

**CREATIVE
PORTS**

Supporting the internationalisation of the Cultural and Creative industries in the Baltic Sea Region

**Policy recommendations.
Creative Ports -project**

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Summary



Enhancing the internationalisation of Cultural and Creative industry support organisations and enterprises in the Baltic Sea Region and thus fostering growth and employment is the key aim of the *Creative Ports* project (2019–2021). To this end, the project partners have prepared a set of recommendations targeted at public authorities, decision makers and CCI support organisations. The 26 policy recommendations fall under 5 themes. The following recommendations are proposed to foster the internationalisation of the Cultural and Creative industries:

Build conditions for value creation

- 1)** Support experimentation with new business models and monetisation of creative outputs
- 2)** Build capacities for taking advantage of digitalisation
- 3)** Provide incubators and training programmes specifically focusing on CCI challenges
- 4)** Support value creation that is based on co-creation and communities
- 5)** Provide a legal framework for intellectual property rights that enables creating value through co-creation
- 6)** Facilitate access to funding
- 7)** Make buying from CCI enterprises and giving fair compensation easier

Provide internationalisation support

- 8)** Provide CCI enterprises with opportunities for developing internationalisation capabilities
- 9)** Strengthen the exports of SMEs
- 10)** Encourage “born global” thinking
- 11)** Consider environmental and ethical issues when supporting internationalisation
- 12)** Create new marketplaces
- 13)** Enhance SME’s access to internationalisation support

Enhance internationalisation capabilities of business support organisations and intermediaries

- 14)** Develop the internationalisation know-how of business support organisations and intermediaries
- 15)** Ensure business support organisations and intermediaries are internationally connected
- 16)** Ensure business support organisations and intermediaries have sufficient resources

Collaborate and build ecosystems

- 17)** Establish, support, and stimulate regional and international communities and networks of collaboration
- 18)** Support the establishment and development of international CCI broker networks
- 19)** Enable the creation of and training for new professions that support CCIs
- 20)** Support new innovation ecosystems for CCI and integrate CCI into existing innovation ecosystems
- 21)** Provide resources that enable collaboration

Develop the Creative and Cultural industries

- 22)** Lobby for awareness of the role and importance of the CCIs in international, national and regional development
- 23)** Enhance decision-makers’ knowledge on the CCIs
- 24)** Develop collaboration between policy areas of Culture and economy
- 25)** Develop the CCIs through involving multiple stakeholders
- 26)** Have Sustainable Development Goals as a basis when developing the CCIs



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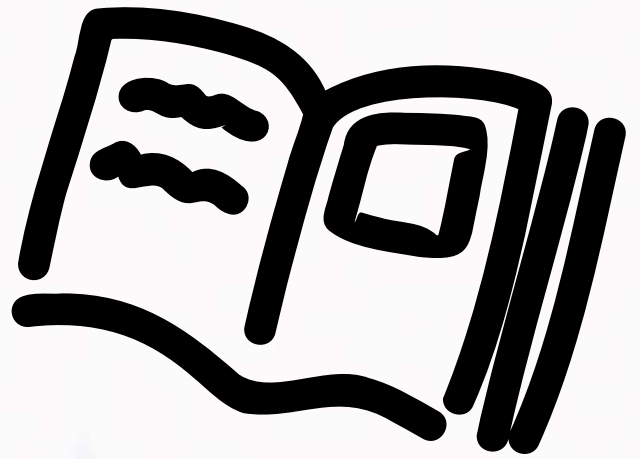
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Introduction

The Cultural and Creative industries (CCI) have a great deal of both commercial and cultural value for the Baltic Sea region (BSR). They are recognised as an indispensable driver of growth and jobs, cherished as facilitators of innovation throughout the economy, and praised for their positive social impact. They contribute to the overall wellbeing of our region, as well as to active citizenship, common values, social inclusion and cohesion, and the development of intercultural dialogues (EC, 2018; UNCTAD, 2018; ECBN, 2020; Eurostat 2020a; IDEA Consult et al., 2021.)

The Cultural and Creative industries are estimated to contribute around 7.8 % to the European Union's total production in terms of GDP (Boix-Domènech & Soler-Marco, 2017). Eurostat (2020b) estimates that the CCI activities accounted for nearly 3.7 % of EU employment in 2019 with 7.4 million jobs, and in 2018, 1.2 million cultural enterprises in the EU generated EUR 155 billion of value added (Eurostat, 2020b). Before the COVID-19 pandemic swept the continent, the number of enterprises born in the cultural sector in the EU-27 had grown between 2012 and 2017 at an average rate of 1.5 % per year (Eurostat 2020, cited in IDEA Consult et al., 2021, 15).

The Baltic Sea region certainly has a rich tapestry of Cultural and Creative industries. The area – as well as the whole European Union – is characterized by strong and diverse national and regional cultures, national and linguistic diversity, varied cultural and artistic production, and exceptional cultural heritage, not to mention the talent of countless artists and companies and high-quality education. The region also has a great deal of experience in cultural cooperation and exchange, as well as numerous professional networks in all sectors of society. (NDPC, n.d.; OMC, 2014.)

Creative Ports (2019–2021) is part of the Interreg Baltic Sea region programme (partially financed through the programme) and a Flagship

Project of the EU Strategy for the Baltic Sea region (EUSBSR). It strives to foster growth and employment in the Cultural and Creative industries in the Baltic Sea region. It brings together entities in the BSR to collectively discover and formulate best practices for supporting the internationalisation of Cultural and Creative industries. The project bundles competencies to achieve internationalisation goals, experiment with internationalisation tools and exchange knowledge about well-functioning programmes and strategies in order to further develop collaboration as well as strategies and processes around internationalisation.

