

Insights and Recommendations



CONSIDERATIONS ON MAPPING

- ✓ "Mapping process" → **We do not need a simple list of data existing or a starting pictures, but the mapping process has a functional aspect: the way we map is functional to the development models which we will go through.**
- ✓ **A real harmonization of cultural statistics is far to be reached.**
- ✓ **The most striking divergences are likely due to the differences in naming and interpreting phenomena before they are counted.**
- ✓ **There's a need to advance a comprehensive understanding of CCI to unlock the potential of CCI in Europe.**
- ✓ **The perimeter of CCI is very difficult to map**
- ✓ **ALBANIA --> Some challenges of this sector are related especially to the gap that exists between public institutions and businesses in this sector, which appears mainly in terms of supporting new and existing initiatives.** One of the **main difficulties** faced by the subject of creative industries that we can emphasize is the **lack of spaces with reasonable prices and appropriate technology which would inspire and support this sector**, to create and elaborate their ideas. Creative industry in Albania remains a new notion for the country. There are no genuine studies that give an overview of this category.
- ✓ **ITALY → The only study in Italy that annually quantifies the weight of national culture and creativity in the economy is Symbola report, published on a yearly basis. The report analyzes the Cultural and Creative Production System, i.e. all those economic activities that produce cultural goods and services, but rather all those activities that do not produce strictly cultural goods or services, but which use culture as an input to increase symbolic value of the products, therefore their competitiveness, which in the study we define creative-driven. The cultural production system is divided in "Core Culture" divided in 7 macro-domains: Architecture and design, Communication, Audiovisual and music, Video games and software, Publishing and printing, Performing arts and visual arts, Historical and artistic heritage; and in "Creative Driven", meta-sector composed of active cultural and creative professionals with duties cultural and creative in non-cultural sectors.**
- ✓ **GREECE → In Greece there is a huge emphasis on the (Classical) heritage sites and museums at the expenses of the other CCI due to the connection with the tourism industry. The situation of contemporary CCI in Greece has shown that the so-called traditional crafts (shoe-making, jewellery etc.) are increasingly out of the market. Some suggestions has been underlined for the public sector: link contemporary cultural forms**

with heritage sites/museums and tourism on areas outside Athens; provide business knowledge to CCIs: better through online sessions; support CCI professionals with copyright issues; develop code of ethics regarding equality, 'me too' etc. As regards the **private sector**: linking contemporary cultural forms to tourism; development of alternative tours such as food, graffiti; CCI professionals should better partner with business professionals (and rather not with other CCI professionals); address AI – develop capacities that will not be affected by AI and the coming of the robots; develop regional and international cooperations (e.g. on issues of shared interest such as the Mediterranean Diet)

- ✓ MONTENEGRO → The **cultural and creative industries in Montenegro are in a nascent phase but they are recognized as potential**, aimed at generating income or profits and creating jobs, which contributes to sustainable development at local and national level. The CCIs in Montenegro are below their potential and are lagging behind in comparison with other countries. The **cultural and creative industries are most susceptible to change, influenced by the development of new technologies, changing their form and it is very difficult to classify because they are intertwined with other sectors. As the classifications do not represent a static category, the content of the CCI needs to be revised from time to time and adjusted for new developments. Other remarks on the CCI in Montenegro are the following**: it is necessary to improve the data **at the national level and to classify activities at the four-digit classification level, bearing in mind that the statistics are available only on the two-digit now and that as such do not represent a precise basis to evaluate the contribution of culture. In this way**, certain activities were not covered, **which ultimately led to a possible underestimation of the sector's contribution. Also, in terms of employment**, it was stated that it is necessary to improve statistics in order to ensure classification by the basic socio-economic characteristics of employees.
- ✓ SERBIA → the **CCIs are not well-accepted in Serbia as a concept that is friendly to culture and structure of the cultural sector. It is very often used to denote the negative trend of imposing economic success as a norm for the quality of cultural activities, creative work and their outcomes**. Data about CCIs are not being collected regularly and in continuity, and they mainly come from occasional projects. With different measures, the government is creating an unfavorable business environment for entrepreneurs, freelance artists, and independent initiatives, the creative class that works on the jobs which are not seen as a priority in “scaling of economic growth”.
- ✓ SLOVENIA → The general goal is to increase the level of education in the field of spatial culture (architecture, landscape architecture, urbanism) and in the field of design (industrial, graphic and unique design and visual communications), to popularize them at all levels, from education to research and presentation of good practices, to increase their visibility in the domestic and international environment. CCIs in Slovenia are still not being understood as combination of different CCS sectors, not only focusing on architecture and design.
- ✓ NORTH MACEDONIA → The neoliberal concept of CCI sector was introduced quite late in North Macedonia compared to other countries. The first mapping, as a first step of development of this sector, was proposed by the Ministry of Culture (Mapping of Creative Industries) in 2009, in collaboration with the British Council. The strategy for the development of this sector was initiated afterwards, however, it was never fully

developed. The cultural and creative industries are difficult to classify and measure because they are interconnected with other sectors. The classification depends on the understanding of the CCI sector. Given the multi-dimensional nature of culture, statisticians use various methodologies (for example, differences in data between EUROSTAT and MAKSTAT), which reflect on the classifications that are specific to statistical areas.

