultuur & Ruimte Vouchers 2007–2013 (The Netherlands)
38. Wallimage, Wallonia (Belgium)
39. Creative Credits, Manchester (UK)
40. Programme Broedplaatsen, Amsterdam (The Netherlands)
41. Microwave (UK)
42. Creative Berlin (Germany)
43. Design Forum Vorarlberg/IMPULSE (Austria)

44. Creative Graz (Austria)
45. Puglia Creativa (Italy)

**Selection of 60 good practices:**

46. Creative Tampere, Tampere (Finland)
47. Creative Factory, Rotterdam (Netherlands)
48. Zollverein World Heritage Site (Germany)
49. Cornwall and structural funds (UK)
50. Quartier de la Création, Nantes Métropole (France)
51. Aachen Founders' Centre Culture Industries and Programme Kulturunternehmen! (Germany)
52. Abertay University (UK)
53. Musikpark, Mannheim (Germany)
54. Screen West Midlands (SWM) (UK)
55. Film i Väst, Trollhättan, Västra Götaland Region, (Sweden)
56. Creative Advantage Fund, West-Midlands (UK)
57. Romagna Creative District (RCD) – Italy
58. Obidos Criativa (Portugal)
59. Tallin Creative Incubator, Tallin (Estonia)
60. Create Denver (USA)
61. Watershed Media Centre, Bristol (UK)
62. Design Connection Brainport – Eindhoven (The Netherlands)
63. Tartu Centre for Creative Industries (Estonia)
64. Krowji (Cornwall Creative Industries centre) – UK
65. South West Screen (SWS) (UK)
66. Source – Developing Rural Creativity (EU project)
67. Cultuur & Ruimte Vouchers 2007–2013 (The Netherlands)
68. Programme Broedplaatsen, Amsterdam (The Netherlands)
69. Wallimage, Wallonia (Belgium)
70. Creative Credits, Manchester (UK)
71. Microwave (UK)
72. Creative Berlin (Germany)
73. Design Forum Vorarlberg/IMPULSE (Austria)
74. Creative Graz (Austria)
75. Puglia Creativa (Italy)
76. Gateway2Investment, London (UK)
77. Creative Industries Awards, Birmingham (UK)
78. Creative Scotland (UK)
79. Cultuurinvest, Investment Fund (The Netherlands)
80. Culture Loan – Kunstenaars & Co (The Netherlands)
81. YD+I Young Designers and Industry Amsterdam (The Netherlands)
82. Centre for Cultural Entreprises Schiffsbauergasse, Postdam (Germany)
83. Leipzig Cotton Spinning Mill (Germany)
84. Creative Berlin (Germany)
85. Creative NRW (Germany)
86. WIEN\_Departure (Austria)
87. Treviso Creativa (Italy)
88. 22@ The Innovation District, Barcelona (Spain)
89. Catalan Institute for the Cultural Industries, Catalonia (Spain)
90. Creative Enterprise Incubator, Gijon (Spain)
91. Galician Agency for Cultural Industry, Galicia (Spain)

92. Proyecto Lunar, Andalusia (Spain)
93. Klaipeda Economic Development Agency, Klaipeda (Lithuania)
94. Cultural Industry Cluster of South West Hungary, Pécs (Hungary)
95. Budapest Cultural Centre (Hungary)
96. Pomeranian Science and Technology Park, Gdynia (Poland)
97. Integration of the cultural organisations from rural areas of Silesia (Poland)
98. Creative Zurich (Switzerland)
99. Expandera (2008–2012) (Sweden)
100. Copenhagen Creative Forum (Denmark)
101. Art Hub (Finland)
102. SOSTENUTO – EU project
103. CITIES – EU project
104. Heritage as an Opportunity (HeRO) – EU project
105. Creative Economy Council Bill, Massachusetts (USA)

### 3. 15 good practices of support measures across Europe including one outside Europe: main features

Table 1 – Creative Tampere – Tampere (Finland) – <http://www.luovatatampere.fi/eng/>

City/Region profile	Area	Population	Contribution of CCI to the economy (GDP, employment, turnover, etc.)	
	687.9 km <sup>2</sup>	300.000	CCIs provide 10.2% of the jobs and represent 12.2% of the businesses and 6.1% of the total turnover generated in the area	
Cultural & Creative Industries policy	Strategy/Programme	General description		
	The Creative Tampere Programme 2006–2011	<p><b>Creative Tampere</b> is a facilitator of new creative business and services that was established in 2006 for a period of 6 years. It aims at supporting creative production and new services based on content development as well as at increasing cooperation between the creative and other business sector. Creative Tampere is the Finnish largest regional creative economy development programme.</p> <p>It has a yearly budget of € 1.2 million (50% financed by EU Structural Funds).</p>		
Aims, targeted sectors and beneficiaries		Support Measures	Management level & Partners	Main features <sup>28</sup>
<p><b>Aims:</b></p> <ul style="list-style-type: none"><li>- To increase business in creative industries</li><li>- To increase recognition and improve the image of the Tampere region</li><li>- To attract tourists, experts, and businesses</li><li>- To create new kinds of co-operation networks</li><li>- To promote interaction between representatives of different sectors in order to develop new creative concepts</li><li>- To promote entrepreneurship</li></ul> <p><b>Targeted sectors:</b> all</p> <p><b>Beneficiaries:</b> creative entrepreneurs, students, ICT companies.</p>		<p><b>Education &amp; skills</b> Creative Tampere offers mentoring and training services to assess the feasibility of creative business ideas (LUKE programme).</p> <p>Creative Tampere also provides tailored-made courses for creative businesses at the Tampere Adult Education Centre.</p> <p><b>Access to finance</b> The Enterprise Agency (which partially manages the programme) gives the opportunity to obtain seed money to initiate new projects.</p> <p><b>Infrastructures</b> Creative Tampere promotes the development of the Centre for Creative Industries in an old sock factory (12.000m<sup>2</sup>) which offers spaces for creative entrepreneurs.</p>	<p><b>Level:</b> Local</p> <p><b>Management:</b> The City of Tampere (Economic Affairs Department) is the programme originator and acts as a facilitator.</p> <p>The management authority is Ideone Ltd.</p> <p><b>Partners:</b> the City of Tampere – this is also, together with the University of Helsinki and Cupore, in charge of Creative Industry Finland (€ 15 million). Others partners include the Enterprise Agency, the Tampere Adult Education Centre, the Baltic Sea Institute.</p>	<p>Creative Tampere is an ambitious incubation programme for the development of CCIs in Finland but also at international level. It has a clearly defined and ambitious aim: more than € 100 million impact on local economy between the years 2006–2012.</p> <p>It is in line with the national strategy and political support is provided at all levels.</p> <p>Management is a strong point of the programme. The overall management is outsourced to an external agency (Ideone Ltd) in order to avoid or at least limit bureaucratic loopholes.</p> <p>The implementation of the programme and its specific actions also rely on strengthened collaboration with external experts to develop project ideas.</p> <p>Evaluation is crucial for the programme to see whether its actions are run in an effective and efficient way. Evaluations are completed every 6 months.</p> <p><b>Input &amp; Outputs:</b></p> <ul style="list-style-type: none"><li>- The Programme uses existing local expertise and bodies. For instance, it organises businesses development activities inside the local Enterprise</li></ul>

<sup>28</sup> Sources : <http://www.luovatatampere.fi/eng/>; Interview with Lasse Pananen, Director Creative Tampere, Finland, February 2011.



	<p><b>Networking</b></p> <p>Creative Tampere also contributes to Klub Tampere, a programme for creative industries export, mainly for arts, music and design companies or entrepreneurs from Tampere. It is organised by the Baltic Sea Institute and financed by Creative Tampere.</p> <p>The Programme also contributes to Demola, a collaboration programme for creative companies and universities. It was initiated by Nokia.</p>	<p>and the Technology Centre Hermia.</p>	<p>Agency to foster exchange opportunities between CCI and other sectors like ICT and tourism. Such exchanges can lower inhibition thresholds and reduce prejudice against the CCIs.</p> <ul style="list-style-type: none"> <li>- It has a specific programme to promote export of CCI products and services.</li> <li>- The programme has used EU structural funds to set up 10-15 projects.</li> <li>- It pays attention to collaboration with universities through the Demola programme.</li> <li>- To increase its visibility, the Programme is part of international networks such as the District of Creativity International network and Eurocities.</li> <li>- As to its management, the managing authority is separated from the City Council: this can avoid bureaucratic loopholes.</li> <li>- The programme has a € 24 million project base.</li> <li>- 112 projects have been supported so far (2011).</li> </ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"> <li>- Economic results of local CCIs appear to be better since the launch of the Programme.</li> <li>- Positive results registered in 2007-2008: 18% increase in the number of CCI employees in Tampere (against 8% in other sectors); 8% increase in the number of CCI businesses (4% for other sectors).</li> <li>- The growth of CCIs in Tampere is twice the growth observed for CCI in the rest of Finland.</li> <li>- Over 70 new companies have been created since the launch of the programme.</li> <li>- Creative Tampere was awarded with gold medal and € 25.000 in municipal marketing competition and with national prize for innovation activities.</li> <li>- Demola is seen as a model in Finland. During the first 2 years of activity, over 100 services and product prototypes were developed and 95% of these were claimed for business use.</li> <li>- An outside consulting company constantly evaluates the programme.</li> </ul>
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Table 2 – Creative Factory – Rotterdam (The Netherlands) – <http://www.creativefactory.nl/>

City/Region profile	Area	Population	Contribution of CCIs to the economy (GDP, employment, turnover, etc.)
	319 km <sup>2</sup>	607.460	----
Cultural & Creative Industries policy	Strategy/Programme	General description	
	Vision on the Creative Economy – 2007	<p><b>Creative Factory</b> is a project that aims at bringing creative and business companies together in one building to help them grow faster through partnerships with businesses, educational institutions and governmental bodies. Emphasis is placed on improving the potential of interactions between creative sectors and the knowledge base in the city and its region, including two universities, and tertiary and vocational training in the fields of technology, arts, graphic media and design. The projects also wants to improve the visibility of creative production in order to stimulate start-ups.</p> <p>Creative Factory has a € 5.4 million budget.</p>	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>29</sup>
<p><b>Aims:</b> To support young creative entrepreneurs in Rotterdam and accelerate business growth.</p> <p>The objective is to coach and host at least 100 creative businesses in 2012.</p> <p><b>Targeted sectors:</b> design, fashion, music, media</p> <p><b>Beneficiaries:</b> young entrepreneurs, start-ups and creative companies.</p>	<p><b>Education &amp; skills</b></p> <p>Creative Factory offers early-stage entrepreneurs coaching services. It matches companies with each other, with external clients as well as with partners of Creative Factory. For instance, university students are offered the opportunity to contribute to innovative initiatives in the city and to be introduced to entrepreneurship through a work placement company. A staff member of Rotterdam University stays at Creative Factory a couple of days a week, acting as intermediary for questions that the entrepreneurs may have for the university and vice versa.</p> <p><b>Infrastructure</b></p> <p>The project rents desks instead of square meters at a very low cost. The service also includes coaching and matchmaking opportunities. Open spaces are also available for creative businesses.</p>	<p><b>Level:</b> city (the municipal service OBR has converted the last silo at Maashaven into this multi-tenant business premises).</p> <p><b>Partners:</b> Rabobank, Rotterdam University, KPMG, ARA, MFGM and HOPE Erasmus University, KPMG (accountancy &amp; consultancy), MVGM (estate management) &amp; ARA (advertising agency), Technical University of Delft, Hogeschool Rotterdam and Vestia (housing corporation) &amp; Pact op Zuid (area development).</p>	<p>Creative Factory provides an example of a consolidated public-private partnership initiative developed between several businesses, educational institutions and governmental bodies. It also benefits from the support of important private bodies from the area to provide financial contributions or in kind support.</p> <p>Its impact on employment and economic refurbishment has been rather positive as one can observe in the following data:</p> <p>Inputs &amp; Outputs:</p> <ul style="list-style-type: none"><li>- A wide range of facilities provided at low cost.</li><li>- 74 beneficiary companies by June 2010, some in private offices, but most in open spaces in which 3 to 12 companies are housed together.</li><li>- Over 1650 students from Hogeschool Rotterdam alone have been reached by the activities of the project.</li><li>- The project implements partnerships with major businesses (ex. KPMG) that support creative entrepreneurs through in kind (e.g. coaching) or financial contributions.</li></ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"><li>- Creative Factory has helped to create around 150 jobs in one of the most deprived areas of Rotterdam.</li><li>- It has developed successful collaboration with university students based on active participation on projects (e.g. export projects for creative goods).</li><li>- The centralised location enabling clustering processes (incl. with universities) helps to strengthen the visibility of local CCIs.</li></ul>

