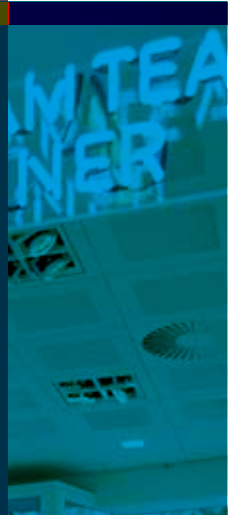


POSITION PAPER

Creative industries in Flanders



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This publication is the result of a joint initiative by 26 organisations from the Flemish Creative Industries, united in the Flanders Creative Industries Platform. In alphabetical order:

- › Antwerp Management School
- › BAM (Institute for Visual, Audiovisual and Media Arts)
- › BEA (Belgian Entertainment Association)
- › Boek.be
- › Creamoda
- › CultuurInvest
- › Design Vlaanderen
- › Flanders District of Creativity (support & coordination)
- › Flanders Fashion Institute
- › Flanders Music Centre
- › GALM
- › Howest
- › IAB Belgium
- › Kunstenloket
- › Media Desk Belgium - Flemish Community
- › Media Arts & Design Faculty
- › NAV (Flemish Architects Organisation)
- › oKo (Consultation on the Arts Organisations)
- › Raad voor Reclame (Flemish Advertising Council)
- › REC Radiocentrum
- › VAF (Flanders Audiovisual Fund)
- › Vai (Flemish Architecture Institute)
- › VDP (Flemish Newspaper Press)
- › VFPB (Association of Flemish Film Producers)
- › VOTP (Federation of Independent Flemish Television Producers)
- › VTi (Flemish Theatre Institute)

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Management Summary

In this position paper the Flanders Creative Industries Platform makes recommendations to help the relevant sectors and policy domains achieve optimal development of the Creative Industries in Flanders. The Platform is an association of 26 organisations which, spurred on and supported by Flanders District of Creativity, work to provide a support platform for the needs and interests of the Creative Industries that is broader than that of the individual organisations.

This document contains an **introductory section** in which the concept of "Creative Industries" is **described and defined**. In the second part **six priorities** are dealt with which demand coordinated action to improve the performance of the Creative Industries in Flanders.

What?

The **definition** of the Creative Industries is: "All of the sectors and activities that rely on the input of human creativity for the creation of economic, symbolic and social added value, split up according to the various stages of the value chain (creation, production, distribution and consumption), and which contribute to the development of 'creative advantage' in Flanders." The term "creative advantage" refers to the competitive advantage that Flanders can aspire to by backing creativity as an important input factor

for innovation and social development.

Using this definition the **Creative Industries in Flanders** have been divided up into **twelve sectors**: fashion; music; design; architecture; communications; PR & advertising; printed media; visual art; games; new media; performing arts; cultural heritage & patrimony; and the audiovisual sector.

The importance?

Well-developed, flourishing Creative Industries help Flanders move forward. Efforts in this area will allow Flanders to be an international trendsetter, thereby creating work, welfare and prosperity. Indeed, studies show that these industries make an **important contribution to the economy and society** and are a **source of employment**. The Creative Industries are also a **catalyst for innovation** and

provide **direct and indirect competitive advantage**. As an **incubator for creativity** they bring competitive advantage according to important trends in our economy:

- Due to increasing globalisation and the movement of labour-intensive production to low-wage countries many Flemish companies can no longer differentiate themselves on the basis of their cost price.
- Improving a product technologically is no longer sufficient, as more and more regions keep pace with us in this respect.
- Consumers are less and less interested in mass-consumption goods and increasingly look for products that have a meaning that they can make their own, whereby personal choice, experience and emotion are key.



Management summary



The Creative Industries generate creative products and services which, due to their aesthetic, emotional or cultural component, fit the cultural identity, the emotion and the experience that consumers are looking for. They make a vital contribution to the development of a broad-minded, social and engaged society, which is appreciated by the public.

A flourishing creative and cultural climate also contributes to the protection and dissemination of the cultural diversity that is so characteristic of Europe and gives Flanders a **positive and dynamic image** - an image which, in its turn, attracts international talents and projects.

Need for action!

However, this will not just happen by itself. The talent is there, but **efforts are needed** to guarantee

the place of the Flemish Creative Industries in our economy and society and to allow them to grow. In this vision, therefore, the Flanders Creative Industries Platform has formulated various recommendations for achieving the optimal development of these industries in Flanders.

In the conclusion the Consultation highlights **six policy priority recommendations** which could form a basis for all the other recommendations:

1. In conjunction with industry groupings and other partners, set up an **inter-ministerial action programme**, proportionate to the turnover of the Creative Industries, to increase the visibility and impact of the Flemish Creative Industries as a whole **abroad**. Provide Flanders Investment and Trade with an adequate budget for this that reflects the economic value of the Creative

Industries.

2. In cooperation with the relevant policy areas (culture, media, economy, innovation, education and employment) draw up one **inter-ministerial policy note** so as to achieve a more integrated policy for the Creative Industries.

3. Integrate business and entrepreneurship skills training among higher arts education and other education courses that prepare students for a career in the Creative Industries.

4. Create a **favourable fiscal climate** for creatives (creative artists, designers, authors, composers, filmmakers etc.) and **stimulate and optimise investments** in the Creative Industries, taking into account the nature of the creative production process.

5. Provide for **“business zones”** for the Creative industries and their support organisations in the **regions and towns** at both regional and municipal policy levels. Take stimulating measures to make it possible for vacant public buildings to be occupied at attractive market prices. Stimulate **clustering and cooperation** by developing and supporting co-working spaces with optimal digital infrastructure.
6. **Recognize intellectual property rights** as an important source of revenues for the Creative Industries and **guarantee fair remuneration** for creatives. □



INTRODUCTION

Well-developed, flourishing Creative Industries help Flanders move forward. Typical representatives are music, film, fashion and design, but games, new media, heritage, the visual arts, advertising/communication, print media, performing arts and architecture are part of this sector too. By backing the sector Flanders can become an international trendsetter and create employment, well-being and prosperity.

The Creative Industries determine the future of our region by ensuring a flourishing creative and cultural climate. The result of this is not only artistic, intellectual and emotional enjoyment, but also an essential contribution, appreciated by the public, to a broad-minded, social and engaged society. In this way they contribute to the protection and dissemination of the cultural diversity that is so characteristic of Europe and gives our region a positive and dynamic image - an image which, in its turn, attracts international talents and projects.

In other areas, too, the Creative Industries play a major role in determining the future of our region. In addition to the contribution they make to our economy and employment opportunities, they are a catalyst for innovation, thereby contributing directly and indirectly to a competitive advantage.

As a breeding ground for creativity they offer their own view of reality and have the capacity to find new and/or unusual solutions to existing problems. Moreover, through the creation of so-called "symbolic" and social added value they can give products and services from sectors that are experiencing increasing difficulties in differentiating themselves in terms of their cost price or technologically, an advantage over the competition.

However, this does not happen by itself. The talent is there. But efforts are needed to guarantee the place of the Flemish Creative Industries in our economy and society and to give them space to grow. By maximising their direct and indirect effects on our social development, innovative strength and competitive position, we can safeguard our prosperity for future generations.

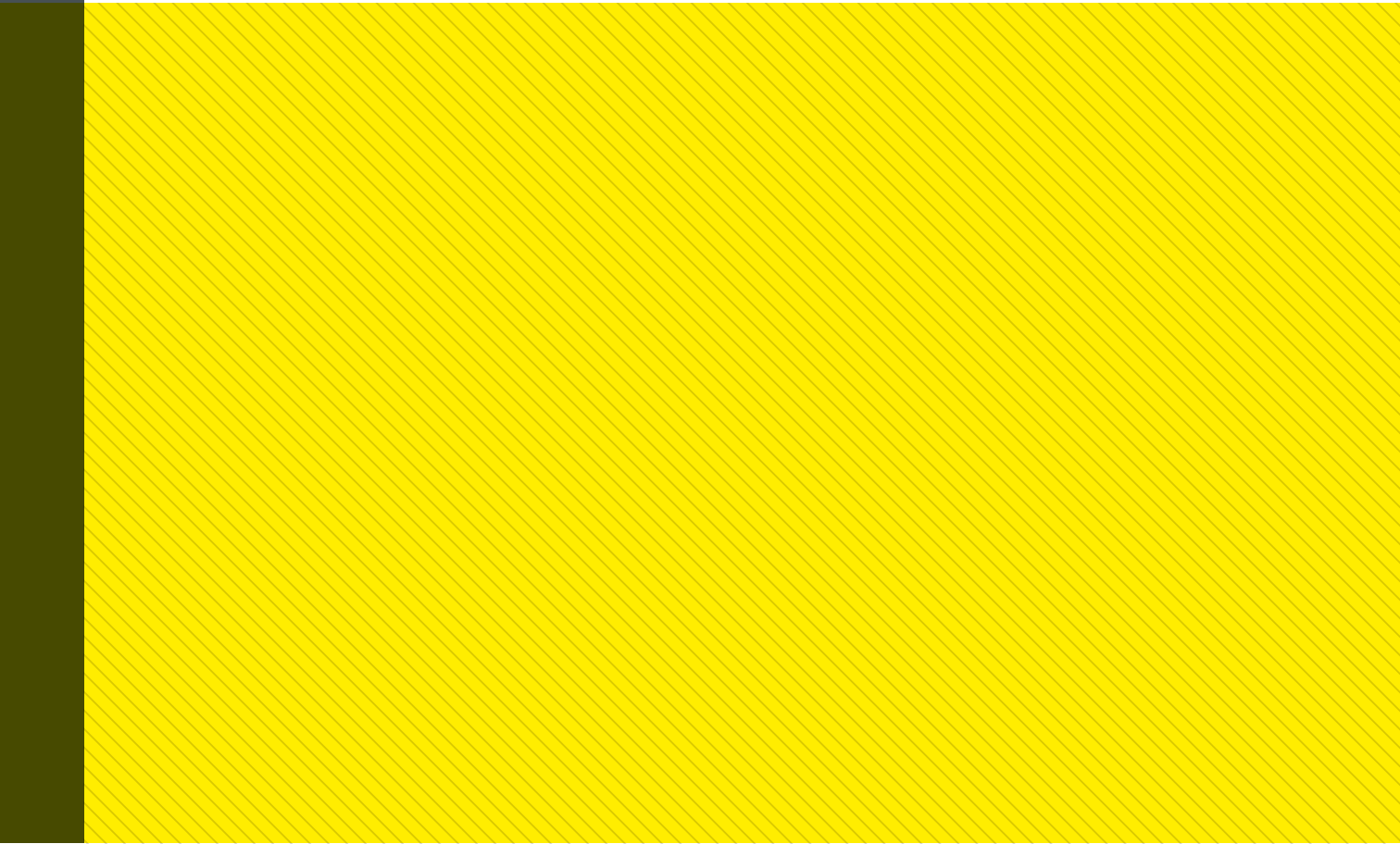
The Creative Industries and the government can work on this together. Encouraged and supported by Flanders District of Creativity, the Flanders Creative Industries Platform has therefore brought together 26 organisations to find out about their collective needs, interests and difficulties. In this document the Platform makes recommendations for the sector and authorities to achieve optimal development of the Creative Industries in Flanders. This document is the result of intensive consultations with stakeholders from all the sectors involved and opens up a debate about how these sectors and government can contribute.



PART 1.0

The Creative Industries in Flanders

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CREATIVE Industries?

From fashion to architecture, games to design, from music to advertising: is everything that is “creative” part of the Creative Industries? Is the manufacturing of the paper on which books are printed part of it? To be able to give a clear and unequivocal answer to this question, the Flanders DC Knowledge Centre at the Antwerp Management School did a study in 2010¹ to determine exactly which activities and sectors come under the heading “Creative Industries”.

Creativity is a difficult concept to define, nonetheless this study was based on the generally accepted idea that creativity consists of two components: innovation and value. Creative Industries, then, are those industry sectors where creativity constitutes the most important input and output factor in the value chain. Although creativity is an important ingredient in other industrial or service sectors, it is, as it were, the actual raw material of the creative sector. The Creative Industries would not exist without the input and processing of creativity as the basic activity.²

“Creativity is the raw material of this sector”

Symbolic and social value

The main thing that links all the sectors and activities in the Creative Industries together is

that they produce products and services that go beyond their pure economic value to offer a so-called “symbolic”, social value.