To do this, fourteen partners from the nine countries that surround the Baltic Sea (Denmark, Estonia, Latvia, Finland, Germany, Lithuania, Poland, Russia, and Sweden) joined forces in a consortium led by the Goethe-Institut (DE), including funding agencies, municipalities, international cultural institutes, business support organisations, incubators, and universities. For a full list of project partners as well as the project's results, please see [**creativeports.eu**](https://creativeports.eu).

Based on their experiences in the project and beyond, the Creative Ports project partners propose in this document a set of recommendations for supporting the internationalisation of CCI in the Baltic Sea region. The aim of this document is to:

- ◆ enhance awareness on the importance of CCIs and provide information on internationalisation of the Cultural and Creative industries in the Baltic Sea region
- ◆ provide recommendations for public authorities and decision makers to adjust and improve CCI policies, strategies and support schemes
- ◆ provide suggested actions for enhancing the internationalisation of CCI in the Baltic Sea region.

These recommendations are targeted at local, regional and national level authorities in the BSR working directly or indirectly with the CCIs, as well as other stakeholders working with internationalisation programmes and policy instruments within local and regional strategies.

The Cultural and Creative industries consist of various types of actors and organisations, companies of different sizes, as well as different sectors.



This fragmented and diverse nature has been considered in compiling the recommendations, but the recommended actions must be adapted to local and subsector specific conditions.

Internationalisation of the Cultural and Creative Industries

Whilst there is no commonly accepted definition of the Cultural and Creative industries, they are often seen to comprise multiple sectors whose activities are based on the development, creation, production, dissemination, and preservation of goods and services that embody cultural values or artistic and other individual or collective creative expressions, as well as related functions such as education or management (EC, 2018). They also have a marked potential to generate innovation, jobs and wealth through the generation and exploitation of intellectual property (DCMS, 2001).

The sectors included in the definition of the Cultural and Creative industries vary from country to country in the Baltic Sea region. The European Commission (2018) includes the following sectors: architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio, and visual arts.

Europe is one of the world's leading exporters of creative industry products, and creative goods have been estimated to account for 4.3 % of the EU-27's external exports (OMC 2014, 13). The global market of cultural goods and services has been constantly growing, with the average growth rate of more than 7%. In particular the domains of visual arts and crafts and audiovisual and interactive media have seen distinctive growth in the last decade. (OMC, 2014; KEA & PPMI, 2019, UNESCO, 2016, cited in Lu Wang et al., 2020.)

However, the CCI's have been, together with the tourism industry, among the most affected by the COVID-19 crisis in in 2020/2021 due to the halting of activities, sudden and massive loss of revenue opportunities, business networking opportunities, and challenges to reaching



audiences. Venue- and visitor-based sub-sectors such as the performing arts and heritage have been hit harder than the other sub-sectors. Smaller companies have been hit hard and the crisis has worsened the already vulnerable position of many non-standard workers, such as artists, freelancers or temporary workers. (OECD, 2020; IDEA Consult et al., 2021, 13.)

Travel restrictions – amongst many other issues – have affected CCI internationalisation processes and restricted the mobility of, for example, performing arts actors. Missing out on opportunities to internationalise has meant that companies have also missed out on potential business and sales opportunities.

Beyond the challenges stemming from the COVID-19 crisis, there is underused potential in exploiting the opportunities for internationalisation of the CCIs in the BSR. European Cultural and Creative industries have not been able to benefit from the global growth of trade in cultural goods and services as much as one might expect. Many European SMEs remain focused on their national markets, which means that possibilities for exporting innovative products and services as well as transnational collaboration remain untapped. (OMC, 2014; Lu Wang et al., 2020.)

To create growth and jobs in the Cultural and Creative industries in the BSR, even more companies need to start going international. Tapping into local and regional networks can be helpful, but it can't compensate for an international network that helps enterprises gain knowledge about and access to potential export markets, explore cooperation with other CCI businesses and obtain inspiration for new creative products and services. Especially in the CCI, networks play an extremely important role in reducing uncertainty, ensuring access to resources and information and allowing for long-term strategic planning. Factors such as domestic economic constraints linked to a fragmented labour market and atypical forms of employment that favour mobility can also push CCI actors towards international operations and mobility (KEA & PPMI, 2019, 49).

Internationalisation can bring many benefits, such as enhance the economic possibilities of the CCIs in the BSR area as businesses gain access to new markets. They can also benefit from learning about new



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ideas and approaches, as well as reach wider audiences. Internationalisation can positively affect cultural diversity and increase cultural cooperation – and result in spillover effects in other sectors, such as tourism. The internationalisation of CCI can even contribute in general to the dissemination, attractiveness and promotion of European culture. (OMC, 2014, 9, 41.)

When it comes to the internationalisation of the Cultural and Creative industries, there is a need to shift away from “classic exporting” models, and towards “common creation processes for interaction and exchange” (OMC, 2014, 24). This means co-creating and exchanging information across borders in the development of CCI products and services, rather than simply selling such products and services in foreign markets. In the Creative Ports project, internationalisation was understood beyond “more exports” to include aims such as:


- ◆ Inspiration for new ideas, methods, technologies
- ◆ Networks and contacts
- ◆ Information about new markets / Soft landing
- ◆ Cooperation partnerships / B2B
- ◆ Brand visibility / Showcasing of products and services
- ◆ Capacity building / Peer learning

Methods: co-creating the policy recommendations

The recommendations provided are based on the findings from the *Creative Ports* project as well as an in-depth literature review.

First, several recommendations were compiled by the Polish Westpomeranian Region, a project partner in Creative Ports. These recommendations were based on policy recommendations at the EU level, scientific papers, and the activities done within the Creative Ports project. In particular, insights from exchanging knowledge on project partners’ local and regional CCI strategies and programmes were used.