<sup>29</sup> Source : <http://www.creativefactory.nl/>

Table 3 – Zollverein World Heritage Site (Germany) – [http://www.zollverein.de/english/index.php?f\\_categoryId=3](http://www.zollverein.de/english/index.php?f_categoryId=3)

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)	
	4.435 km <sup>2</sup>	7.300.000 (metropolis)	The 23.000 creative businesses of the Ruhr Metropolitan region provide a € 8 billion annual turnover.	
Cultural & Creative Industries policy	Strategy/Programme	General description		
	N/A	The Zollverein site is a large former coal mine and coking site plant – once the world's largest coal mine. Thanks to its rehabilitation, the site now hosts a training academy for management and design, a modern museum, visitor and exhibition facilities, stage performances, international festivals and other events, and a business park with incubation facilities focused on design. The Zollverein complex also established a quinquennial World Design Forum.  The project has a € 156.7 million budget – € 30.6 million are financed by ERDF.		
Aims, targeted sectors and beneficiaries		Support Measures	Management level & Partners	Main features <sup>30</sup>
<p><b>Aims:</b> Preserve the heritage through new usage.</p> <p><b>Targeted sectors:</b> Design (main focus) but also architecture, advertising, media, film, publishing, software, music and the performing arts.</p> <p><b>Beneficiaries:</b> SMEs and start-ups.</p>		<p><b>Education &amp; skills</b> Within the area, the Academy for Management and Design provides advice and training services for design companies.</p> <p><b>Infrastructure</b> A wide range of shared facilities and incubator areas (117.000 m<sup>2</sup>) are available in Zollverein for creative entrepreneurs.</p> <p><b>Networking &amp; matchmaking</b> ESSEN'S CREATIVE CLASS is the communication and activity platform of Essen's creative industry as part of the European Capital of Culture label.</p> <p><b>Creative Branding – Image</b> To celebrate the success of the conversion of the Zollverein area, Essen for the Ruhr was designed as European Capital of Culture in 2010. This has largely increased the visibility of the region. A large focus was placed on how to boost the potential of CCLs in the area, including the development of the 'Creative.Quarters', a project aiming at encouraging the influx of foreign artists and to persuade domestic university graduates and school students to remain in the region. Locations and spaces for living and working are being developed.</p>	<p><b>Level:</b> local (City of Essen) and regional (NRW).</p> <p><b>Financial partners:</b> ERDF</p>	<p>The Zollverein project showcases how regenerating an industrial heritage site and turning into a sustainable contemporary cultural area can contribute to local development by stimulating creative businesses.</p> <p>It also illustrates a good use of EU structural funds and regional support to contribute to regional development through CCLs.</p> <p>The site has been one of the main drivers for the transformation of the Ruhr region into the Ruhr Metropolis. This has been celebrated in 2010 through Essen for the Ruhr as European Capital of Culture.</p> <p>Outcomes &amp; Impact:</p> <ul style="list-style-type: none"><li>- 170 businesses and 1.000 jobs have been created, with about 70% of the companies belonging to the creative sector. The growth in the number of creative businesses in the region since 2006 is 14% twice that of other industries.</li><li>- The project has largely contributed to regional development objectives of Zollverein and of the general Ruhr Metropolis.</li><li>- The project has now gained an international recognition and has received a UNESCO world heritage label, therefore stimulating the interest of tourists to visit the region.</li></ul>

<sup>30</sup> ERICarts. (2010). Study on *The Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds*. Brussels.

Tableau 4 – Cornwall and structural funds (UK)<sup>31</sup>

City/Region profile	Area	Population		Contribution of CCIs to the economy (GDP, employment, turnover, etc.)
	3,563 km <sup>2</sup>	534,300		In 2003 more than 8,600 people worked in the sector.
Cultural & Creative Industries policy	Strategy/Programme	General description		
	EU Structural Funds – Objective 1	The whole of Cornwall was designated as an Objective 1 area in the 2000–2006 programming period of the Cohesion Policy. The document made little mention of CCIs. However, it did act as a stimulus to the local creative community which largely exploited EU resources to support creative businesses. Almost € 65 million was invested in CCI in Cornwall in 2000–2006.		
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>32</sup>	
<p><b>Aims:</b> To speed up the economic development of Cornwall and the Isles of Scilly particularly through investing in: skills and helping people into work; the development of a knowledge-based economy; business productivity and innovation; and in infrastructures for a more modern economy.</p> <p><b>Targeted sectors:</b> Visual arts and audiovisual.</p> <p><b>Beneficiaries:</b> cultural and creative businesses.</p>	<p>The use of the Structural Funds helped to invest in 58 creative industry projects in the 2000–2006 period. A large part went into capital projects, as well as the development of exhibition space, festivals or business and skills support programmes.</p> <p>Overall, EU Structural Funds were used to develop the following types of support measures:</p> <ul style="list-style-type: none"><li>– Networking</li><li>– Marketing</li><li>– A more professional or commercial approach to CCIs</li><li>– Funding</li></ul>	<p><b>Level:</b> Regional.</p> <p><b>Partners:</b> Cornwall Arts Centre Trust, Arts Council England, Cornwall County Council, Creative Partnerships, ERDF and ESF.</p> <p>For the business and skills support programmes, much of the funding was channeled through organisations such as Creative Skills, Multimedia Cornwall, Creative Kernow, Cornwall Film, Cornwall Arts Marketing, Creative Enterprise Cornwall, and Unlocking Cornish Potential.</p>	<p>The use of Structural Funds in Cornwall should provide inspiration for rural areas wishing to make a better use of these funds for various reasons:</p> <ul style="list-style-type: none"><li>- It shows how EU support can help achieve a clear economic impact in terms of employment, increases in turnover and in the number of businesses and in Gross Value Added;</li><li>- It shows how EU structural funds' priorities can be addressed by CCIs (innovation, SME, etc.).</li><li>- It illustrates how a strategy can be launched for regions without significant urban conurbations.</li><li>- It acted as a stimulus for institutional changes, including the creation of a Cultural Industries Task Force and the Creative Kernow.</li><li>- It has enabled the development of a successful co-ordination of the relevant players across a largely rural and small town sub-region leading to the establishment of a coherent creative sector out of previously disparate and isolated initiatives.</li><li>- It has enabled the development of an effective communication channel that helped creative sector organisations to align their objectives with those of the Structural Funds and to find their way through the administrative requirements.</li><li>- It was essential to develop business support, including marketing and finance, and the development of a strategy that included investment in exhibition space and in education and training facilities.</li></ul> <p>Input &amp; Outputs:</p> <ul style="list-style-type: none"><li>- Almost € 65 million was invested in the sector.</li><li>- Almost € 11 million was invested in business and skills support and generated around € 118 million extra income for the county.</li><li>- 33 creative sector projects benefitted from the funding (excluding capital grants for larger institutions), either through ERDF or ESF funding.</li><li>- Around 350 companies benefitted from the funding.</li></ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"><li>- 560 jobs created – 19% employment growth between 2000 and 2004.</li><li>- 29% growth in turnover of creative sector, from € 372 million to € 480 million in 2000–2004.</li><li>- 34% growth in Gross Value Added.</li></ul>	

Table 5 – Quartier de la Création, Nantes Métropole (France) – <http://www.iledenantes.com/fr/projets/58-quartier-de-la-creation.html>

<sup>31</sup> Cornwall Arts Centre Trust, *Counting on Creativity : An assessment of the impact of Objective One funding on Creative Industries enterprises in Cornwall 2000–2006*, Redruth, 2007.

<sup>32</sup> *Ibid.*

City/Region profile	Area	Population	Contribution of CCI to the economy (GDP, employment, turnover, etc.)
	523.36 km <sup>2</sup>	850.000	In the Nantes area 20.000 jobs are directly related to CCIs. <sup>33</sup>
Cultural & Creative Industries policy	Strategy/Programme	General description	
	Development strategy of Nantes 'Pôles d'excellence' ECCE Innovation network (Interreg)	The Quartier de la Création is a centre for new creative productions in Nantes emerging from the meeting of artists, researchers, entrepreneurs and students. It comprises an area of 350 hectares, on the banks of the river Loire, in the past dedicated to industrial activities (dockyards). This area now gathers schools, incubators and arts facilities. The objective is to develop a creative cluster in this area by 2015, with the following features: - 90.000 m <sup>2</sup> of activities - 4.000 students - 100 researchers - 1.000 jobs	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>34</sup>
<p><b>Aims:</b> stimulate urban regeneration and economic development by supporting the emergence of CCI in the area.</p> <p><b>Targeted sectors:</b> Design, software and games, architecture, visual arts, media, communications, publishing, audiovisual.</p> <p><b>Beneficiaries:</b> cultural and creative SMEs.</p>	<p><b>Infrastructure</b> The city provides low rent offices to creative entrepreneurs on the Island of Nantes.</p> <p><b>Networking</b> - Launched in 2007 thanks to EU support given to the Nantes-led European project ECCE, Nantes Création was created as a business incubation service providing advice and mentoring to creative businesses on the Island of Nantes.</p> <p>- StartWest event: Pitching event between creatives and private investors. It gathers together entrepreneurs and investors and gives entrepreneurs the opportunity to present their projects to potential investors through matchmaking sessions.<sup>35</sup></p> <p>- ECCE Innovation: Nantes Métropole is coordinator of the European project (Interreg) ECCE Innovation. It seeks to promote and develop new local and transnational markets for small businesses and actors in the CCIs.</p>	<p><b>Level:</b> local</p> <p><b>Partners:</b> several clusters in the surrounding area: images &amp; reseaux, Vegepolys – Pôle de compétitivité, Le Pôle d'enfant, Atlanpoôle (technologies), Atlanpôle (technologies), Atlanpôle (technologies), Atlanpôle (technologies), etc.</p> <p><b>Financial partners:</b> Nantes Métropole, Région Pays de la Loire, INTERREG IVC.</p>	<p>Nantes Métropole has been supporting the development of the Island of Nantes and its Quartier de la Création since the beginning as this area is seen as a crucial driver for the city's local development. The sustainability of the project stems from the fact that it benefits from strong support from local and regional authorities with clear and ambitious political objectives for the development of creative clusters.</p> <p>In addition, the city has developed connections with regional policy objectives (e.g. Design in Pays de la Loire).</p> <p>The whole approach of Nantes Métropole can be seen as a good practice as the city adopted a proactive approach to launch international initiatives and networks in the CCI field. Nantes has coordinated the two European CCI projects ECCE and ECCE Innovation. To run the latter the city managed to obtain € 3.5 million from Interreg.</p>

<sup>33</sup> ECCE. (2009). *Creative Industries in North West Europe: mapping innovation opportunities*. Stuttgart.

<sup>34</sup> ERICarts. (2010). Study on *The Contribution of Culture to Local and Regional Development - Evidence from the Structural Funds*. Brussels.