Like economic added value this symbolic, social value adds something extra to a product or service, but is more difficult to “measure” or express in language. It represents a higher and wider purpose than the mere consumption of the product. An example of the symbolic, social added value is the feeling or the experience that products from the Creative Industries evoke in consumers. Think of what an exciting film, cheerful music or a moving novel do for you. Most “products” from the Creative Industries do not just have a functional use, but are valued much more for the feeling or meaning that they evoke. Someone who buys a chair from a well-known designer, for example, also buys “meaning”: the chair says

something about your taste and personality. The same is true of the image that you give yourself by wearing a piece of clothing from a well-known designer.

“Someone who buys a chair from a well-known designer is also buying “meaning”: the chair says something about your taste and personality.”

Definition

Continuing to build on international definitions and an earlier study of the creative sector in Flanders conducted in 2006³, the Creative Industries are defined in the new study by the Flanders DC Knowledge Centre as: **“All of the sectors and activities that rely on the input of human**



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creativity for the creation of economic, symbolic and social added value, divided up according to the various stages of the value chain (creation, production, distribution and consumption), and which contribute to the development of 'creative advantage' in Flanders."⁴

The term "creative advantage" refers to the competitive advantage that Flanders can aspire to by backing creativity as an important input factor for innovation and social development.⁵

Twelve sectors

Using this definition the Creative Industries in Flanders have been divided up into twelve sectors: fashion; music; design; architecture; communications; PR & advertising; printed media; the visual arts; games; new

media; the performing arts; cultural heritage & patrimony; and the audiovisual sector.

Within each of these sectors a difference can be made between:

- Links in the chain that are at the source of the creation of symbolic and social added value. These are the so-called **"core creative" links**.
- **Supporting links** which play a role in the marketing of this creation: production, distribution or exploitation, for example.
- Links and activities that fall outside these sectors but that still make an important contribution in terms of creative employment in the creative economy", such as research, science and education.⁶

To come back to the paper manufacturing in the book sector: this is certainly not the source of the creation and does

not market the creation either. This is therefore neither a core creative link nor a supporting link. The bookshop, for example, is. So paper manufacturing is not part of the Creative Industries. □

The Creative Industries in Flanders

Architecture
Audiovisual sector
Visual arts
Communication, PR, Advertising
Cultural Heritage & Patrimony
Design
Printed Media
Games
Fashion
Music
New Media
Performing Arts

1. Alain Guiette, Annick Schramme, Koen Vandenbempt, Creatieve industrieën in Vlaanderen anno 2010: een voorstudie, Flanders DC, 2010. See: www.flanders.be/oci/bronnenlijst

2. Isabelle De Voldere, Tine Maenhout, 3 sectoren in de creatieve industrie, Vlerick Leuven Gent Management School, 2006, p.14. See www.flandersdc.be/oci/bronnenlijst

3. Ibidem.

4. Alain Guiette, Annick Schramme, Koen Vandenbempt, Creatieve industrieën in Vlaanderen anno 2010: een voorstudie, Flanders DC, 2010, p.44. See: www.flanders.be/oci/bronnenlijst

5. Ibidem, p.44.

6. Ibidem, p.44-45.

SPECIFIC characteristics of the Creative Industries

More than in other sectors, a number of the Creative Industries' specific characteristics pose challenges. First of all, the creation of symbolic and social added value makes the production process very special. In addition, there is remarkable diversity and fragmentation in the sectors and activities in these industries, as well as a close connection with intellectual property rights.

Production process and cost structure

- The Creative Industries constantly produce new, unique products and services with **symbolic and social added value**. These may be one-off and immaterial (a concert or a play), but may also be reproduced mechanically or distributed digitally.
- There is **little room for recurrence** in the production process: creative companies are less able to adapt their products and services according to their reception than in other sectors. It is difficult, for example, for a producer to change a film because audience ratings are poor.
- The Creative Industries are characterised to a large extent by **custom-made work** that often starts again from zero. This makes the production of creative goods and services a risky undertaking with many sunk costs⁷ that can no longer

be recuperated.

- Due to the often **temporary nature** of creative products, the production costs can only be earned back within a short period.⁸

"The Creative Industries are characterised mainly by custom-made work that often starts again from zero"

Great diversity

The Creative Industries are characterised by a great diversity of sectors, subsectors and activity groups. This diversity is increased again by the many types of business: from multinationals active in a variety of sectors to one-man businesses and freelancers. According to a study commissioned by the European Commission 80 per cent of Creative Industries in Europe consist of **micro-businesses** with between one and maximum three employees.

The number of large companies (with more than fifty employees) is marginal, but they are responsible for over 40 per cent of the annual turnover. There is a noticeable absence of medium-sized companies.

Micro-businesses often find it very difficult to grow in this sector and to develop a long-term vision:

- "Creative" work is often financed on a project basis, is multidisciplinary and works with changing structures.
- This dynamic environment demands a **multiplicity of competences**. Part-time jobs, temporary contracts, freelance work or a combination of several jobs (usually including one in the "traditional" circuit to guarantee a minimum income) mean that it is not



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easy, to master the necessary business and enterprise skills in addition to an artistic/creative identity

- Often there is just a lack of resources, because the gap between the Creative Industries and financiers is just too great and the return on investment is perceived as too risky.¹⁰

“The European Creative Industries consist for 80 per cent of micro-businesses with between one and maximum three employees”

All of these elements demand a flexible, dynamic and creative attitude and a high level of risk-taking in order to remain competitive.

Intellectual property rights

The Creative Industries are characterised by a close link to intellectual property rights. They protect the creator (and through conveyance and licenses often the investing publisher or producer) and clarify what may or may not happen with his creation. The so-called property rights relate to the economic value of the creation. The moral rights protect the moral link between the creator and his work. Author- and related rights are primary sources of income for authors, artists, producers and publishers.”¹¹

Technological evolutions make it possible to reproduce and distribute a lot of copyright-protected works at a fast rate.

This creates a tension. On the one hand the internet offers previously unknown opportunities for distribution, on the other hand it exposes copyright-protected work to piracy, imitation and breaches of copyright.¹² This challenge has an enormous impact on existing business models and forces the Creative Industries to be innovative with their business models and the government to take regulatory action. □

7 The relatively high cost of building up an artistic reputation, name recognition, the development of special means of Production, research, etc.

8 Isabelle De Voldere, Tine Maenhout, 3 sectoren in de creatieve industrie, Vlerick Leuven Gent Management School, 2006, p.16. See www.flandersdc.be/oci/bronnenlijst

9 Study on the entrepreneurial dimension of cultural and creative industries, Utrecht School of the Arts, 2010, p.18. See: www.flanders.be/oci/bronnenlijst

10 Ibidem, p.20

11 De economische bijdrage van de industrie van het auteursrecht en de naburige rechten in België, Brussels, Partners in Marketing, 2009. See: www.flanders.be/oci/bronnenlijst

12 Evi Werkers, Tim Robberechts, Robin Kerremans, Jos Dumortier, Auteursrecht in de digitale samenleving, ICR 2009, p.9. See: www.flanders.be/oci/bronnenlijst

WHY are strong, flourishing Creative Industries important?

The Creative Industries not only create symbolic and social added value, they also have an important economic and social impact. Europe recognises the economic, social, cultural and innovative potential of this sector. This is clear from various recent European studies and the green paper published by the European Commission, *Unlocking the potential of the Cultural and Creative Industries*¹³, which was linked to a consultation round.

The Creative Industries make an important contribution to the economy and are a source of employment

The Creative Industries are one of the fastest growing sectors:

- According to the United Nations' Creative Economy Report 2010 the export of creative goods and services worldwide more than doubled between 2002 and 2008. Belgium is in eleventh place in the top 20 of major exporters, before countries like Canada and Spain.¹⁴
- The European Competitiveness Report 2010 states that the Creative Industries account for 6.7 million jobs, around 3 per cent of total employment (in 2008) and 3.3 per cent of European GDP (2006).¹⁵
- Between 2000 and 2007 employment in the European

Creative Industries grew on average by 3.5 per cent annually, compared to 1 per cent in the general EU-27 economy.¹⁶

- In some European regions the sector is well on the way towards providing **over 10 percent of employment**.¹⁷

To get a global and up-to-date picture of the economic impact in Flanders, the Flanders DC Knowledge Centre at the Antwerp Management School worked on a business economic impact analysis¹⁸ of the Creative Industries in Flanders, in 2010-2011. This analysis is based on the most recent statistics (2008) and covered all the Flemish creative sectors. The intention is to carry out this study at regular intervals, so that evolution over time becomes visible.

A methodology was set up for the analysis which makes it

possible to plot the economic impact of the various sub-sectors of the Creative Industries in a comparable and effective manner. In order to define which links in the chain would be included in this analysis¹⁹ a value network was established for each sector, in which the core creative²⁰ and supporting creative²¹ links within the sector were identified.

Then the number of self-employed, the number of employers, the number of employees, the turnover and the added value per sector were calculated.²²



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The Creative Statistics were collected both top-down (based on the NACE-BEL²³ nomenclature) and *bottom-up* (based on a combination of source material from the various sectors). A detailed overview by sector and a thorough explanation of this method can be found in the study.

“In some European regions the sector is well on the way towards providing over 10 percent of employment.”



13 Green paper: “Unlocking the potential of cultural and creative industries, European Commission, 2010. (http://ec.europa.eu/culture/our-policy-development/doc/GreenPaper_creative_industries_en.pdf)

14 Creative Economy Report 2010, United Nations, 2010, p.132.

15 European Competitiveness Report 2010, European Commission, 2010, p. 195.

16 Ibid., p. 196.

17 The contribution of culture to local and regional development, Centre for Strategy & Evaluation Services, ERICarts, 2010, p. 20.

18 A. Guiette, S. Jacobs, A. Schramme, K. Vandenbempt, Creatieve Industrieën in Vlaanderen: mapping en bedrijfseconomische impactanalyse, Flanders DC - Antwerp Management School Kenniscentrum, 2011.

19 In addition to these links there are a whole lot of peripheral players and facilitators that are not included, either in the mapping or in the business economic impact analysis. Likewise, every sector has a large number of suppliers who are not included in the analysis either.

20 Those which contribute directly to the creation of a product or service that is used by the end consumer. Ibid., p. 5.

21 Those which contribute indirectly to the creation of the product or the service that is consumed/used by the final consumer, and those which play a supporting role in the marketing process from creation to consumption. Ibid., p. 5.

22 These variables are defined in more detail in the impact analysis. Ibid., p. 8.

23 NACE-BEL is an official list of activity descriptions. NACE-BEL is used by the government's social security and enterprise services to divide businesses into sectors.

► **Most recent core figures (2008) – Flemish Creative Industries**

The figures show that the Creative Industries represent 3% of the total added value in Flanders.²⁴ They create work for 13.5% of the self-employed (main job) in Flanders.

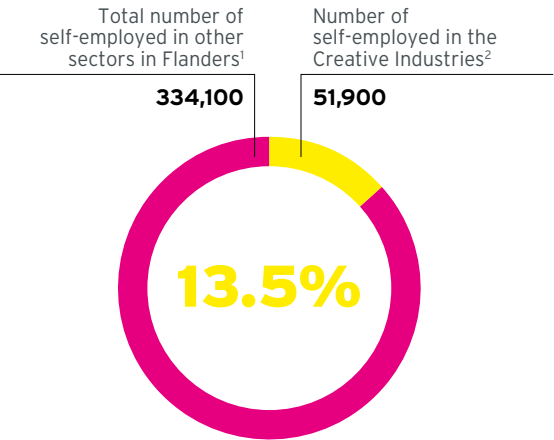
In terms of the number of employees they are bigger than the metal industry, the food sector, the hotel and catering sector, and the IT sector.

