

THE IMPACT OF CULTURE ON CREATIVITY

A Study prepared for the European Commission
(Directorate-General for Education and Culture)

June 2009



APPENDIX 2

REVIEW OF A SELECTION OF NATIONAL STRATEGIES AND INITIATIVES TO STIMULATE CREATIVITY ACROSS THE EU

Member States reflecting on cultural / creative industries

The economic contribution made by creative industries has been measured in a large number of Member States (Bulgaria, Denmark, Estonia, Finland, Germany, Italy, Latvia, Lithuania, the Netherlands, Spain, Sweden and UK). The state of reflection on policies varies from one country to another: Some Member States are still at a mapping stage. Others are working on developing policies in significant ways.

Bulgaria – In 2007 the Bulgarian Ministry of Culture carried out, with the assistance of the World Intellectual Property Organisation, the first comprehensive mapping of copyright-based industries in the country. This first survey was undertaken as a manifestation of the “*adherence of the Bulgarian government to the principle that IP protected knowledge is of key importance for the wealth of the nations.*”⁴⁰⁷ The Bulgarian government is currently preparing a more detailed mapping of its creative industries.

Czech Republic – There is no separate strategy for creative industries. But the “*National Cultural Policy from 2009 – 2014*” includes creativity and creative industries in its objectives to increase competitiveness in other sectors as well as to foster professional and personal development of citizens.⁴⁰⁸

Germany – The German federal government is developing a national creative industries strategy.⁴⁰⁹ In a strategy paper issued in October 2007 by the Department for Economic Affairs and Technology, the government acknowledges the need to consider the economic as well as the cultural role of the sector and to examine and optimise all policy issues that relate to its future development.⁴¹⁰ In this context, the government has commissioned an independent study which is currently being carried out. The study examines the structural challenges and the economic potential of Germany's cultural and creative industries.

Greece – The Eommex, the Hellenic Organisation of Small-Medium Sized Enterprises & Handicraft, carried out a mapping of creative industries in January 2009 (“*The Economy of Culture – Cultural and Creative*

⁴⁰⁷ 2007 WIPO Study of the copyright-based industries in Bulgaria, Bulgarian Ministry of Culture, 2007, p.3.

⁴⁰⁸ National Cultural Policy from 2009-2014, Czech Ministry of Culture, p. 4.

⁴⁰⁹ See Website of the federal government:

<http://www.bmwi.de/BMWi/Navigation/Wirtschaft/Branchenfokus/kultur-kreativwirtschaft.did=246488.html?view=renderPrint&page=3> (accessed August 2008).

⁴¹⁰ BMWI (2007), Initiative Kultur- und Kreativwirtschaft, <http://www.bmwi.de/BMWi/Redaktion/PDF/J-L/konzept-kulturwirtschaft.property=pdf.bereich=bmwi.sprache=de.rwb=true.pdf> (accessed August 2008).

Enterprises in Greece”). Greece has included in its mapping of creative industries those firms which produce handicraft and artistic products.⁴¹¹

Hungary – A first document stressing the importance of culture and creative industries in social development and in shaping national identity and tourism was released in December 2006 (*Guidelines for Cultural Modernisation*). The document set the following priorities: to contribute to rural development with national cultural development programmes; to strengthen the partnership between culture and education; to reinforce Hungary’s cultural identity and to promote cultural tourism.

Latvia – The first mapping of creative industries in Latvia was carried out in 2007. The document was designed at improving the understanding of creative industries in Latvia. The Ministry of Culture prepared in the summer of 2008 the *Informal Report on Creative Industries’ Aspects* for the Cabinet of Ministers. After this informal report, the Latvian government has started reflecting on measures to foster creative industries.

Slovenia – The examination of creativity heads has two dimensions: on the one hand, creativity is promoted in connection with the attitude of entrepreneurs, employees and youth, and on the other hand, is seen in connection with innovation, especially design.⁴¹²

Sweden – In its 2007-2013 plan of regional policy the Swedish Government referred to culture and heritage as important elements to regions’ innovative development and competitiveness.⁴¹³ In 2008 the Ministry of Culture and the Ministry of Enterprise and Energy decided to co-operate in order to advance economic potential within the cultural sphere and to consider the importance of culture in creating an innovative business climate. In September 2008 the Government decided upon an action plan to be elaborated for the promotion of creative industries. This action plan follows the recommendations drawn up in 2008 by the ITPS, the Swedish Institute for Growth policy Studies, which suggested to the government the elaboration of a common broad policy in order to develop strategic measures for the creative industries.