<sup>35</sup> [www.start-west.com](http://www.start-west.com)

Table 6 – Aachen Founders' Centre Culture Industries and Programme Kulturunternehmen! (Germany) – <http://www.kulturunternehmen.info/>

City/Region profile	Area	Population	Contribution of CCI to the economy (GDP, employment, turnover, etc.)	
	160.83 km <sup>2</sup>	258.380	Creative businesses represent 6.5% of the total number of companies and have achieved a total turnover of almost € 990 million in 2005. <sup>36</sup>	
Cultural & Creative Industries policy	Strategy/Programme	General description		
	Cultural Strategy of the City of Aachen	Since 2004, the Aachen Founders' Centre Culture Industries gives advice to business start-ups. It includes initial consulting before the start-up and accompanying consulting. It also supports networking of creative workers in the region.  The Centre receives € 175.000 each year (40% from EU Structural funds).		
Aims, targeted sectors and beneficiaries		Support Measures	Management level & Partners	Main features <sup>37</sup>
<p><b>Aims:</b> To help young creative entrepreneurs grow and contribute to economic development.</p> <p><b>Targeted sectors:</b> all.</p> <p><b>Beneficiaries:</b> young entrepreneurs and SMEs.</p>		<p><b>Education &amp; skills</b></p> <p>– Kulturunternehmen! is the most important feature of the center: it provides initial interviews and, if the creative worker is accepted, he starts a training programme through individual meetings.</p> <p>– Quarterly workshops for participants to present business ideas are also organised: the focus is on strengthening the business skills of young cultural entrepreneurs. It also helps them develop new products and services.</p> <p><b>Networking &amp; matchmaking</b></p> <p>The centre works with the ECCE Innovation network and acts as project director of the European programme for trans-national cooperation Interreg.</p>	<p><b>Level:</b> local (municipality).</p> <p><b>Partners:</b> ECCE Innovation members.</p>	<p>The project has become a best practice model at European level. It provides tailor-made training and coaching opportunities for early stage creative businesses specifically adapted to their needs.</p> <p>It has also increased the awareness of local economic policies on the potential of CCIs.</p> <p>It has been performing well in terms of impact on beneficiaries as one can see below:</p> <p>Input &amp; Outputs:</p> <ul style="list-style-type: none"><li>- Around 690 beneficiaries from the coaching services.</li><li>- Around 200 beneficiaries from the networking and clustering events.</li><li>- 21 jobs created and stabilised.</li><li>- An evaluation of Aachen coaching services has shown that they produce a positive effect on the profits and turnovers of beneficiaries. 56% of participants declare annual profits between € 10.000 and € 40.000 after benefitting from the coaching sessions.</li><li>- Best-practice at EU level and other cities and regions are willing to follow the model.</li></ul>

<sup>36</sup> GründerZentrum Kulturwirtschaft Aachen. (2007). *Creative Industries in Aachen. Potentials of a town.*

<sup>37</sup> *Ibid.*

Table 7 – Abertay University – video games, Dundee (UK) – <http://www.abertay.ac.uk/>

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)	
	67 km <sup>2</sup>	152.320	In 2006, games generated € 2.2 billion in retail in the UK, € 422 million was invested in games creation and approximately 21.000 people worked in the sector, 8.000 of these in games development. <sup>38</sup>	
Cultural & Creative Industries policy	Strategy/Programme	General description		
	N/A	Abertay University was one of the first universities in UK to provide vocational programmes of software engineering for computer games development in the mid 90s. This initiative was based on a new demand of skilled workers from the game industry. In 1997, the university portfolio moved more towards arts in order to stimulate the creation of multidisciplinary creative teams of people with different backgrounds. In 2000, the University launched the competition 'Dare to be Digital' <sup>39</sup> and, in 2010, a new funding programmes for games prototypes. The total budget for the new funding programme amounts to € 5.9 million for a three-year period. It is financed through three sources: <ul style="list-style-type: none"><li>- € 1.18 million from ERDF (for local and regional SMEs)</li><li>- € 1.65 million from the University</li><li>- € 3.07 million from the UK Central Government (for any UK SME)</li></ul>		
Aims, targeted sectors and beneficiaries		Support Measures	Management level & Partners	Main features <sup>40</sup>
<p><b>Aims:</b> Enhance the business skills, industry awareness and employment potential of undergraduates at the university.</p> <p><b>Targeted sectors:</b> video games.</p> <p><b>Beneficiaries:</b> recent graduates and/or undergraduates, video game SMEs.</p>		<p><b>Funding/Networking/Infrastructure/Education &amp; skills</b></p> <p>"Dare to be Digital" is a video games development competition for talented students at Universities and Colleges of Art. Teams of 5 students, usually a mix of artists, programmers and audio, gather at Abertay University for 9 weeks to develop a prototype video game, and to receive mentoring from industry stakeholders. The students also receive a weekly stipend of € 177 per student, free accommodation at the University's halls of residence and a team budget of € 236.</p> <p>At the end of the competition, the prototypes are displayed at talent showcasing event Dare ProtoPlay.</p> <p>Winning teams attend the BAFTA Video Games Awards to compete for the "Ones to Watch Award".</p> <p><b>Funding/Education &amp; skills/Advice</b></p> <p>In 2010, the University launched a grant funding programme<sup>41</sup> for SMEs to create games prototypes at an early development stage. The aim is to award original intellectual property and benefit at the same time</p>	<p><b>Level:</b> local</p> <p><b>Partners:</b> ECCE Innovation members.</p> <p>Wide range of support and financiers for the DARE project: from the Scottish government, to ERDF, Channel 4 or Eletronic Arts.</p>	<p>NESTA, the UK National Endowment for Science, Technology and the Arts, has recently suggested that Abertay's 'Dare to be Digital' competition should be replicated across the country.</p> <p>In spite of reduced local policy awareness and commitment, Dare to be Digital "has become particularly highly regarded amongst students and the game industry. This reflects well on the university and its profile in terms of attracting both staff and talented students."<sup>43</sup></p> <p>The programme produces high quality industry ready graduates benefitting to the game industry.</p> <p>Awarded projects have a potential value for SMEs (they can invest on it, or employ the winners).</p> <p>Input &amp; Outputs: A total of 305 young people have participated in DARE between 2005 and 2009.</p>

<sup>38</sup> UK Trade & Investment, *Playing for Keeps – Challenges to sustaining a world-class UK games sector*, London, 2007.

<sup>39</sup> <http://www.daretobedigital.com/>

<sup>40</sup> Source : *Ibid*.

<sup>41</sup> <http://www.abertay.ac.uk/business/support/funding/>

<sup>43</sup> Evaluation of Dare to Grow, EKOS, University of Abertay, 2009.



	<p>young graduates and small companies. The programme focuses on content creation rather than on corporate development of target beneficiaries.</p> <p>Grants of around € 30 are awarded to teams of 5 individuals for a period of 2-3 months. Teams have to include 2 graduates and 3 staff members from an SME. In this way, the programme makes sure it has an impact on skills development (graduate) and business development (staff).</p> <p>The programme also includes tailor-made assistance after the prototype is complete (e.g. building with commercial partners, negotiating with commissioners, bringing deal-making expertise in to your team, product enhancement through usability and analytics)<sup>42</sup>.</p> <p>The final impact of the programme on SMEs will not be fully obvious to assess before 2 or 3 years after it ends.</p> <p><b>Infrastructure</b></p> <p>The University also provides some space to allow graduate develop their ideas as part of the above-mentioned support schemes.</p>		<p>Impact &amp; Outcome:</p> <p>Evaluations of 'Dare to be Digital' show that the employment rate among those people participating in the programme is very high (80-85%)</p>
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<sup>42</sup> *Ibid.*



Table 8 – Musikpark, Mannheim (Germany) – [www.musikpark-mannheim.de](http://www.musikpark-mannheim.de)

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)	
	144.96 km <sup>2</sup>	311.969	N/A	
Cultural & Creative Industries policy	Strategy/Programme	General description		
	Baden-Württemberg Objective 2 Programme – under the EU Cohesion Policy.	Launched in 2004 and financed until 2016, Musikpark Mannheim is a business incubator for the cultural and creative industries located in a 4.300 m <sup>2</sup> building in the city of Mannheim. It is one of the few business incubators in Europe entirely dedicated to the music industry and related sectors such as dance. It was created as part of a response to the problems of a former manufacturing area of Mannheim with EU support.  Its budget amounts to € 6.5 million which is financed by EU Structural Funds and regional funds, contributing 50% each.		
Aims, targeted sectors and beneficiaries		Support Measures	Management level & Partners	Main features <sup>44</sup>
<p><b>Aims:</b> develop economic infrastructure, promote SMEs and restructure inner-city problem areas.</p> <p><b>Targeted sectors:</b> music and related activities such as dance.</p> <p><b>Beneficiaries:</b> cultural and creative start-ups and SMEs.</p>		<p><b>Education &amp; skills</b></p> <p>–Assistance for people directly involved in music and dance and for related creative businesses; advice for start-ups and SMEs;</p> <p>–Advice for start-ups and enterprises about business formalities and processes (accessing a seed-fund package and general business administration) and about the music sector, business strategy and the importance of networking.</p> <p>–A competence centre for the creative sector, providing training directly and through co-operation with higher education institutions.</p> <p><b>Infrastructure</b></p> <p>–Technical facilities: sound studios, a TV studio, a performance room and a workshop, meeting rooms for business negotiations and planning.</p> <p>–Internet portal, accounting and administrative support, access to other business support agencies and other professional services.</p> <p>– Space to rent.</p>	<p><b>Level:</b> the Musikpark was set up as a limited company owned by the city.</p> <p><b>Partners:</b> Baden-Württemberg and the city of Mannheim, Pop Academy Baden-Württemberg.</p>	<p>Mannheim has been one of the first cities in Germany to identify the economic potential of CCLs and invest in it. Musikpark Mannheim, in particular, showcases how an old industrial area can turn into an effective business incubator supported by EU funding in a mid-size city.</p> <p>The proximity of the Pop Academy has been a crucial factor of success for the so called 'Mannheim model' which builds on the fruitful collaboration between the Academy, the incubator and music representatives in the area. Most of the requests for incubation spaces – fully occupied since the first days – come from young students. Start-ups are usually able to develop by themselves after 4-5 years of business support (including spaces and other advising services).</p> <p>The project also has a positive effect on local policies and actions. First, CCLs are now part of the economic strategy of Mannheim and a specific CCLs department has been created within the municipality (2010). Second, the municipality is currently looking for EU funding (2012-2014) to create a new start-up centre for all cultural and creative sectors.</p> <p>Musikpark would now like to expand the typology of support provided and create a risk fund investing up to € 20.000 per company.</p> <p>Input &amp; Outputs:</p> <ul style="list-style-type: none"><li>- The project has also benefitted from strong support from the municipality and the Land, as well as FROM close partnership with the pop academy and the local music industry.</li></ul>

<sup>44</sup> ERICarts. (2010). Study on *The Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds*. Brussels.



			<ul style="list-style-type: none"><li>- The project has largely been financed to develop its infrastructure.</li><li>- The incubator space was fully rented out from the start and expanded by about 1,500 m<sup>2</sup> in 2008.</li></ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"><li>- 60 music-orientated enterprises and 240 jobs were created. The annual turnover of these enterprises is around € 20 million.</li><li>- The incubator has contributed to objectives one and three of the Objective 2 Programme. It has facilitated the shift from a declining manufacturing industry to the knowledge-based industry. It shows how an innovative business incubator, combining support for a specific art form with related business facilities and advice, can provide an effective channel both for enterprises renting premises and for the wider business community.</li><li>- The close partnership with the pop academy has made knowledge transfers possible (from the music industry to graduates and vice-versa).</li><li>- The project has contributed to the social and cultural life of Mannheim and the development of the creative sector across the region.</li></ul>
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Table 9 – Screen West Midlands (SWM), (UK) – [www.screenwm.co.uk](http://www.screenwm.co.uk)

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)
	902 km <sup>2</sup>	2.6 million	Creative enterprises in sub-sectors such as design, music, computer games, the performing arts, software and advertising account for 10% of regional employment. <sup>45</sup>
Cultural & Creative Industries policy	Strategy/Programme	General description	
	N/A	Founded in 2007, Screen WM is the Regional Screen Agency for the West Midlands, offering support, advice and funding for film, television and digital media. It aims at: creating and supporting networks to foster and encourage cross-sector collaboration in developing innovative digital media projects and initiatives; fostering the development of business skills with focus on digital projects and opening of new markets; making the sector sustainable; seeking inward investment with companies moving to the region; investing in development and production of new, innovative digital media projects and businesses, as well as creating new companies and jobs in the sector. As a final goal, it wants to establish the region as a UK hub for digital media.  It has a total budget of € 7 million (2008–2011), € 4.2 of which is financed by EU Structural Funds.	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>46</sup>
<p><b>Aims:</b> ensure the screen media industries are supported, promoted and developed.</p> <p><b>Targeted sectors:</b> audiovisual.</p> <p><b>Beneficiaries:</b> audiovisual companies.</p>	<p><b>Access to finance</b> SWM supports businesses through financial assistance, using for instance national Lottery funding. It provides grants for digital media projects mainly through the Digital Media Fund (VCF) and the partnership with Channel 4's 4IP (€ 11.8 million joint investment).</p> <p>The 'Digital Media Investment Readiness Programme' includes an 'Early stage development funding' that provides seed funding.</p> <p><b>Education &amp; skills</b> SWM supports businesses through mentoring, brokerage, skills development. It helps to develop talent, from new entrants to professional freelancers and employees. It also promotes and develops digital media literacy and education.</p> <p>SWM has set up 'Drive – Accelerate your Business', a business development programme for media companies focusing on current skills and business development.</p>	<p><b>Level:</b> Regional (West Midlands' region: Birmingham, Black Country, Herefordshire, Shropshire, Staffordshire, Warwickshire &amp; Worcestershire)</p> <p><b>Partners:</b> UK Film Council, National Lottery, Business Link (government-backed agency for business skills development) Channel 4's 4IP (investment fund).</p>	<p>UK is a quite fertile environment to nurture CCLs. UK national government has developed a strong understanding of the importance of CCLs in economic regeneration and recovery in recent years – particularly in digital media. On a regional level, the West Midlands Regional Development Agency (RDA) and Advantage WM, recognised its importance and placed digital innovation and R&amp;D as one of its key pillars for development.</p> <p>Although Screen WM runs several support programmes, the running of three distinct but complementary projects (Digital Media Action Team, Digital Media Investment Readiness Programme and Digital Media Fund) has been the main key to the success of Screen WM. The creation of strong networks and cross-sector collaboration, tied to business and skills support and funding investments gave projects the best chance of success. The idea has been to create a 'pipeline' of support, from ideas generation to commercialisation.</p> <p>Business support has focused on the specific initiatives of CCLs opposed to the idea that the sector can be provided with a 'one-fits-all' solution.</p>

<sup>45</sup> Business Link, (2009). *Creative, Cultural and Digital Industries Guide for the West Midlands Region*. Birmingham.