Number of self-employed	Number of employers	Number of employees (FTE)	Turnover (€ billion)	Added value (€ billion)
51,900	8,170	69,900	23.9	7

► **Creative Industries represent 13.5 % of the self-employed (main job) in Flanders***

1 Source: RSVZ (National Institute for the Social Security of the Self-employed)
2 Source: Flanders DC Knowledge Centre - Antwerp Management School

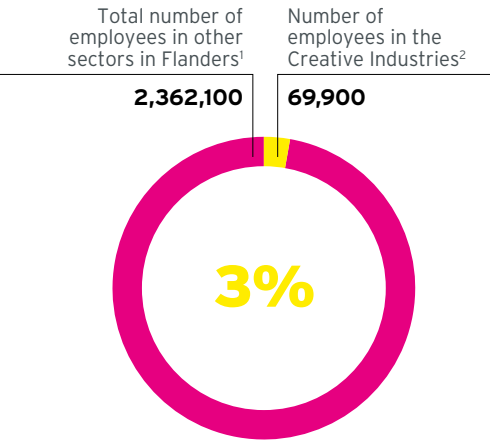
* Flemish Region + 50% Brussels Region



► **Creative Industries represent 3% of the total number of employees in Flanders***

1 Source: Flemish employment statistics (Steunpunt WSE) (Focal Point Department of Employment and Social Economics)
2 Source: Flanders DC Knowledge Centre - Antwerp Management School

* Flemish Region + 50% Brussels Region



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► Creative Industries make up 3% of the total added value of Flanders*

1 Source: National Bank of Belgium

2 Source: Flanders DC Knowledge Centre
- Antwerp Management School

* Flemish Region + 50% Brussels Region

Total added value of
other sectors in Flanders¹

€ 224 billion

Added value of the
Creative Industries²

€ 7 billion

3%



© Simon Beert



The Creative Industries drive innovation and produce competitive advantage

Flanders (and in a wider context the Western world) is undergoing a process of **deindustrialisation**: during the last thirty years employment in the traditional industries in our country has decreased by 300,000 jobs.²⁶

“Consumers increasingly appreciate products with a meaning”

Meanwhile **consumers** are less and less interested in mass-consumption goods. They increasingly look for products that have a meaning that they can make their own, whereby personal choice, experience and emotion are key. The capacity to create this sort of experience is an increasingly important factor in competitive strength.²⁷

Co-creation (consumers become producers too) is an important trend here, but the focus on aspects of social value, such as sustainability, is also increasing.

Due to the growing globalisation and the shifting of labour-intensive production to low-wage countries many Flemish companies are no longer able to differentiate themselves on the basis of their cost price. Technological improvement of a product is not sufficient either, because more and more regions are catching up with us in this respect.

Companies that succeed in giving a product an **extra symbolic, social value** win the battle for consumers faster. Elements such as product design and branding are increasingly important as well, not only in the *business to consumer* relationship but also in *business to business* operations.

This is precisely where flourishing Creative Industries can play an important role:

- The sector has specialised in generating creative products and services which, because of their aesthetic, emotional or cultural component, fit the cultural identity, the emotion and the experience that consumers increasingly look for.
- The sector invests in creativity and creative people, which are the raw materials of this sector and are becoming increasingly important in other sectors too.

This breeding ground of creativity ensures a constant stream of new creative products and services. This means that the Creative Industries have become



Creative advantage

The Flemish company Punch Graphix not only differentiates itself from the competition by designing technically top-quality printing machines, but also by giving them an attractive design. In 2009 this won them a much-coveted award at Drupa, the world's biggest graphics trade fair. They could not have dreamed of better publicity.

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an important supplier of creative input in other sectors, which are increasingly turning to non-technological innovations to remain competitive.

The Flanders Creative Industries Platform is convinced that this “creative advantage” – creativity as an essential input factor for innovation and social development – is a valuable way to differentiate ourselves in Europe from countries with fast-growing economies such as Brazil, Russia, India and China. For Flanders, at any rate, it is the competitive advantage necessary to keep pace with and compete with these economic powers.

“The Creative Industries are an incubator of creativity, an increasingly important input factor in our economy”

The European Competitiveness Report 2010 also recognises the role of the Creative Industries as one of the determinants of future European competitiveness

in world markets: “accounting for 3.3% of total EU GDP and 3% of employment, creative industries are one of the most dynamic sectors in Europe with a large growth potential. Empirical evidence shows that creative industries strengthen regional growth and that they are the most potentially innovative of all EU sectors. This has made the EU one of the biggest exporters of creative goods. Creative Industries are not only innovators themselves but they are also important drivers of innovation developed in non-creative industries. Creative Industries also play a large role, as users of new technologies, in the dissemination of innovations.”²⁶

“Other sectors increasingly look for partnerships with the Creative Industries”

Other sectors, increasingly look for partnerships with the Creative Industries to design products that go beyond the purely functional and create an extra symbolic and

social value.²⁹ Manufacturers call on renowned designers to design certain products, ringtones make it possible to personalise mobile telephones and companies urge product designers to think about how their products can have a smaller ecological footprint. With the right design, products can also become cheaper to produce and transport, more suitable for specific target groups such as the elderly, disabled or children, and they can be more sustainable and just more attractive, too.

Thanks to creative experiments and research in the Creative Industries, often at the cutting edge between the arts and the business world, new models and concepts can develop which may eventually find a new commercial application. This means the economy profits from the new ideas, methods and processes that are developed in the Creative Industries.

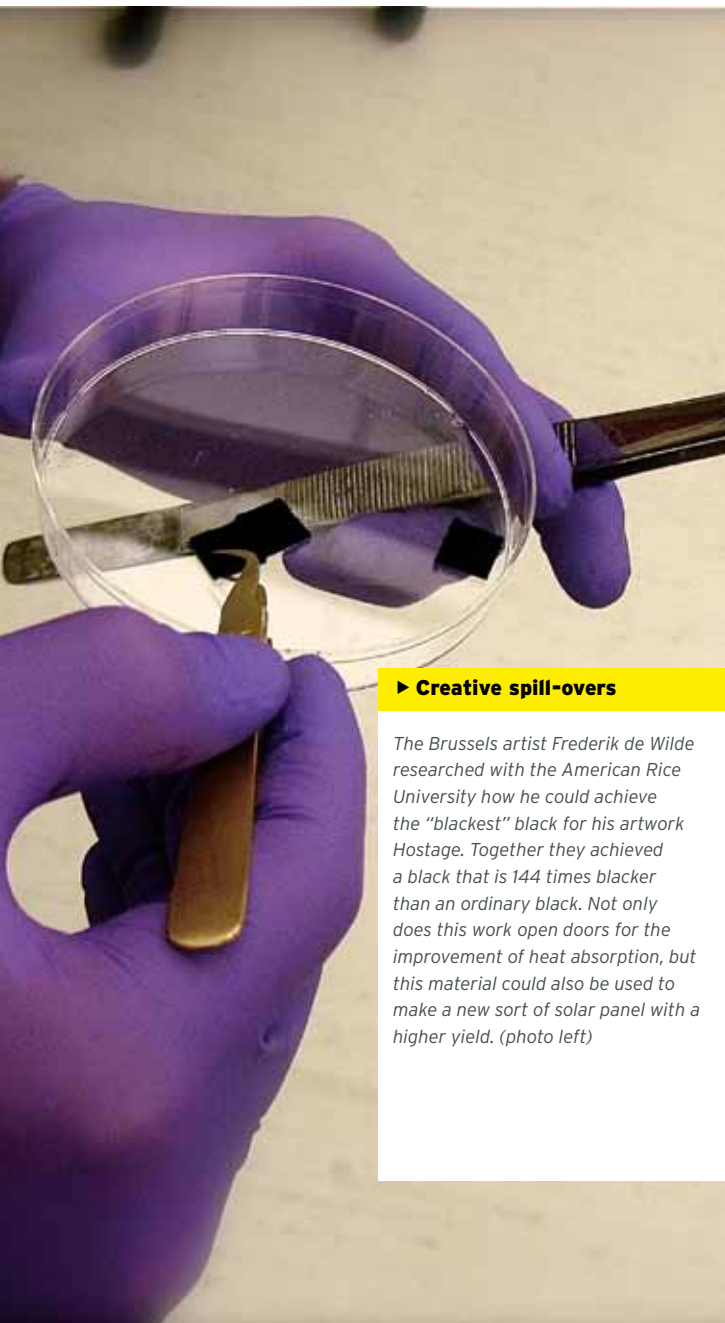


²⁶ 26 Annick Schramme (ed.), *De verbeelding (opnieuw) aan de macht : over creativiteit en innovatie in de culturele sector*, Lannoo Campus, 2010, p. 7.

²⁷ Ibid., p. 39.

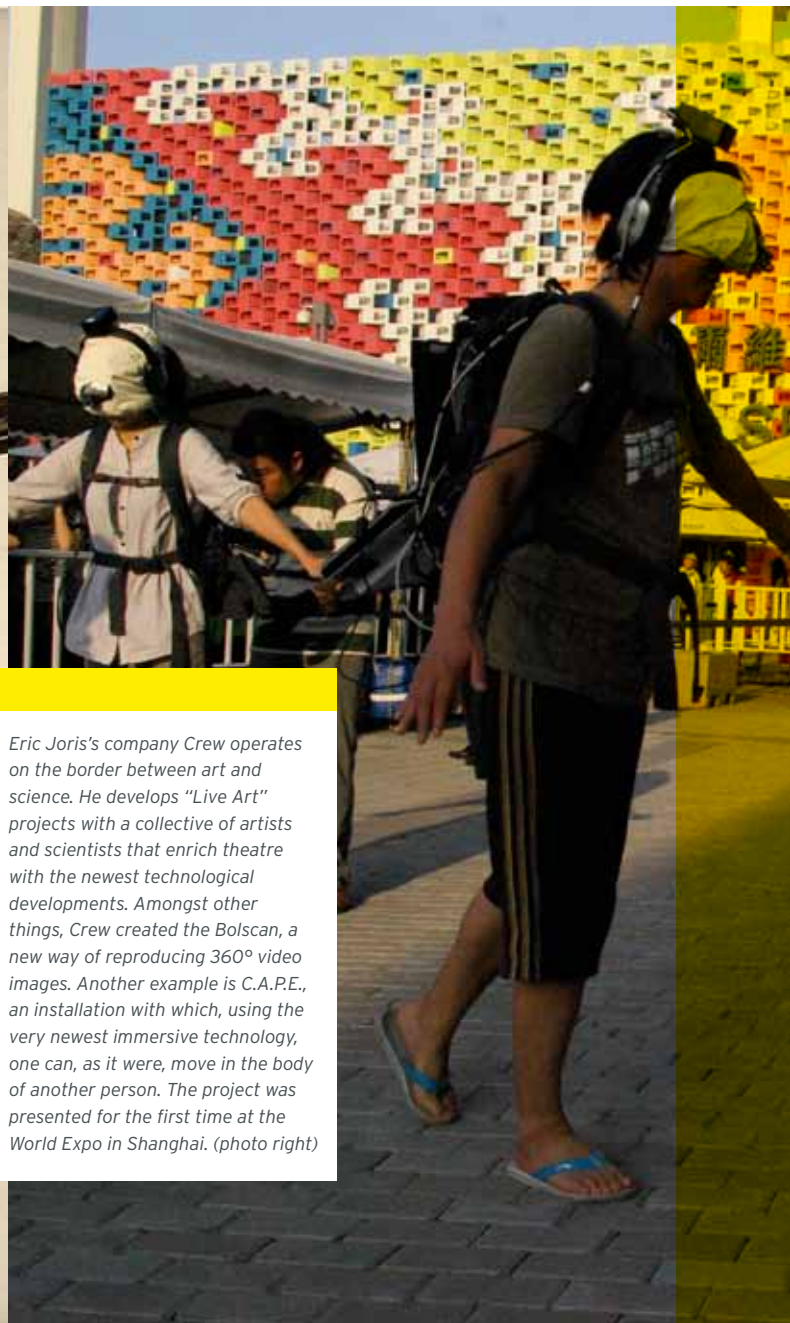
²⁸ European Competitiveness Report 2010, European Commission, 2010, p. 195. See: www.flandersdc.be/oci/bronnenlijst

²⁹ Isabelle De Voldere, Tine Maenhout, *3 sectoren in de creatieve industrie*, Vlerick Leuven Gent Management School, 2006, p. 22.



► Creative spill-overs

The Brussels artist Frederik de Wilde researched with the American Rice University how he could achieve the “blackest” black for his artwork Hostage. Together they achieved a black that is 144 times blacker than an ordinary black. Not only does this work open doors for the improvement of heat absorption, but this material could also be used to make a new sort of solar panel with a higher yield. (photo left)



Eric Joris's company Crew operates on the border between art and science. He develops “Live Art” projects with a collective of artists and scientists that enrich theatre with the newest technological developments. Amongst other things, Crew created the Bolscan, a new way of reproducing 360° video images. Another example is C.A.P.E., an installation with which, using the very newest immersive technology, one can, as it were, move in the body of another person. The project was presented for the first time at the World Expo in Shanghai. (photo right)

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MP3s, iPads, e-books... the wealth of music, film and literature not only leverages the development of new ICT technologies and products, but also, in many cases, helps promote the **quick uptake of these technologies and products**. So the Creative Industries are also influenced more than any others by the internet and digital evolutions.