After this, project partners from South Savo region of Finland – namely the South-Eastern Finland University of Applied Sciences – were



responsible for constructing the recommendations. However, the recommendations were developed in a co-creation process, using the triple helix model as a basis. This meant involving three types of stakeholders: academia, industry, and government. Creative Ports project partners were involved during multiple workshops in deciding the target audience and aims of the recommendations as well as working on the actual recommendations during Autumn 2020 and Spring and Summer 2021. In working on the recommendations, the project partners drew on lessons learned during the Creative Ports project as well as their own expertise

Stakeholders from selected project partner regions were involved in co-creating the recommendations during Autumn 2020 and Spring 2021. Local workshops were held for decision-makers, intermediaries, developers and entrepreneurs in the Westpomeranian region in Poland, the South Savo region in Finland, and the Skåne region in Sweden. The stakeholders were invited to state their opinions on a draft version of the recommendations and to discuss what should be recommended for developing the internationalisation of CCI in the BSR.

The final version of the recommendations, based on the co-creation process and a literature review on existing CCI reports and policy documents in the EU area, was written by RDI specialists from the South-Eastern Finland University of Applied Sciences.

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Recommendations for supporting the internationalisation of the Cultural and Creative industries in the Baltic Sea region

In this section, we provide recommendations for supporting the internationalisation of the Cultural and Creative industries in the Baltic Sea region. The recommendations are categorised under five themes: a) building conditions for value creation; b) providing internationalisation support; c) enhancing the internationalisation capacities of business support organisations and intermediaries; d) collaboration and ecosystem building; and e) developing the Cultural and Creative industries. We provide a background understanding of each theme and give recommendations on how to develop each theme as well as concrete calls to action. Each theme also provides good examples of how to implement suggested actions.

A) Build conditions for value creation

In order to support Cultural and Creative Industry internationalisation, good conditions for value creation and CCI entrepreneurship must be created in the Baltic Sea region. Such conditions are manifold. Among other issues increasing global competition, the push for digitalisation, and challenges brought by the COVID-19 pandemic have brought on the need to innovate new business models and find ways to tackle the challenge of monetising the creative outputs.



Digitalisation enables rapid global distribution, new ways of reaching audiences, and scalability. However, some CCI sub-sectors (such as mobile games) are currently better equipped to exploit the opportunities of digitalisation than others (such as the events industry). Digital business provides opportunities for creative industries, but the full innovation potential of digitalisation hasn't been realised yet. For example, CCI enterprises can lack the scale and capacity to take full advantage of digitisation opportunities and to engage in research and development due to their small size (KEA & PPMI, 2019, 24).

New, sustainable business models need to be developed, which necessitates novel ways of innovating. For example, the Open Innovation 2.0 paradigm encourages a move to an innovation model in which products, services and prototypes are co-created with the users, involving all stakeholders. Through the principles of integrated collaboration, co-created shared value, cultivated innovation ecosystems, unleashed exponential technologies, and extraordinarily rapid adoption, CCI companies can find novel ways to produce value in a way that users also benefit from the outcomes of the innovation processes. Novel ways of co-creating by sharing knowledge, experiences and a sense of ownership can also create value and advance the innovation efforts at an accelerated pace. (Curley & Salmelin, 2013.)

Open access to knowledge is critical, especially in facing the prospect of recovery from a global pandemic. To increase resilience in the face of global challenges, opening up copyrights and patents could advance businesses on the global level, still giving the rights to the creators to their work. By simplifying licensing issues at a regional and national level, the CCIs can have a better possibility to begin co-creating and innovating, which can lead to success for all stakeholders.

In order to develop their offerings, Cultural and Creative industry companies and experts need funding that fits their needs. Collaborations between SMEs and large corporations – even those in more “traditional” industries – are hindered by the fact that business models and monetisation of the creative outputs are not established enough to provide a safety net.

Immaterial value production (e.g., copyrights and IPR) are central in many Cultural and Creative industry sub-sectors. The Baltic Sea region's legal frameworks related to these must be in such a state

that it supports creating value through co-creation and encourages collaboration in a way that is beneficial to all the parties involved.

On top of providing support for developing the Cultural and Creative industry offering, the systemic framework must be developed to favour all CCI enterprises, not just the large ones. As the majority of CCI companies are SMEs, it should be reviewed whether procurement rules favour large corporations or established players over SMEs or new CCI entrepreneurs. Furthermore, public organisations should provide CCI entrepreneurs and other CCI experts a fair compensation when inviting them to networks or activities as experts.

The following actions are needed:

1) Support experimentation with new business models and monetisation of creative outputs.

Encourage CCI enterprises to innovate new business models and find new ways to monetise the creative outputs.

Provide tools and support for creating new business models and monetisation strategies through for example workshops, incubator/accelerator programmes, informational events and webinars. Provide business support organisations and CCI intermediaries funding for providing such services.