<sup>46</sup> Interview with Jason Hall, Head of Innovation and New markets, March 2011.

	<p><b>Networking &amp; matchmaking</b> SWM supports businesses through networking. It promotes and develops participation by all members of the West Midlands communities in media production, enjoyment and consumption.</p> <p>Examples:</p> <ul style="list-style-type: none"> <li>- Production Placement scheme provides work placements in SWM feature films.</li> <li>- The Digital Media Action Team (DMAT) offers business support, skills development services and networking, to foster spillover effects on companies from sectors others than creative industries.</li> <li>- 'Development Labs' (which is part of the 'Digital Media Investment Readiness Programme') brings together people from different sectors to foster collaborations.</li> </ul> <p><b>Infrastructure</b> SWM does not offer infrastructures as such but, as it works in partnership with the Birmingham Science Park Aston, it promotes the incubation spaces offered by the Park to the companies interested in establishing in Birmingham.</p> <p><b>Creative branding – Image</b> SWM promotes the West Midlands region by raising the profile of its diverse locations. Example:</p> <ul style="list-style-type: none"> <li>- the West Midlands &amp; Birmingham Locations services: to support the screen industry in the West Midlands, whilst attracting inward investment into the region.</li> <li>- Media Talent Awards: an event to celebrate screen media talent in the West Midlands. Three Awards are available: the Excellence in Development Award, the New Filmmaker Award, and the Outstanding Achievement Award.</li> </ul>		<p>The strong partnerships, including both public and private partners, contribute to the sustainability of the initiative in the long term.</p> <p>Input &amp; Output:</p> <ul style="list-style-type: none"> <li>- Media Production Fund: 137 people attending SWM information sessions in 2008.</li> <li>- Advantage Development Fund: Since 2005, 41 awards have been provided to film and media businesses.</li> <li>- In 2007-2008, 78 applications for funding were received.</li> <li>- 'Drive – Accelerate your Business' benefited to 20 businesses in 2007-2008.</li> <li>- In 2007-2008, the number of applications trying to get funding from the National Lottery was of 252. 44 projects received grants for a total amount of € 390.000.</li> </ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"> <li>- 20 new businesses created (to date) thanks to the Digital Media Fund.</li> <li>- At least 50 new products/services developed thanks to the Digital Media Fund.</li> <li>- At least 60 new B2B partnerships and knowledge transfer partnerships recorded (with many more informal).</li> <li>- At least 50 new contracts signed (most as an indirect result of the activity).</li> <li>- Signed a Memorandum of Understanding (MOU) with Business Link to further support skills development.</li> <li>- Media Production Fund: € 1.1 million invested into film and media production in 2007-2008, including in 5 feature films.</li> <li>- Obtained first commissions and new contracts from major UK broadcaster/distributor Channel 4.</li> </ul>
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Table 10 – Film i Väst, Trollhättan, Västra Götaland Region, (SE) – [www.filmivast.se](http://www.filmivast.se)

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)
	23,945 km <sup>2</sup>	1.547.298	CCLs in the region produce a total turnover of € 455.550.00 <sup>47</sup>
Cultural & Creative Industries policy	Strategy/Programme	General description	
	Vision – Cultural Policy for Region Västra Götaland <sup>48</sup> (from 2005)	Film i Väst is a regional resource and production centre for film founded in 1992 with the aim to support a high production volume of high quality films and TV dramas in the region. Its ultimate goal is to establish western Sweden as the leading film production region in northern Europe. The best known area of Film i Väst's activity is the support of feature films, but it also supports the development of short and documentary films, film distribution in Sweden, and the development of talented young film makers. Film i Väst has also collaborated to the creation of a business audiovisual cluster in the region. It also acts as a film commission to attract film screening in Västra Götaland. Its current budget amounts to € 11 million. Creative industries are recognised as an important motor for regional development in the cultural policy strategy of the region, which wants to create good conditions for culture practitioners to live and work.	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>49</sup>
<p><b>Aims:</b> contribute to the growth of the film industry, the education of film workers, and the development of new talent in the region.</p> <p><b>Targeted sectors:</b> audiovisual (feature films, tv drama, animation, documentaries, short films – development, production, distribution/P&amp;A)</p> <p><b>Beneficiaries:</b> audiovisual companies.</p>	<p><b>Access to finance</b> The film fund finances up to one third of the film's budget, if the film is shot in western Sweden.</p> <p><b>Education &amp; skills</b> With the contribution of the regional film fund, universities have set up courses to train film professionals.</p> <p><b>Infrastructure</b> Film i Väst-supported studio facilities and infrastructures are available in the region.</p> <p><b>Networking &amp; matchmaking</b> The region hosts the largest film festival in Scandinavia: the Göteborg International Film Festival.</p>	<p><b>Level:</b> regional (public company owned by the Region Västra Götaland).</p> <p><b>Partners:</b> Film i Väst is financed by local authorities in north-west, Västra Götaland, the European Union Regional Development Fund, the Swedish Film Institute, and its own earnings.</p>	<p>Film i Väst has worked as a dynamo in the transformation of an industrial economy into a creative economy and has provided the basis for a region-based creative industry.</p> <p>It has been successful in establishing a rebalancing of national film production activity, which used to be concentrated in Stockholm<sup>50</sup>. It is estimated that Film i Väst is involved in more than 50% of all Swedish feature film and television productions as well as in a large quantity of productions from other Scandinavian countries. Its facilities are generally considered to be among the best in Scandinavia.</p> <p>Film i Väst has a clear strategic plan with measurable objectives and indicators (40) in order to give credibility to the region as a creative centre. The film fund has contributed to the development of a cluster of around 175 companies that provide film and media related services. As for training and education, as a result of the cooperation between Film i Väst, the university and several adult educational institutions, new courses have been started to build up professional skills.</p> <p>The creation of strong support from politicians and citizens for its activities, as well as its recognised expertise in the sector are key aspects of its success.</p>

<sup>47</sup> [www.nordicinnovation.net/.../kreator\\_presentation\\_hfors.ppt](http://www.nordicinnovation.net/.../kreator_presentation_hfors.ppt)

<sup>48</sup> Vision – Cultural Policy for Region Västra Götaland, 2005. Accessible at: <http://www.vgregion.se/en/Vastra-Gotalandsregionen/Home/Culture/>

<sup>49</sup> KEA. (2010). *Study on the Contribution of Regional Film Funds to Cohesion, Cultural Diversity, Growth and Creativity*. Brussels: Commissioned by Cineregio.

<sup>50</sup> *Ibid.*



			<p>Input &amp; Outputs:</p> <ul style="list-style-type: none"> <li>- More than 90 feature films co-produced in the last six years.</li> <li>- More than 330 feature films, 600 short films and documentaries and 30 TV drama series have been co-produced since the launch of the fund.</li> </ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"> <li>- About 150 companies and 1500 individuals benefitted, annually, from the networking activities in the last three years (from 2007 until 2010).</li> <li>- About 100 companies and 500 individuals benefitted, annually, from matchmaking events in the last three years.</li> <li>- About 50 companies and 100 individuals benefitted, annually, from business development and competence support measures in the last three years.</li> <li>- Companies working in this sector (especially animation, and post-production activities) grew from 350 in 2004 to 750 in 2010.</li> <li>- More than € 100 million investment has been raised since the launch of the initiatives.</li> <li>- The total turnover of the sector passed from € 75 million in 1995 to € 200 million today.</li> <li>- Total employment in the sector passed from 1.000 people in 1995 to 2.500 in 2010.</li> <li>- Film i Väst estimates the amount of overall foreign investment in local films at € 15 to 20 million.</li> <li>- 70 new film- and media-related companies established and survived in the region, since 1998.</li> <li>- 175 are contributing to the development of the film cluster.</li> <li>- Production of 15 films boosted on a yearly basis.</li> <li>- The Fund has attracted SVT (broadcaster) which has eventually concentrated a large amount of its activities in the region (which was not the case 10 years ago).</li> <li>- 40% of feature films supported by Film i Väst end up in the 'A festivals' (the best rated film festivals in the world)<sup>51</sup>.</li> </ul>
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<sup>51</sup> *Ibid.*

Table 11 – Creative Advantage Fund, West-Midlands (UK) – [www.creativeadvantagefund.co.uk](http://www.creativeadvantagefund.co.uk)

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)
	902 km <sup>2</sup>	5.400.000 million	100% of regional employment, 14.5% of all business in the region, 12.5% of Gross Value Added (GVA), € 21.27m turnover per annum <sup>52</sup> .
Cultural & Creative Industries policy	Strategy/Programme	General description	
	Big City Plan	Set up in 1999 as the first investment fund for creative businesses in West-Midland region, the Creative Advantage Fund (CAF) is a public-private VC which makes equity investments in new and established small and medium enterprises in the creative industries sector. It was initially funded by the Arts Council, West Midlands Arts, ERDF (biggest investor at the time), Birmingham City Council and additional small contributions from others. Now, the CAF is bounded with the Birmingham City Council as it is formally owned by the City Council and managed by the Creative Advantage West Midlands Ltd but, in reality, most of the investment now comes from private stakeholders. Indeed, although the CAF was set up as an 'ever green' or 'revolving' in order to reinvest returns in CCLs, now investors take a Return on Investment (ROI). The Fund also offers advice to entrepreneurs to compile business plans. CAF's objectives are different from local cultural policy objectives in the sense that the CAF does not support 'art for the art's sake' but only market-oriented projects. However, it creates a lot of social value as it supports business skills: entrepreneurs are assisted to compile the business plan. It helps creative entrepreneurs to change their mind and acquire innovative attitude towards creativity: from grant-oriented to investment-oriented. Furthermore, CAF investments are coherent with the 'Big City Plan' which focuses a lot on digital industries. The CAF is going to invest in digital companies in the next investment rounds.	
		It current budget amounts to € 1.14 million (most coming from private investors).	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>53</sup>
<p><b>Aims:</b> To invest in CCLs.</p> <p><b>Targeted sectors:</b> all. Actual portfolio includes: television, film, software, theatre, toy design and jewellery</p> <p><b>Beneficiaries:</b> cultural and creative companies</p>	<p><b>Access to finance</b> Equity investments can go from € 87,260 up to € 174,000 per company. The size of the share usually ranges from 15% up to 49%</p> <p><b>Education &amp; skills</b> There is no formal assistance, but usually the Board of Directors assists entrepreneurs in business and financial matters if they find their business idea interesting.</p>	<p><b>Level:</b> regional</p> <p><b>Partners:</b> Arts Council West Midlands, Birmingham City Council, Birmingham Science Park Aston.</p>	<p>The CAF is one the few projects for CCLs to be more than 2-3 years old. Initially set up thanks to a public-private co-funding, the VC is now mainly financed by private investors looking for profitable business opportunities in the sector.</p> <p>The success of the fund relies on three main factors:</p> <ul style="list-style-type: none"><li>- The commercial criterion used to guide investment decisions</li><li>- The self-sustaining/low cost model (it does not have offices)</li><li>- The independence from bureaucratic structures.</li></ul> <p>'CAF has demonstrated that VC delivering according to its model is a cheap and effective way of getting risk capital to companies and of educating the CI sector to the availability of quasi-public capital'.</p> <p>Input &amp; Outputs:</p> <ul style="list-style-type: none"><li>- The Fund contributes to the Big City Plan objectives.</li></ul>

<sup>52</sup> Culture West Midlands. (2007). *Growing The Cultural Economy in The West Midlands, 2007*. Available at: [http://www.wmro.org/displayResource.aspx/2230/Growing\\_the\\_cultural\\_economy\\_in\\_the\\_West\\_Midlands.html](http://www.wmro.org/displayResource.aspx/2230/Growing_the_cultural_economy_in_the_West_Midlands.html)

<sup>53</sup> Interview with Thomas Dillon, CAF Chairman.