Finally we would like to highlight a regional initiative from the Nordic region (Denmark, Finland, Iceland, Norway and Sweden) which is developing a joint approach to the creative industries in order to gather data on the sector’s performance and develop policies benefiting creative industries. In the Green Paper *“A Creative Economy Green Paper for the Nordic Region”* released in 2007, the Nordic region is conceived as representing a means of connecting all aspects of the creative industries and the wider economy.⁴¹⁴ KreaNord, the working group set up to make recommendations for a Nordic strategy addressed to creative industries should finish its work by 2010.

⁴¹¹ *The Economy of Culture – Cultural and Creative Enterprises in Greece*, Eommex, 2009, p. 4.

⁴¹² *National and regional policies for design, creativity and user-driven innovation: Thematic Report- Executive Summary*, Pro Inno Europe, Inno Policy Trendchart, p.19.

⁴¹³ *A National Strategy for Regional Competitiveness, Entrepreneurship and Employment 2007-2013*, Swedish Ministry of Enterprise, Energy and Communications, 2007, p.15.

⁴¹⁴ *A Creative Economy Green Paper for the Nordic Region*, Nordic Innovation Centre, 2007, p.13-14.

National initiatives supporting creative / cultural industries

Over the last five years a large number of Member States have adopted strategies to promote the growth of creative industries. The latter are perceived as a very important engine of economic development.

Denmark – The strategy “*Denmark in the Culture and Experience Economy - 5 new steps – the Danish Growth Strategy*” issued in 2003 aims at better exploiting the synergy between the cultural and corporate sectors and aims to promote the potential for growth in the culture and experience economy through the strengthening of conditions pertinent to innovation, allowing improved access to knowledge, fostering competence and strengthening incentives available to the culture and experience economy for commercial production.⁴¹⁵

Estonia – In Estonia there is no single national strategy to promote creative industries but rather a number of different initiatives. These initiatives are all based on the 2007 Operational Programme on Entrepreneurship and Economic Environment. The Ministry of Culture is developing different sub-sector strategies (e.g. design, museums, libraries, cultural heritage, handicraft, and architecture).

Finland – Finland has stressed the necessity to create a favourable operating environment to enhance creative industries at regional and national levels as well as to develop high-quality products which are internationally competitive.⁴¹⁶ The Ministry of Employment and Economy is preparing a specific Creative Industries Development Project.

Italy – The “*White Book on Creativity*”⁴¹⁷ aims at developing an Italian model to foster creative industries in the country. Italian creativity is reflected in a model which prioritises quality of life and community wellbeing. Italy has included “the industry of taste” (*industria del gusto*) which is primarily based on individual aesthetic preferences in relation to areas such as fashion, gastronomy and the agro-food industry.⁴¹⁸

Lithuania – The 2007 “*National Strategy for the Development of Creative Industries*” is designed to gather, analyse and disseminate information about the development of the creative industries in Lithuania. It also proposes policies to professionalize the sector and develop a favourable environment.

Netherlands – The interaction between creativity and prosperity has been highlighted by the Dutch strategy “*Our Creative Potential – Paper on Culture and Economy*” issued in 2005. The strategy seeks to boost the economic use of culture and creativity in the Netherlands. To fulfil this objective, the Dutch government has launched the Programme for the Creative Industries aiming at improving the interaction between creative

⁴¹⁵ *Denmark in the Culture and Experience Economy - 5 new steps – the Danish Growth Strategy*, Danish Ministry of Culture, 2003, p.14.

⁴¹⁶ *Development Strategy for Entrepreneurship in the Creative Industries Sector for 2015*, Finnish Ministry of Trade and Industry (since 1 January 2008 Ministry of Employment and Economy), 2007, p.4.