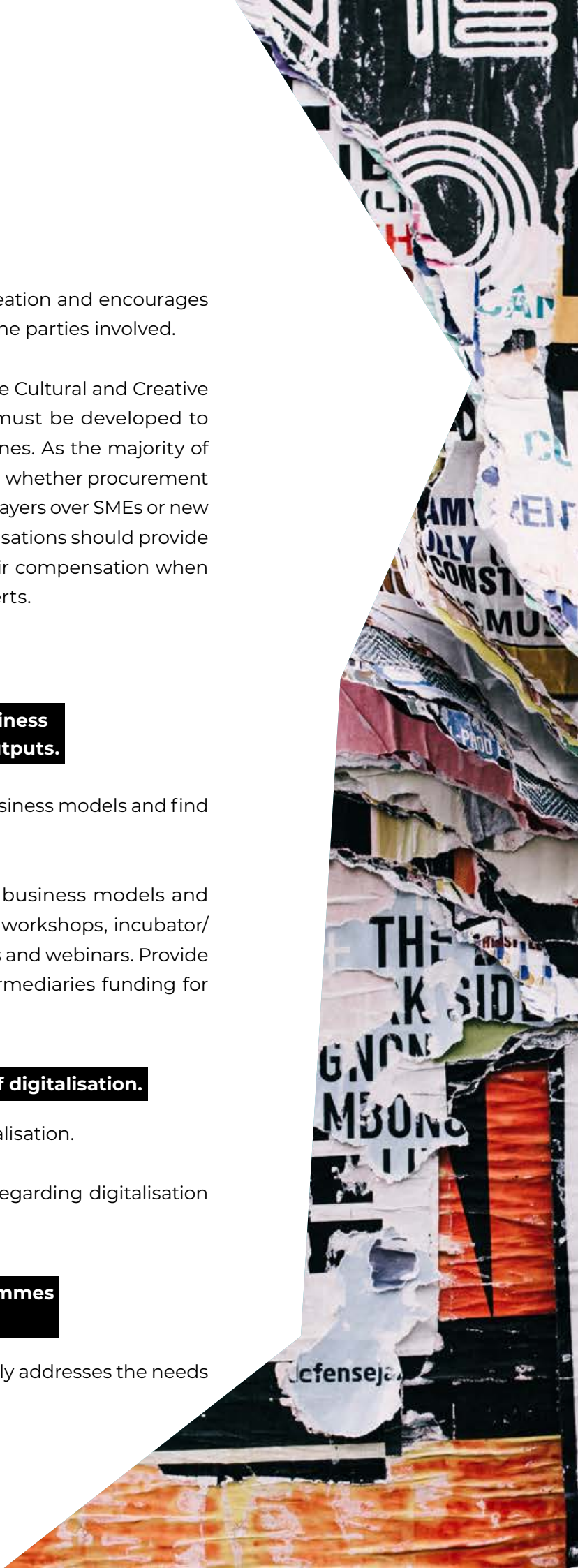
2) Build capacities for taking advantage of digitalisation.

Provide support for taking advantage of digitalisation.

Support in particular SMEs in building skills regarding digitalisation and provide methodological support.

3) Provide incubators and training programmes specifically focusing on CCI challenges.

Provide incubation and training that specifically addresses the needs and challenges of CCI enterprises.



4) Support value creation that is based on co-creation and communities.

Acknowledge the importance of co-creation in innovating, creating new and bringing value to stakeholders in both regional and international context.

Support the creation of living labs, stimulating physical and virtual co-creation spaces, fablabs, and hacklabs, among others, in which different players from different industries come together and share information and knowledge. These meeting spaces offer opportunities for the transfer of knowledge and information without the risk of silo-thinking and can aid in innovation processes.

Provide resources for bottom-up initiatives for co-creation. Provide a safety net for CCI actors to prototype different solutions in real life settings and in a safe environment.

5) Provide a legal framework for intellectual property rights that enables creating value through co-creation.

Good example: **Creative Commons**.

Creative Commons provides licenses and public domain tools that give every person and organization in the world a free, simple, and standardized way to grant copyright permissions for creative and academic works, ensure proper attribution, and allow others to copy, distribute and make use of those works.

Shift to a more open system for co-creation and sharing intellectual property in ecosystems from the current model of royalties and exchanging IPs.

Ensure that the Baltic Sea region's legal frameworks for intellectual property provide clear contracts that make collaboration in cross-sectoral innovation easier and provide all parties with benefits.

Provide legal facilitation that enables shared ownership and credits for the innovative results of co-creation processes.

6) Facilitate access to funding.

Ensure adequate support is available for the CCI sector and stimulate new financing opportunities in cultural production.

Ensure funding instruments fit the specifications and needs of the different Cultural and Creative industry sub-sectors.

Ensure the availability of regional funding support for CCI.

Develop CCI companies' access to private funding and develop financial instruments to encourage lending and equity investments.

Promote improved capital supply in the CCIs.

Ensure adequate support and information about what funding is available for the CCI sector and stimulate new financing opportunities in cultural production.

7) **Make buying from CCI enterprises and giving fair compensation easier.**

Review national public procurement rules and criteria to analyse whether the process is fair to CCI SMEs and new CCI ventures.

Develop the procurement of public administration to make buying from CCI entrepreneurs easier. Ensure administrative staff have sufficient procurement competencies.

Ensure CCI actors are given fair compensation for giving their expertise, for example when public organisations invite CCI entrepreneurs as experts to network activities.

Establish national recommendations for fair compensation.

Good example: **Ornamo's guide "Easier, more creative procurement."** This guide is a collection of experiences and views on the procurement of creative services and products.

B) Provide internationalisation support

Enhancing the state of internationalisation of the CCI in the Baltic Sea region requires developing international sustainable networks as well as internationalisation specific know-how, skills and capacities. The Cultural and Creative industries consist of heterogeneous sub-sectors that differ in their stages of internationalisation. The majority of CCI companies are SMEs and they have different internationalisation needs and perspectives than large companies.

The value different sub-sectors produce is also varied: sectors such as design produce exportable products, whilst the event industry's value lies in producing location-specific experiences, and the gaming industry produces non-location-specific, scalable services. Hence, both different CCI sub-sectors and individual CCI enterprises differ in their needs for support.

The products and services of CCI enterprises are usually often consumer goods and their assets are often intangible, which can result in limited access to export promotion financing. The predominance of SMEs is a key characteristic of the industry and actors usually create very small enterprises that exist on the basis of more permanent networks. (OMC, 2014, 16, 19; Lu Wang et al., 2020.) Available funding instruments are often ill-suited for the needs of CCI enterprises, which means there is a need for a specific approach to CCI exports to better match the sector and individual businesses' needs.