			<ul style="list-style-type: none"> <li>- Clear identification and commitment of resources.</li> <li>- Simple, flexible and cheap management structure. (It relies on a group of free-lance consultants. It has just a website and no physical office. Investors and consultants are part of the voluntary Board which makes the fund no bureaucratic at all).</li> <li>- Several impact assessments carried out.<sup>54</sup></li> <li>- 16 investments in 13 firms at an average of € 130,269 per firm in 2000 and 2001 (two follow on investments were made 2002-03)<sup>55</sup>.</li> <li>- 5 investments for a total of € 866,000 in 2010<sup>56</sup>.</li> <li>- Participation to the latest edition of the 'networking event' Hello Digital, a massive conference for digital companies in Birmingham.</li> </ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"> <li>- 3 jobs created between 2000 and 2002 thanks to CAF investments<sup>57</sup>.</li> </ul>
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<sup>54</sup> The first was in 2002: "At this stage, impact indicators were calculated (such as impact on jobs), but not in later reports as this calculation was considered too time consuming. In addition, as a private fund, there are not many requirements imposed in terms of reporting to the public authorities. In any case, all the evaluations reported that very good value was generated. Between 2000 and 2002, around three jobs were created thanks to CAF investments" Interview with Thomas Dillon, CAF chairman. A second evaluation was carried out in 2008, but "no economic output or data was available for CAF within the timescale of this fund review" (Fund Review – Advantage Creative Fund & Creative Advantage Fund, Regeneris Consulting, London, 2008).

<sup>55</sup> Fund Review – Advantage Creative Fund & Creative Advantage Fund, Regeneris Consulting, London, 2008.

<sup>56</sup> Interview with Thomas Dillon (CAF Chairman) in March 2011.

<sup>57</sup> Fund Review – Advantage Creative Fund & Creative Advantage Fund, Regeneris Consulting, London, 2008.



Table 12 – Óbidos Criativa, Óbidos, PT, <http://urbact.eu/en/projects/innovation-creativity/creative-clusters/partner/?partnerid=26>

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)
	141.55 km <sup>2</sup>	11.187	N/A
Cultural & Creative Industries policy	Strategy/Programme	General description	
	Óbidos Criativa (from 2009)	The vision behind this local strategy is to make Óbidos a 'creative, eco and healthy' town. Óbidos wishes ' <i>to be a relevant actor in the European agenda on promoting creativity in low density urban areas</i> ' through a series of measures aimed at supporting education, entrepreneurship, creativity and culture, and tourism. This follows a previous development strategy implemented since 2002. It mainly focused on 'Tourism, Culture and Economy' and consisted in the organisation of arts events in the historic town.	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>58</sup>
<p><b>Aims:</b> To become a creative, eco and healthy town based on distinctive endogenous assets, in order to turn into a unique place to live, work, learn and play at national and international level.</p> <p><b>Targeted sectors:</b> all (including cultural heritage and museums).</p> <p><b>Beneficiaries:</b> recent arts graduates, young artists, creators, and 'technology' professionals, and tourists</p>	<p><b>Education and skills</b> The REC tv – Creative School Network puts in place several pedagogical projects aimed at stimulating creativity.</p> <p>The Network of Investigation, Innovation and Knowledge is a project including fifteen research teams working in different fields among which art. The research results will be applied to the preservation of the World Heritage in the town.</p> <p><b>Infrastructure</b> The Technology Park has the objective to encourage the emergence of a creative cluster by supporting innovative and competitive companies. It includes:</p> <ul style="list-style-type: none"><li>- A business centre, which offers meeting rooms, conference rooms or videoconference services.</li><li>- A building to incubate technological companies, which includes spaces, support to administrative services, a Fab Lab to research on and develop new products.</li></ul> <p>The centre also promotes funding opportunities from public and private bodies.</p> <p>The park also carries out the project ABC – Apoio de Bude a Criatividade in an ex Convent where creative companies (either in a start-up or development phase) are offered spaces, access to telephone and internet, and other administrative support services. Creative events are also organised there.</p>	<p><b>Level:</b> local (municipality).</p> <p><b>Partners:</b> Regional Administration – Coordination Commission of Regional Development of the Centre of Portugal, private partners through the urban regeneration projects to create new spaces for arts, Óbidos Patrimonium (local agency), Óbidos Requalifica (local agency), educational institutes (e.g. Universidade de Coimbra, Universidade Técnica de Lisboa), creative companies (e.g. Creativeland and Várzea da Rainha Impressores are partners of the Technology Park).</p> <p>Óbidos is studying an operational centralised structure adapted to specific needs. Some components of this structure, for instance the Technology Park, have an independent structure due to its specific objectives.</p>	<p>Óbidos is a successful example of how political awareness can lead new visions and support strategies to boost the creative economy in small cities.</p> <p>Following Óbidos' first strategy for culture – mainly related to the promotion of cultural heritage to attract tourism – 'Óbidos Creative' introduces a new vision which wants to put in place a 'local creative economy'. Such change in the (political) mindset has been crucial to the development of a series of support tools for the sector.</p> <p>The city directly supports the sector by offering incubation spaces and services (direct contribution), but also new spaces for contemporary arts. CCLs also receive indirect support. Investment in education (a priority for the city) aims at contributing to create specific competences concerning creativity and entrepreneurship.</p> <p>The city is investing to create the right conditions for creativity to develop and become a motor for the local economy.</p> <p><b>Input &amp; Output:</b></p> <ul style="list-style-type: none"><li>- Centralised management structure with independents 'components' answering specific needs.</li><li>- The Technological Park occupies a lot of 114.654 m2.</li><li>- 18 creative enterprises benefit from the ABC project.</li></ul> <p><b>Outcome &amp; Impact:</b></p> <ul style="list-style-type: none"><li>- Óbidos has been selected as a partner in the URBACT project on 'Creative Clusters in low density urban areas' to develop its creative strategy.</li><li>- O Joalheiro Rodolfo Santos, a company incubated in the Technology Park, obtained the 2<sup>nd</sup> Award of the competition 'Eurosills' in the category Creative Arts and Fashion.</li><li>- The city is now branded as a creative city (the strategy helped designing a new vision for the city).</li></ul>

<sup>58</sup> <http://urbact.eu/en/projects/innovation-creativity/creative-clusters/partner/?partnerid=26>

Table 13 – Romagna Creative District, Italy – [www.romagnacreativedistrict.com](http://www.romagnacreativedistrict.com)

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)
	5.500 km <sup>2</sup>	1.107.057	Creative companies constitute 3% of the productive infrastructure of the Emilia-Romagna Region <sup>59</sup> .
Cultural & Creative Industries policy	Strategy/Programme	General description	
	N/A	The Romagna Creative District was set up in 2009 to encourage creative talents in the Romagna region (individuals, businesses, educational institutions or public organisations) by providing, first and foremost, networking opportunities at regional level, and secondly, by creating connection opportunities with other regions and creative capacities abroad.RCD primarily connects businesses within the creative tertiary sector. The majority of its members are micro and small enterprises and self-employed individuals residing in Romagna. This network is increasingly acquiring its recognition as a socially responsible catalyst for promoting best practices and as a driver of the knowledge economy. Since 2010, it receives support from the Emilia-Romagna region (2010-2012). It has budget of € 228.300.	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>60</sup>
<p><b>Aims:</b> To encourage creative talents in the Romagna region.</p> <p><b>Targeted sectors:</b> all.</p> <p><b>Beneficiaries:</b> cultural and creative companies.</p>	<p><b>Funding</b> RCD is also partner of the contest 'Ortofabbrica', first Italian contest for sustainable creativity projects. The winner gets € 3.000.</p> <p><b>Networking</b> Through a series of events (conferences, seminars, workshops, B2B meetings, etc.), the district puts in contact the creative talents and relevant institutions of the region.</p> <p><b>Creative branding – Image</b> RCD wants to become the brand identifying the creative talents of the Romagna region.</p>	<p><b>Level:</b> regional.</p> <p>RCD is managed by a private company (Matite giovanotte).</p> <p><b>Partners:</b> among others, Chamber of Commerce of Forlì-Cesena, Cassa di Risparmio Forlì della Romagna, Regione Emilia-Romagna, Provincia di Forlì-Cesena, Ministero dello Sviluppo Economico, Ministero degli Affari Esteri, Giovani Artisti Italiani (GAI), Design Centre Bologna, Giovani Artisti dell'Emilia-Romagna (GA/ER).</p>	<p>RCD has been created following a mapping exercise that identified the Romagna region as one of the most creative ones in Italy. However, differently from most of the existing creative clusters, the cluster is not part of a global strategy driven by public institutions. RCD is a 'bottom-up' project with its own strategy and objectives. The most important aspects of this private initiative are the direct contact with people involved in the network; the frequent communications; the possibility to meet in specific events and contests, and find new job opportunities. As an idea independent from institutional policies, RCD has the possibility to act following the needs of the persons, directly linked to the contest they live in.</p> <p>The political level is quiet interested in this kind of action but they have difficulties in understanding the changes that are necessary to the complete achievement of this kind of project. Several institutional partners are however sponsoring the project now. The Emilia-Romagna Region is also financing part of it. However, a true change in local economic policies and priorities to benefit the CCLs sector remains one of the long-term objectives of the project.</p> <p>The potential of this young initiative lies in the fact that this is the first network in Italy entirely focused on the needs of creativity sector, and directly dedicated to people who are part of it. Moreover, by gathering all the creative companies working within the region, the project has created a productive cluster with a relevant dimension for the micro companies of the sector. The next step is to connect the regional companies with other talents across Europe.</p> <p>Input &amp; Output:</p> <ul style="list-style-type: none"><li>- Clearly defined management and governance plan.</li><li>- More than 600 in 2009 and about 1000 people/businesses benefitted from the network activities.</li></ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"><li>- RCD is the first creative cluster that has been included in the database of the World Cluster Observatory</li></ul>

<sup>59</sup> Cineteca di Bologna, Distretto della multimedialità: mappatura della filiera – Indagine quantitativa, 2007.

<sup>60</sup> AASTER, Distretti della Creatività in Emilia-Romagna, 2005.

Table 14 – Tallin Creative Incubator, Tallin (Estonia) – <http://www.esa.ee/eng/business-incubators>

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)	
	159.2 km <sup>2</sup>	411.980	N/A	
Cultural & Creative Industries policy	Strategy/Program me	General description		
	National Strategy for European Structural Funds 2007–2013, Operational Programme for Economic Development	<p>The Tallin Creative Incubator (Estonian abbreviation ESA), officially opened in September 2009, has the mission to provide a supportive environment for creative enterprises by initially providing them with incubation services. The main emphasis is on improving the business expertise of creative enterprises, establishing a soft infrastructure by developing mechanisms of inclusion, cooperation and participation, and helping enterprises become international. Supporting creative industries is one of seven national priority areas alongside supporting internationalisation, innovation, access to capital, the creation of new businesses, knowledge and technology transfer and the development of tourism. The main focus areas supporting creative industries include the growth and sustainability of enterprises within creative sectors and enhancing creativity in the business community through synergies between creative people and companies and the rest of the economy. The role of cultural and educational institutions is to focus on the early stages of the creative industries value chain (including the creation phase) through educating creative professionals and mediators and supporting the core arts fields and cultural industries.</p> <p>Its budget, 100% financed by ERDF, amounts to € 6.3 million.</p>		
Aims, targeted sectors and beneficiaries		Support Measures	Management level & Partners	Main features <sup>61</sup>
<p><b>Aims:</b> To provide a supportive environment for creative enterprises by initially providing them with incubation services.</p> <p><b>Targeted sectors:</b> all.</p> <p><b>Beneficiaries:</b> cultural and creative companies.</p>		<p><b>Education &amp; skills</b></p> <p>All enterprises wishing to be included in the incubator must undertake a basic business training course and they are required to compile a business plan. The most popular services provided are business consultations and training, as well as group events ranging from Creative Mornings to cooperative marketing schemes.</p> <p>Sector-specific training have included: a design management training cycle for design companies, export training cycle for music professionals and managers, and audiovisual training course for post-production specialists.</p> <p><b>Infrastructure</b></p>	<p><b>Management level:</b> local.</p> <p>It is managed by Enterprise Estonia (national development agency) which reports to the Ministry of Economy and Communication. .</p> <p><b>Partners:</b> among others, Enterprise Estonia, Tallin Cultural Heritage Department, City Enterprise Department, Ministry of Economic Affairs, Estonian Academy of Arts, Mainor Business</p>	<p>Tartu is just one of the Estonian cities where the national strategy for Structural Funds saw practical implementation to the benefit of CCLs (Tallin is another successful example). The city has invested in new infrastructures and services to support start-ups and business development through an 'integrated approach'. The different measures deal with the different parts of the value chain and try to address the needs of the sector in systematic way.</p> <p>The initiatives are based on a SWOT analysis of the local challenges and needs, offering creative entrepreneurs with networking and training opportunities in addition to spaces and infrastructures.</p> <p>The Incubator illustrates an interesting business model able to generate its own income from the rent of low price rooms and sales of services and training sessions, while businesses are subsidised by up to 75%</p> <p>The sustainability of the Incubator seems to rely on a strong national plan to support CCLs. CCLs policy initiatives in Estonia are coordinated in close cooperation between the Ministry of Culture and the Ministry of Economic Affairs and Communications. The national plan is coordinated by Enterprise Estonia, which is one of the largest institutions within the national system for entrepreneurship support, providing financial assistance, advice, cooperation opportunities and training for entrepreneurs, research establishments, and the public and third sector. In 2009, Enterprise Estonia launched an integrated program for raising awareness called Creative Estonia. The programme aims to bring together different stakeholders and facilitate contact between creative professionals and businesses, policymakers, students and businesses from other sectors. During the latest parliamentary elections in March 2011 all the major parties included CCL in their election platforms.</p>

<sup>61</sup> Sources: <http://www.esa.ee/eng/business-incubators>. Interview with Jutta Teller – Marketing expert, Tallin Incubator, February 2011.