"MP3s, e-books... : the Creative Industries leverage the development and use of new technologies"

They have brought about a lot of new trends, such as *user generated content*, *crowd sourcing*, co-creation and social networks. This has inspired the Creative Industries to develop new business models and product innovations, which are now trickling into other industries as well.

Good examples

- An attractive design and a new business model (the sale of

music per track) made the iPod and iTunes Store a resounding success. The later evolutions to iPhone and iPad, with the sale of specific applications for these devices, brought more business model innovation.

- By making games available online the games industry was responsible for innovation in terms of distribution and payment mechanisms, while increased interaction with consumers has led to collective product innovation. In the process, games have come increasingly to be used for other purposes than pure amusement and so-called *serious games* are being used in education, the health care sector, the business world and even the heritage sector.

- Closer to home there is the Flemish E-Book Platform, an initiative of the Flemish government.
- The Flemish music company Sonic Angel has adapted its business model in the music industry through a combination

of *fan funding* and the clever use of social media.

- Flemish music company Aristo Music innovated by developing new software for categorising music based on various parameters such as the atmosphere or emotion it evokes.

"Flourishing Creative Industries give Flanders an aura."

The Creative Industries have a positive social impact

Flourishing Creative Industries give Flanders a dynamic image. They impact just about every area of society. The employment market, tourism, trades people, education, community-forming, innovative projects and urban planning - all of them benefit.

A broad cultural offering, exceptional architecture or a rich cultural heritage is, of course, good for tourism but, in addition, attracts other creative spirits as

30 The contribution of culture to local and regional development, Centre for Strategy & Evaluation Services, ERICarts, 2010, p. 27. See: www.flandersdc.be/oci/bronnenlijst

31 Ibid., p. 49.

32 The EU study 'The contribution of culture to local and regional development' describes various practical examples. Ibid., p. 73-75. See: www.flandersdc.be/oci/bronnenlijst.

well, who in their turn also contribute to the **growth of the regional economy.**

Companies like to settle in cities or regions that possess these qualities, because their employees are prepared to come and live there.³⁰ Creative products that are an expression of culture and are linked to a city or region, likewise enhance the character of the region.³¹

"Art and culture make citizens aware of the value and opportunities that creativity offers and encourages broadmindedness"

The Creative Industries promote **social inclusion, tolerance and community-forming.** Creative/cultural projects for particular target groups in society, such as the underprivileged, help to strengthen self-esteem, improve social integration and enable people to develop new competencies.³²

In general, art and culture give people the opportunity to meet each other and promote participation in society. Take our rich Flemish festival summer, for example - the five biggest music festivals alone mobilize 5.6 million people - or the public debates about certain forms of art in public spaces. They make people aware of the value and opportunities that creativity offers and encourage broad-mindedness.

Flourishing local Creative Industries contribute to the protection and dissemination of the **cultural diversity of Europe.** A not unimportant detail for a small cultural community in times of globalisation. □

The 'Cataract' effect

In 2008, the Limburg Tourism Office conducted a study on the influence of the Flemish TV series Cataract on overnight tourism in Haspengouwen, a part of Limburg where the series were shot. The results showed that the number of overnight stays in the area had increased by 47 per cent. Consequently the amount of tourism-related spending increased by 53 per cent, while the number of Flemish people who named Haspengouwen as a tourist region was three times higher than before the series.

(De Morgen newspaper, 04.11.08)



PART 1.0





PART 1.0

THE FLANDERS CREATIVE Industries Platform: one central point of contact

Flanders District of Creativity, which aims to make entrepreneurial Flanders more creative and creative Flanders more entrepreneurial, organised a first roundtable discussion with the Creative Industries in March 2010. The result was the development of the Flanders Creative Industries Platform.

The Platform brings together 26 intermediary/supporting organisations and interest groups. A large number of these are umbrella organisations and/or represent a (part of a) sector. Others have an impact on the Creative Industries as a whole. Flanders District of Creativity coordinates and supports the Platform.

"The Flanders Creative Industries Platform creates a support platform for common needs and interests"

Thanks to the Platform the various sectors of the Creative Industries not only get to know each other better, they also discover common needs and interests. The Platform's most

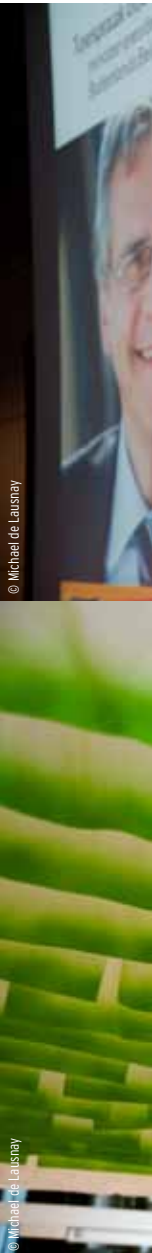
important objective is to create a support platform for the Creative Industries that is larger than the various individual creative sectors. Without wanting to take over from the participating organisations or detract from the specific characteristics of each particular sector, Flanders Creative Industries Platform broaches the collective needs and interests with a single voice.

With this publication the Platform is presenting itself as a point of contact and a priority discussion partner. It aims to:

- put the Creative Industries on the map;
- stimulate investments in the Creative Industries and help to optimise them;
- put forward policy recommendations to help the sector

perform even better;

- promote cooperation and exchanges of knowledge between sectors, policy areas and levels. □





PART 1.0

► Participants in the Consultation on the Creative Industries

Antwerp Management School

The Antwerp Management School offers courses in culture management and does research into the Creative Industries.

BAM, the Institute for Visual, Audiovisual and Media Art

BAM is the organisation that supports visual, audiovisual and media art.

BEA (Belgian Entertainment Association)

The professional organisation of the Belgian games, music and video industry.

Boek.be

Defends the interests of the Flemish book trade (publishers, importers, distributors and bookshops).

Creamoda

Fashion brands, manufacturers and agents with their headquarters in Belgium.

CultuurInvest

One of the Flemish Participation Company's (PMV) investment funds that invests in the creative industries via subordinated loans and capital investment.

Design Vlaanderen

Design Vlaanderen is part of Enterprise Flanders and promotes good-quality contemporary Flemish design.

Flanders District of Creativity

Flanders DC is the Flemish organisation for entrepreneurial creativity and coordinates the Flanders Creative Industries Platform.

Flanders Fashion Institute

The Flanders Fashion Institute is part of Flanders DC and stimulates entrepreneurship in the fashion industry in Flanders. FFI raises designers' awareness concerning business skills, provides career guidance and promotes fashion from Flanders both nationally and internationally.

Flanders Music Centre

The organisation that supports the professional music sector.

GALM

The Flemish association of authors of pop music looks after the professional, legal, material and creative interests of authors of light music.

Howest

The University College of West Flanders offers various courses with a link to the Creative Industries.

IAB Belgium

The Interactive Advertising Bureau Belgium is a professional organisation for all those involved in the digital and interactive communications market (internet,

interactive digital television, mobile marketing, etc.) in Belgium.

Kunstenloket

The Kunstenloket provides information, courses and advice for artists and creatives with questions about business and legal aspects of their creative activity.

MEDIA Desk Belgium - Flemish Community

MEDIA Desk Belgium - Flemish Community is the local representative of MEDIA, the European Commission's subsidy programme for the audiovisual industry.

Media, Arts & Design Faculty

The Media, Arts & Design Faculty in Genk/Hasselt groups various courses and research trajectories with a link to the Creative Industries.

NAV

NAV, the Flemish Architects' Organisation, is the biggest professional federation of architects in Flanders, with a good 2,300 members.

oKo

The consultation on arts organisations represents over 160 organisations in the professional performing arts and music sector. It is the official employers' federation of these organisations, acts as a spokesman for them and defends their interests.



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► Participants in the Consultation on the Creative Industries

Raad voor Reclame

The Flemish advertising board, is a federation of professional organisations in the advertising and communications sector. Its purpose is to promote, valorise and defend socially responsible advertising communication and the fact that freedom of advertising is a factor in economic expansion.

REC Radiocentrum

The REC is the point of contact for anyone who is, or wants to be, involved in radio in Flanders. You can go to the REC for education, studio opportunities and information. It also provides guidance for the REC youth broadcasting networks and does practically-oriented research. To back up these activities the REC looks for opportunities to make cross-media productions with the accent on radio.

VAF, Flanders Audiovisual Fund

The VAF provides financial support and guidance for audiovisual creations; promotes the Flemish audiovisual creation sector; supports and organises training initiatives and does research into the audiovisual work sphere. The VAF is also a focal point for its own field of business.

VAi, Flemish Architecture Institute

The Flemish centre for architecture culture.

VDP

The VDP, or Flemish Newspaper Press, is an umbrella organisation for all the Flemish newspaper publishers. The organisation defends their professional and commercial interests at the regional, national and international levels.

VFPB, Flemish Film Producers Association

The VFPB represents the interests of the Flemish film producers towards the broadcasting companies, management associations, government bodies, employers' organisations and trade unions, the press and other relevant parties.

VOTP, Flemish Independent Television Producers

VOTP represents the interests of the Flemish, independent television producers towards government bodies, broadcasting companies, employers' organisations and trade unions, the press and other relevant parties.

Vti, Flemish Theatre Institute

The institute for the performing arts. A documentation and research centre for dance, theatre and music theatre. Think tank focussed on the landscape in a diverse and international Flanders. A critical interface between theatre-makers, audiences and policy.



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PART 2.0

Building blocks for flourishing Creative Industries

PART 2.0

INTRODUCTION

The Flanders Creative Industries Platform presents six themes in this note, which require coordinated action by the sector and the government if the Creative Industries are to develop optimally.

1. Towards an international future for the Creative Industries

The Flanders Creative Industries Platform aims to work with the government on a coordinated international action programme. After all, internationalisation is necessary both financially and intrinsically in the long term to be able to build up a full and sustained career in the Creative Industries. Internationalisation also has a positive effect on Flanders' image.

2. Towards more clustering and cooperation

Better cross-sectoral organisation, a common strategic orientation and better cooperation stimulate knowledge sharing and make it possible to explore the potential role of the Creative Industries in social innovation. Even at the policy level adequate cooperation and consultation between domains such as culture, international policy, the media, the economy, innovation and education are required to achieve an integrated policy.

3. Towards more enterprising Creative Industries

Business and entrepreneurial skills are not only required to gain access to financing, they also help to consolidate, valorise and develop a creative/artistic activity.

4. Towards optimal financial and fiscal policies for the Creative Industries

The gap between financiers and the Creative Industries is still too wide. An effort must be made to bring the two parties closer together and to encourage investments in the sector. Favourable fiscal measures can valorise the social and innovative added value of these investments, even if no financial added value is achieved.

5. Towards optimal infrastructure for the Creative Industries

The presence of a rich and flourishing creative/cultural climate gives Flanders a positive image which, in its turn, encourages new companies to establish themselves in Flanders. Optimisation of the physical and virtual infrastructure in our region makes it more attractive for entrepreneurs from the Creative Industries.

6. Towards fair remuneration and effective protection of creativity

There would be no Creative Industries without creatives. Yet they often find themselves in the weakest position. Efforts must be made to ensure their remuneration and the effective protection of their creativity.

TOWARDS AN INTERNATE FUTURE for the Creative Industries



That Flanders has creative talent is beyond dispute. From designer Maarten Van Severen's .03 chair to internationally renowned conductors like Philippe Herreweghe or Paul Van Nevel; from the fashion world's famous Antwerp Six to visual artists like Jan De Cock or Luc Tuymans. Flanders can be proud of the wealth talent within our borders.

2.1

TOWARDS AN INTERNATIONAL FUTURE for the Creative Industries

Due to its central location at the heart of Europe, where the Germanic and Latin cultures meet, Flanders offers a melting pot of influences. But the fact that there is more 'abroad' than 'home' has its disadvantages, too. Creatives who want to survive financially and economically quickly hit the limits of our limited internal market. And those who want to be famous outside their own country would do well to measure themselves against the big names on this earth now and then.

Internationalisation is therefore important for professionals in the Creative Industries both financially and intrinsically.

Indeed it is even necessary in the long term to be able to build up a full and sustained career. Actively creating a profile abroad, coupled with an international export policy, is not only rewarding for the Creative Industries. Because of the position that creative products and culture occupy in society, successful promotion of these products outside our borders contributes considerably to the 'Flanders' brand.³³

How do the Flemish Creative Industries get their foot in the door abroad? How can individual initiatives in the creative sector be better geared to each other so that they have a stronger impact together abroad? How can we set

about drawing up more coherent policy that spans the various policy areas?