Internationalisation is a wider concept than mere export and import activities or mobility. Internationalisation support can entail providing CCI entrepreneurs and companies, for example, inspiration for new ideas, methods, and technologies; networks and contacts; information about new markets (to enable "soft landing"), cooperation partnerships, brand visibility or showcasing of products and services; and capacity building and peer learning.

Even before COVID-19, it has been questionable whether the increase in physical export and mobility is sustainable in the world of global warming and environmental challenges. In fact, the environmental impact of international mobility and export activities, as well as ethical and value-based consideration, are transforming CCI's international operations (KEA & PPMI, 2019, 49).

The COVID-19 crisis has posed challenges for the physical mobility of people, which has made visible how important international exchange, learning from one another and connecting with different markets is. The crisis has resulted in an increased usage of digital tools in internationalisation activities. In general, digitalisation has



Photo: GettyImages

enabled internationalisation support that is not tied to a geographical location. However, there are still challenges for SMEs in accessing such support.

The following actions are needed:

8) **Provide CCI enterprises with opportunities for developing internationalisation capabilities**

Provide internationalisation measures targeted at SMEs.

Establish and develop CCI specific internationalisation programmes and programmes tailored to the needs of different CCI sub-sectors.

Provide internationalisation support that provides CCI entrepreneurs and companies the following: inspiration for new ideas, methods, technologies; networks and contacts; information about new markets (“soft landing”), cooperation partnerships, brand visibility or showcasing of products and services; capacity building for both creative skill and business skills; and peer learning.

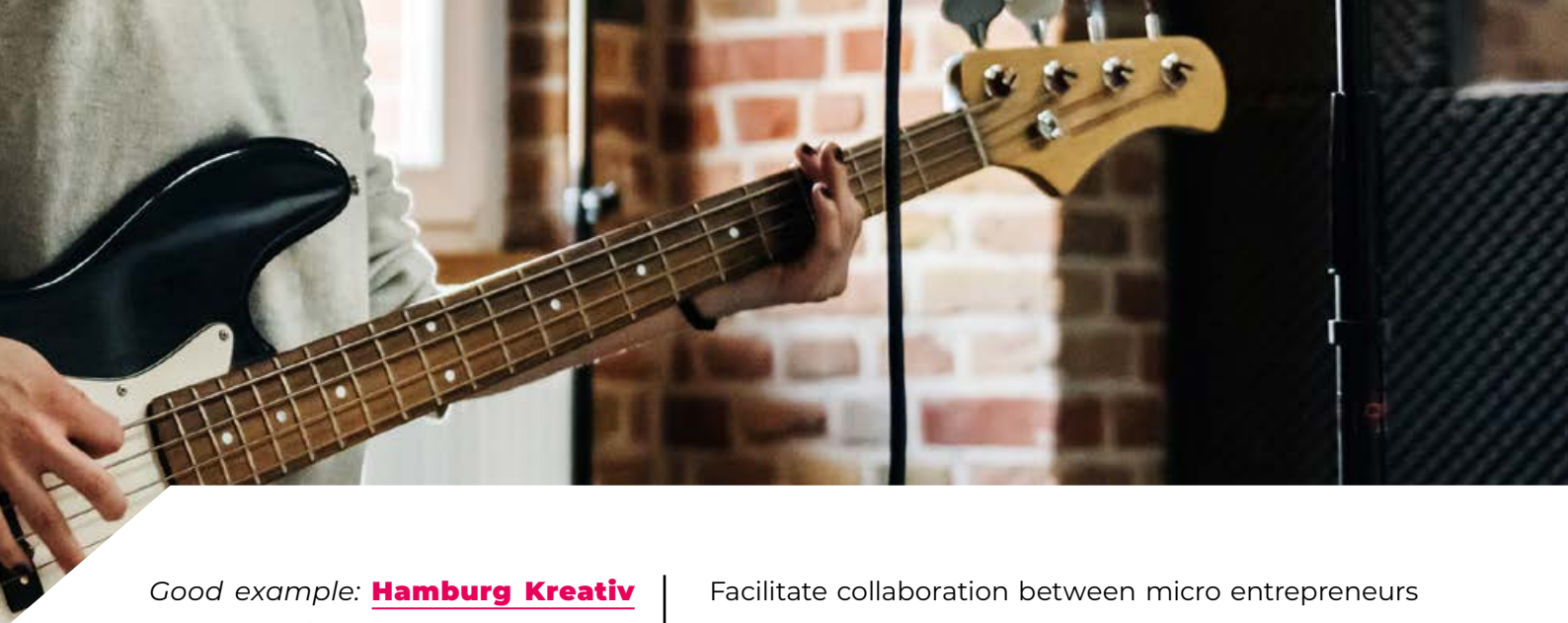
9) **Strengthen the exports of SMEs**

Help open doors to new markets through providing for example soft landing programmes that assist companies to enter new markets and to explore and connect with new ecosystems.

Provide CCI companies entering foreign markets with information on target market regulations, taxation, legislation, market conditions and other practical information. Facilitate connections between companies and target market country intermediaries who can provide them with practical information.

Good example: **Internationalisation Tools**. This collection of tools from the *Creative Ports* project entails detailed instruments and programs with tested best practices, to support local businesses in their internationalisation activities.

Good example: **Lean Landing** is designed to get small businesses quickly into new European markets. This programme aids in testing whether a company's products or services can be sold abroad and assists in finding new European partnerships.



Good example: **Hamburg Kreativ Gesellschaft** can put CCI actors from Hamburg in touch with target market intermediaries who can provide target market specific information.

Facilitate collaboration between micro entrepreneurs and explore collaboration opportunities in internationalisation efforts, such as combined marketing efforts, shared displaying and joint exhibitions.

Create platforms or networks in which micro entrepreneurs can combine their expertise and internationalise together as one.