	<p>The Incubator provides studio-style rental premises that are below market price. Total are of 1100m², 23 studios and office space of 10–60m². 45–50 workplaces in total are available.</p> <p><b>Networking and matchmaking</b> The incubator has various rooms used to host various events, the meeting rooms for holding meetings with clients and internal discussions. In cooperation with Baltika, cluster events are being organised to develop, market and sell Estonian design and handicraft products. Awareness initiative Creative Estonia</p>	<p>School Design Institute, the Estonian Association of Designers and the Estonian Design Centre, Estonian Centre for Architecture, Estonian Music Development Centre, Estonian Development Fund. Due to its location and common interests, the Baltika Quarter (Baltika is Estonia's largest fashion manufacturer).</p>	<p>Cooperation with arts centres, incubators, universities and local municipalities has been vital to design programmes with right aims and objectives, especially due to the limited number of development bodies in the CCI sector.</p> <p>Cross-border cooperation is also key. There are number of smaller initiatives currently underway within those 7 projects, including Estonian Design Center initiatives to bring design companies together with other sectors.</p> <p>A new CCIs mapping (after a first one in 2005) will be carried out in 2012–2013 in order to assess the 'health' of the sector as a result of an active support policy.</p> <p>Only some single measures are assessed. For instance, each training session has set of objectives (result-based approach) against which it is assessed.</p> <p>Inputs &amp; Outputs:</p> <ul style="list-style-type: none"> <li>– In 2010, 6 seminars for students in the form of theatre play and 12 marketing seminars in regions were organised.</li> <li>– In 2010, the central web CCIs portal received 35,000 unique visits and gathered 1600 newsletter subscribers.</li> <li>– In 2008, 14 creative enterprises wished to join, in 2009 there were 30 and by the end of spring 2010 there are already 40 creative enterprises.</li> <li>– Since 2006, 230 applications have been received for incubation services. 127 companies have participated in the pre-incubation training service. 56 have been incubated, 31 of them have received various entrepreneurship support grants of € 135,000 in total.</li> <li>– Since the beginning of the initiatives, 133 businesses/people benefitted from the initiative.</li> </ul> <p>Outcomes &amp; Impact:</p> <ul style="list-style-type: none"> <li>– Five top Estonian designers have joined the Tallinn Creative Incubator. Their international awards and recognition is an encouragement to increase the incubator's visibility and attract other Creative Incubator clients.</li> <li>– In 2006–2009, the total turnover for incubated companies was € 8.95 million, including € 1.85 million through exports.</li> <li>– Until now 120 people have started a business activity thanks to the initiative.</li> <li>– Life expectancy of the businesses supported in more than 3 years on average.</li> <li>– In 2005, 8 jobs were created thanks to the incubator, against 111 in 2008 and 55 in 2009.</li> </ul>
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Table 15 – Create Denver, USA – <http://www.denvergov.org/tabid/436790/Default.aspx>

City/Region profile	Area	Population	Contribution of CCLs to the economy (GDP, employment, turnover, etc.)
	4013 km <sup>2</sup>	600.158	Employs approximately 9.000 individuals <sup>62</sup> .
Cultural & Creative Industries policy	Strategy/Programme	General description	
	Create Denver	'Create Denver' is the Department Office of Cultural Affairs' (DOCA) sector-specific development strategy that includes policy recommendations, programmatic initiatives, technical assistance and advocacy which are aimed at strengthening the health and vitality of Denver through the growth and development of the creative sector in the city, including creative enterprises such as film, music, art galleries, art districts, fashion, graphic design and individual artists. The City agency Office of Economic Development and Community Planning and Development also contributes to the implementation of the plan. It has an annual budget of approx. € 32.660.	
Aims, targeted sectors and beneficiaries	Support Measures	Management level & Partners	Main features <sup>63</sup>
<p><b>Aims:</b> To strengthen the overall health and vitality of Denver by supporting the growth and development of the creative sector, including creative enterprises such as film, music, art galleries, art districts, fashion and graphic design and individual artists.</p> <p><b>Targeted sectors:</b> film, music, art galleries, art districts, fashion, and graphic design</p> <p><b>Beneficiaries:</b> creative companies and individual artists</p>	<p><b>Financing</b> The Create Denver Revolving Loan Fund (CDRLF) offers loans ranging from € 3.655 to € 22.000 both to non-profit organizations and for-profit businesses active in the field of art, photography, graphic art, performance art, handcraft, design and media. There are no deadlines to apply (rolling fund).</p> <p><b>Education and skills development</b> Free seminars on financial education are periodically organized by DOCA together with the City and County of Denver's Office of Economic Development and Career Service Authority and professionals. They are aimed at the creative community in Denver.</p> <p>NxLevel is a tailor-made 10-session, 30-hour course where creative people learn the basics to launch their business. For instance, they learn how to compile a business plan and test the feasibility of their business concept.</p> <p><b>Infrastructure</b> The Creative Space Agent is a free web portal where creative people can advertise or look for available space (studio, live/work space, etc.) in</p>	<p><b>Level:</b> local – managed by the Department Office of Cultural Affairs (DOCA) of the City of Denver.</p> <p><b>Partners:</b> Colorado Small Business Development Centre, Colorado Business Committee for the Arts.</p>	<p>The success of the 'Create Denver' programme, which is a pioneer in this field in US, is due to the strong link between the municipality and the surrounding community.</p> <p>'Create Denver' seeks to support CCLs' economic health by finding opportunities for growth and stability using traditional and nontraditional economic development tools and leveraging relationships with other municipal offices and non-public organisations. The approach has been 'health seeking' rather than perspective in order to reach a lot by investing very little.</p> <p>Another crucial aspect has been the attention to the effective needs of the creative sector, on the basis of which appropriate services have been established. For instance, the Rec-Creative Space directory has been set up following a survey that revealed a specific need for 'creative spaces'. The service tries to better employ the spaces available by facilitating 'dialogue' between the offer of affordable, neighborhood-based space for creative activity in Denver's 29 recreation centers and the demand.</p> <p>The city wants to keep leveraging on its creative assets (including the surrounding arts districts and a vast array of cultural organizations) in order to attract creative talents as well as visitors. A recent report by the Downtown Denver Leadership Programme (2010) suggests that is now time for the city to invest in a long-term branding strategy in order to make Denver the Creative Capital of the Rocky Mountain West.</p> <p>Input &amp; Output<sup>64</sup>:</p> <ul style="list-style-type: none"><li>- Support measures are derived from strategic development plan for culture (Create Denver).</li><li>- Initiatives related to 'creative space' have been developed on the basis of actual</li></ul>

<sup>62</sup> Create Denver Factsheet, accessible at: <http://www.denvergov.org/tabid/436790/Default.aspx>

<sup>63</sup> *Ibid.*

<sup>64</sup> DOCA Reports 2005, 2006, 2008. Accessible at: <http://www.denvergov.org/doca/DenverOfficeofCulturalAffairs/Newsroom/ReporttotheCommunity/tabid/436813/Default.aspx>

	<p>Denver to develop their activities like rehearsal or performances.</p> <p>Rec-Creative Space__is a directory containing information about available space in recreation centers in Denver suitable for dance and visual arts classes, rehearsals, meetings and performances.</p> <p><b>Networking and matchmaking support</b>          Since 2010, the Create Denver Week is organised by DOCA to offer new visibility opportunities and cross-sector interactions to Denver's creative entrepreneurs.</p> <p>The Create Denver Expo is a one-day programme organized annually to provide creative people with workshops led by experts in the field of, among others, public art, marketing, personal and business finance, media relations, music and film production, and zoning. Local service providers can promote there their services.</p> <p>The Creative Enterprise Maps feature Denver's non- and for-profit organizations involved in the creation, production, distribution and commercialization of creative goods and services.</p> <p>The Create Denver Weekly Newsletter keeps the creative community informed of business development, networking and learning opportunities.</p>		<p>needs (see Creative Space Survey)<sup>65</sup>.</p> <ul style="list-style-type: none"> <li>- Made approx. € 72,590 in loans through the CDRLF (2007).</li> <li>- Approximately 30 workshops and panel discussions organised each year at the Create Denver Week<sup>66</sup>.</li> <li>- Distributed 52 weekly communications to 900 members of Denver's creative community via the Create Denver Friday E-Bulletin (2006).</li> <li>- Offered 'Utilizing the Arts in Economic Development Tour' to Denver City Council, senior City staff and Developers (2005).</li> <li>- Created Mayor's Task Force on Creative Spaces (2006).</li> <li>- Elaborated the Creativity Vitality Index.<sup>67</sup></li> </ul> <p>Outcome &amp; Impact:</p> <ul style="list-style-type: none"> <li>- Created partnerships with key stakeholders in the commercial arts community.</li> <li>- Received Honorable Mention from US Conference of Mayor's City Livability Award for Creative Fund (2008).</li> <li>- 791 unique subscribers to the Create Denver Friday eBulletins (2007).</li> <li>- 900 registered attendees in 2010, from over 90 zip codes at the Create Denver Week.<sup>68</sup></li> <li>- Over 1500 non-registered attendees at the Create Denver Week<sup>69</sup>.</li> <li>- More than 2,400 creative professionals participated at the Building Creative Business Expo (BCBE) at the first and second edition in 2006 and 2007.</li> </ul>
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<sup>65</sup> <http://www.denvergov.org/doca/DenverOfficeofCulturalAffairs/CreateDenver/CreativeSpace/RESULTSCreativeSpaceSurvey/tabid/437116/Default.aspx>

<sup>66</sup> <http://www.denvergov.org/doca/DenverOfficeofCulturalAffairs/CreateDenver/2011CreateDenverWeek/tabid/440447/Default.aspx>

<sup>67</sup> The Creative Vitality Index (CVI) is a weighted measure of a basket of creative sector economic activities. The economic vitality of Denver's creative sector, or Creative Vitality Index (CVI), is almost three times greater than the national average. <http://www.denvergov.org/tabid/436790/Default.aspx>

<sup>68</sup> <http://www.denvergov.org/doca/DenverOfficeofCulturalAffairs/CreateDenver/2011CreateDenverWeek/tabid/440447/Default.aspx>

<sup>69</sup> *Ibid.*

## 4. Testing phase

### a) Outcomes

#### Introduction

The purpose of the testing phase was to validate the benchmarking raster as well as to gather comments on how to improve it on the basis of its practical implementation. We wanted in particular to verify whether the benchmarking raster was functional to evaluation objectives and whether its completion was feasible given the available resources in local administrations.

7 out of 11 of partners (63.6) tested an extended version of the benchmarking raster including 45 indicators<sup>70</sup>. We consider 11 instead of the total 12 members as the Barcelona Provincial Council explained that it could not take part to the testing phase as it does not directly deliver support measures/actions for CCLs<sup>71</sup>.