⁴¹⁷ *Libro Bianco sulla Creatività*, Commissione sulla Creatività et Produzione di Cultura in Italia, Italian Ministry of Culture, 2007

⁴¹⁸ *Ibid.*, p. 251.

businesses and other industries or education, improving financial support, reviewing the intellectual property regime, intensifying internationalisation as well as the professionalization of the sector.⁴¹⁹

Poland – The “*National Strategy for the Development of Culture 2004-2013*” is focused on balancing the development of culture in regions. The effectiveness in cultural management, the increase of participation regarding accessibility of artistic education and cultural goods and services and the development of cultural infrastructure have also been set as objectives of the strategy.⁴²⁰

Spain – The “*Plan to Promote Creative Industries*” was published in 2008. It seeks to implement new financial mechanisms to support creative industries, in particular focusing on small and medium-sized enterprises (SMEs).⁴²¹

UK – In its “*Creative Britain: New Talents for the New Economy*” published in 2008, the British government proposed detailed measures to establish a Creative Britain. It is the most far reaching programme in Europe as it examines all aspects of policy ranging from education, to research and innovation aspects including strategies on IPR or the promotion of the UK as the world’s creative hub.⁴²² In October 2008, the UK Government commissioned Lord Carter to undertake a review of Digital Britain and this will also have an impact on policies designed to stimulate creativity and innovation.

Member States with sector specific strategies (essentially in relation to design and architecture)

Some Member States have adopted specific strategies essentially in the field of design which is identified as a key sector for economic competitiveness. In general policy documents recommend the setting up of dedicated design centres, the promotion of design in enterprises, notably SMEs, through financial support, the provision of business training to designers and support for international marketing. Policies on architecture emphasise the importance of the preservation of the cultural heritage and the value of architecture as a mean to promote sustainable economic development as well as social cohesion.

Austria – In 2005, the Austrian National Parliament passed resolution no. 91/E (XXII GP) aimed at defining the architectural policies of the country. The legal document states that “Architecture creates, defines and informs human spheres of living and human relationships. Hence is it a determinant factor of our quality of life as well as an important cultural factor. In addition, architecture as part of the creative economy also provides important impulses for a number of industries.”⁴²³ Among the various objectives of this architectural policy are the preservation of the cultural heritage and an increase in public awareness of the importance of contemporary architecture and building culture.

⁴¹⁹ *Our Creative Potential – Paper on Culture and Economy*, Dutch Ministries of Economic Affairs and of Education, Culture and Science, 2005, p. 4.

⁴²⁰ *Résumé of the National Strategy for the Development of Culture in 2004-2013*, Polish Ministry of Culture, p. 12.

⁴²¹ *Plan de Fomento de las Industrias Culturales*, Spanish Ministry Of. Culture, 2008, p. 2.

⁴²² *Creative Britain: New Talents for the New Economy*, Department for Culture, Media and Sport, UK, 2008, p. 6.

⁴²³ Available at: <http://www.baukulturreport.at/index.php?idcatside=129&sid=acd1a42a61b4638e9e32cb2a537e54b0>

Denmark – With its 2007 strategy “*DesignDenmark*”, the Danish government aims to promote the use of design in the economy. To fulfil these objectives, the strategy sets the following priorities: to raise awareness of the potential of design for the corporate sector⁴²⁴ and to enhance collaboration between design and other corporate sectors⁴²⁵; to strengthen the internationalisation of Danish design⁴²⁶ and to enforce IPR protection.⁴²⁷

The same year, the Danish government adopted a policy on architecture (“*A Nation for Architecture Denmark – Settings for Life and Growth*”). Its aim is to stimulate architectural quality in a broad sense – from single-family detached houses to national planning, from education to global marketing.⁴²⁸

Estonia – The Estonian government adopted in 2003 its policy document “*Establishing the basis for the Estonian design policy measures*”. The SPINNO Programme of Enterprise Estonia has been supporting design and innovation since 2004.⁴²⁹

The Programme for Implementing the Architectural Policy for the period 2004-2008 was ratified by the Estonian Parliament on 17 June 2004. The programme has three objectives: to increase the architectural administrative effectiveness of national and local government under the guidance of experts, to support the architectural education and research, and to foster international contacts for Estonian architecture.⁴³⁰