10) Encourage “born global” thinking

Good example: **Game Habitat Malmö** is a community-focused non-profit organisation that helps create, nurture, and grow a thriving, supportive, and inclusive ecosystem for game development.

Encourage both CCI enterprises and business support organisations/intermediaries to adopt “born global” thinking. This refers to the idea that companies do not have to first succeed in their home market before starting international operations, but rather internalisation is built straight into their business model.

11) Consider environmental and ethical issues when supporting internationalisation

Consider the environmental impact of international mobility and export activities.

Consider the ethical ramifications of increasing internationalisation, such as problems associated with outsourcing production to lower cost countries and increasing globalisation.

Good example: **Circular Design Thinking Guide** can be used as a basis in creating new circular business models and rethinking existing models to fit circular design principals.

Create and utilize existing digital tools or virtual ecosystems that allow for supporting internationalisation in order to reduce the carbon footprint of internationalisation activities.

Promote circular design thinking and circular economy solutions in international contexts.

12) Create new marketplaces

Create physical, network-based or digital marketplaces that support the internationalisation of Cultural and Creative industry entrepreneurs and companies.

13) Enhance SME's access to internationalisation support

Inform CCI companies about available in-person and digital internationalisation activities and provide support for taking part in these.

Provide education and support for using digital tools that enable building and expanding international networks.

Inform CCI companies about available funding opportunities for internationalisation processes, such as grants, open calls, competitions and other financial support. Help the SMEs to understand the funding programmes.

Develop funding instruments that serve the specific needs of CCI sub-sectors and individual businesses and support their internationalisation.

Ensure the criteria for internationalisation and export support suit the realities of CCI SMEs in order to avoid the threshold for qualification for support being too high for smaller CCI companies

Good example: **Tallinn Design House** is an export platform that premium store space and showroom, brand and marketing support as well as a curated online store for established Estonian designers. It focuses on fashion and interior.

Good example: **The FLIP project** aims to improve the finance and patenting ecosystem in order to strengthen CCIs' capacities for growth and development through improved access to finance and value recognition, as well as their capacities to capture value from IP.



Photo: GettyImages



C) Enhance internationalisation capabilities of business support organisations and intermediaries

Public authorities, business support organisations and sectoral agencies, incubators and other intermediaries in the CCI sector have the task to support and facilitate the internationalisation of enterprises, but often lack the know-how about effective, target group appropriate support tools and policy instruments/programmes.

CCI specific support organisations and intermediaries have a deep knowledge of the industry and vast networks within it, but might lack in international contacts and experience. Non-industry specific business support organisations often have great understanding of internationalisation processes, but they can lack CCI-specific understanding. Both kinds of intermediaries need sufficient knowledge on internationalisation processes as well as sufficient international networks and experience in international collaboration processes in order to be able to assist CCI enterprises.

To be able to support internationalisation processes, intermediaries and support organisations need resources for providing and developing their services and for networking internationally.

Business support organisations and intermediaries have begun to develop digital solutions for helping their customers. However, there is still room for improvement on how the digital activities are designed and organised. The current often used digital platforms are not devel-

oped enough to entirely replace physical events (nor should they entirely replace them) and access to for example sophisticated VR solutions is restricted.

The following actions are needed:

14) Develop the internationalisation know-how of CCI business support organisations and intermediaries

Enhance national intermediaries' knowledge of different markets so that they can open doors to new markets for CCI enterprises.

Enhance the knowledge of transnational and international intermediaries (such as cultural institutes, transnational networks (e.g. ARS BALTICA) or NGOs) about specific regional CCI strengths and weaknesses and needs of the industry.

Enhance intermediaries' capacity to utilise different tools and programmes that support CCI internationalisation.

Enhance intermediaries' knowledge on local regulations in export target markets, such as tax regulation and legislation.

15) Ensure business support organisations and intermediaries are internationally connected.

Ensure local intermediaries and support organisations are sufficiently connected to their counterparts in other BSR countries and have experience in international collaboration processes.

Good example: **Regional Profiles on Creativeports.eu** offer an overview of the Cultural and Creative industries in the various areas in the Baltic Sea region with information about economy, types of support, regional business sectors, knowledge base and skills and about the regional development including references.

Good example: **Learning modules** for building the capacity of support organisations and intermediaries for fostering internationalisation of the CCI in the BSR.

Good example: **Tandems** International networks/organisations, such as national cultural institutes team up with local and regional Business support organisations, public authorities and other CCI stakeholders. These clusters will set up joint events and a network to initiate and support the local CCI Internationalisation. **creativeports.eu/about.**

EU National Institutes for Culture (EUNIC) is a platform for knowledge sharing and for capacity building amongst its members and partners.



Photo: Goethe-Institut



Good example: **CCI Secretariat** was established as a Contact Desk during the Creative Ports project. Goethe-Institut has committed to keep the Contact Desk functioning for five years post-project by allocating a specific budget for the Contact Desk function. The CCI Secretariat can be reached at info@creativeports.eu creativeports.eu/about.

Enhance cooperation between industry specific and non-industry specific business support organisations and intermediaries at the international level.

Ensure there is funding available for supporting more permanent international linkages.

16) Ensure intermediaries and support organisations have sufficient resources.

Ensure intermediaries and support organisations have sufficient, continuous financial and human resources as well as networks for providing internationalisation services.

Provide resources for developing sophisticated digital solutions for helping CCI enterprises in their internationalisation processes.