The supported measures chosen for this testing exercise are mainly related to "Networking & Clustering" (a sub-category of the support measure "Infrastructure & Networking") – 4 of them, and to "Governance" – 3 of them. 1 support measure provides "Access to Finance".

We can conclude that the benchmarking raster alone does not suffice to assess public policies. It should be accompanied by an "evaluation culture", by an appropriate evaluation strategy and methods as well as by adequate resource allocation to collect and assess data.

The benchmarking raster was validated as a useful tool to approach evaluation (see below *A useful exercise to approach evaluation*). The concerns raised (see below *Raised concerns*) helped us to improve the benchmarking raster and develop targeted recommendations.

We addressed CREA.RE's partners' concerns in three main ways:

- By simplifying the benchmarking raster (the members tested 45 indicators while the final benchmarking raster has 23 indicators);
- By providing concrete inputs on the kind of data to be collected and the possible data sources for a sample of indicators;
- By providing concrete guidelines on how to use indicators in the wider context of a comprehensive evaluation strategy – see *"The 5 key steps to assess the economic impact of local policies for CCLs"*.

We should also consider that the testing phase also presents some limits, as explained below (*Limits of the testing phase*).

#### A useful exercise to approach evaluation

Several comments prove that the testing has been a useful exercise for CREA.RE's partners:

- "This raster is very useful when preparing a policy document" (Central Finland)

<sup>70</sup> KEA had initially presented a benchmarking raster of 24 indicators which was the result of an attentive selection process of the most relevant indicators among the huge number of indicators that could potentially be included. We tried to avoid redundancies and keep the benchmarking raster simple and user-friendly. However, the CREA.RE's members explicitly asked for more indicators and preferred to test an "extended list" in order to understand whether more indicators could help the local authority perform the evaluation or would rather make it more difficult and costly.

<sup>71</sup> "We haven't filled the testing for the benchmarking raster because, as a second level administration (NUTS 3), Barcelona Provincial Council does not implement policies directly (it is done at local level), so there's no support measure towards creative sector that we can take to make this test".

- "Generally we find the benchmarking questionnaire very professional and well structured" (Upper Austria)
- "This process is very useful in order for us to continue our efforts evaluating" (Region Västra Götaland).
- "It was no problem to summarise most of the data as they were available in the own administration. To fill in the data collection for benchmarking indicators takes about 3 hours. Looking for qualified input takes about 2 hours" (Lüchow-Dannenberg).

At the moment, very few partners use regular evaluations (3 out 8 have regular evaluations, 3 have not, 1 plans to implement them in the future, 1 does not say).

By testing the benchmarking raster, partners made the experience of what making an evaluation means in terms of relevant indicators to use, relevant data to collect, the necessary time and human resources needed to complete such an exercise, but also to getting closer to the "evaluation culture".

An indicator, in particular, was considered very good and important. This is the "Share of public procurement used by the CCLs". Indeed, the indicator is a useful "proxy" or an approximate indication of the public authority's commitment to support CCLs.

The testing also showed that, although it is not always possible to apply indicators especially those on outcomes/impacts, the indicators can help the members develop a targeted benchmarking raster to be used in the evaluation of future measures. This exercise could also help to set up procedure to collect data since the beginning of the measure in order to constantly monitor it and, at the end, assess it.

This exercise was also particularly useful to the KEA team to understand how to improve the benchmarking raster in order to better adapt it to the needs as well as the resources existing at local and regional level.

### Raised concerns

CREA.RE's partners encountered some common difficulties when trying to fill in the indicators, very often due to the lack of data.

In relation to evaluation process and strategies, this is due to:

- the recent set up of support measures for CCLs (Upper Austria, Maribor, Flanders District of Creativity, Cordoba) and the short period available for the testing<sup>72</sup>. For these measures, information on outcomes and impacts (and sometimes even outputs) does not exist for the moment being.
- resource constraints (in terms of time and staff), as indicated by Central Finland, the Lüchow-Dannenberg administration and Västra Götaland.
- a certain distribution of competences within the public administration (Upper Austria outsources the management of several support measures for CCLs to external agencies, in Maribor the Cultural Department does not deal with CCLs and their initiatives – and data – are only culture-related).

In relation to specific indicators, it is evident that input indicators are the easiest to fill in (most of the partners provided data) followed by output indicators (they were understood but data not always available), nearly no data were provided for outcome/impact indicators.

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<sup>72</sup> This is however quite normal as the objective of this network is to raise awareness on the importance of CCLs among policy makers in small and medium sized cities and regions. These are often new to CCLs policies and actions.



We estimate that outcome/impact indicators were difficult to complete for several reasons:

- lack of resources and data
- but also, in some cases, lack of understanding of their meaning or of the kind of data to be provided (some of the were for instance considered redundant mainly due to the fact CREA.RE's members tested the extended list of indicators)

### Limits of the testing phase

The testing has however some limits:

- A restricted sample – this implies that the benchmarking was tested by only 7 administrations. Furthermore, not all of them were in charge of CCLs but just of culture-related measure.
- Incomplete information – very little information were provided by the CREA.RE's partners. Although we had suggested indicating which indicators were not applicable, only one partner did. Therefore, it was sometimes difficult to understand which the problem was in the collection of data (lack of data? non-applicability of the indicator?).
- First approach to economic evaluation – for many members, this represented the first approach to evaluation and it resulted difficult for them to understand the "economy vocabulary" used by the proposed indicators. CCLs' policy offers (and, even less, cultural policy's officers) are not used to think in terms of economic impacts.

## **b) Methodology**

We first analysed the number of indicators completed and the data provided for the each indicator in order to test whether the members understood the kind of data to be provided and whether they were able to find the relevant data.

Secondly, we extracted the positive comments in order to understand the usefulness of this evaluation exercise. The comments were quite straightforward so we did not adopt a specific method to further analyse the results.

Finally, we had a look at the main concerns raised in order to see what kind of problems the members encouraged and how we could address them.

In this first phase, we first identified the key concepts appearing in their comments, namely:

- Governance/management model/ Lack of competence in CCLs
- Different approach to culture/creativity
- Timing (recent measure)/lack of data
- Lack of policy for CCLs
- Timing (short evaluation period)/lack of data and resources
- Difficulty in finding data
- Time constraints
- Staff constraints
- Political circumstances/budget cuts
- Simplification of indicators
- Format/presentation of the benchmarking raster
- Problems in understanding the indicators

Afterwards, we created "categories of concerns" by grouping similar key words:

### Governance/Management/Competence

- Governance/management model/Lack of competence in CCLs
- Different approach to culture/creativity
- Lack of policy for CCLs

### Short timing (of the measure and testing period):

- Time constraints
- Staff constraints

### Resource constraints and lack of data:

- Timing (recent measure)/lack of data
- Timing (short evaluation period)/lack of data and resources

### Technical issues:

- Difficulty in finding data
- Simplification of indicators
- Format/presentation of the benchmarking raster
- Problems in understanding the indicators

### Political circumstances/budget cuts:

- Political circumstances/budget cuts

## c) How did we address the raised concerns

Below, we explain how which recommendations we included or which actions we undertook to address the concerns raised per "category of concern". These recommendations are integrated in the main body of the study (see "Conclusions and key recommendations").

### Governance/Management/Competence

As the sample for testing phase included only the CREA.RE's partners, the benchmarking raster not always reached the competent department. The governance and management model differs across the local authorities. The Maribor's Cultural Department, for instance, is not in charge of CCLs so they do not deal with CCLs' support measures or have data on these. In Upper Austria, CCLs' support measures are mainly outsourced to a specialised agency but most data are not available due to the recent start of the agency's activities.

→ We recommend that the benchmarking raster is delivered to and implemented by the competent department of the local authority in question in charge of CCLs. In case of outsourced agencies managing CCLs' support measures, the benchmarking raster should be completed with their help. Their contribution is necessary to understand, among others, whether the outsourcing model is an effective way to support the creative economy.

### Short timing

Due to particular circumstances (most of the support measures have just been put in place), the testing phase provided few information on existing support measures. In most cases, data to complete output but especially outcome and impact indicators were simply not available.

However, some members considered the exercise useful in order to get familiar with evaluations.

→ We recommend using the benchmarking raster as a standardised tool that offers the opportunity to perform evaluations in the short term (inputs and outputs) as well as in the long run (outcome and impacts). It can help local authorities to select relevant indicators and understand which data should be collected in order to complete the benchmarking raster in a more advanced stage of the support measure.

→ Indicators should be measured regularly overtime. This means that the testing phase can be considered a starting point towards a regular measurement.

### Resource constraints

Resource constraints seems to be the biggest issue. Local authorities do not have sufficient time and/or staff with the right competences to deal with economic indicators. This is a key point to address.

→ The European Commission invites policy makers at all level to develop evidence-based policies. They should be part of an overall strategy to support CCLs for local economic development. Local authorities could for instance get Structural Funds to support smart specialisation strategies focused on CCLs which will have to include monitoring and evaluation procedures.

### Technical issues

Some members found it difficult to find data, to understand the indicator and data to collect or to get the general meaning of the benchmarking raster.

→ Indicators have been simplified by keeping only the relevant ones (from 45 to 24).

→ The list of indicators (now including the specific data to be collected and the source for a sample of indicators) has to be fully taken into account by local authorities to set up evaluation strategies and appropriate evaluation methodologies.

→ Local administrations using the benchmarking raster should also be aware of the different categories of policy support measures, as classified in the main report. This would help the administration understand which indicators are applicable and which are not.

### Political circumstances

The political and economic period is very challenging for any sector and, in particular, for culture and creativity. However, the benchmarking raster can be a particularly useful tool in such as period. Decision-makers need evidence to justify their investments.

→ We recommend involving decision-makers in the use of the benchmarking raster since the beginning of the support measure. They should be aware of the evaluation process being put in place and of the importance of such an instrument to measure the results of their actions.

→ More generally, all local stakeholders should be involved in the definition of the indicators and their implementation. Their contribution is necessary both to gather data but especially to create consensus around evaluation strategies.

## 5. Results of questionnaires

### Questionnaire 1

This questionnaire was launched in November 2010. It was aimed at CREA.RE partners and constituted a preliminary survey on your perceptions and first impressions on creative industries support policies. The questionnaire aims to gather views on a number of elements and in particular on best practices. The aim was also to map existing initiatives within CREA.RE so as to relate expectations with realities on the field.

KEA has received 10 questionnaires filled in out of 10 that were sent.

#### 1. Creative Cities and regions

##### **a) Most creative and most attractive cities for CCI by country:**

Answer from:

- Spain (Barcelona): 1) Barcelona 2) Bilbao 3) Madrid
- Spain (Córdoba): 1) Madrid 2) Barcelona 3) San Sebastián
- Italy: 1) Milan 2) Rome 3) Turin
- Austria: 1) Vienna 2) Graz 3) Vorarlberg
- Slovenia: 1) Ljubljana 2) Maribor
- Germany: 1) Berlin 2) Essen (Ruhrmetropole)
- Finland: 1) Tampere 2) Turku 3) Helsinki
- Poland: 1) Warszawa 2) Poznan and Wielkopolska Region 3) Gdynia
- Romania: 1) Bucharest 2) Sibiu 3) Cluj Napoca
- Belgium: 1) Ghent 2) Antwerp 3) Genk

Answers indicate that in most of the cases the country's capital city is considered to be the most creative. The exceptions to this are Spain, Italy, Finland and Belgium.

##### **b) Main reasons for such ranking**

Support policies were identified in most of the cases (8 respondents) as the main reason why a city can be considered the most creative one, together with branding/reputation, education facilities, cultural amenities and a creative environment. Besides, in 3 cases the city ranked in the second place was designated European Capital of Culture.

##### **c) More supportive cities to CCIs, as part of the economic development strategy**

Romania replied that they were not aware of support to CCIs as part of the economic development strategies of their cities. In other cases (7), some cities were identified, such as Graz and Styria in Austria, Podravje in Slovenia, Berlin in Germany, Tampere in Finland or Gdynia in Poland, San Sebastián, Barcelona and Madrid in Spain and Milan, Rome and Turin in Italy, Limburg in the Netherlands and Kortrijk in Belgium.

##### **d) Most creative cities/regions in Europe**

Berlin, London, and Barcelona were identified as the most creative cities and/or regions in Europe by most of the respondents. Among the reasons argued for this are mainly support policies for CCIs (6), branding/reputation (5), the attractiveness of these cities for young people and artists thanks to the creative environment (5) and the development of cultural amenities (5).