Finland – “*Design 2005*” is the Finnish Programme for Industrial Design Technology. The Programme is designed to strengthen the competitiveness of Finnish production. It gave priority to increasing expertise in design through education and research.⁴³¹ Other priorities were to develop the utilisation of design in product development and business strategies and to develop the competence of design firms and strengthen their service operations.⁴³²

Ireland – For the period 2002-2005 the Irish government pursued an “*Action on Architecture*”, a policy on architecture. Among its objectives was the promotion of innovation in architecture notably through the fostering of young designers and architectural projects.⁴³³

⁴²⁴ *DesignDenmark*, Danish Government, 2007, p.12.

⁴²⁵ *Ibid.*, p.14.

⁴²⁶ *Ibid.*, p.19.

⁴²⁷ *Ibid.*, p.30.

⁴²⁸ *A Nation of Architecture – Denmark Settings for Life and Growth*, Danish Government, 2007, p 4.

⁴²⁹ *National and regional policies for design, creativity and user-driven innovation: Thematic Report- Executive Summary*, Pro Inno Europe, Inno Policy Trendchart, p 8.

⁴³⁰ The Programme for Implementing the Architectural Policy for the period 2004-2008 available at: http://www.arhliit.ee/uploads/files/the_prog_implementing_the_architectural_policy_20042008.pdf

⁴³¹ *Design 2005 – The Industrial Design Technology Programme*, Finnish Funding Agency for Technology and Innovation, p.2.

⁴³² *Ibid.*, p.4.

⁴³³ “Action on Architecture 2002-2005” available at :

http://www.efap-fepa.eu/dbfiles/document_0052_en_AOAwithcover.pdf

Latvia – The Programme for Promotion of Business Competitiveness and Innovation for 2007-2013 highlights the role of design to boost the competitiveness of companies. The programme enhances the utilisation of professional design in industrial businesses, promotes design audits in companies and the provision of design consulting services to increase the added value of products.⁴³⁴

The Latvian Ministry of Culture is currently planning an architectural policy. The latter is defined in the draft “*Guidelines for Architectural Policy*” for the period from 2008 to 2015. Its aim is to promote and support “*the creation and sustainability of high quality living space through high value architecture*”.⁴³⁵

Netherlands – The “*Designworld- Premsele Policy Plan 2009–2012*” lays down policy proposals for design.⁴³⁶ It has a strong social and cultural element. The plan recommends making professionals, young people and society more aware of the value of Holland’s design heritage and its importance for cultural identity; enhancing exchange of best practice and reinforcing networks between designers; placing design and fashion in an ethical perspective; promoting the participation of society in design; organising conferences and debates on design, and developing a design methodology in order to tackle social issues.

The Netherlands has pursued an architecture policy since the beginning of the 1990s with the aim of promoting spatial quality. The third policy document, “*Shaping the Netherlands*”, defined the architectural policy of the country for the period from 2001 and 2004. Under this policy, the government launched several activities to foster increased architectonic and spatial quality at every level and to highlight and increase the input of design disciplines in architectural projects. For the period 2005-2008, the Netherlands set up an “*Action Plan on Spatial Planning and Culture*” that combined both architectural policy and the Belvedere policy (aimed at promoting the influence of cultural history in spatial planning).⁴³⁷

Poland – Polish industrial design is being fostered through the Operational Programme Innovative Economy 2007-2013 in the framework of the EU Structural Fund. The programme is designed to help prepare a manual on the design of new products; raise awareness through the promotion of good practices; design e-learning activities, and organise seminars addressed to both entrepreneurs and designers.⁴³⁸

⁴³⁴ *Programme for Promotion of Business Competitiveness and Innovation for 2007-2013*, Latvian Ministry of Economics, 2007, p.44.

⁴³⁵ *Guidelines for Architectural Policy 2008-2015*, Latvian Ministry of Culture, p.12.

⁴³⁶ *Designworld – Premsele Policy Plan 2009-2012*, Premsele Foundation, 2008, p.6-7.