D) Collaborate and build ecosystems

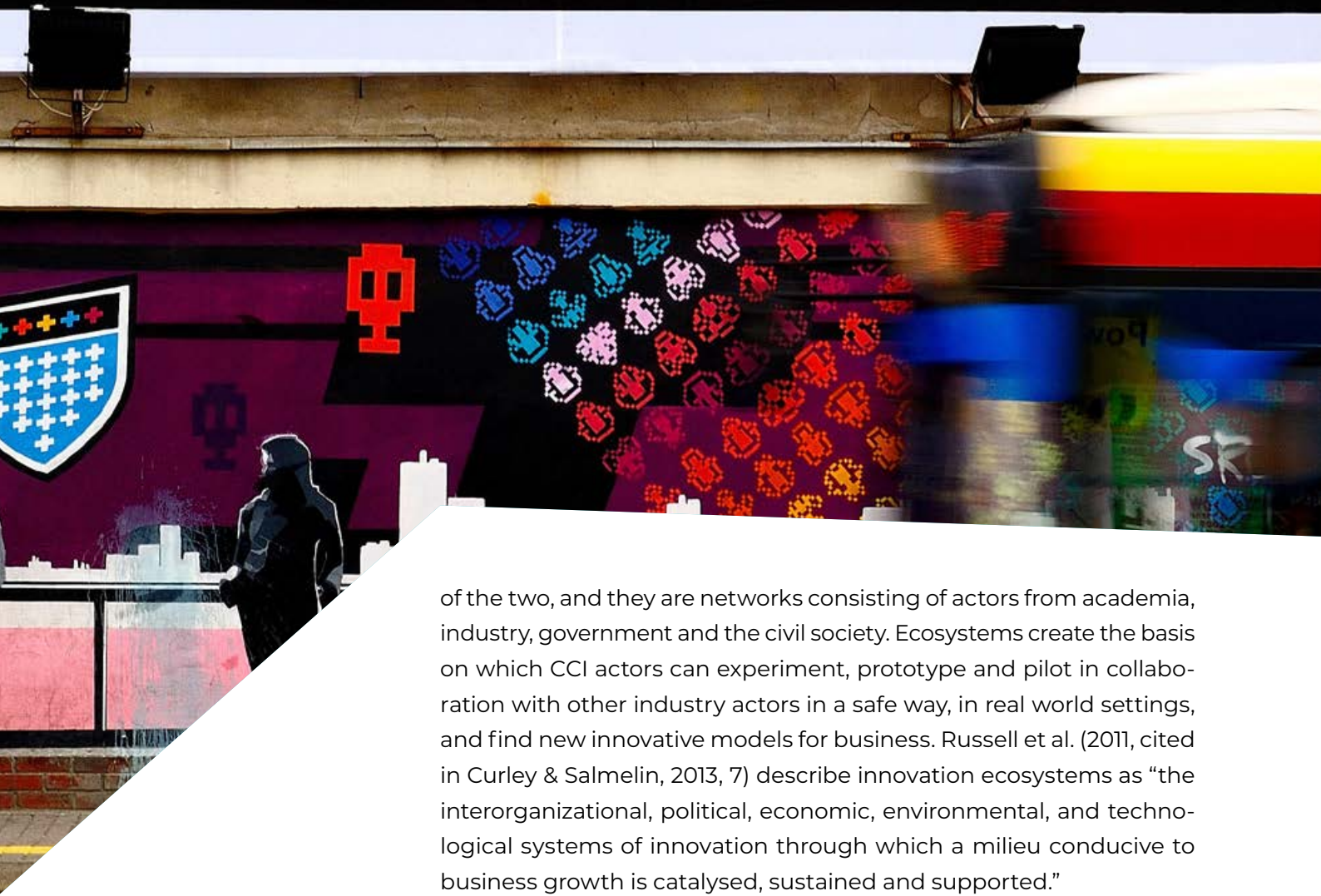
Around 80 % of European Cultural and Creative industry businesses are SMEs, of which about 60% are micro-enterprises with up to three employees (OMC, 2014). Being part of networks and communities and collegial support are often needed both for growing and keeping the SMEs in operation. Cross-sectoral collaboration and cross-innovation are key when finding new ways to solve society's challenges and enhancing the wellbeing through new products and services. Being part of partnerships, which can be temporary and constantly evolving, can be beneficial too.

Internationalisation implies a long-term strategy, which is in contrast with the short product or service cycle characterising most of creative industries' economic processes. Due to the small size of CCI companies, they lack resources for long-term strategizing for international activities. Collaboration and cross-border innovation can aid in overcoming this challenge.

Active work is needed for enhancing collaboration both within the Cultural and Creative industries and with other sectors. Different local, national and international networks play a key role in supporting collaboration. On top of existing networks and roles, new professions are needed in the future to enable cross-sectoral collaboration and co-creation. In particular, roles that bridge different industries in both regional and international context are needed. When acting in these roles, actors go beyond their profession-specific skills and apply a wide range of skills to ignite cross-disciplinary ideas. These roles can be assumed by business support or intermediary organisations or freelancers. These professions work cross-sectorally and bridge different industries in both regional and international context. (EC, 2015, 23; Curley & Salmelin, 2018.)

Actors that facilitate and enable collaboration can be called for example bridger, curator, orchestrator or systems builder/designer. Bridger links themes, knowledge, people, making the connections between contents and ideas, whilst Curator puts thematic quality contents together. Orchestrator tunes the ecosystem to common vision and action and drives the people together for common goals, whilst Systems builder/designer enables the flow of knowledge and skills for co-creation from the perspective of the process. (EC, 2015, 23; Curley & Salmelin, 2018, 83; Salmelin, n.d.)

Building communities and ecosystems where cross-sectoral as well as transnational collaboration is enabled is important for creating situations where all parties gain benefits and network value is created. Ecosystems can be physical or virtual or a mix



of the two, and they are networks consisting of actors from academia, industry, government and the civil society. Ecosystems create the basis on which CCI actors can experiment, prototype and pilot in collaboration with other industry actors in a safe way, in real world settings, and find new innovative models for business. Russell et al. (2011, cited in Curley & Salmelin, 2013, 7) describe innovation ecosystems as “the interorganizational, political, economic, environmental, and technological systems of innovation through which a milieu conducive to business growth is catalysed, sustained and supported.”