**e) Most creative cities/regions outside large urban centres and capital cities**

The main areas identified by the 6 respondents are Lüchow-Dannenberg in Germany, Vorarlberg in Austria, Maribor region in Slovenia, Yorkshire in the UK and the Province of Siena, Toscana Region in Italy and the regions that are part of the Flanders DC "districts of creativity" network. The main reasons for this are the presence of creative people (3), the development of innovative projects and the existence of support policies.

**f) Most successful cities or regions in supporting CCI's part of their economic development strategies**

Berlin, London and Barcelona were considered the most successful cities in supporting CCIs. Some cases in Finland (such as Tampere or Helsinki) and Germany (Baden-Württemberg and Nord Rhein-Westfalen) were also mentioned.

**2. Creative policy goals**

**a) Which department is in charge of CCIs' policy in your region/city**

3 of the respondents replied that there was no separate department in charge of CCI policies. As for the others, CCIs policies are dealt by the cultural department of the regional council (in the case of Catalonia, the Catalan Institute of Cultural Industries) the cultural department of the city council or centres for cultural affairs and innovation (developed by the city councils). In the case of Cordoba, the Municipal Institute of Economic Development and Employment is also involved and in the case of Umbria also the Industry and handicraft department. In Flanders CCI policy is considered as a transversal matter that requires co-operation between departments of culture, economy & innovation, entrepreneurship, international trade, education, media. All of these departments are still at the stage of developing policies on CCIs.

**b) When did your city/region start implementing a CCIs' policy?**

The common feature of this answer is that in many of the cities, CCIs policies are very recent (5). 1 respondent did not reply to this question and 3 respondents indicated that a policy for CCIs was currently under development.

The Catalan Institute of Cultural Industries (ICIC) was created in 2001, in Lüchow-Dannenberg since 2009, in the Region of Central Finland since 2004, in the City of Poznan they are now working on policy for design. In Medias City Council (Romania) CCIs are present in developing plans since 2007 and in Cordoba since 1997 with the Lucano Project culture had been considered a factor for economic development. Since 2005 it has been a leading partner in INTERREG projects.

**c) Measures to support CCIs in your city/region**

Every answer in the questionnaire proposed different measures. Entrepreneurship support (mentioned by 3 partners) was one of the key elements, followed by increasing the visibility of the sector. Some think it is important to bridge CCI with traditional industries or to foster innovation. Among the measures proposed in the second place were improving the relationship between CCI and artistic education sector, developing networks, creating funding schemes and cooperating with the city councils. Some answers also pointed at how these measures should be carried out: medium to long-term plans, strategic planning, bottom-up approach, multisectoral approach.

**d) Most promising policy tool to support CCIs**

For most of the 6 respondents, the development of a strategy is key. They emphasised the need to allocate funds for the strategy (1 mentioned explicitly structural funds) and its implementation (maybe integrating them in regional development plans) as well as the importance of improving cooperation

between ministries and department as well as of developing statistics. Besides, access to finance measures, concentration and networking of CCLs should be promoted. 1 respondent would also welcome policies that acknowledge the positive spillovers of CCLs and accept a broader definition of innovation.

#### e) Main objective of CCLs' policy in your city/region

There were 8 answers to this question. 1 of the respondents defined its own ranking method and each respondent ranked its main objectives differently. Therefore, it has been difficult to deliver an assessment. Develop entrepreneurship, create economic activities, and exploit cultural heritage have been ranked in the first places. Other measures such as networking of talents and entrepreneurs or support cultural expression/creation have been ranked first by some respondents (2).

Cultural consumption or urban regeneration has also been included in the first 5 places by several respondents. Digital economy is the worse ranked.

#### f) Most important sector

The most important sectors identified were design, performing arts and cultural industries (book, music, video).

#### g) Main outcome of a CCLs policy

According to the respondents, the main outcomes should be to develop entrepreneurship (3) in the first place, create new economic activities and boost innovation (4) and generate employment (2), support networking of CCLs, improve employment in the sector, support cultural expression and increase social inclusion.

## Questionnaire 2

A second questionnaire online was launched in February 2011. It was addressed to CCLs experts many of whom involved in the implementation of CCLs' support policies and measures with the aim to test indicators and validate support measures.

Answers were collected until the end of March 2011. 18 responses were received out of a total of 30 invitations sent (53%)

The indicators proposed have been validated in the sense that:

- Nearly all respondents consider the different categories of indicators as being important.
- Most of respondents agree with the indicators proposed: 92% of answers agree with impact indicators, 82% agree with output and outcome indicators; 89% agree with input indicators.

The answers received have also confirmed the relevance of support categories identified for CCLs (no one suggested additional ones).

Further to validating our research findings, the questionnaire helped us to collect interesting information on support measures to CCLs, as shown below:

#### Most support measures are recent and short term

- Answers to the online questionnaire have shown that most support measures are very recent and have been set up between 2006 and 2011.

#### Most benefit from EU funding

- Results obtained indicate that 67% of respondents benefit from EU funding. The confidence interval of EU contribution is very broad, ranging from 2% to 100% of the total budget. In nearly 31% of cases, the EU is the main funding body (the same percentage applies to a regional/provincial authority or a development agency as the main funding body).

#### Management and governance plans are clearly defined and collaboration with local stakeholder is high

- Nearly all respondents (between 81 and 94%) say that their measures have clearly defined leadership and hierarchy, long term and quantified targets, preliminary assessment of local needs, financial commitment and planning, and monitoring and evaluation procedures.
- 81% of respondents have carried out a preliminary mapping of local CCLs.
- Answers show that different levels of authorities can be in charge of supervising the initiative, from city or regional public authorities, to development agencies, cultural or business organisations, as well as private bodies.
- The majority of respondents (87,5%) collaborate with stakeholders such as local development agencies, cultural and creative organisations, public authorities, or and research centres and universities. Most respondents see this collaboration as important for the success of the measure.

#### The majority of policy makers are interested in supporting CCLs

- For 69% of respondents, local policy makers are aware and interested in supporting CCLs. However, only for 19% policy makers are specifically committed to support CCLs and the related support measures. For 12,5% of the people responding to the questionnaire there is little awareness of the sector.

#### Most support measures are part of local policy strategies or influence them

- More than half of the tested support measures (62%) are part of a specific policy strategy aimed at CCLs or of another policy (innovation in 62,50% of cases answering this question).
- In a good number of cases (40%) the initiative has led to a change of local economic policies.

## 6. The extended list of Indicators (45)

### A) Key performance indicators

1. Increase in the number of jobs created in CCLs in the city/region
2. Growth in the turnover and/or profitability of CCLs in the city/region
3. Growth in the number of creative businesses in the city/region
4. Growth in the number of tourists in the city/region
5. Improved image of the city/region (e.g. creation of a recognised brand tested through community surveys, prize/titles on creativity awarded – e.g. City of Design)

### B) Indicators for support measures (excluding governance)

#### Common indicators

1. Ratio between accomplished vs. planned deliverables or actions
2. Ratio between outputs and financial commitment
3. Actions have been carried out within the specified timeframe and using most of the financial resources allocated<sup>73</sup>
4. Life expectancy of beneficiaries
5. Number of beneficiaries
6. Growth in the number of beneficiaries
7. Business and management plan based on a clear timeframe with specified objectives, long term and quantified targets, financial commitment/planning
8. Completion of initial mapping of CCLs' local needs and preliminary feasibility study
9. Stakeholders' involvement in the management and planning process
10. Regular evaluations (e.g. monthly, yearly) of the actions carried out

#### Specific indicators

##### ➤ Infrastructure & networking: Infrastructure and Networking/Clustering support

1. For infrastructure support: Availability of space for creative businesses (square meters made available)
2. For infrastructure support: Ratio between 'Surface available' (e.g. square meters) and 'Occupation of the surface by beneficiaries'
3. For infrastructure support: Access to broadband lines/ ICT infrastructures and services
4. For infrastructure support: Number of businesses established thanks to the initiative
5. For networking/clustering support: Number and types of collaborative networks/clusters developed.
6. For networking and clustering support: Number and quality of new B2B partnerships or contracts developed by beneficiaries.

##### ➤ 'People, Competences & Entrepreneurship': Competences & Skills/Access to finance

1. For both support for access to finance and skills: Number of new products, services or processes developed/marketed by the beneficiaries of the initiative.
2. For training: Types of advice services provided according to the needs of beneficiaries (business advice, legal advice: support specific skills, etc.)

<sup>73</sup> This indicator gives an indication of the efficiency of the overall management process.



3. For training (law, marketing, ICT, craft or creative skills): number of hours of lectures provided per beneficiary
4. For training: enhanced knowledge and skills of beneficiaries for business competence and skill development measures<sup>74</sup>
5. For access to finance: Percentage of creative businesses benefitting from access to finance measures (from subsidies to innovation vouchers)
6. For access to finance: Increase of investments into CCLs since the launch of the support measure
7. For access to finance: Return On Investment (ROI) for investors

#### ➤ Incubation

1. Number and types of incubators established
2. Number of creative businesses able to move from "incubation" to "dis-incubation" since the start of the initiative

### C) Governance indicators

1. The initiative is part of a policy strategy targeting CCLs or answer to local policy priorities
2. CCLs are integrated as a priority economic sector in local economic development policy.
3. Expertise in culture within authorities (number of executives)
4. Number of new non-CCLs' policy documents integrating CCLs as a new priority (e.g. culture, innovation, tourism, entrepreneurship policies)
5. Budget for CCLs in local economic development and innovation programmes (as a consequence of successful support measures)
6. Budget for CCLs' support measures
7. Budget for monitoring and evaluation procedures
8. Development of specific task forces within public bodies covering the different dimensions of CCLs support at policy, strategic and organisational level
9. Development of cooperation platform between policy departments for strategic level discussions and agenda development for CCLs' policy.
10. Number of meetings of the task forces per year (compared to the number foreseen)
11. Number of meetings of the cooperation platform/s per year (compared to the number foreseen)
12. Development of the support measures for CCL businesses (as foreseen by the policy)
13. Direct actions developed/implemented as a result of the governance measure (as foreseen by the policy)
14. Positive effect and impact of the specific support measures (as foreseen by the policy)<sup>75</sup>
15. Share of public procurement used by CCLs

## 7. List of experts consulted

21 experts have been consulted between February and beginning of April (either through the questionnaire and phone interview, or just through the phone interview), namely:

<sup>74</sup> This qualitative indicator is related to support measures for business competence and skill development. It is essential to evaluate the impact on direct beneficiaries and the effectiveness of measures providing training and coaching services and to see whether it enhances creative businesses' skills. You need to consult with beneficiaries to gather relevant data.

<sup>75</sup> Indicators 11, 12, 13 will seem to be obvious, yet it is important to recall their importance. Both will help to assess whether the policy leads to the development of the support measures and implementation of the direct actions, and produce a positive outcome.

- Hasan Bakhshi – Managing Director, Creative Credits, UK
- Thomas Dillon – Chairman, Creative Advantage Fund, UK
- Paul Durrant – Business Development Director, Abertay University, UK
- Maggie Ellis, Managing Director, Microwave, UK
- Tomas Eskilsson – Chief executive officer, Film i Väst – Trollhattan, Västra Götaland Region, Sweden
- Jason Hall – Head of Innovation and New Markets, Screen West Midlands, UK
- Sylvia Hustedt, Managing Director, Aachen Founders' Centre Culture Industries and Programme Kulturunternehmen I, Germany
- Barbara Longiardi – Manager, Creative Romagna District, Italy
- Anu Lõhmus – Member of the Board, Tallin Incubator, Estonia
- Leo van Loon – Director at Creative Factory, The Netherlands
- Liset Moerdijk – Programme Secretariat, Cultuur & Ruimte Vouchers, The Netherlands
- Isabella Natter-Spets – Manager, Design Forum Vorarlberg, Austria
- Caroline Norbury – Chief Executive, South West Screen, UK
- Lasse Paananen – Director Creative Tampere, Finland
- Dick Penny – Managing Director, Watershed, UK
- Roberto Santolamazza – Director, Treviso Tecnologia – Organza project (INTERREG), Italy
- Christian Sommer – Music manager, Musikpark Mannheim, Germany
- Ginger White – Senior Economist, Create Denver, USA
- Sabrina Pedrini – Researcher, Università di Bologna, Italy
- Ragnar Siil – Head of Development Department, Ministry of Culture, Estonia
- Jüta Teller – Marketing expert, Tallin Incubator, Estonia

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