⁴³⁷ The Dutch Ministry of Education, Culture and Science, of Housing, Spatial Planning and the Environment, of Agriculture, Nature and Food Quality, of Transport, Public Works and Water Management, of Economic Affairs, of Defence and of Foreign Affairs, *Action Programme on Spatial Planning and Culture – Architecture and Belvedere Policy – 2005-2008*, September 2005, available at:

http://www.efap-fepa.eu/dbfiles/document_0053_en_spatialplanning.pdf

⁴³⁸ *National and regional policies for design, creativity and user-driven innovation: Thematic Report- Executive Summary*, Pro Inno Europe, Inno Policy Trendchart, p.18.

Spain – The “*Programme for Design Support*” for the period 2007-2013 seeks to improve the competitiveness of small enterprises. It has been developed by the Ministry of Industry, Tourism and Commerce.⁴³⁹

UK – “*The Good Design Plan*” adopted in 2008 aims at building the UK’s capacity to support the effective use of design in business and the public sector. The policy recommendations are focussed on; the development of a design-innovation programme to support public service innovation; the launching of a platform for community-led innovation and public engagement to improve people’s life and create sustainable communities; the interaction between design and education under a national Design Skills Alliance.⁴⁴⁰

Member States which have integrated creative industries’ support in their innovation policy

Some Member States have specifically integrated creativity in their innovation policies.

Austria – The “*Third Austrian Report on Creative Economy*” of 2008, based on the study “The Contribution of Creative Industries to the Innovation System in Austria” of 2008, provides an exhaustive overall analysis of the innovation potential of activities within the creative industries. It examines product-and process innovation, education and the skills of employees, the use of new technologies as well as the need for innovation from other parts of industry to show that creative industries innovate in their own sector but are also fostering innovation in other parts of the economy.

Finland – The Innovation Strategy of 2008 underlines that the development of innovation depends on the fostering of creativity.⁴⁴¹ It also stresses the connection between innovativeness and individuals’ creativity and skills.

Germany – Industrial design activities are designated as R&D activities and public funding is made available through various R&D and innovation programmes.⁴⁴²

Greece – In its Strategic Plan for the Development of research, technology and Innovation 2007-2013, the Greek government identified cultural heritage as one of its thematic areas. The objectives pursued are to develop scientific knowledge in the field and preserve and use this knowledge to ensure the integrity and authenticity of cultural heritage, and to develop innovative tools, products and services with cultural content in order to link heritage to tourism and the leisure economy.⁴⁴³

⁴³⁹ Ibid p.20.

⁴⁴⁰ *The Good Design Plan – National Design Strategy and Design Council Delivery Plan 2008-2011*, UK Design Council, 2008, p.19, 22, 26.

⁴⁴¹ *Proposal for Finland’s National Innovation Strategy*, Ministry of Employment and the Economy, Finland, 2008, p.4.

⁴⁴² *National and regional policies for design, creativity and user-driven innovation: Thematic Report- Executive Summary*, Pro Inno Europe, Inno Policy Trendchart, p.11.

⁴⁴³ *Strategic Plan for the Development of research, technology and Innovation 2007-2013*, Ministry of Development, Hellenic Republic, 2007, p.74-75.

Malta – In its National Strategic Plan for Research and Innovation 2007-2010, Malta has highlighted energy-environment as one of the key areas for public funding. In 2008, the government introduced incentives and training in relation to energy saving buildings through notably innovative design. Moreover, the Malta Enterprise Act of 2007 has as one of its key objectives the promotion of design.⁴⁴⁴

Netherlands – The promotion of creativity is also the aim of the 2008 Strategic Research Agenda of the ICT Innovation Platform for Creative Industry. The platform is proposing to make available to the creative industries a number of financial support vouchers: for the production of creative ideas, or the coaching of creative entrepreneurs.⁴⁴⁵

Spain – The programme InnoEmpresa (2007-2013) aims at fostering innovation in SMEs with design as a focus area.⁴⁴⁶

⁴⁴⁴ Ibid p.15.

⁴⁴⁵ Ibid, p.16.

⁴⁴⁶ Ibid, p.20.