"Internationalisation is financially and intrinsically necessary to be able to build up a full and sustained career"



PART 2.1



Situation now

The Creative Industries do not have to start from zero, there have already been considerable commendable efforts to achieve international profiling, but they are mostly sporadic. Some examples:

- The Flemish music sector has a strong presence at Eurosonic, Popkomm and Womex, which are about the most prominent European showcase festivals and music fairs.
- For the performing arts the annual Festival at Avignon is one of the regular opportunities for showing theatre productions on an international stage.
- In recent years Flemish architecture has had an increasingly strong presence at the Venice Biennale.
- Flemish advertising and communications agencies usually meet up at the Lions Festival in Cannes in June.
- The Flemish book sector moves to the international comics fair at Angoulême in January, the Children's Book Fair in Bologna in March, the London Book Fair in April and the Frankfurter

Buchmesse in October.

- The audiovisual sector has its own export bureau, *Flanders Image*, and a permanent place at the most important international film festivals.
- Design Vlaanderen regularly works with Flanders Investment and Trade for big foreign design fairs, like Design Week in Milan.
- Since 2007 Flanders Fashion Institute has organised various fashion showrooms for young talent in Paris, New York and Barcelona, amongst other places, during the fashion weeks.

In other words, each sector tries to put its best international foot forwards, but the preparations, the logistics, invitations to the international media and professionals, and the communications all demand serious investments of time and resources over and over again. Does this bring maximum benefit for the various sectors? Could they not profit more from each other's efforts, as well as from each other's knowhow? Could they not join forces more often and therefore make a stronger impression abroad?

Better communication

There is room for improvement in international communication as well. The arts institutions have for a number of years had the international eZine, *Arts Flanders*. Other sectors have their own international newsletters or publications. And the government-initiated *Flanders Today Magazine* regularly writes about art and culture.

Nonetheless, even the Flemish representatives abroad feel that they are not well enough informed about what the Flemish Creative Industries are doing internationally. Thanks to UiT in Vlaanderen, Flanders has an excellent calendar of Flemish events, but there is still not even an elementary calendar of the activities of the Creative Industries abroad. This kind of basic instrument would give more visibility to the international dimension of the Flemish Creative Industries, create links between them and, most of all, would put the sector on the map abroad.

Toerisme Vlaanderen's network of Flemish tourist offices in world

London and Beijing and the network of Flemish Houses abroad can reinforce this with communications about the range of Flemish culture/creativity on offer. This, too, will contribute to the increased visibility of Flanders and encourage potential visitors to go to Flanders.

Invite other countries

In the future the Creative Industries could put more effort into bringing interesting foreign contacts and international events and fairs to Flanders. This type of initiative is not only good

for networking but reaches the international press as well. The Flemish Creative Industries and Flanders, too, will undoubtedly enjoy the benefits of this kind of attention. The sector could also take more advantage of the presence of the European organisations in Brussels by, amongst other things, playing a more active role in the dialogue with European policy.



► Foreign visitors

It is also useful to bring people from other countries to Flanders. A few examples:

Every two years the **music sector** invites foreign concert promoters, booking agents and the press to come and listen to the cream of Flemish jazz at the Flemish Jazz Meeting. With success. (photo 1)

Together with Flanders Investment and Trade the **Biennale interieur** invites buyers, distributors and publishers of design articles from other countries to visit. (photo 2)

Every year selectors for the most important **international film festivals** come and watch the most recent Flemish films at the Huis van de Vlaamse Film, or home of Flemish film. (photo 3)

Every year **Boek.be** invites a host of international authors to various events, with the Antwerp Book Fair as the most important. (photo 4)



PART 2.1



Need to join forces

The actions above can be taken by the sectors themselves. But far-reaching international profiling of the Flemish Creative Industries, greater visibility and more impact will only be achieved with top-down coordinated action. We must join forces.

Some sectors of the Creative Industries can profile themselves internationally to a certain extent thanks to good cooperation with Flanders Investment and Trade (FIT, the Flemish Agency for International Enterprise). Nonetheless the gap between the Creative Industries and FIT is often still too wide. On the one hand the Creative Industries need to create better profiles with FIT.

This can be achieved with joint information actions for FIT representatives abroad or publications with profiles of the biggest companies outlining their sales figures and business contacts.

On the other hand, at the moment FIT does not have a

targeted focus on the Creative Industries, and its regulatory framework and budget do not always correspond to the needs of the various disciplines of the Creative Industries.

In other policy areas, too, the Creative Industries often clash with a regulatory framework that is insufficiently flexible or too slow, like the Arts Decree (Kunstendecreet). In addition the financial framework is quite frequently too limited to be able to take advantage of international opportunities which often present themselves ad hoc.

The Flanders Creative Industries Platform therefore advocates for a new **inter-ministerial action programme on internationalisation**. This programme could support the Creative Industries, related business branches and the government. The guiding principle would be that investment in international profiling and development which delivers results and is financially profitable would also be partly repaid to the programme.

"The Flanders Creative Industries Platform pleads for a new interministerial action programme on internationalisation"

This type of action programme would have various advantages:

- It would have the flexibility to devise criteria and procedures for decision-making tailored to the individual sectors.
- It could organise or support new creative export actions under a common label. Take for example the E-Culture Fair 2010³⁴, a mixture of exhibition and fair with an online component, with which Flanders highlighted a number of Flemish projects involving e-culture abroad. Another possibility is devising campaigns and export actions involving the Unesco Creative Cities Network, of which Ghent is also a member.
- It could help to improve communications and eventually even lead to a permanent presence in a number of target countries.

³⁴ Zie: <http://www.eculturefair2010.eu>.

Joining forces abroad

At the Frankfurt Book Fair in 2010 the Flemish Literature Fund and the Flanders Audiovisual Fund presented a montage of trailers of filmed literature from Flanders. Via the Successful Flemish film “The Misfortunates” international publishers could directly discover Dimitri Verhulst’s novel. A nice practical example of how two sectors can join forces.



- In this type of framework initiatives that already work well, such as Flanders Image, could share their knowhow with other less experienced sectors.

Policy suggestions for the government

- In conjunction with the professional associations and other partners, set up an inter-ministerial action programme that increases the visibility and impact of all the Flemish Creative Industries abroad. Provide Flanders Investment and Trade with an adequate budget for this that reflects the

economic value of the Creative Industries.

- Use the offices of the Flemish government in other countries as “showcases” for the Flemish Creative Industries. Involve the Flemish representatives abroad to increase international communications about the Flemish Creative Industries.
- Take more advantage of the presence of the European policy level in Brussels. In addition to the efforts already being made, work to have a more active role in European policy on the Creative Industries. Help to ensure that optimal use is made of the creative sector’s potential for local and regional development in the relevant EU programmes and policy instruments.

Challenges for the sector

- Encourage collective export actions by logical clusters of sectors from the Creative Industries. See that supporting and intermediary organisations that are working on international projects in the Creative Industries bring each other up to date at regular intervals on the international initiatives they are organising or participating in within their sector. This way links can be sought, partnerships can be stimulated and knowhow shared.
- Provide integrated International communication of sectoral and cross-sectoral export actions and international initiatives for Flemish partners abroad (Flemish representatives, FIT representatives, the Flemish Houses abroad, Toerisme Vlaanderen’s offices in other countries) and other relevant contacts. Consider creating a common identification label for collective actions that will increase recognition.



PART 2.1



- Develop information actions and publications to increase awareness of the Creative Industries amongst FIT representatives abroad.
- Take better advantage of the presence of the European organisations in Brussels, by engaging in more active dialogue on the review of the Culture Programme, the European Agenda for Culture and other European policy instruments relating to the Creative Industries. □







TOWARDS MORE
CLUSTERING
and cooperation



In Flanders the title 'Creative Industries' covers a wide range of sectors and activities, within which many more intermediary and representative organisations are active. This should not immediately be interpreted as an obstacle: it is just indicative of the specific characteristics and customs of each individual sector.

2.2

TOWARDS MORE CLUSTERING and cooperation

There must be sufficient coordination between the various parties as well as cooperation and exchange of knowledge. This will avoid double work and reveal gaps. Exchanging knowledge increases expertise and cooperation increases impact.

How can this cross-sectoral cooperation be stimulated? How can cluster-forming be stimulated - not only within the Creative Industries but also with other sectors?

Situation now

Every sector within the Creative Industries has its own historic dynamic. In some sectors this is externalised in more or less

structurally organised consultation, such as the Book Consultation in the book sector or the Music Consultation in the music sector. Other sectors, such as the performing arts, are characterised by a lively culture of debate. These sectors regularly assume collective positions under the auspices of consultative organisations as well as through study days and publications, and cooperate in a -sometimes more informal - manner.

Within the Creative Industries players operate with widely differing objectives and economic realities: from market-oriented companies to subsidised artistic organisations, from core creative links in the chain to supporting and related branches

of business. Each economic link has its own economic interests, which creates a field of tension between the various parties.

Finally, the Creative Industries are the perfect example of a dynamic environment in which positions change constantly.

Trying to organise and group those engaged in them from the top down would therefore give a false sense of representativeness. Often (young) people active in the Creative Industries do not feel an immediate need to form a group or join an existing (professional) association.



PART 2.2



The Creative Industries are the perfect example of a dynamic environment in which positions change constantly.

So it is not very realistic to introduce one structural model, organisation and consultation from the top down as in other industries and sectors. However, there is room for more organisation and structure. The sectors can mutually **learn from successful consultation models**.

It is equally worthwhile **to invest in qualitative research** into how cooperation comes about and how those engaged in the Creative Industries organise themselves individually.

Sustainable forms of sectoral and cross-sectoral **data collection** must also be stimulated. The government can help by refining the official statistical terminology and making sure it is applied as correctly as possible, as well as by sharing available statistical data from the Flemish and federal government bodies with the sector.

The neutral position of intermediary, umbrella and supporting organisations must be fostered in all of this. They can point out trends and difficulties freely and from a broad perspective.

The Flanders Creative Industries Platform is a first step in a process of joint consultations and may work as a catalyst. The Platform aims to create a platform for the needs and interests of the Creative Industries that is greater than that of the individual partners, without trying to take the place of the participating organisations or detract from the specific characteristics of each individual sector or player.

One of the most important challenges is to be a **central point of contact** within this rich and diverse landscape. Because better cross-sectoral organisation and collective strategic orientation help both individual players and sectors move forward.

But unnecessary fragmentation should also be resisted. There is little point in similar players forming separate groups.

A good practical example is the Association of Flemish Authors (VAV), in which the book sector with the support of the government (via the Flemish Literature Fund) has brought together more or less all the existing associations of authors. Resisting fragmentation does not mean there is no room for different trends, though.

Better cross-sectoral organisation and collective strategic orientation help both individual players and sectors move forward.

In addition to this the Platform wants to work on building ties with other sectors so as not to overlook the potential role of the Creative Industries in social innovation. Through **crossovers** between creative sectors and sectors such as health care, education, mobility, the environment and leisure innovative, *out of the box* solutions and ideas can be found for social issues.

At the policy level, too, adequate cooperation and consultation

between areas such as culture, the media, the economy, innovation, education and international policy is an essential condition for achieving an **integrated policy** for the Creative Industries.

Cross-over Labs

In 2010 the first Cross-over Lab Lowlands was organised, a five-day residential workshop in which innovative cross-platform projects were developed. Flemish and Dutch professionals from film, game, TV, animation, mobile and new media, as well as from dance, theatre and sound/music were invited to generate new ideas for projects, under the guidance of international experts.

Policy suggestions for the government

- In cooperation with the relevant policy areas (culture, media, economy, innovation, education and employment) draw up one inter-ministerial policy note so

as to achieve a more integrated policy for the Creative Industries.

- Recognise the Flanders Creative Industries Platform as a priority consultation partner for policy directed at the Creative Industries.
- Stimulate an increase in the scale of the supporting organisations and strive for a balance between specialisation and the increase in scale when allocating subsidies to these organisations.
- Invest in sustainable recurrent research in order to collect statistics (employment, sales, etc.) concerning the Creative Industries and monitor evolutions and trends.
- Refine the statistical terminology at the federal level to make it easier to monitor evolutions in the Creative Industries. Help to ensure that this nomenclature is used as correctly as possible.
- Invest in experiments and incubators whereby the Creative Industries are used to implement (social) innovations in sectors such as education, health care, the environment or mobility. □

Challenges for the sector

- Organise a sectoral consultation in every sector of the Creative Industries.
- Recognise the consultation on the Creative Industries as a central contact point and platform for raising collective needs and interests.
- Consolidate and encourage the logical clustering of the supporting or representative organisations in the Creative Industries.
- Use one and the same sustainable method in all the sectors for collecting statistics about the Creative Industries. Invest in qualitative and quantitative research that charts the Creative Industries and observes and analyses trends.
- Organise and stimulate networking opportunities between the Creative Industries and other industries and sectors such as education, health care, the environment and mobility.