CONCLUDING REMARKS

- ✓ The CCI sector is susceptible to change as a sector and the perimeter and all the taxonomies of such sector is influenced by, for instance, the development of new technologies. So it's very difficult to classify in a static way this perimeter also because the sub sectors are intertwined with other sectors;
- ✓ the taxonomies of the CCI depends strictly on policy imperatives;
- ✓ the CCI macro-sector is made by numerous and small companies;
- ✓ the gaming sector grew during the pandemic period as subsector of the CCI Sector;
- ✓ countries and policy makers should start to reason in terms of **cultural creative ecosystems**. An ecosystem led by cultural and creativity is a system in which CCIs are part of a broad socio economic system, and that are able to produce spillover or positive externalities in other dimensions.
- ✓ CCI is beneficial for improving sustainability, tolerance and inclusiveness, thus, for other several dimension. The CCI can be inserted at the center of policy agendas in which cultural creativity can interact with other several dimensions. So, this is to say that not only a few economic performances is relevant, and moreover, in a period of difficulty only cultural and creative sector seem to be beneficial to achieve resilience;
- ✓ the new programming period of cohesion policy, is a period with an unprecedented availability of funds;
- ✓ the map of CCI sector will unlock the potential of CCI in terms of spillover effects or externalities power;
- ✓ each country should start to set up a sort of National Cultural Observatory to map the CCI system, but coordinated at European level, in order to harmonize data and the Observatories can be used within the country boundaries to boost a sort of capacity building for policymakers.

STUDIES AND PROJECTS

Cultural and creative sectors

<https://ec.europa.eu/culture/sectors/cultural-and-creative-sectors>

EY Study on European Cultural and Creative Industries - EACA

<https://www.rebuilding-europe.eu>

EU support to cultural and creative sectors - Unesco

<https://en.unesco.org/creativity/policy-monitoring-platform/eu-support-cultural-creative>

THE CULTURAL AND CREATIVE INDUSTRIES IN EUROPE

https://ecbnetwork.eu/wp-content/uploads/2015/07/ECBN_manifesto-20151.pdf

The creative and cultural industries

<http://www.creatingeurope.eu>

Market Analysis of the Cultural and Creative sectors in Europe

<https://euagenda.eu/publications/market-analysis-of-the-cultural-and-creative-sectors-in-europe>

Mapping the Cultural and Creative Sectors in the EU and China, IPR2

[Mapping the Cultural and Creative Sectors in the EU and China, IPR2 - KEA](#)

1) H2020 projects

[CICERONE](#) (ID: 822778)

[nDICEs](#) (ID: 870792)

2) ERASMUS+ projects (mainly KA2 projects)

<https://digiculture.eu/en/>

3) ADRION related projects:

ADRION THEMATIC SUB-CLUSTER ON CULTURAL AND CREATIVE INDUSTRIES = joining the representatives of ADRION projects EMOUNDERGROUNDS, CCI4TOURISM and CREATURES

4) European Commission CULTURE AND CREATIVITY

CULTURAL COOPERATION IN WESTERN BALKANS

[Cultural Cooperation in the Western Balkans](#)

Projects under development:

- "AI LAB - European ARTificial Intelligence Lab."
- "The AI-NURECC Youth Action"
- "The AI-NURECC Creative and Cultural Industries Action"
- "The AI-NURECC PLUS (Actions focusing on Cultural & Creative Industries and Youth)"
- "BE.CULTOUR" - Beyond CULTural TOURism: heritage innovation networks as drivers of Europeanisation towards a human-centred and circular tourism economy."
- "CIAK – Common Initiatives to AcKnowledge and valorize tourism potential of the programme area through cinema."
- "CICERONE - Creative Industries Cultural Economy pROduction Network."
- "CREATIVE@HUBs - Innovation and Competitiveness."
- "CREADIS3 – Smart Specialization Creative Districts project."
- "Crowdfunding4Culture"
- "DISCE – Developing Inclusive and Sustainable Creative Economies."
- "DELYRAMUS"
- "ECSITE- European Network Science Centres & Museums "
- "European Creative Hubs Network"

- “ROCK – Regeneration and Optimisation of Cultural heritage in creative and Knowledge cities.”
- “RURITAGE - Rural regeneration through systemic heritage-led strategies.”
- “SPARC – Creativity Hubs for Sustainable Development through the Valorization of Cultural Heritage Assets.”
- [Projects in Tuscany Region](#) in the field of Culture and Creativity
- [NAVS project](#), showcasing and enhancement of maritime heritage through the use of new cutting-edge technologies
- CulTourE4Youth – Supporting Youth Entrepreneurship in Cultural Tourism for coastal communities in the Black Sea region” ([CulTourE4Youth](#)) project

OTHER REMARKS:

- from the introductory session: We are not completely out of the crisis created by the pandemic and another crisis has just started for other reasons. Now, more than ever, “Sinergy”, “Social cohesion”, “Networking” and “Cooperation” are important words to face this crisis together and **CULTURE** can definitely be a driver to reach this objective.
- From the second panel: "It would be appropriate for the Network of [#UNESCOCreativeCities](#) to open up to cities of great innovation, such as [#Tirana](#), or to the cities of Serbia, Montenegro and North Macedonia: cities that, after experiencing tragedies, have resurfaced with great force, and today have many things to say. The Network of UNESCO Creative Cities offers the opportunity to exchange, cooperate and share policies and experiences. Culture is in fact a vehicle and safeguard of [#peace](#)". By Vittorio Salmoni, Focal Point of Fabriano UNESCO Creative City of Craft and Folk Arts and National Coordinator of Italian UNESCO Creative Cities Network