The following actions are needed:

17) Establish, support and stimulate regional and international communities and networks of collaboration.

Good example: **040x040**. 040x040 is a community that provides immersive learning journeys to Hamburg and Malmö.

Support existing platforms and processes, and create new ones, in which CCI actors can collaborate on joint projects and efforts.

Support the building of communities and the functioning of physical and virtual meeting places for CCI enterprises in order to stimulate collaboration.

Take advantage of collaborating with existing transnational structures, such as EU National Institutes for Culture (EUNIC) and its members, Council of the Baltic Sea States (CBSS), The European Creative Hubs Network, The Northern Dimension Partnership on Culture (NDPC) and Creative Business Network (CBN).

Connect CCI enterprises to regional and international innovation environments.

18) Support the establishment and development of international CCI broker networks.

Support organisations and structures that aid in building both CCI and cross-sectoral international cooperation and networking.

Ensure funding for continuous functioning of broker networks.

19) Enable the creation of and training for new professions that support the CCIs

Support the creation of new professions that facilitate and enable collaboration, such as the bridge, the curator, the orchestrator or the systems builder/designer. Provide training for acting in these roles.

Good example: **Creative Broker Network**. Creative Broker stands for a person who facilitates innovation development process in Green and Blue Economy SMEs in which creative and traditional sector are involved. Creative brokers connect traditional companies and creative companies.

20) Support new innovation ecosystems for CCI and integrate CCI into existing innovation ecosystems.

Build innovation ecosystems with cross-sectoral cooperation based on the quadruple helix model with academia, industry, government, and civil society. This is key to the success of the ecosystems. Bridge together business and cultural sectors to ensure the flow of information and enable collaboration.

Involve and “educate” existing innovation support systems regarding the specific CCI challenges.

Support the building of communities in which the independent CCI players are a part of, where the community creates value together, combines skills and competencies and strengthens the entire community.

Good example: **Sustainable formats for Cross Innovation with creators involved. Cross Innovation Hub | Hamburg Kreativ Gesellschaft**

Leverage the experiences, knowledge base, expertise and connections of these international cross-sectoral networks

21) **Provide resources that enable collaboration.**

Ensure both CCI companies and business support organisations have sufficient resources for collaboration.

Provide continuous funding for broker networks and facilitators such as the CCI Secretariat (see Recommendation 15, “Good example”) to ensure they have the required means to operate and support the CCI actors in the BSR region and aid in internationalisation.

Provide funding opportunities for joint projects, innovation camps, creation and running of accessible living labs and co-creation spaces and for creation of new jobs that support these operations.

Provide specific funding for SMEs for experimenting, prototyping and taking part in and creating ecosystems.



E) Develop the Cultural and Creative industries

Promoting the development of cultural and creative industries internationalisation begins with groundwork at the local level and integrating the industry into local, regional and national strategies and programs.

On top of great economic importance in the Baltic Sea region, the Cultural and Creative industries also have great strength for innovation and transformation, benefiting the society and culture at large. Decision-makers must be aware of the potential and opportunities of the CCI. Decision-makers need to acknowledge how the CCIs can contribute to finding solutions to global and local challenges (NDPC, 2020).

There is a need for joint initiatives of public authorities and support organisations to provide a better knowledge base, to discuss well-functioning programmes and strategies, and seek improvements at various policy levels. Moreover, there is a need for developing involving multiple stakeholders into developing Cultural and Creative industries. For example, using the quadruple helix model (involving academia, industry, government and the civil society) as a basis can be called for to bring value to all stakeholders.

The following actions are needed:

22) Lobby for awareness of the role and importance of the CCIs in international, national and regional development

Include the Cultural and Creative industries in local, regional and national strategies and programmes either as CCI specific strategies or part of other strategies. Specific strategies work best to enhance the status of the industry.

Include non-economic and qualitative measures (such as impact on the citizens' well-being and quality of life, social inclusion and innovation) when assessing the impact of the CCI, in a given region.

Implement or develop tools to measure the impact of CCI on the economy and society to further evaluate and demonstrate the impact and value of CCIs at international, national and regional level.



23) Enhance decision-makers' knowledge on the CCIs

Ensure decision-makers have sufficient understanding of the characteristics of the CCIs and their impact on the economy, job creation, society and culture in order for them to make informed decisions.

Good example: **Baltic Sea States Sub-regional Co-operation (BSSSC)** underlines the importance of the regional level and work to influence the nations within the Baltic Sea Region and the EU institutions when national and European policy in the Baltic Sea Region (BSR) is formulated and implemented. They also focus on the policy area of culture and regional identity.

Exchange knowledge on CCI strategies, support programmes, good practices and future trends and developments between BSR countries, and at regional level in order to improve regional strategies and support programmes.

Acknowledge the potential Cultural and Creative industries hold for societal and social transformation and innovation and value creation.

24) Develop collaboration between policy areas of culture and economy

Ensure cooperation between culture and economy both on policy level and in action.

Ensure links are made between policy makers, leaders and Cultural and Creative industry actors through actions such as information and experience exchange, workshops, learning platforms, group discussions, cooperation projects, advisory boards, and building information exchange platforms.

25) Develop the CCIs through involving multiple stakeholders

Invite and involve multiple stakeholders to take part in developing the state of the CCI in the Baltic Sea region. For example, the quadruple helix model (involving academia, industry, government and the civil society) can be used as a basis for bringing value to all stakeholders.

26) Have Sustainable Development Goals as a basis when developing the CCI

Utilize the Cultural and Creative industry know-how to innovate solutions to global challenges and pervasive problems. The CCIs can help reach United Nation's Sustainable Development goals.





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