TOWARDS TOWARDS MORE ENTREPRENEURIAL CREATIVE INDUSTRIES



Entrepreneurs in the Creative Industries need more business knowhow, insight into the working sphere and entrepreneurial skills. They admit that themselves according to a recent European study into entrepreneurship in the Creative Industries: 69 percent of the respondents said that more entrepreneurial skills should be offered in educational programmes.³⁵

2.3

TOWARDS MORE ENTREPRENEURIAL Creative Industries

In a study into business training in artistic colleges in Flanders 88 percent of the respondents indicated that business knowhow should be offered as part of the courses. Nearly three quarters of recent graduates also thought that business knowhow should be offered after higher education too.³⁶

Business and entrepreneurial skills are a condition for gaining access to financing. From the evaluation of the first two operational years of CultuurInvest (the PMV's investment fund for the Creative industries) it appears that 70 percent of applicants had no business plan and 60

percent had no workable income model. 40 percent of the dossiers sent in were closed because of lack of entrepreneurship.³⁷

So there is room for improvement. But what is this business knowhow and these competencies? And how can they best be taught?

"Business skills, insight into the work sphere and entrepreneurship are competencies that can help to consolidate and develop a creative artistic activity."

Situation now

Most students from courses in the Creative Industries probably are entrepreneurial (their 'creativity' is an expression of that), but that does not mean they are entrepreneurs.

Entrepreneurs, in turn, are not always managers, or vice versa. Management skills such as time management, budgeting, marketing or drawing up a business plan are perhaps easier to teach than entrepreneurial skills such as daring to take risks or being a good networker.



PART 2.3



Students and lecturers on courses in the Creative Industries are primarily concerned with creative and artistic development. That is normal. Students must not only obtain qualifications in the necessary artistic/creative skills, but must in addition develop their own artistic vision. Lecturers who have worked in education for a long time also have less feeling for the entrepreneurial and business aspects of the work sphere.

Nonetheless, there should be increasing awareness that business skills, insight into the work sphere and entrepreneurship are competencies that can help to consolidate, valorise and build on artistic /creative activity. In educational practice this is not always the case. Some courses, in the applied arts or architecture, for example, by their very nature devote more attention to this than others. But all too often business skills are only offered as optional subjects or in guest lectures.

Raising awareness concerning the social added value of the Creative Industries and their potential role in (social) innovation could be coupled with this too. There must be enough room for experimentation.

Need for concrete steps in education

A first important step **during training** is to **raise awareness** amongst course coordinators and lecturers. They must be shown the importance of entrepreneurial and business skills, and offer students sufficient insight into the work sphere. Besides purely creative jobs there are also interesting, more commercial alternatives which are still somewhat taboo.

The current business terminology - 'business plan', 'cost - benefit analysis', 'SWOT', 'USP' - is also the language of potential investors. Nonetheless it is important to **update** these concepts for the creative world. Those who are too fluent in business speak risk

rapid confrontation with the polarisation that still reigns between the economy and certain sectors of the Creative Industries. But students must not only familiarise themselves with the theoretical context, they must also be able to try it out in practice, in a natural way, such as *learning by doing*.³⁸ Lecturers and course coordinators must be given the right tools and methods to be able to **translate** the work sphere to the world of the student. This is possible through, for example:

- internal/external assignments and work placements;
- by giving problem-oriented education;
- developing *small business projects* (peer-to-peer coaching);
- attitude training;
- building up a pool of inspiring guest lecturers;
- offering lesson modules tailor-made for creative students;
- boosting spaces for experimentation in research, (co-) creation, innovation and entrepreneurship.

35 Study on the entrepreneurial dimension of cultural and creative industries, Utrecht School of the Arts, 2010, p.79. See: www.flandersdc.be/oci/bronnenlijst

36 Yoko Van Praet, De kunstenaar als ondernemer: feit of fictie? Een onderzoek naar de zakelijke vorming in kunsthogescholen en de zakelijke interesse van beginnende kunstenaars, unpublished dissertation, University of Antwerp, 2007, p. 101-108. See: www.flandersdc.be/oci/bronnenlijst

37 Annick Schramme (ed.), De verbeelding (opnieuw) aan de macht: over creativiteit en innovatie in de culturele sector, Leuven, Lannoo Campus, p. 120.

38 The entrepreneurial dimension of the cultural and creative industries, Utrecht School of the Arts, 2010, p. 81. See: www.flandersdc.be/oci/bronnenlijst

There are good practical examples in various creative courses that can inspire a common learning trajectory (in Bachelor and Master's courses) concerning entrepreneurship.

Clustering courses or having students work together will mean they can learn from each other. If, for example, students of culture management or economics team up with art students to develop a business plan for a creative activity, the economics students may perhaps, later on in their professional lives, be quicker to see the symbolic and social value of a creative product or more easily aspire to a career as a business coach/manager in the Creative Industries.

Even **beyond higher education** it is worth stimulating business and entrepreneurial skills. This lifelong learning is a responsibility shared by higher education and the work sphere.

Various initiatives in the Creative Industries respond to this by providing information, personal advice, workshops and short courses.

However, for people from the Creative Industries it is not always so obvious where they should look. **More coordination** would not only make the range available more transparent, but would ensure the most efficient possible use of resources. These initiatives must also have access to sufficient resources and expertise to be able to fulfil the demand.

"It is important to update business terminology for the artistic world"

The range of courses, information and advice for entrepreneurs should also be better publicised in the Creative Industries. The 'Unizo Startsimulator', a tool for self-employed workers, for example, offers the opportunity of drawing up a complete, ready-to-use business plan free of charge online. The Flemish government agency for entrepreneurship offers a whole range of courses and advisory bodies for entrepreneurs at a reasonable price. And other business organisations offer tools for making business and financial plans.

Such initiatives would benefit, too, by being adapted and/or updated to suit the world of the Creative Industries and the people engaged in them. The portfolio of courses offered by the Flemish government agency for entrepreneurship, for example, is not accessible to non-profit organisations, so that a lot of organisations from the Creative Industries do not have access to it.

Entrepreneurs in the Creative Industries can **also learn from other entrepreneurs**. Networking events already take place in the various subsectors, but there are few between (logical clusters of) sectors in the Creative Industries or beyond. Sharing knowhow about similar challenges can bring new insights. Networking with other sectors also offers a context in which people can speak freely about business challenges. It is often more difficult with your direct 'competitors'.



PART 2.3

Policy suggestions for the government

- Integrate competencies and behavioural indicators for business skills and entrepreneurship in course profiles in higher arts education and other courses that prepare students for a career in the Creative Industries.
- Create a policy framework at the educational level that stimulates more cooperation between different courses. Have students from courses in the Creative Industries carry out practical projects focused on entrepreneurship together with students of cultural management or economics.
- Set up actions to illustrate the economic potential of the Creative Industries and explain the career opportunities in this sector for business talents who have (recently) graduated in economics, commercial engineering or applied economics.
- Invest in one office for the Creative Industries that offers

tailor-made general basic advice, workshops and short courses on business and entrepreneurial skills.

- Make extra resources available for (cross-) sectoral coaching initiatives and space for experimentation in the Creative Industries so as to promote knowledge sharing and stimulate research, (co-)creation and innovation.
- Open up the courses and coaching available through the Flemish government agency for entrepreneurship to freelancers and non-profit organisations from the Creative Industries.

Challenges for the sector

- Develop actions to raise awareness and a learning trajectory with the right tools and methods to convince course coordinators, lecturers and students on courses in the Creative Industries that business and entrepreneurial skills help to consolidate and build up an

activity in the Creative Industries.

- Set up a career centre that explains the work sphere transparently so that graduates gain insight into the various career opportunities in the Creative Industries. In addition to purely creative jobs there are also interesting, more commercial alternatives which are still taboo.
- Increase communication on the range of sources of information, personal advice, workshops and short courses in the Creative Industries. Avoid unnecessary fragmentation and seek coordination between and across the sectors.
- Organise cross-sectoral networking opportunities in order to stimulate an exchange of experiences and accumulation of knowhow.
- Organise sectoral and cross-sectoral coaching initiatives for the Creative Industries.
- Set up a pool of business talents who support (starting) entrepreneurs in the Creative Industries with their expertise.⁵⁹

□



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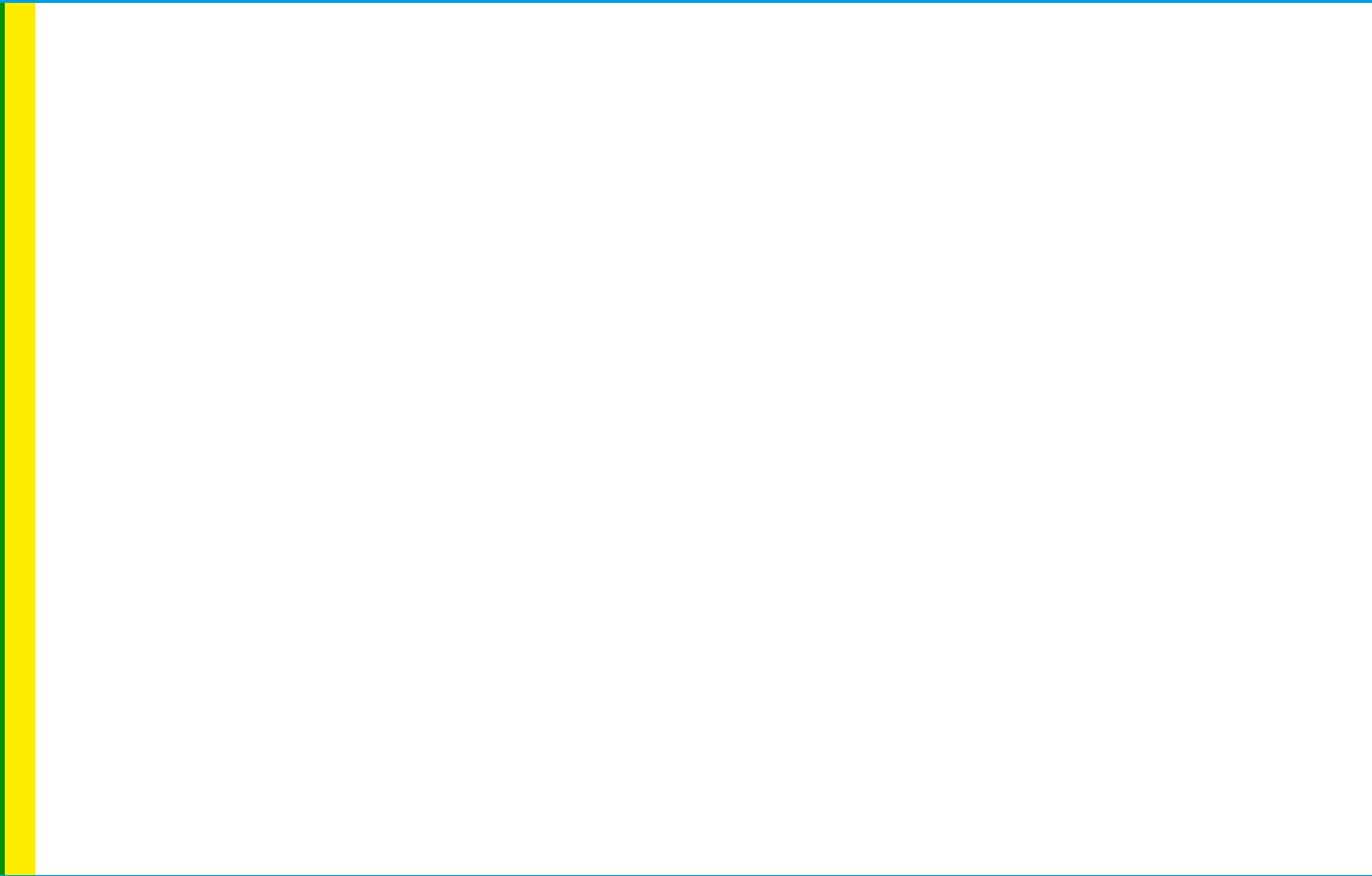


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The Kunstenloket: business advice for artists and creatives

The Kunstenloket offers the (applied) arts sector workshops, coaching trajectories, advice and information on business and legal topics. It regularly provides guest lectures for higher arts education and also offers lesson modules on business skills. The Kunstenloket is so much in demand that the waiting time for a personal appointment for business advice is now three to four weeks. More and more people who work in the Creative Industries are finding their way to this type of initiative. It is important that they should have adequate resources and expertise to be able to meet the huge demand.





The background of the slide features the Creative Industries Alliance logo, which consists of the words 'CREATIVE', 'INDUSTRIES', and 'ALLIANCE' stacked vertically in a large, blue, sans-serif font. The text is partially obscured by a central white rectangular area with a diagonal blue hatching pattern.

TOWARDS OPTIMAL FINANCIAL AND FISCAL policies for the Creative Industries



2.4

TOWARDS OPTIMAL FINANCIAL AND FISCAL POLICIES for the Creative Industries

Situation now

Access to financing is one of the most important obstacles for entrepreneurs in the Creative Industries. In a study of³⁹ over 400 creative entrepreneurs more than half point to self-financing as their main source of funds and 20 percent to subsidies. The same survey shows that only 4 percent of these creative entrepreneurs had a financial outlook for maximum five years.

Obstacles for financiers

Because of the uncertain *return on investment* in the Creative Industries are often perceived as **too risky**. The Creative Industries are very dependent on what are,

on the whole, intangible assets, the economic value of which is sometimes difficult to interpret, such as copyright or the cultural creativity/ talent with which a product is produced. **Favourable fiscal measures** can valorise the symbolic and social added value of the Creative Industries, even when no financial added value is realised.

Obstacles for creative entrepreneurs

Entrepreneurs in the Creative Industries are often not sufficiently aware of relevant sources of financing. Some have little inclination to get involved with investors for fear that their creative/artistic freedom and

independence will be curbed. A lot of entrepreneurs have difficulty **translating their creative vision into the business jargon** of financiers. Many are not sufficiently familiar with the business conditions (a business plan, a potential market study, etc.) for external financing.

Need for raising awareness on both sides

Financing institutions can be familiarised with the workings of the Creative Industries, and vice versa.



PART 2.4



In addition to sector-specific initiatives like CultuurInvest (a Flemish cultural investment fund), financing can also be sought from potential sources that are better known in other sectors.

Experts in the sector agree that besides loans and capital, tax credits and favourable fiscal measures are the most relevant form of support for the Creative Industries.

Although access to capital is important at every phase of entrepreneurship, the starting phase is considered to be the most crucial period for financial support. Initiatives that provide financing in the very early stages, such as **seed capital or microcredits**, reduce the risk for investors and make it possible for entrepreneurs from the Creative Industries to test the market potential. As a result they will have easier access to other, more traditional investment resources at a later phase.

Experts in the sector agree that besides loans and capital, **tax credits** and favourable **fiscal measures** are the most relevant form of support for the Creative Industries. The existing measures could be better publicised in the Creative Industries, but there is certainly room, too, for intrinsic improvements. Creatives (artists, authors, composers, filmmakers, designers, etc.) often only receive their earnings after a long period (sometimes spread over several years) of “creation”.

These earnings are then subject in full to progressive taxation. It would be preferable if they were spread over the preceding periods retroactively.

In addition, the fiscal treatment of income from royalties and related rights is not always unambiguous.

Finally, more **research** is needed into the extension of fiscal stimuli from adjacent sectors (such as sport or scientific research) to the Creative Industries; and to mixed public-private financing, co-financing and new financing models.

Policy suggestions for the government

- Create a favourable fiscal climate for creatives. Stimulate and optimise investments in the Creative Industries, taking into consideration the nature of the creative production process.
- Stimulate and support tax credits for products and services from the Creative Industries.
- Make the existing range of financing methods more accessible to the Creative Industries.
- Start initiatives that offer seed capital and microcredits for starters in the Creative Industries.
- Invest in research into the extension of fiscal stimuli from adjacent sectors (such as sport or scientific research) to the Creative Industries and to alternative and new financing models, such as public-private financing and co-financing.

Challenges for the sector

- Raise awareness amongst financing institutions to increase their understanding of the economic potential of the Creative Industries.
- Consolidate and increase communication about existing forms of financing and favourable fiscal measures for entrepreneurs. Adapt these communications to suit the world of the Creative Industries. □

CultuurInvest: the partner for creative entrepreneurs

With CultuurInvest PMV is aiming specifically at entrepreneurs in the creative industries. The fund works for the growth and economic independence of companies that offer products or services with a clear market potential. Indeed CultuurInvest does not provide subsidies but invests via subordinated loans and capital participations. The fund was set up in 2006 because of the lack of private investments in the creative sector and has since invested in 45 creative enterprises, worth a total investment of 7.3 million euros.



CultuurInvest

Partner van creatieve ondernemers



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TOWARDS OPTIMAL INFRASTRUCTURE for the Creative Industries



2.5

TOWARDS OPTIMAL INFRASTRUCTURE

for the Creative Industries

Situation now

Cities have always been places where creativity and innovation have originated. Several cultures come together in cities: rich and poor, young and old, indigenous and foreign, the poorly educated and the highly educated. This broad mixture ensures a strong creative impulse which, in its turn, is highly attractive for creatives.

It is important to foster and develop that creativity, by offering a rich range of culture, but also by optimising the opportunities for creative entrepreneurs economically and in terms of infrastructure. It

just so happens that the Creative Industries prefer to be based in the cities.

The City of Antwerp, for example, employs an account manager who offers entrepreneurs from the Creative Industries guidance in the search for suitable business accommodation.

People who are active in the Creative Industries are often looking for locations that are well embedded in the public space, because the **interaction and exchange** are stimulating and as a consequence provide new creative impulses. This can be achieved by creating places where (creative) entrepreneurs and visitors can meet each

other, where they can work and communicate digitally. Places like this can be a stepping stone to a fixed individual workplace. Here, too, clustering can have an inspiring effect. Interaction and exchange can also be stimulated by investing in networking between people.

The Creative Industries are often the early adopters of new technology. They therefore benefit from an optimally developed virtual infrastructure.



PART 2.5



Modern communication technology not only makes it possible to work (together) from different places, but creative businesses and organisations also use it as a new way to distribute content and products.

“The Creative Industries are often early adopters of new technology and benefit from an optimal virtual infrastructure”

The Ancienne Belgique concert hall, for example, offers concerts digitally via its website with Abtv, thereby managing to reach twice as many people for some concerts as the capacity of the hall allows.

Other players, too, have or are busy working on a digital “extension” to market their creative products and reach a global audience. A basic broadband connection is therefore in many cases no longer sufficient. When several end-users want to consult or download content

at the same time, an (external) infrastructure is needed that can cope with large volumes. The cost of this is often a big stumbling block.⁴¹

Policy suggestions for the government

- Provide “business zones” at the regional and urban level in towns/regions for the Creative Industries and their supporting organisations. Take stimulating measures to make it possible for empty public buildings to be occupied at attractive market prices. Stimulate clustering and cooperation by developing and supporting co-working spaces with optimal digital infrastructure.
- Increase the penetration rate of (wireless) internet connections throughout Flanders. Consider broadband and digital applications from the Creative

Industries as extra canals that create new markets, but which also increase, broaden and deepen cultural participation. Stimulate and support projects that use these applications.

Challenges for the Sector

- Promote clustering and cooperation by sharing best practices concerning co-working and networking in the creative sector.
- Invest in contacts outside your own creative sector and cooperate in social and corporate innovations. □

41 Gert Nulens, Joke Beyl, Breedband en verbeelding: een onderzoek naar toepassingen, behoeften en modellen voor breedband en cultuur, IBBT-SMIT, 2009, p. 4.
See: www.flandersdc.be/oci/bronnenlijst



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Space for co-working

Bar d'Office is an emerging network of workspaces with every professional facility, aimed at *work nomads* and home workers from the creative industry and other sectors. An in-house *matchmaker* stimulates networking and interaction with other entrepreneurs. Similar forms of co-working can provide new creative impulses and promote cooperation. De Winkelhaak, for example, is an Antwerp-based incubation centre for entrepreneurs active in design, architecture, product development, graphic design and multimedia.





TOWARDS FAIR

REMUNERATION

and effective protection
of creativity



2.6

TOWARDS FAIR REMUNERATION and effective protection of creativity

Situation now

Honest remuneration

Without the work and the achievements of creatives (artists, authors, filmmakers, designers, composers etc.) the Creative Industries would not exist. They are the core of this sector and without them all the supporting links in the chain would have nothing to produce, to distribute or to exploit. Nevertheless creatives often find themselves in the **weakest position**, in terms both of a sustainable career and the protection of their work.

In Flanders a sustainable professional career as a “creator” (artist, designer, author, filmmaker, composer...) is only possible for a few.

Usually this career starts with a development phase of a number of years without income, during which investments are usually made in materials and time. Later, creatives have, in many cases, to fall back on part-time jobs, temporary contracts, freelance work or a combination of different jobs in order to guarantee a sustainable income. In addition, income from artistic/creative activities is not only precarious by nature, it is mostly

also very modest compared to the long, unremunerated periods of creation in which creatives have to invest.

“Creatives often find themselves in the weakest position, in terms both of a sustainable career and the protection of their work.”

Too little consideration is given to the uncertainty of this reality. Creatives have adapted to this



PART 2.6



today by working cross-sectorally and combining different jobs. However it seems that social benefits for artists are biased too much towards a career that is completely within the arts sector. Social security, employment law and the activation of unemployed artists could be better geared to this reality.⁴²

"If the creative sector is in difficulty it can lead to wider economic problems"

Moreover, the so-called **"Artist Status"** (a rule that allows artists in Belgium to be seen as employees under certain conditions) which, amongst other things, makes it possible under certain circumstances for creatives to fall back on unemployment benefits between jobs, cannot always be interpreted unequivocally. In practice it not infrequently causes confusion and sticking points where creatives' social rights, the taxes they pay and Vat regulations are con-

cerned.⁴³ The fiscal statute for authors, which was introduced in 2008, has cleared up and improved authors' fiscal situation, but it still lacks clarity, in particular where commissioned work is concerned.

Besides salaries, intellectual property rights continue to be an extremely important source of income for the creative sector in Belgium. Just the fees collected for rights holders by the collective rights management companies, such as Auvibel, Reprobel, SABAM, SACD, Uradex or SIMIM, come to over 350 million euros annually. In addition there are the fees that are paid for individual licenses. It is therefore important that every form of creative activity should be able to be remunerated via a system of royalties and related rights.

Effective protection

Due to the rise of new technologies which make it ever easier to consume and distribute creative

work, the creative sector is increasingly worried about its future. And if a creative sector is in difficulty it can lead to wider economic problems. The massive range of illegal creative content on offer via the internet and the behaviour of consumers in this respect seriously inhibit the sustainability and development of new business models for offering legal content. Physical sales, too, are suffering from the unfair competition from what is on offer illegally via the internet.

The pirating of films, television series, music albums, games and software is the biggest cause of loss of revenues. In Europe the sector lost a good 10 billion euros in revenues and over 185,000 jobs in 2008. If no measures are taken against (mainly online) piracy, there will be a total loss of 240 billion euros by 2015 and 1.2 million jobs may be lost.

Moreover, a recent American study⁴⁴ shows that the demand for illegal books on the internet

⁴² Lien Van Steendam, *Proteus, een nieuwe acteursmythe?*, Antwerp, 2010 (Dissertation University of Antwerp). See: www.flandersdc.be/oci/bronnenlijst

⁴³ The Kunstenloket has drawn up a list of 26 sticking points (in Dutch) concerning the Artists' Statute: http://www.kunstenloket.be/files/upload/document/file/het_statuut_van_de_kunstenaar_enkele_knelpunten_-_2011.pdf

⁴⁴ Alain Guille, Annick Schramme, Koen Vandenbempt, *Creative industrieën in Vlaanderen anno 2010: een voorstudie*, Flanders DC, 2010. See: www.flandersdc.be/oci/bronnenlijst

⁴⁵ Isabelle De Voldere, Tine Maenhout, *3 sectoren in de creatieve industrie*, Vlerick Leuven Gent Management School, 2006, p. 14. See: www.flandersdc.be/oci/bronnenlijst

rose by 54% in 2009, due in particular to the introduction of the iPad. This same study estimates the number of Google searches for illegal books at 1.5 to 3 million daily. That is roughly one billion searches annually.

Belgian rights holders, too, seriously suffer from illegal downloads, as the figures of the Belgian Anti-Piracy Federation (BAF) show. In 2010 BAF removed 1.5 million links to illegal content (music, films and games) from the net. That is an increase of 20 percent compared to 2009 (1.2 million links).

The trade in counterfeit products, such as design articles, furniture or clothing, is estimated to make up 5 to 7 percent of world trade.⁴⁵ The counterfeiting industry not only puts illegal copies on the market (often via the internet), but also cheats consumers with poor quality reproductions.

Meanwhile the legal digital market definitely has a future:

- In Belgium alone there are already 12 million songs on offer safely and legally, plus thousands of films and television programmes via

Unfair competition

Revenues from the sale of music on physical supports (CD and DVD) fell by 49 percent between 2000 and 2009. In November 2009 the Belgian Sonica Group, which owned over seventy entertainment shops (ExtraZone and Bilbo), went bankrupt. As a result of this bankruptcy nearly four hundred people lost their jobs. The unfair competition from what was on offer illegally via the internet plus illegal downloading behaviour were partly responsible for this bankruptcy.

- VOD services, a considerable range of games and 10,000 digital books.
- Producers, publishers and shops see the internet as an opportunity, invest in the promotion and exploitation of creativity via the internet and adapt their business models appropriately.
 - Revenues from the digital music market rose by 24 percent in 2010, which is good for both the music producers and the authors.

Solutions

First of all, in so far as is legally possible, the people offering and uploading illegal content must be targeted.

From a recent study by ENISA (European Network and Information

Networks Agency) it appears that 95 percent of the emails sent are blocked or filtered by European internet providers. So internet providers play more than simply a passive minor role on the digital highway, as they have claimed for years. They possess the necessary effectively technical measures to safeguard the good functioning of their networks. They block access to illegal websites on the basis of so-called blacklists, cancel or limit their customers' bandwidth and/or proactively filter information via their networks.

"For consumers improved information (e.g. about what is on offer legally) and greater awareness are key."

For consumers improved information (e.g. about what is on offer legally) and greater awareness are key. Only if consumers continue their abuse after repeated warnings are other measures necessary, such as a temporary reduction in the bandwidth of the internet subscription.



PART 2.6



The Ministry for Economic Affairs, which has jurisdiction over infringements of the law on intellectual property rights, electronic trade, market practices and consumer protection, is best placed to organise and manage an effective warning system.

That the government would also benefit from the proposed measures goes without saying. A modern knowledge economy cannot afford to leave the core of its wealth – creative authors and enterprising producers and publishers – out in the cold. A flourishing legal digital economy will definitely benefit the government economically, since it can be expected to bring with it both more employment and more revenue, which will not be the case as long as the government continues to shut its eyes to what is on offer illegally.

Policy suggestions for the government

- Recognise intellectual property rights as an important source of income for the Creative Industries and guarantee fair remuneration for creatives.
- Get rid of legal insecurity and confusion concerning the fiscal measures and social rights conferred by the “Artist Status” by employing uniform and clear concepts such as “artist”, “artistic performance” and “artistic works” in the various legal fields and the government bodies concerned.
- Get rid of legal insecurity and confusion concerning authors’ fiscal statute with clear regulations regarding work that is commissioned.
- Adapt the legal regulations (employment law) and salary structures (based on pay scales and seniority) to the reality of the creative knowledge workers in a flexible labour market. Compensate for the flexibility in the employment market with appropriate social security regulations.

- Create a legal framework that makes internet providers responsible from the very beginning. Inform end-users, make them responsible, warn them and punish them if necessary.
- Set up a programme to investigate the place of the physical entertainment trade (CDs, DVDs, books, etc.) in the digital environment.

Challenges for the sector

- Work with internet providers to optimise what is legally on offer digitally and discourage illegal offerings.
- Adapt the existing systems of individual and collective rights management to the digital environment.
- Optimise the transparency of systems of collective rights management.
- Engage in measured dialogue with policy and social partners to develop an integrated vision on work security, income and career security within the Creative Industries. □



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FINALLY:

spotlight on six policy priorities

With this publication the Flanders Creative Industries Platform is opening up the debate on a directional framework for the optimal development of the Creative Industries in Flanders. The Platform highlights six themes using situation sketches, policy suggestions for the government and challenges for the sector. To put this into practice and turn it into concrete action, a targeted approach is needed.

Finally then: a summary of all the recommendations per theme. **Six policy priorities** (indicated in bold) are the basis for all the other recommendations.



Finally: spotlight on six priorities for the government

1

1. Towards an international future for the Creative Industries

Policy

In conjunction with industry groupings and other partners, set up an inter-ministerial action programme, proportionate to the turnover of the Creative Industries, to increase the visibility and impact of the Flemish Creative Industries as a whole abroad. Provide Flanders Investment and Trade (FIT - the Flemish government agency for international entrepreneurship) with an adequate budget for this that reflects the economic value of the Creative Industries.

Use the offices of the Flemish government in other countries as “showcases” for the Flemish Creative Industries. Involve the Flemish representatives abroad to increase international communication about the Flemish Creative Industries.

Take more advantage of the presence of the European policy level in Brussels. In addition to the efforts already being made, endeavour to play a more active role in European policy on the Creative Industries. Help to ensure that optimal use is made of the creative sector’s potential for local and regional development in the relevant EU programmes and policy instruments.

Sector

Encourage collective export actions by logical clusters of sectors from the Creative Industries. See that supporting and intermediary organisations that are working on international projects in the Creative Industries bring each other up to date at regular intervals on the international initiatives they are organising or participating in within their sectors. This way links can be sought, partnerships can be stimulated and knowledge shared.

Offer Flemish partners abroad (Flemish representatives, FIT representatives, the Flemish Houses abroad, the Flanders Tourism offices in other countries) and other relevant contacts integrated international communication about sectoral and cross-sectoral export actions and international initiatives. Consider creating a common identification label for joint actions that will increase recognition.

Develop information actions and publications to increase awareness of the Creative Industries amongst FIT representatives abroad.

Take better advantage of the presence of the European institutions in Brussels, by engaging in more active dialogue concerning the review of the Culture programme, the European Agenda for Culture and other European policy instruments relating to the Creative Industries.

2

2. Towards more clustering and cooperation

Policy

In cooperation with the relevant policy areas (culture, media, economy, innovation, education, employment) draw up one inter-ministerial policy note so as to achieve a more integrated policy for the Creative Industries.

Recognise the Flanders Creative Industries Platform as a priority consultation partner for policy aimed at the Creative Industries.

Stimulate an increase in the scale of the supporting organisations and strive for a balance between specialisation and the increase in scale when allocating subsidies to these organisations.

Invest in sustainable recurrent research in order to collect statistics (employment, turnover, etc.) on the Creative Industries and monitor evolutions and trends.

Refine the statistical terminology at the federal level in conjunction with the Creative Industries, to make it easier to monitor evolutions in the Creative Industries. Help to ensure that this nomenclature is used as correctly as possible.

Invest in experiments and incubators whereby Creative Industries are used to implement (social) innovations in sectors such as education, health care, the environment or mobility.

Sector

Organise a sectoral consultation in every sector of the Creative Industries.

Recognise the Flanders Creative Industries Platform as a central point of contact and platform for raising collective needs and interests.

Consolidate and encourage the logical clustering of the supporting or representative organisations in the Creative Industries.

Use one and the same sustainable method in all the sectors for collecting statistics about the Creative Industries. Invest in qualitative and quantitative research that charts the Creative Industries and observes and analyses trends.

Organise and stimulate networking opportunities between the Creative Industries and other industries and sectors such as education, care, the environment and mobility.

Finally: spotlight on six priorities for the government

3

3. Towards more entrepreneurial Creative Industries

Policy

Integrate competencies and behavioural indicators for business skills and entrepreneurship in course profiles in higher education and other courses that prepare students for a career in the Creative Industries.

Create a policy framework at the educational level that stimulates more cooperation between different courses. Have students from courses in the Creative Industries carry out practical projects focused on entrepreneurship together with students of cultural management or economics.

Set up actions that illustrate the economic potential of the Creative Industries and explain the career opportunities in this sector for business talents who have (recently) graduated in economics, commercial engineering or applied economics.

Invest in one office for the Creative Industries that offers tailor-made general basic advice, workshops and short courses on business and entrepreneurial skills.

Make extra resources available for (cross-) sectoral coaching initiatives and spaces for experiment in the Creative Industries so as to promote knowledge sharing and stimulate research, (co-)creation and innovation.

Open up the courses and coaching available through the Flemish government agency for entrepreneurship to freelancers and non-profit organisations from the Creative Industries.

Sector

Develop actions to raise awareness and a learning trajectory with the right tools and methods to convince course coordinators, lecturers and students on courses in the Creative Industries that business and entrepreneurial skills help to consolidate and develop an activity in the Creative Industries.

Set up a career centre that explains the work sphere transparently so that graduates gain an insight into the various career opportunities in the Creative Industries. In addition to purely creative jobs there are also interesting, more commercial alternatives which are still taboo.

Increase communication on the range of sources of information, personal advice, workshops and short courses in the Creative Industries. Avoid unnecessary fragmentation and seek coordination between and across the sectors.

Organise cross-sectoral networking opportunities in order to stimulate the exchange of experiences and accumulation of knowhow.

Organise sectoral and cross-sectoral coaching initiatives for the Creative Industries.

Set up a pool of business talents who support (starting) entrepreneurs in the Creative Industries with their expertise.

4

4. Towards optimal fiscal and financial policy for the Creative Industries

Policy

Create a favourable fiscal climate for creatives. Stimulate and optimise investments in the Creative Industries, taking into account the nature of the creative production process.

Stimulate and support tax credits for products and services from the Creative Industries.

Make the existing range of financing methods more accessible to the Creative Industries.

Start initiatives that offer seed capital and microcredits for starters in the Creative Industries.

Invest in research into the extension of fiscal stimuli from adjacent sectors (such as sport or scientific research) to the Creative Industries and into alternative and new financing models, such as public-private financing and co-financing.

Sector

Raise awareness amongst financing institutions to increase their understanding of the economic potential of the Creative Industries.

Consolidate and increase communication about existing forms of financing and favourable fiscal measures for entrepreneurs. Adapt these communications to suit the world of the Creative Industries.

Finally: spotlight on six priorities for the government

5

5. Towards optimal infrastructure for the Creative Industries

Policy

Provide “business zones” in the regions and towns for the Creative industries and their support organisations at both regional and municipal policy levels. Take stimulating measures to make it possible for empty public buildings to be occupied at attractive market prices. Stimulate clustering and cooperation by developing and supporting co-working spaces with optimal digital infrastructure.

Increase the penetration rate of (wireless) internet connections throughout Flanders. Consider broadband applications from the Creative Industries as extra canals that create new markets, but which also increase, broaden and deepen cultural participation. Stimulate and support projects that use these applications.

Sector

Promote clustering and cooperation by sharing best practices concerning co-working in the creative sector.

Invest in contacts outside your own creative sector and cooperate in social and corporate innovations.

6

6. Towards fair remuneration and protection of creativity

Policy

Recognise intellectual property rights as an important source of revenues for the Creative Industries and guarantee fair remuneration for creatives.

Get rid of legal insecurity and confusion concerning the fiscal measures and social rights conferred by the Belgian "Artist Status" by using clear, uniform concepts such as "artist", "artistic performance" and "artistic works" in the various legal fields and the government bodies concerned.

Get rid of legal insecurity and confusion concerning authors' fiscal statute, with clear regulations regarding work that is commissioned.

Adapt the legal regulations (employment law) and salary structures (on the basis of pay scales and seniority) to the reality of the creative knowledge workers in a flexible employment market. Compensate for the flexibility in the employment market with appropriate social security regulations.

Create a legal framework that makes internet providers responsible from the very beginning. Inform end-users, make them responsible, warn them and punish them if necessary.

Set up a programme to investigate the place of the physical entertainment trade (CDs, DVDs, books, etc.) in the digital environment.

Sector

Work with internet providers to optimise the legal digital offering for consumers and discourage the illegal offering.

Adapt the existing systems of individual and collective rights management to the digital environment.

Optimise the transparency of systems of collective rights management.

Engage in measured dialogue with policy and social partners to develop an integrated vision on work security, income and career security within the Creative Industries.



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